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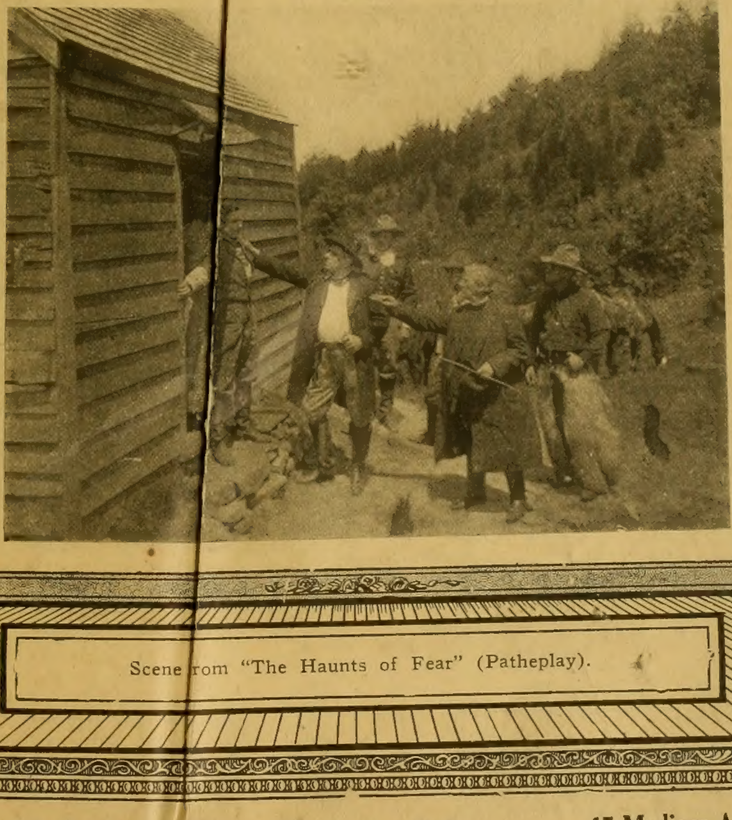
Vol. 18, No. 1 ober 4, 1913 Price 10 Cents

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE



Scene from "The Haunts of Fear" (Patheplay).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

**MOTHS**

## *THE THANHCER THREE-A-WEEK*
NNOUNCES
## *"THANHOUR TWINS" WEEK*

To bring full attention to the return to films of the world-famous Thanhouses, two releases of the three in the new release week features them. The other reel, "The Farmer's Daughters," is one of the best otine of Sunday comedies, released Sunday, Sept. 28th.

THE "TWINS" APPEAR IN **"LIFE'S PATHAY"** (2 reels)

Released Tuesday, Sept. 3

**"THE TWINS AND THE OR GIRL"** (1 reel). Released Friday, Oct. 3d

Celebrate "Thanhouser Twins" week by booking the above. Each is guarant good as "Cousins," the release of last Fall that "made" the Twins as film favorites.

*Then watch for these fine OCTOBERcelers :*

**"THE PLOT AGAINST THE GOVERNOR"**
Depicting present-day political conditions.
Out TUESDAY, Oct. 7th.

**THE JUNIOR PARTNER"**
epicting present-day business conditions.
Out TUESDAY, Oct. 21st.

## THE SUCCESS OF "OTHS,"

our first four-reel Mutual "special," has resulted in the production of a second "l" for the Mutual Film Corporation,

**"ROBIN HOOD," in Four Ree**

The stirring life of the great adventurer of the Middle Ages is here shown ly in black-and-white pictures for the first time. Every man, woman and child knows the story. This is the big, popfilm of the Fall. See any Mutual Program exchange for special terms.

**THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y.**
THANHOUSER STARS! THANHOUSER FEATURES! THANHOUSER QUALITY!

FIVE-A-WEEK

# Essanay

## ESSANAY THE ACME OF QUALITY THE STANDARD OF EFFICIENCY

**Coming Friday, October 3rd! Coming Friday, October 3rd!**

## "TONY THE FIDDLER"

**(IN TWO PARTS)**

**A melodramatic tale of the Canadian border, well photographed, superbly acted and situations that are unique and exciting. Beautiful scenic backgrounds that make this piece stand out as a production of more than ordinary merit. Francis X. Bushman featured. Heralds and posters now ready.**

Released Tuesday, Sept. 30th.

### "A RAY OF GOD'S SUNSHINE"

A singularly beautiful and pathetic drama that teaches an object lesson. E. H. Calvert, Ruth Stonehouse and Thos. Commerford featured.

Released Wednesday, Oct. 1st.

### "A SUCCESSFUL FAILURE"

A jolly good comedy that will make you forget you ever had the blues. "Smiling Billy" Mason, Wallace Beery and Dolores Cassinelli at your service.

Released Thursday, Oct. 2nd.

### "THE BELLE OF SISKIYOU"

A love drama of the West intermingled with thrilling situations. Marguerite Clayton featured.

Released Saturday, Oct. 4th.

### "THE STRUGGLE"

A Western thriller that your patrons will struggle to see. Mr. G. M. Anderson featured.

**Coming Friday, October 10th! Coming Friday, October 10th!**

## *"DEAR OLD GIRL"*

**(IN TWO PARTS)**

**A drama of heart interest that will bring tears to the eyes of the most hardened human. A drama of appeal that will carry and hold the audience. Excellent photography, beautiful scenic backgrounds and splendid portrayal of characters. Francis X. Bushman, Beverly Bayne and Wm. Bailey featured. Heralds and posters now being prepared.**

**WHAT DO YOU THINK OF OUR NEW POSTERS? AREN'T THEY GREAT? They will boom your business. Posters are lithographed in full four colors, 35c each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.**

## Essanay Film Manufacturing Co.

**521 First National Bank Bldg., Chicago, Ill.**

**Factory and Studio, 1333 Argyle Street, Chicago, Ill.**
**Branch Offices in London, Paris, Berlin, Barcelona**

# The Greatest Stars Pack the Theatres of

What is the earthly use of showing pictures posed by amateurs and unknowns when you can get the very best known stars of the screen by using that Universal program? No concern on earth is strong enough to engage the service of such high-priced talent as that which is seen *every day in the week in Universal pictures!* Demand!

| | |
|---|---|
| See **KING BAGGOT** | in "The Anarchist," a 2-reel Imp, Oct. 23rd |
| See **WARREN KERRIGAN** | in "The Restless Spirit," 3-reel Victor, Oct. 27th |
| See **PHILLIPS SMALLEY** | in "Shadows of Life" 2-reel Rex, Oct. 9th |
| See **EDWIN AUGUST** | in "Pilgrim Messenger of Love," Powers, Oct. 10th |
| See **ROBERT LEONARD** | in "Like Darby and Joan," 1-reel Rex, October 5th |
| See **GLEN WHITE** | in "For Old Love's Sake," 1-reel Victor. October 24th |
| See **WILLIAM SHAY** | in "His Hour of Triumph," 2-reel Imp, October 13th |
| See **FRANCIS FORD** | in "The She Wolf," 3-reel 101-Bison, October 21st |
| See **MAX ASHER** | in "The Cheese Special," 1-reel Joker, October 25th |
| See **WALLACE REID** | in "Heart of a Cracksman," 1-reel Powers, October 31st |
| See **WM. CLIFFORD** | in "The Girl and the Tiger," 3-reel 101-Bison, October 7th |
| See **MATT MOORE** | in "Their Parents," 1-reel Imp., Oct. 9th |
| See **GRACE CARLYLE** | in "In the Wilds of Africa," 2-reel 101-Bison, Oct. 14th |

See **Eddie Lyons, Donald McDonald, Lee Moran**

# in Moving Pictures Universal Exhibitors

The photograph of any star on this wonderful list if displayed in your lobby with the words "Here Today" is positively bound to boost your receipts. Do this every day and watch your business grow. Every one of these favorites has a big following. Take advantage of it and *turn their popularity into increased profits* for yourself. Demand!

See **FLORENCE LAWRENCE** in "The Girl o' the Woods," 2-reel Victor, October 17th

See **MARGARITA FISCHER** in "The Thumb Print," 2-reel Rex, October 23rd

See **LEAH BAIRD** in "Mr. and Mrs. Innocence Abroad," 1-reel Imp, Oct. 30th

See **ETHEL GRANDON** in "Bachelor Girls' Club," 1-reel Gem, Sept. 29th

See **JANE GAIL** in "The Big Sister," 2-reel Imp, Oct. 20th

See **FRITZI BRUNETTE** in "The Winner," 2-reel Victor, October 10th

See **LOIS WEBER** in "Memories," finest 1-reel film of the year, October 16th

See **BARBARA TENNANT** in "From the Beyond," 3-reel Eclair, Oct. 15th

See **CLEO MADISON** in "His Pal's Request," 1-reel Powers, Oct. 17th

See **JESSALYN VAN TRUMP** in "The Criminals," 2-reel Rex, Oct. 19th

See **PEARL WHITE** in "Hearts Entangled," Crystal, October 19th

See **IRENE WALLACE** in "Bleeding Hearts,' 3-reel Imp., Oct. 2nd

See **GRACE CUNARD** in "The Mad Hermit" 3-reel 101-Bison, Nov. 18th

**and Ramona Langley** in "Curses Said The Villain," one of the most idiotically funny farces ever shown on a screen.

# A brand new brand on

## Every Wednesday and Saturday

**"Joker"** is the name of the brand new brand on that Universal program. Beginning Oct. 25th there will be two "Joker" comedies every week—Wednesday and Saturday. On Saturday it takes the place of the old split "Imp." On Wednesday it takes the place of the "Powers" release which will be moved up to Monday. Every "Joker" will bring pride to the hearts of Universal exhibitors as sure as fate!

---

## 28 reels a week!

The Universal program now contains four reels every day—28 every week—including never less than **six features every week!** Made by the best producers and posed by the best stars in the film business!

---

## FLORENCE LAWRENCE

is going to cost you extra money, but she will bring it back to you over and over again because of her tremendous drawing power. Your exchange cannot afford to let you have these features at regular prices, so don't expect it. Be glad to book her at any cost! First release, Friday, October 3rd, "The Closed Door."

## Universal Film

**CARL LAEMMLE, Pres.**

# that Universal Program

## Beginning October 25th, 1913

**"Joker"** comedies, we predict, will establish themselves with the public in less time than it has ever taken for a new brand to get a solid foothold. We are 'way ahead of release dates on negatives and every one of them is a real scream. "Joker" comedies will come in full and split reels and will contain the kind of nonsense that everybody enjoys. We promised you such a film and now we're making good!

## "Bleeding Hearts"

Or "Jewish Freedom Under King Casimir of Poland" is one of the really great features of years. This 3-reel masterpiece will be released October 2nd. Make plans immediately to get it from the nearest exchange.

## WARREN KERRIGAN

will make his first appearance on that Universal program in a great big three-reel production entitled "The Restless Spirit," **released October 27th,** under the "Victor" brand. Make the most of this actor's great popularity, for the picture will back up all the good things you say about it. Get ready for "Kerrigan Day!"

## Manufacturing Co.

Mecca Bldg., Broadway and 48th St., N. Y.

UNIVERSAL FILMS TRADE MARK

# SOLAX STATE R

## Advertising Matter

The usual elaborate business-getting paper and miscellaneous material issued with this two reel special. Every sheet of paper has a "kick and a punch." The paper includes a one, three and a six-sheet, besides the usual quota of other miscellaneous "dope."

# BLOOD an

*(A story of parental neg*

## Some Booking Suggestions

This two reel feature production, together with a cold copy comedy, will make a very attractive show. The cold copies we have in mind are entitled "COOKING FOR TROUBLE" and "THE HUNCHBACK," a special feature attraction in one reel adapted from the Arabian Nights. This suggested combination makes a show for the feature exchange that excels anything the regular exchange can offer. Live-wire exhibitors are gradually placing themselves as the circuits of feature exchanges. This combination is good on any circuit or as a special business-getting attraction.

**SOLAX C**
FORT LEE

*SHIPPED THROUGH EXCLUS*

# IGHTS SPECIAL

## The Cast

The cast is all star and includes some of the most popular players in filmdom, as Darwin Karr, Fraunie Fraunholz, James O'Neil, Richard Burns, Marian Swayne, James Johnston, Julia Hurley, Blanche Cornwall and Audrey Berry.

# d WATER

*ligence)* *(In two reels)*

## The Story

The story concerns two old persons who have raised their son's child, because his wife was of the child-hating kind. After caring for the child for ten years, the mother comes to take it away. The child is reluctant to go, having grown attached to her grandparents. Numerous complications ensue, and it is finally determined which is thicker, blood or water, when the grandfather saves the child from the hands of a gang of crooks who had planned to teach the little girl the art of picking pockets.

**OMPANY**
**NEW JERSEY**

*IVE SUPPLY CORPORATION*

"30 FAMOUS FEATURES A YEAR"

AN-
OTHER
NOTED STAR
IN THE GAL-
LERY OF
FAMOUS
PLAYERS

DANIEL FROHMAN

PRESENTS

*The Celebrated Favorite of Two Continents*

# LILLIE LANGTRY

THE FALSE HUSBAND APPEALS FOR FORGIVENESS.

THE TRUE WIFE'S SACRIFICE.

IN A DRAMATIC DOMESTIC PLAY

# "HIS NEIGHBOR'S WIFE"

IN MOTION PICTURES

THE TRUE WIFE PREVENTS THE MURDER OF HER HUSBAND.

THEIR CHILD DESTROYS THE TRUE HUSBAND'S DETERMINATION TO KILL HIS FALSE WIFE.

**RELEASED**
**OCTOBER 10th**

The famous emotional actress in one of her strongest characterizations; strengthened by a story teeming with intense suspense and appeal. Lillie Langtry's art makes the film preach a powerful sermon, and illustrates the eternal truth that mercy is mightiest in the mightiest!

PRODUCED BY THE

# FAMOUS PLAYERS

"30 FAMOUS FEATURES A YEAR"

EXECUTIVE OFFICES
TIMES BUILDING
NEW YORK

"CHELSEA 7750" IS CONNECTING

"30 FAMOUS FEATURES A YEAR"

# EXHIBITORS

can obtain bookings in their respective territories for Mrs. Fiske in "Tess of the D'Urbervilles," "In the Bishop's Carriage," presenting Mary Pickford; Henry E. Dixey in "Chelsea 7750," and

## FORTHCOMING RELEASES:

**Lillie Langtry in "His Neighbor's Wife"**

**Laura Sawyer in "An Hour Before Dawn"**

**James O'Neill in "The Count of Monte Cristo"**

and all future "Famous Features" from the exchanges that have contracted for our entire annual output, listed as follows:

| | |
|---|---|
| **Famous Players Film Co. of New England**<br>**Harry Asher, Gen'l Mgr.**<br>**100 Boylston St. Boston, Mass.** | MAINE<br>NEW HAMPSHIRE<br>VERMONT<br>MASSACHUSETTS<br>CONNECTICUT<br>RHODE ISLAND |
| **Famous Players Exchange,**<br>**23d St. cor. 6th Ave., N. Y. C.**<br>**Phila. Office, 1331 Vine St.** | NEW JERSEY AND EASTERN PENNSYLVANIA |
| **The Casino Co., Dimes Bank Bldg., Detroit, Mich.** | MICHIGAN |
| **Famous Players Film Service Co.**<br>**Chattanooga, Tenn.** | NORTH CAROLINA<br>SOUTH CAROLINA<br>GEORGIA<br>FLORIDA<br>ALABAMA<br>TENNESSEE<br>MISSISSIPPI<br>LOUISIANA |
| **Progressive Motion Picture Co.**<br>**Pacific Bldg.**<br>**San Francisco, Calif.** | CALIFORNIA<br>NEW MEXICO<br>NEVADA<br>ARIZONA<br>OREGON<br>WASHINGTON |
| **Kansas City Feature Film Co.**<br>**A. D. Flintom, Gen'l Mgr., Gayety Theatre Bldg., Kansas City, Mo.** | IOWA<br>KANSAS<br>NEBRASKA |
| **Wm. L. Sherry Feature Film Co.**<br>**Wm. L. Sherry, Pres.**<br>**Times Bldg., New York City** | ENTIRE STATE OF NEW YORK |
| **Famous Players Film Service,**<br>**Jas. Steele, Gen'l Mgr.**<br>**125 4th Ave., Pittsburgh, Pa.** | WESTERN PENNSYLVANIA<br>WEST VIRGINIA<br>OHIO<br>KENTUCKY |
| **New Grand Central Theatre Co.,**<br>**Grand & Lucas Ave., St. Louis, Mo.** | MISSOURI |
| **Southern Feature Film Program Assn.**<br>**1920 Main Street,**<br>**Dallas, Texas** | ARKANSAS<br>OKLAHOMA<br>TEXAS |
| **Famous Players Film Service**<br>**Bert Barnett, Gen'l Mgr.,**<br>**Temple Court Bldg., Minneapolis, Minn.** | MINNESOTA<br>NORTH DAKOTA<br>SOUTH DAKOTA<br>WISCONSIN |
| **Notable Feature Film Co.**<br>**Boston Building,**<br>**Salt Lake City, U.** | COLORADO<br>WYOMING<br>UTAH<br>IDAHO<br>MONTANA |
| **Famous Players Feature Corp., 28 West Lexington St., Baltimore, Md.** | DELAWARE<br>MARYLAND<br>DIST. OF COL.<br>VIRGINIA |

EXCHANGEMEN: The following states want the "Famous Feature Program." Why don't you obtain it for

ILLINOIS INDIANA DOMINION OF CANADA

"30 FAMOUS FEATURES A YEAR"

# FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR PRES.
DANIEL FROHMAN
MANAGING DIRECTOR

# SEE AMERICANS FIRST

# "FLYING A" ONE AND TWO REEL FEATURES

**THE BEST FILM FOR THE BEST THEATRES**

## A PITFALL OF THE INSTALLMENT PLAN

A Two Part Sociological drama featuring J. Warren Kerrigan as an artisan in a human-interest story.

*Release, Monday, Oct. 6th,* 1913. One, Three and Six Sheet Lithographs.

## TAMING A COWBOY

A bully Western love story, full of action and incident, by Ed Coxen and Winifred Greenwood, supported by well-known stars.

*Release, Thursday, Oct. 9th,* 1913. One and Three Sheet Lithographs.

## CALAMITY ANNE'S SACRIFICE

Featuring Louise Lester in her inimicable character role.

*Release, Saturday, Oct. 11th,* 1913. One and Three Sheet Lithographs.

**AMERICAN FILM MFG. CO., Chicago**

IF YOU SEE "10 REELS IN 3"

**Full of Action, Splendid Deeds, and Beautiful Photography**
**is Gaumont's Feature Release Entitled**

# THE MESSAGE OF THE SEA

**In Three Reels** **Released Sept. 30th**

## ? ? ? ? Have You Heard of Gaumont's New Departure ? ? ? ?

Write to us at once and hear all we have to say about our very special Saturday 2-reel feature releases, special 3 and 6 sheet posters, photos and heralds. BUT THIS IS NOT ALL. Let us mail you all about this special proposition.

## GAUMONT CO.

**1503 World's Tower Building, 110 W. 40th St., N. Y. C.**

YOU KNOW IT'S GAUMONT'S

# EIGHT REASONS

In all the confusion of arguments for this service or that service, there are two big facts that stand out pre-eminently. First, General Film offers *eight* multiple feature releases *everyweek.* Second, those features have greater merit than any pictures that you can book.

## "The Conscience Fund"

*Selig. Two Reels. Released Oct.* 6.

"The Man in the Street" operates against his own father, a trust magnate, who has consistently cheated the Government. The detective and his sister, a nun, finally make complete restitution without ruining their father's name. Clear-cut action following a thread of breathless interest.

## "Two Mothers"

*Patheplay. Two Reels. Released Oct.* 9.

A baby is sent to an asylum when her father is killed and her mother's reason is lost. A wealthy widow adopts her and rears her. Then her own mother, cured in mind, finds the baby, now grown to girlhood. The choice between her two mothers is the problem, solved when the girl prevails upon both mothers to live with her. Gripping, human, powerful.

## "The Flower of Destiny"

*Kleine-Cines. 2 Reels. Released Oct.* 7.

Jealousy impelled Count Ferdinand to kill the page who loved the Countess, but the murdered boy's sister, determined to avenge his death, made the Count love her and then, disguised as a boy, won the affection of the Countess, too. The rattling climax comes when she makes use of the power she holds over husband and wife.

## "Dear Old Girl"

*Essanay. Two Reels. Released Oct.* 10.

The story of a college student whose mind is unhinged by the death of his fiancee on the day of their wedding. Every day he goes over the events that came just before he learned of the railroad accident that ruined his life, until one day his unbalanced condition leads him to his own death. Intense, human interest in a most picturesque setting.

# General Film Company, Inc.

# EVERY WEEK

Don't cloud the situation with irrelevant ideas. Realize that there are eight multiple reel reasons every week why you should have General Film in your house. Here are the eight reasons why General Film houses will be packed from Oct. 6 to Oct. 11.

## "The Riddle of the Soldier"

*Kalem. Two Reels. Released Oct. 8.*

The engrossing magazine stories of "Madelyn Mack, Detective," by Hugh C. Weir, have been picturized with wonderful effect. Alice Joyce plays a woman sleuth for the first time in her career, when she calls the police to nab the kidnappers; the fight that follows is crammed full of action—the last word in realism.

## "In the Shadow of the Mountains"

*Edison. Two Reels. Released Oct. 10.*

How an Eastern man, broken in business, makes good in the West. The new start leads him to a partnership with a sturdy old mountaineer whose daughter has all that the mercenary girl back home lacked. A story of pluck and nerve and courage, winning against overwhelming odds.

## "Breed of the North"

*Lubin. Two Reels. Released Oct. 9.*

Set upon the trail of a supposed murderer, an officer of the Northwest Police finds he is trailing his own twin brother. They exchange places; the wrong man is held until the guilty half-breed confesses. A remarkable tale of double identity, full of the mystery and charm of the great woods.

## "The Test"

*Vitagraph. Two Reels. Released Oct. 11.*

England and Africa provide the scenes for this stirring army story of two men and their love for the wife of one of them. It takes a call to the fever camp to bring out the real stamina of the two men. The husband proves himself worthy, and wins back the love that was wavering.

# 200 Fifth Ave., New York

Selig

# "The Conscience Fund"

### *A Moving Melodrama*

A confidential department of our government, known as the "Conscience Fund," is always open to receive moneys from people who have defrauded it and wish, for their own peace of mind, to refund, openly or surreptitiously. In this case, a noted detective, "The Man in the Street," finds his own father a malefactor and demands that he refund in full. The honor of the family is saved and death kindly furnishes oblivion.

***Released October 6th***

---

Oct. 7th "THE MISSIONARY AND THE ACTRESS"

A good man falls in with an adventuress and is beguiled, but eventually accomplishes her salvation.

Oct. 8th "THE DREAM OF DAN McGUIRE"

Even the humblest man has the liberty of his thoughts, and a hod-carrier can dally with millions in his sleep.

Oct. 9th "SAVED FROM THE VIGILANTES"

In this breezy Western drama a wide-awake girl rescues her sweetheart from the hands of would-be executionists.

Oct. 10th "ONLY FIVE YEARS OLD"

A tot from an orphan asylum wanders away and seeks sanctuary in the home of some old maids, and remains a source of joy. *On the same reel with*

"A CEYLON TEA ESTATE"

One of SELIG'S fine educationals.

---

# SELIG POLYSCOPE COMPANY

BRANCH OFFICES THROUGHOUT THE WORLD
EXECUTIVE OFFICES 20 E. RANDOLPH ST.
CHICAGO, ILL., U.S.A.

TRADE S MARK

***A Story of Adventure*** ***The Kleine-Eclipse Feature***

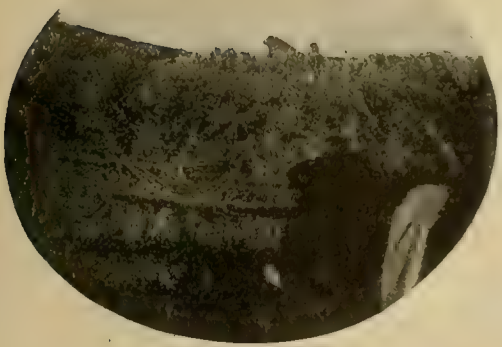
### IN TWO PARTS

# "The Last Minute"

## Release Tuesday, October 14, 1913

ANOTHER of the "Arizona Bill" series, featuring Joe Hamman at his best. Charged with action, full of thrills and following a pretty story through situations of splendid dramatic power, you will find this a fitting successor to the "Mong Fu Tong" for adventure and excitement.

Before dying, John O'Connor, an old friend of "Arizona Bill," writes to him, asking his presence at once. Arizona proceeds in haste to his friend's home and is handed a will designating as heiress Miss May Hobson and Arizona Bill as executor. Sullivan, the disinherited nephew of O'Connor, promptly contests the will, and a month of thirty days is allowed Arizona to prove the authenticity of the will.



There follow thirty days of wild excitement, during which May Hobson is captured by a gang hired by Sullivan, and Arizona has a warm time to save his neck. Bill's wife also takes a hand in the tussle and shows Arizona the track of the bandits.

To see Arizona's wild ride on horseback, to see him follow the bandits as they leap upon a passing train, by himself leaping from his galloping horse to the vestibule, to see him wage the fight over the top of the coaches, into the engine room, on the very roof of the engine; and, finally, to see him make a spectacular leap from the locomotive into the bed of a river, is to realize what thrills this two-reel affords.

Better book it—and remember the date is Tuesday, October 14. Released through General Film Co.

1, 3 *and* 6 *sheets with all Kleine subjects.*

## George Kleine

**166 North State Street**
**Chicago, Ill.**

# TWO MOTHERS

**A story of more than usual interest. A fine plot, perfect photography, capable acting, beautiful settings and gripping situations make this**

# Patheplay

**In two parts, one of the real masterpieces of the film world.**

## Released, Thursday October 9th

# ***In the Shadow of the Mountains

**In Two Reels** **Released Friday, October 10th**

A dramatic tale full of exciting incidents that command the attention from start to finish. Ruined in Wall Street and rejected by his betrothed, Foster starts west for the gold regions of the Rockies. He saves an old man from a tough gang in a saloon, and in return is taken into his mining venture. Claim jumpers attack them, but are driven off after a hard fight. They haven't money enough to work the mine, which proves very rich, and Foster goes east to raise funds. His former friends laugh at his story and he is forced to use "get-rich-quick" ads to accomplish his purpose. Fosdick, an old rival both in business and in love, has Foster arrested on a charge of using the U. S. Mail to defraud, but the old man appears on the scene with some nuggets taken from the mine, and Foster is released. Yes, there is a love story, too.

## COMING EDISON SINGLE REEL RELEASES

### **A Wilful Colleen's Way

A pathetic story of the Irish coast; a tale of true love that did not run smooth.

**Released Tuesday, October 7th.**

### *Boy Wanted

Telling how a little chap obtained a baby brother.

(On the same reel.)

### The Pink Granite Industry at Milford, Mass.

**Released Wednesday, October 8th.**

### **The Girl and the Outlaw

An outlaw risks his life for a young girl whom he finds lost in the woods.

**Released Saturday, September 11th.**

### *Bill's Career as Butler

Even stolen clothes cannot make a butler out of Bill, who breaks all the rules of etiquette—and a few other things.

**Released Monday, October 13th.**

### **The Family's Honor

A drama of the Spanish War, in which a young Spanish girl saves the family name when her brother proves a coward.

**Released Tuesday, October 14th.**

### *The Widow's Suitors

A laugh maker, in which two rivals for a widow's hand consult a third man. They will never do it again.

**Released Wednesday, October 15th.**

***One sheet Posters. **One and three sheets. ***One, three and six sheets by the Morgan Lithograph Company**

TRADE MARK
Thomas A. Edison
*Makers of the Edison Kinetoscope*
*1913 Model*

**THOMAS A. EDISON, Inc.**
**239 Lakeside Avenue Orange, N. J.**

# LUBIN · FILMS

LOOK FOR

## TWO REEL PICTURES EVERY THURSDAY

**"BREED OF THE NORTH"** Two Reel Thursday, October 9th

Excellent dramatic story of the Northwest Lumber region.

## "The Taking of Rattlesnake Bill"

**Two Reel**

**Released October 16th**

This is a very pathetic story which induces sympathy for the outlaw. The "Bad Man" is not all bad, and when a little child's life is at stake, self-preservation, the first law of nature, ceases to be a consideration. The bandit in charge of the Sheriff watches the latter's sick child until out of danger, then, without regret, gives himself up to the law, which may demand his life.

**"THE EVIL EYE"** Two Reel Thursday, October 23rd

A strong Mexican story, of superstition and rural ignorance.

## FIVE RELEASES EACH WEEK

**"THE ACTRESS AND HER JEWELS"** 400 feet Tuesday, September 30th

An enthusiastic press agent makes a terrible botch.

**"THE CONSTABLE'S DAUGHTER"** 600 feet Tuesday, September 30th

The constable works hard on the case, but loses his daughter "all right."

**"THE SPECIAL OFFICER"** 2000 feet Thursday, October 2nd

A get-rich-quick man is beautifully foiled by Daddy Bowne, Special Officer.

**"THE SCARF PIN"** 1000 feet Friday, October 3rd

A man's better nature impels him to correct a cowardly act.

**"FOR HER BROTHER'S SAKE"** 1000 feet Saturday, October 4th

Excellent melodrama of the Southwest, strong and picturesque.

**"THE COUNTERFEITERS' FATE"** 1000 feet Monday, October 6th

A drama that will keep the audience spellbound.

**LUBIN 5 Color Posters, One, Three, and Six Sheets**
**From Your Exchange or A. B. C. Co., Cleveland, Ohio.**

**LUBIN MANUFACTURING CO.** PHILADELPHIA U.S.A.

# VITAGRAPH

**"WHEN THE WEST WAS YOUNG"** *Drama* — ***Monday, Sept. 29th***

It was full of dangers. In the midst of them no greater sacrifice was ever made than the faithful Indian in protecting his benefactor's child.

**"WHICH?"** *Comedy* — ***Tuesday, Sept. 30th***

A hard question. The girls were two of a kind, twins. Their mother walked off with their admirer. Louise Beaudet and Wallie Van Decide it.

**"SALVATION SAL"** *Drama* — ***Wednesday, October 1st***

She redeemed herself and tried her best to redeem others. She was loyal to the man she loved and won the respect of others by her sincerity.

**"THE AUTOCRAT OF FLAPJACK JUNCTION"** *Comedy* — ***Thursday, October 2nd***

He is some cook. The widow is better. The stranded chorus girls bring him luck. He captures the widow and the girls capture the boys. Bunny and Flora Finch are a happy pair.

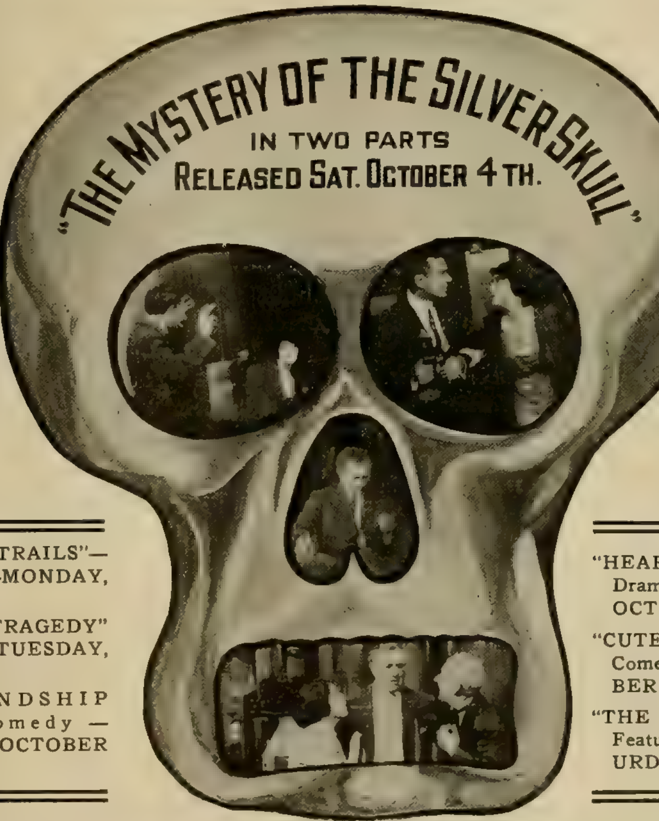
**"THE TREASURE OF DESERT ISLE"** *Comedy-Drama* — ***Friday, October 3d***

It is all a mystery at first. It is found and we envy the man who finds it. Charles Kent, Anita Stewart and E. K. Lincoln add very much to the Treasure

**THE MYSTERY OF THE SILVER SKULL"** *Drama.* **Special feature in two parts** — ***Saturday, October 4th***

It is the key to the solution of a dastardly plot of an old villain to marry a pretty girl, by accusing her father of murder. It abounds in deep intricacies, happily fathomed. Maurice Costello and Mary Charleson are the principals.

SIX A WEEK



"ANN OF THE TRAILS"—Western Drama —MONDAY, OCTOBER 6th.

"A HOMESPUN TRAGEDY"—Drama — TUESDAY, OCTOBER 7th.

"WHEN FRIENDSHIP CEASES" — Comedy — WEDNESDAY, OCTOBER 8th.

"HEARTBROKEN SHEP" — Drama — THURSDAY, OCTOBER 9th.

"CUTEY'S WATERLOO" — Comedy — FRIDAY, OCTOBER 10th.

"THE TEST"—Drama—Special Feature in Two Parts—SATURDAY, OCTOBER 11th.

THE VITAGRAPH COMPANY RELEASES A SPECIAL FEATURE IN TWO PARTS EVERY SATURDAY, AND A COMEDY EVERY FRIDAY, AND EVERY WEDNESDAY BEGINNING OCT. 8TH. VITAGRAPH ONE, THREE AND SIX SHEET POSTERS—SPECIAL MUSIC FOR ALL SPECIAL RELEASES.

**THE VITAGRAPH CO. of AMERICA, East 15th St. & Locust Ave., Brooklyn, N. Y.**

# The Hermit's Ruse

Besides being an unusually absorbing story, special interest is attached to this feature in that it contains the first motion picture views ever taken of placer mining as actually practiced by prospectors.

***Released Monday, October 13th***

# The Vampire

***A Three-part Drama featuring Bert French and Alice Eis, in their World-Famous "Vampire Dance."***

The amazing "Vampire Dance" brings about the redemption of a country boy who has been made an outcast by an adventuress. The dance will fascinate you as it has fascinated people the world over.

***Released Wednesday, October 15th***

**Get the Two Special One Sheet Posters. Also Special 3 and 6-Sheet Posters**

## The Troublesome Telephone

A telephone and a gossipy wife bring chunks of trouble to Dr. Morris, dentist. Book this comedy and treat your patrons to a good laugh.

*(On same reel)*

## The Boston Floating Hospital

How Boston takes care of its sick children of the slums aboard its floating hospital is interestingly shown.

***Released Friday, October 17th***

## The Railroad Detective's Dilemma

Captured by bandits the detective is placed in a sack which is hung on a mail crane. Can't you picture the suspense of your audience as the train draws near?

***Released Saturday, October 18th***

KALEM

# KALEM COMPANY

**235-239 West 23d Street NEW YORK**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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Saturday, October 4, 1913

# Facts and Comments

ON what theory is it possible to justify the filming and exhibiting of recent events in the life of a man who escaped from an asylum where he had been confined by the order of a court? The persons filming these scandals and the persons placing them on the screen of their theaters are not pursued by actual want and the plea of poverty which is often urged for the commission of offences against good taste and the laws of decency is therefore unavailing. It is most significant that these scandal films are exhibited on certain vaudeville circuits "exclusively." The vaudeville managers have never entertained any very amiable feelings toward the motion picture, regarding it as a necessary evil rather than a legitimate attraction. Do these men want to create a disgust for moving pictures by giving a practical demonstration of how wickedly this great invention can be abused and degraded? One is driven to a guess of this sort in searching for a motive. It does seem to us that such exhibitions are revolting to every decent human being. To film and show such events is the equivalent of coining filth and capitalizing scandal and crime.

It is incredibly amusing that the filmers and exhibitors of such disgusting things are now quarrelling among themselves as to which is the genuine "horror." Is it possible that these poor deluded individuals cannot see what a sorrowful spectacle they are making of themselves in the eyes of all people of normal views and instincts? It is childish and insincere to say the public want this sort of thing. Of the six millions of people living about the mouth of the Hudson but a hundred or two make a habit of visiting the places which are used for the deposit of refuse and garbage. The rest of the six millions hold their noses when they are forced to pass anywhere near the malodorous and unsightly piles. If there is any difference between the physical and the moral garbage it is imperceptible to the eyes of ordinary mortals.

* * *

THE habit of many good and well-intentioned people and especially of ministers to denounce things generally is most deplorable. Here comes the Reverend C. W. Bridwell, who devotes a whole page in a religious weekly to wholesale condemnation of motion pictures. In vain we read and re-read the reverend man's article to find at least some trace of the facts upon which he bases his angry philippica. There are plenty of phrases such as "Sin holds high carnival and the devil reaps a great harvest." The preacher saw automobiles in front of some of the moving picture theaters. From this fact he draws the distressing conclusion that in these automobiles "maidens ride with dissolute characters. Not infrequently a sweet-faced country girl is sent garlanded to her doom. She is with companions whose empty laughter and dissipated faces betray their vocation."

*

With all due respect to the reverend gentleman's calling we must tell him that this modern world of ours is tired of rhetoric and the coining of empty phrases, whether in books or in pulpits. What we want are plain facts stated in a plain fashion. The clergyman says that the "church is unable to cope with this evil." We are happy to say that the great majority of clergymen no longer look upon the motion picture as a foe of the church. On the contrary, they recognize and utilize the picture as a most valuable ally in all educational and religious work. Mr. Bridwell speaks of the preaching of Paul, intimating that he would be a relentless enemy of motion pictures. We believe that Paul, were he living today, would give a good deal of his time and attention to the starting of a great moving picture plant devoted to the production of excellent religious pictures. As a means of religious propaganda the motion picture will play a tremendous part in the near future in spite of all the Bridwells and their kind.

* * *

TWO bills of importance to the moving picture industry will be introduced at the coming session of the legislature of New York State. One measure will deal with the poster evil. The proposed law will make it a misdemeanor to exhibit any posters portraying crime, prison horrors, gunplays and other scenes offensive to common decency. The other bill is intended to make impossible the recurrence of scandal films and films showing contemporaneous crime or scandal. If this second bill is enacted into a law any person filming or exhibiting, for instance, the escape of a lunatic from a prison or the violation of "white slave" laws will be liable to punishment for a misdemeanor. The bills will have the united support of all the civic societies of the State and will be vigorously pushed in both houses of the legislature.

# Too Deep

By Louis Reeves Harrison

MILLIONS go to see moving pictures; millions are more or less affected by them; millions probably form some offhand and instinctive judgment of what is shown. Very little expression is given to opinion other than "I like it," or "I don't like it," and the why and wherefore does not greatly concern those who find an enormous amount of easy money coming their way. Why should they bother? Why attempt to have standards of taste in this, as in other arts? Though Ruskin long ago proclaimed what we are just beginning to fully realize—that all arts are teachers,—why attempt to improve this one to a point where it could command universal respect? Why try to better anything, especially ourselves?

The founder of The Moving Picture World was a man of well-balanced mind. He neither dragged along in the mire of sordid commercialism nor was he inflated with a lot of impossible ideals. He believed that no man could create what was too good for his fellow-man. He also believed that a producing business of any kind must be made to pay in order that its best purposes be carried out. I believed from the outset that the best pictures were none too good for the people and that the interests of all concerned in their production and exhibition would be best conserved by constant improvement in quality. In such close accord, we grappled with the problem of establishing standards of taste.

The New Art was without tradition. None of us could go back to masters of other days and learn the rules of what had never been. Neither producers nor men of the press had other guide than that of getting at the forces behind the art and the consideration of what it was accomplishing. No man could look deeply into the subject without realizing that moving pictures were bound to become a power in working upon the human spirit, and no man of heart would desire that influence to be an evil one, but there was temptation for those who believe in getting money, regardless of how they get it, within the law, and they tried it. Such men are often large advertisers—damaged goods require more exploiting than those of unqualified value,—and there were times when standing out for a principle was hazardous. One man stood, and there every clean-minded man in this country stands today.

There is not the slightest doubt that the drift is all towards the production of superior pictures, but an element that has always operated against what is best still exists and is still proclaiming that the people want in this product what few of them ask for in any other. Sensational posters may serve to draw the curious into a theater, but it is high quality that brings them back again. There is not the slightest objection to a spirited or exciting drama that contains something worth while, but a lot of plays otherwise worthless are now being marketed on employment of mechanical accessories alone or strung out over a series of movements, military or melodramatic, that mean nothing to the spectator when they are seen.

I am unalterably opposed to fakes in this business on common sense grounds. They only appeal to a limited number of people of limited intelligence, and they keep away from the exhibitions a vast number of people who would become steady patrons of what was genuinely meritorious. Even pictures that are weak or faulty operate against the success of every person financially interested in the business, so there is a practical reason for critical selection and approval or disapproval of what is being done, however theoretical it may appear at a glance.

In setting up standards I have been accused of favoring what is new and spontaneous, but this is a slight misconstruction of what I have consistently advocated. It seems to me that a photodrama should deal with what affects people of today in preference to centering on a theme of former concern that is not of strong present interest. It may be that an ancient environment would be more effective than a modern one. There are social and political questions of the hour that have come up at other periods with dramatic results and that could be strongly enforced by showing what happened then. I simply advocate that some one of the hundreds of questions now agitating civilized people be considered rather than what is no longer of vital importance.

The use of old stories needs no champion. All literature is being industriously raked over for screen reproduction and not with an idea of "revealing unsuspected recesses of the human soul." We are in sore need of great features containing character delineation so veracious as to be instantly recognizable and enjoyed, portrayals of our common humanity in some individual type, instead of staring half-bored and half-amused at the sorry imitations of real creatures ordinarily exhibited on the screen. Suppose that human nature be presented as it is, as the best and brightest writers see it, as the cleverest actors can portray it, as people all over the country would enjoy it, the producer would be deluged with letters from a certain class of exchange men and exhibitors saying that the photodrama was "too deep."

That sounds funny, but it is true. Worse than that has happened. I am not at liberty just now to give names, but a photoplay producer now considered to be one of our half-dozen greatest recently told me that practically every success he had made had been condemned as "too deep" by the commercial members of his firm before it attained release. The audience experienced no trouble in grasping his subject—the shallowness was nearer home. The photodrama long used as a model by the Universal Company dealt with a problem in abnormal psychology, and I was present when a Fourteenth Street audience of shockheads gave it a storm of applause. A great feature that has stirred Broadway for months holds up the profound beauty of Christianity in contrast with the license of Paganism. There is marvelous depth to a dramatic creation of Maeterlinck's which more than fifty companies played at the same time in various parts of the world.

"Too deep!" There is usually a question of significance involved. There is a different meaning in the bark of a great Dane and that of a toy terrier. The depth of a play does not prevent its being made known to all—that is a question of exposition. Motives most shallow may be easily involved in obscurity. Deep plays are those we may expect from writers of large mental endowment, men who go to the bottom of human nature, who fathom great truths, who bring to light what has been buried in dark silences. Those are the very mysteries we would like to comprehend.

No man will create what is too good for his fellow-man. The best pictures are none too good for the people. The more earnest, the more penetrating, the more intense, the more heartfelt, the better, when really great dramas are to be considered. Let us go deep into the social problems that are deeply affecting us at this moment! Let us probe the ignominy of our political system! Let us search for the truth, even if it is as deep as a well! For "truth is truth to the end of reckoning."

# Perfection in Titles

By W. Stephen Bush

THE perfect picture tells its story without any titles, but as there are very few perfect pictures good titling becomes a necessity. Good titles have made many a mediocre picture acceptable and have marred many a picture deserving of a better fate. We have made some progress in the matter of titling these last three or four years. Time was when the titles on foreign-made pictures looked like extracts from the latest edition of an Ollendorf grammar. Anyone possessing a dictionary and a crowbar felt himself entirely competent to translate from any foreign tongue into English. The grammar was bad, but the spelling was as a rule even worse. Nor were matters much better with our native films. It seemed as if it were against the principle of some producers to employ competent men in the preparation of titles.

While great progress has been made in the science of making and editing titles much remains to be done.

Some of our European producers still insist on translating the titles into "English" before they send the films here. English as it is understood and spoken in Germany, France and Italy is delightfully free from the shackles of grammar and usage, but it is at times somewhat hard to understand. Translations made in a foreign country are nearly always a fearful handicap to the spectator.

Nor is the practice of just translating the titles on this side to be encouraged. No matter how fine the translation it will not do full justice to the film. Translating from one language into another is often impossible and generally unsatisfying. It is like taking a tree, pulling it out of its native and congenial soil and transplanting it, roots and all, into strata of strange earth. The operation never leaves the tree in its old pleasing shape.

With a new audience come new needs. Fit your titles to the taste and the demands of your American audience. Some things in the foreign films which are laboredly explained in subtitles need no explanation to a quick-witted American spectator, while, on the other hand, certain peculiar customs and conceptions of European life, though quite intelligible to an European audience, need a word or two of comment and explanation to our public.

The best course to me has always seemed to discard and throw away the titles in the foreign languages and to ignore them absolutely. To provide proper titles you must do far more than merely translate words from one tongue into another. Look at the picture with the eyes of the average patron of the moving picture theater and seize upon the psychological moments when a title is required. The oftener you can look at a film for the purpose of finding good titles for it the better.

It is well to bear in mind that titles are a necessity and not a luxury. Be brief and condense. Condensation is a fine art. A trial will convince even the novice at the work that persistent efforts to condense and condense again bring good results. It may seem impossible to compress a certain title into less than fifteen words. Try and try again and you will presently find that twelve or even ten words will do the work which you were sure required twenty words. The mental processes of the spectator who follows the pictures with his eyes must constantly be kept in view by the conscientious titler. The shorter the title the quicker it will be absorbed. The main thing is always the picture. The easier the spectator can go back from title to picture the better is the work of the title-builder. It ought not to be the mission of the title to decorate and embellish the picture. Such a course means attempting the impossible. The decoration and embellishment must be done by the pictures and not by words. The idea that the titles may at times take the place of the pictures instead of merely supplementing them is a fruitful source of mistakes. Titles may show the lapse of time, but they should not ordinarily try to describe the moods of the actors or fill the events that are necessary to the action but are not shown on the screen. When titles indicate a long lapse of time the picture must not belie the title. It is alarming to see a title indicating that "twenty years have passed" and have the pictures show that the hero is still wearing the same suit while the heroine is wearing precisely the same coiffure as of old. Better omit the title altogether and show the lapse of time in the character of your picture. It is bad policy to have your title send the schooner to the fishing banks for a rich haul and then have it return with many loads of fish which are only mentioned in the title. Titles may and ought to help along the imaginative powers of the spectator, but the pictures must be the chief stimulators of the imagination. Give the spectator credit for average intelligence. If the picture shows a railroad track do not assure the spectator of that fact in the title.

A prominent manufacturer, speaking of titles, gave orders to his literary corps to make every reel "foolproof." "Make your titles as numerous," said he, "and as long as you think necessary for making the reel understood by even the lowest intelligence." This producer reminds me of the man who is running well but running in the wrong direction. The percentage of patrons who need diagrams in addition to pictures and titles is negligible. I have sat among audiences of all descriptions in various parts of this and of other countries and nothing is clearer and surer in my mind than the quick intelligence of most audiences. People get used to reading pictures. There is a grammar of pantomime which is easily learned by a little practice. It is all very well to play down and to title down to the lowest order of human intelligence when you are sure that this lowest grade is largely represented, but such an assumption is scarcely probable in this country of common schools and natural brightness. It used to be the fashion, many years ago, to shape the election laws for the special benefit of the dear illiterate voter, but this policy has gone out of vogue because the illiterate voter constitutes a ridiculously small percentage of the electorate. I think we can take our cue from the world of politics. It is no longer necessary to burden the screen with too much explanation just because every film must be warranted "fool-proof."

In features, titles are even more important than in the single reels. In the feature the title must spin out the thread of action which connects one reel with the other, making a complete and harmonious whole out of three or more separate and distinct parts. It has always seemed to me that in big features consisting of four or more reels each part ought to have a very short introduction and synopsis of its own. This keeps the interest from lagging and shows the relation of one part to another. It may be remarked incidentally that in titling a feature you generally test its merits. Every feature, especially one that deals with scenes of historic or educational interest, requires more generous titling in the first and second reel. When you find that the need of titles grows less and less as you approach the middle and the end of your story you may be reasonably sure that your feature has in it the promise of success.

# "The Bridge of Shadows" Selig

Reviewed by James S. McQuade.

I HAVE been very deeply impressed by a private view of "The Bridge of Shadows," a two-reel subject produced by Fred Huntly, of Selig's Western staff, the scenario being written by W. E. Wing. My impressions have been varied and at all times pleasing. The story is intensely human. The sunlight of good fortune shines at the close on good, innocent souls who have been forced into the dark shadows of misery and poverty, but not of shame, by a relentless fate. As the true gold in the characters of the principals is being tested and refined by the trying ordeals to which it is subjected, the spectator's mind is tense with sympathy and glowing interest. Moreover, the flow of the pictured story is smooth and direct, with no tortuous windings to disturb or distract. These pleasing results are attributable to a well constructed scenario and to painstaking and capable direction.

Scene from "The Bridge of Shadows" (Selig).

Still greater credit is due the actors in this photodrama of stirring heart interest. H. A. Lockwood and Miss Mabel Van Buren, new to me in photodramatic leads, will be remembered for their sterling characterizations of Edward Warren, the head bookkeeper of the bank, and Blanche Edmunds, daughter of the banker. The sweet girlish-womanliness of Blanche and the proud, though humiliated, manliness of Edward Warren force us to sympathize with them all the more in their struggle with misfortune. Our old friends, Al. Filson and Miss Lea Errol (Mrs. Filson), show finished character work in the parts of Judge and Mrs. Scanlon. William Brown also merits special mention for his fine and dignified impersonation of the banker, Francis Edmunds.

"The Bridge of Shadows" affords a strong object lesson on the dangers attending circumstantial evidence, when the life or liberty of the accused is at stake. It also throws a warning light for the guidance of judge or jury in such cases, even where the accused is set at liberty. The stigma on his or her name may be removed in the eyes of the public at large, by the discharge of the prisoner; but there may exist in the minds of the officers, who attempted to fasten the crime on the accused, a feeling of unbelief and the animus to drive him to crime by depriving him of the right to secure employment.

Edward Warren is the new head bookkeeper in the bank of Francis Edmunds. On the first day in his new position, the rumor spreads that the chief assets of the bank have been made almost worthless by ravaging floods in the country adjacent. Soon the rumor becomes so tangible that it is printed as news in the daily papers. Banker Edmunds, in great mental distress and suffering from heart disease, comes to his office and examines the securities affected. He calls Warren to the room and they examine the books. Shortly afterwards, feeling ill, he leaves a note for Warren, who has been called to another room on the premises, asking him to return to the private office late in the evening and attend to certain business. He encloses the key to the office in the envelope, and then goes home. There he dies, soon after his arrival, from heart shock.

Warren is handed the letter by a clerk, just before leaving for supper. He reads the note and throws it in the waste basket and puts the key in his pocket. When he returns, an hour later, he is observed by a detective, who follows him into the bank, thinking him a burglar. Summoning a policeman, the detective arrests Warren. Vainly does he protest that he is an employe of the bank. The note that would have established his standing had been thrown away, and, on calling up the banker's home for confirmation of his story, he learns that the banker is dead. The officers then take him to prison, where he is held for trial.

In the days immediately following the banker's death, his whole estate and his beautiful home are seized by creditors, and his only daughter, Blanche, is reduced to poverty. Shortly afterwards Warren is brought to trial and is pronounced innocent.

Blanche tries to serve in various capacities for a livelihood, but her inexperience leads to her discharge again and again. Warren succeeds in finding menial employment, but is discharged through the influence of the police. Reduced to despair, he is about to jump from a bridge one day and end it all, but is prevented by Blanche, who chances to pass at the time. Both are assisted by a band of gypsies, and in the end it turns out that the securities of the Edmunds bank are safe after all, and that Blanche is a wealthy heiress. Needless to state she and Warren share the good fortune that has come, in their newly wedded bliss.

The release date is Oct. 13.

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## PICTURE THEATER OWNER LEASES ENTIRE BUILDING.

Wm. M. Smith, manager and owner of the Cozy theater, a moving picture and vaudeville house situated at 4 East Third Street, Tulsa, Okla., has recently taken a ten year lease on the World Building in that city which he will remodel into a first class moving picture and vaudeville house. Mr. Smith figures that the remodeling of the structure will involve an expenditure of about $10,000. When completed the theater will be known as the Empress. The money Mr. Smith has made from the Cozy theater enables him to take the ten year lease on the World Building and to remodel it. The house will have a seating capacity of 1000. The balcony will seat 450 and on the parquette floor there will be 550 seats. The appointments of the new theater will be up-to-date in every respect. The admission prices will be ten cents the entire house in the afternoon and ten and twenty cents in the evening. Mr. Smith, who is only twenty-one years of age, is a very popular man in Tulsa and environs. Besides being a progressive theater promoter, Mr. Smith is treasurer of the Oklahoma branch of the Motion Picture Exhibitors' League of America.

Charles Clary in Selig's "Toils of Deception," released September 16, shows how he attends to minor details. Leaving his office, intending to stop at a jewelry store, he lights a cigar. As he enters the store you see outlined against the window a half cigar. These are the little things that often get away, especially when consecutive scenes are photographed days apart.

# "Arizona"

### Six-Reel All Star Feature.

Reviewed by Louis Reeves Harrison.

IT is a pleasure to watch the initial showing of a photoplay that is bound to make others glad. "Arizona" will certainly afford delight to many millions in this country, whatever effect it has abroad, and I see no reason why truthful representation of conditions here should not be highly relished there. It is stamped with distinct character drawing, and realistic American environment is felt through the agency of an infinity of detail, but its appeal is universal. To face hardship and injustice with courage is not a question of nationality, but a large number of those who came to this country in its infancy were in rebellion against wrongs in older civilizations and endowed with that fortitude without which no great nation can be created. If this be the spirit of our people, love of progression and indifference to the errors and shams of tradition, it must be breathed into our national drama. There is one wholesome whiff of it after another in "Arizona."

Scene from "Arizona" (All Star).

After a long session of misrepresentation, in which what is given out as distinctively American would appear to be the brawling of a lot of cow punchers, a purely sectional phase of life with which few of us are familiar, "Arizona" comes like a cool breeze at a time of nauseous suffocation. The intense desire to right wrongs that runs red in the veins of our people and of our kind of people, in all parts of the earth, should make plays that are really and truly American, popular wherever they are shown to justice-loving audiences irrespective of nationality. Our national existence is one of action and ability to cope with hardship.

Scene from "Arizona" (All Star).

At a disadvantage from lack of knowledge of the original stage version of "Arizona," I may be wrong in expressing the opinion that the screen portrayal is more of a growth than an adaptation. There are expected signs of transformation from one form to another, especially in the complicated plot. Interest in a feature play, as in a novel, is apt to be attached very early to one central figure of absorbing importance, one to whom things happen, who overcomes difficulties by force of character, or who fails and falls in the struggle. Minor characters and side issues, offered in relief or to cover other movements on the stage, are distracting in the screen story. This distraction does occur, but we are held by fine characterization until the complete plot is gradually unfolded. Thereafter we are reading a novel, which, it seems to me, is very much as it should be in large screen presentations.

We are reading the story of a noble young officer, who stands up bravely under one after another form of disgrace and punishment to shield the honor and happiness of his superior officer's wife. This is not an exaggerated form of heroism among our army and navy officers. To the contrary, it is part of their code, and there is something distinctly national in this consideration for members of the gentler sex who are led into error through temporary weakness, manly recognition that they are special charges of ours, to be protected and helped over difficulty rather than condemned for loving not wisely but too well. One of the strong points of this production is the fine attitude of the male characters towards all members of the mother sex, barring, of course, the butterfly who sips at every flower.

High honors go to the cast, including the butterfly who gets badly stung at the end. I expected great things of Miss Gertrude Shipman after her marvelous screen impersonation of "Camille" in past work, and I was not disappointed. Miss Gail Kane was all I hoped she would be and much more. These two are a constant delight to the eye while they are on the scene. The strongest acting, however, was that of Miss Alma Bradley as "Lena." It was a highly-intelligent and sympathy-winning performance. Such an array of talent as that shown by the men held me from start to finish. Cyril Scott, William Conklin, Francis Carlisle, H. D. Blakemore, Robert Broderick, Charles Graham and C. E. Davenport. What a splendid lot to be grouped in one screen story! All the types were those of truth, not the caricatures of theatricalism. I suppose part credit for this goes to the author and to the director, but the interpretation was fully up to what was there to be interpreted.

"Arizona" is all right so far as present standards are concerned, but I have watched the growth of those standards and dare hope that we are not going to stop here. We can only take a few minutes for lunch, then go ahead. There are going to be much better plays written. Mr. Thomas may write some of these himself after the present program is exhausted. If he prefers to create first for stage presentation, he will have screen purposes better in mind and lose nothing thereby. This experience may open his eyes to new possibilities, to some of the greater achievements yet to come.

"No mortal yet has measured his full force. It is a river rising in the Infinite and emptying through the soul of man."

## "A PRINCESS OF BAGDAD."

The Helen Gardner Studio has now ready for delivery "A Princess of Bagdad," an Oriental picture 8,500 feet in length, very handsomely costumed and staged, full advantage having been taken of the opportunity for elaboration afforded by its Oriental character. The photography is perfect and the success of the picture is assured, as it has already attracted much favorable criticism and there can be little doubt but what all territory will be sold at once.

The next picture taken will be that of "A Daughter of Pan," a fanciful story taken from ancient mythology and offering great opportunities for beautiful exterior effects, as it is a romance of the sylvan gods and goddesses disporting themselves in their favorite haunts in the most sequestered and beautiful nooks of the primeval forests. Miss Gardner will be seen in the role of Duse, a forest maid, the daughter of Pan, a part expressly written for her and suited to her talents.

## NEW SOLAX LEADING WOMAN.

Claire Whitney, who recently joined the Solax Company, is the daughter of an Australian promoter and has had an enviable career for a young girl of twenty-two summers. She started on the road to histrionic fame when only fifteen. For two years she was on contract for Cohan and Harris and in that space of time traversed twice around the country playing one night stands in the "Opery" houses of one horse towns and villages as well as in the two dollar houses. She recently starred in a sketch called "The Little Blond Lady." She made her debut in pictures at the Biograph studio and has also been in stock with Pathe, and supported Florence Lawrence at the Rex Company.

# "The Closed Door"

## Florence Lawrence Returns to the Screen Invigorated by a Long Rest and in a Victor Picture Worth While.

By George Blaisdell.

FLORENCE LAWRENCE has come back. Not only has she come back, but stronger and better than when she deserted the screen. Her year's rest from work shows in the opening scenes. There are the old-time enthusiasm, the snap and the go which we now see have in the past placed Miss Lawrence in a class by herself. There's no one just like her. If you personally like your women sedate, dignified, you will fall in love with her near-tomboyish ways just the same. The long-time screen favorite is fortunate indeed in the story in the interpretation of which she makes her re-entrance to the hearts of picture followers. Captain Leslie T. Peacocke, of the Universal staff, is the author of "The Closed Door." He has written it with a knowledge of the capacity of Miss Lawrence for depicting varied emotions. It is a story that thrills at times and goes straight to the heart. Likewise is it a story for men and women. Children will not understand it, youth will not appreciate its depth. Throughout the two reels the picture holds. The first one interests and entertains, and at times amuses, but the second grips.

Scene from "The Closed Door" (Victor).

In the opening scenes we see again the Florence Lawrence of the early days. She is romping about the lawn with a bulldog, the one as light of foot and as agile in movement as the other. When she wants to get the effect of a certain dress material she commandeers one of the men servants and compels him to stand while she drapes it over his shoulders. When her sister's sweetheart is forced to remain at his desk on the night of a ball she goes to Neill, his employer, hatted and cigared, and before demanding the release of the young man imperiously insists on the removal of the hat from the head and the cigar from the mouth. She gains her point, quickly, and roguishly invites Neill to call on her. She also has gained his love. When Neill comes to Florence's father, who is in financial difficulties, and proposes marriage, the family furthers his suit. Florence believes he is moved by social ambition, that he is offering his money for her position in the community. She tells him for the sake of her father she will marry him, but she will be a wife in name only.

Florence keeps to her word. When the two go to Neill's home after the marriage ceremony the wife goes to her room, puts the key in the inside and locks the door. Her husband tries to win her through presents, but the jewels are thrown at his head when he attempts to embrace her. Neill tips his wife on the stock market, and her family is enriched as Neill is correspondingly impoverished. It is to be regretted that this action is not made more clear to the observer. Husband and wife go to a social affair. It is the wife who suggests a return home. The husband accompanies the wife to the Door. As it closes on her Florence's hand is extended. Neill kisses it. The face of the wife is a study as she shuts herself in.

The market goes against Neill. His wife is watching him keenly these days. When the husband comes home, puts a pistol in his pocket, sends a note to his wife that he is going away, and starts out, the ice melts rapidly. She gets the Key, puts it in the mouth of the bulldog and sends the animal on the trail of the husband. He is found sitting on a rock looking at the pistol. The dog drops the Key in the man's hand. The man returns home, tries the Key in the Door. It fits. He goes to his wife. She feigns sleep in an armchair. The husband coughs and the wife opens her eyes. Yes, it is the Key. The husband cannot realize he has won. He puts the Key on the arm of the chair and walks away. The wife jumps to her feet and after or rather at the retreating figure she hurls the Key. It strikes him between the shoulders. You may have one guess as to the finish.

Miss Lawrence is to be congratulated in her choice of leading man. Alexander Frank is a perfect foil. He has poise, dignity and absolute self-command. In temperament, if we may judge by his excellent work in this picture, he is the antithesis of Miss Lawrence—which augurs well for the pictures to follow. The supporting company is strong. Much care was given to the staging of "The Closed Door."

It is said the next picture will be even better. If all the coming releases measure up to the standard of the initial production, picture lovers may be content.

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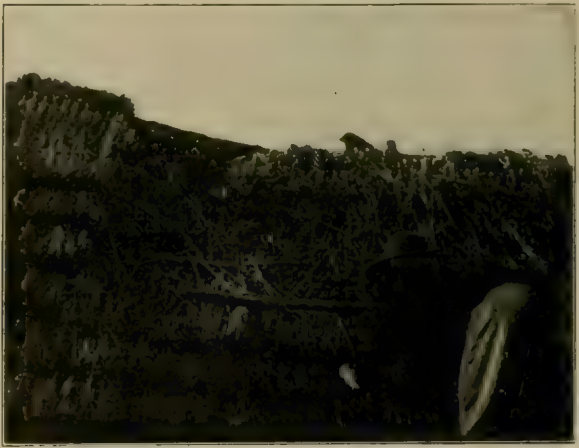
### "THE LAST MINUTE" (Kleine-Eclipse).

Exhibitors will be pleased to hear of the early release of another two-reel Kleine-Eclipse feature in which that redoubtable character "Arizona Bill" plays the lead. "The Last Minute," as its name implies, is charged with action and adventure from start to finish. The release date is set for Tuesday, October 14.

In this story, "Arizona Bill" is given thirty days in which to prove the authenticity of a will against the disinherited nephew of an old friend. There are moments of stirring excitement in the repeated combats between the hired gang and Arizona and his wife. There is a scene in which Arizona leaps from his saddle into the vestibule of a passing train, wages the battle from the roofs of the coaches into the engine cab, over the roof of the cab among the whistles, steam gauges, etc., and finally, in full view of the camera makes a daring leap from the engine roof into a river. There is easily a fall of 60 feet in this desperate jump and it thrills the observer with its dare-deviltry. "The Last Minute" will delight those persons who found the swift-moving "Mong-Fu-Tong" a money-maker.



Scene from "The Last Minute" (Eclipse).

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### H. W. JOHNS-MANVILLE CO. OPENS BRANCH IN GALVESTON, TEX.

By the opening of a new office and warehouse in Galveston, Texas, the H. W. Johns-Manville Co. now boasts three offices in the Lone Star State, viz. at Houston, Dallas and Galveston. At the last named place, in a modern brick warehouse of large proportions, will be consolidated the stock for distribution to the different offices and throughout the firm's Texas territory. This concern is the world's largest manufacturer of asbestos goods.

# "David Copperfield"

**Hepworth Tells Delightful Picture Story in Six Parts—Blinkhorn Has American Rights.**

READERS of Dickens and particularly those who love the great author's favorite book "David Copperfield," will be entertained and edified in seeing the pictured version of that story recently produced by the Hepworth Company, of London, and now being marketed in America by Albert Blinkhorn. American companies have given us, in a small way, some excellent motion pictures dealing with the Life of David Copperfield, but these have been brief character studies in the main, not attempting to cover the entire story. The Hepworth picture is in six parts beginning with the childhood life of David at the Rookery, Blunderstone, and depicting the more important incidents up to the time of his marriage with Agnes, terminating with the Yuletide dinner.

Scene from "David Copperfield" (Hepworth).

It would be quite impossible to put into any single production all of the little comedies and tragedies included within the covers of this famous story. The wonder is that the Hepworth people have been so successful in separating the events in which David was most concerned and clothing them with so much interest. Rare discrimination has been exercised in the choice of events so that we have been given a story in pictures that holds together and does not tax the imagination of the observer or require a profound knowledge of the story itself in order to obtain the fullest enjoyment from the seeing of it.

Scene from "David Copperfield" (Hepworth).

Much of the beauty of this picture lies in the scenes of old England. Hepworth's have gone to the actual places of which the story tells and given us views of Canterbury, the cliffs of Dover, and street scenes that have not materially changed in the past hundred years. The beach at Yarmouth and the home of Peggotty and Ham and Little Emily, referred to so frequently and lovingly by David, is reproduced in a gratifying manner. The locale of this production throughout was carefully chosen and gives educational value to the picture.

A master hand is revealed in the selection of the players who made up the cast of "David Copperfield." The types are true and the work of the players is sympathetic. The part of David is portrayed in childhood by Master Eric Desmond, a remarkable child actor. So great is the sympathy he awakens that his disappearance at the end of the second reel is regretted. But the David of Mr. Lon Bethel, at the home of Mr. Wickfield, is a pleasing youth who bears a strong resemblance to the sturdy, curly headed little fellow of earlier days. The third period of David's life is taken by Mr. Kenneth Ware, a well found young gentleman of good address.

Wilkins Micawber was fairly reincarnated for this production by Mr. H. Collins. That grandiloquent old optimist could scarcely have been better portrayed. Uriah Heep, by Mr. J. Hulcup, was all the oily, insinuating villain that we have conceived him to be, and Mr. Tom Butt's impersonation of Mr. Murdstone could scarcely have been more stony hearted and indifferent. Beauty, grace and ability are shown by both Miss Alma Taylor as Dora and Miss Ella Fineberg as Agnes. In fact, every member of the cast seemed to come right out of the book, so well did they fit into our conception of the characters.

Bits of comedy occur now and then to enliven the scenes, and there is something of a thrill in the wreck scene where Steerforth loses his life and Ham is killed in a brave attempt to save him.

Hepworth has set a high standard in this production and has fairly disproved the oft repeated charge that the British producer could not make a good motion picture. "David Copperfield" will live long on the screen and, though it may not create a sensation in amusement circles or crowd theaters, it will have many admirers and will increase in favor with audiences of the higher class. It will also have a certain educational value that will make it most desirable for school use, for few schools these days do not include a critical study of this famous story of Dickens' in the course of English literature.

Considered from a purely mechanical point of view it would be difficult to find a flaw in the entire six reels. The photography is excellent and the settings reveal great care in arrangement. One noticeable innovation is the method of dissolving one scene into the next following and into the titles. There is none of that chopping off of scenes abruptly that is so destructive of illusion. The Hepworth idea is a great improvement and adds much to the pleasure of looking at motion pictures. American producers might adopt it to advantage.

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## "VENDETTA" (Eclectic).

Reviewed by W. Stephen Bush.

Set among the eternal splendors of Sicilian landscapes, this production in scenic beauty far surpasses the ordinary colored film feature. The rich tints of Southern sky and foliage as well as the picturesque costumes of Sicily abounding in color contrasts are reproduced with absolute fidelity. We are wont to speak of "glowing" colors when we attempt to describe the glories of a Southern clime. "Glowing" is the word that fits the colors as they show up on the screen in this feature. No feature could be more pleasing to the eye.

The plot is of the typical conventional Italian style, composed in the main of jealousy and "Vendetta," which in the South of Italy are quite as popular as spaghetti and frascati. The acting is at times a trifle stagy and the villain is a distinct camera villain. There is plenty of action in the feature and enough of that "thrill" which in these days seems to be so highly valued by exhibitors. It must be said that some of the incidents are obviously improbable. The stream which the lovers were afraid to cross could very evidently been forded with little damage to the shoes and no damage whatever to the stockings. The placing of the "victim" on the swing seemed somewhat odd unless it was done for the personal comfort of the artiste. The suspending of the heroine in mid-air and the gradual cutting of the rope are very sensational and well carried out.

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## JACK LONDON COMMENCES SUIT.

An action has been commenced in the United States District Court at Los Angeles, Cal., by Jack London and Frank A. Garbutt to restrain H. M. Horkemier, of the Balboa Amusement Company, from any further production or attempted sale of the Jack London stories in motion pictures.

Mr. London and Mr. Garbutt are interested with Hobart Bosworth in the Bosworth, Inc., which is making pictures from the London stories under Mr. London's personal supervision.

# "Sapho"

### Splendid Four-Part Paris Eclair Picture Now Being Rented by World Special Films Corporation.

By George Blaisdell.

THE Paris Eclair Company has produced a four-part version of Alphonse Daudet's "Sapho," the rights for which in the United States and Canada have been secured by the World Special Films Corporation. It is a splendid picture. One might, in the book, read this collection of fine pen pictures, with its flowery descriptions, and not experience a thrill. In the picture there are several scenes to stir, and they stir more by reason of the art of the players than on account of any dramatic quality of the book itself. "Sapho" is not "Camille." If the one appeals to the sensual the other does more than this—it tugs at the heart. Fanny Legrand is a wonderful lover, but in the end she proves the theory of reversion to type—the daughter of a dissolute cab driver and an unknown mother discards the man whom she has infatuated but who has never really loved her; who has for her alienated himself from his powerful and highly connected family and also at the last moment renounced a woman he really loved. And she throws Jean Gaussin overboard for whom? For Flamant, a man who so madly loved her that he has committed forgery, the better to throw money to her, and who has, for the crime, served years in jail. But—he is the father of her child.

Scene from "Sapho" (World Special Films Corp.).

Cecile Guyon in the role of Sapho dominates the picture. This wonderful woman has not only youth and beauty; she possesses also in marvelous degree the third and most important factor in this desirable equipment of an actress—brains. Whether it be in the tenderest moments of a woman who has forgotten all her former loves and exists only for one man, or in the stormy scenes with the man who fails to appreciate her great passion, or in the final view we have of her as she meditates on the past and decides the time has come to go with one who blindly loves her, she holds you firmly in the grasp of her great artistry. Charles Krauss is the Jean Gaussin. He gives a finished performance. If in the beginning he looks older than the twenty years of Daudet's character there is ample compensation for the theatrical license in the skill and experience he brings to the interpretation of the youngster from the South who comes to Paris to prepare for the consular service.

The chief supporting characters are chosen with excellent judgment. We do not see much of Daddy Legrand, the broken down nighthawk whose sole care is to possess a "good whip, good lash," but that little is finely done. Uncle Cesaire, the ex-convict, who uncovers to Sapho the family skeleton of the Gaussins, seems to step out of the book. The Hettemas, the stout, well-mated next-door neighbors of Jean and Sapho, as she is known throughout the picture, contribute a bit of comedy to this most serious drama. Caoudal, the blasé old sculptor, the creator of the statue "Sapho" modeled from the figure of Fanny and one of her old-time lovers, is introduced; so also is De Potter, another admirer. The interview between the latter and Jean, wherein the musician, now in the grip of Rosario, warns the young man of the folly of remaining under Sapho's influence, is finely depicted. The young woman who plays Irene Bouchereau, the fiancee of Jean, has not much to do. She suffers by comparison with the superb Guyon—or she may in men's eyes; the women are entitled to a contrary opinion.

The opening scene, the ball at Dechelette's, where Fanny, on sight, falls in love with Jean, is finely staged. The second scene, that of the garden, is likewise charming. The famous staircase episode, where Jean carries his new friend up four flights, is without sensational accompaniment. Some of the best of the situations are where the two are settled in the cottage and Sapho appears as the prim housewife, if the expression be permitted; the destruction of the woman's old love letters to appease the jealousy of Jean; the resulting flames and the extinguishing of the fire by the neighbors; the appeal of Sapho to Jean not to visit his home at Castelet—"it is only a scheme to separate us"; the picnic in the woods with the Hettemas, and the blast on the great horn sounded by Hettema in the ears of the quarreling lovers; the painful scene in the woods following Jean's notification of separation; the sorrow of Uncle Cesaire when he sees the grief of Sapho; the unavailing visit of Sapho to Jean's apartment and the thrusting of the letter under the door. There is realism in the interview which Jean finally seeks with Sapho. When because he believes she has been entertaining Flamant he strikes to the floor the woman whom he has cast back upon the world, she knows her lover has come back to her—that the infatuation still holds. The ending of the picture is as unsatisfactory as is the final chapter of the book. The fact that it is to Flamant, however, Sapho is returning is not indicated in the film, although of those unacquainted with the story it may by some so be deduced.

It must be conceded that the producer has been careful in the handling of a delicate subject. Plainly it has been made for Anglo-Saxons and with due regard for their standards. Exception may be taken to the cigarette-smoking of Sapho. But Miss Guyon did not create the character. Also it may be offered in extenuation that she smokes artistically, not painfully; neither does she make a wry face.

"Sapho" is not only well produced; there are splendid acting, fine settinge, elaborate costumes, large groups, and Eclair photography.

## MONOPOL RECEIVERSHIP SET ASIDE.

Following the public notice of the alleged bankruptcy of the Monopol Film Company, of 145 West 45th Street, New York, P. P. Craft, president of the Monopol, filed an affidavit before Judge Hough, of the United States District Court, on September 19, that caused the court to vacate the order for a receiver for the concern.

The bankruptcy petition had been filed by P. A. Powers, Stanner E. V. Taylor and Marion Leonard on the ground that the corporation was bankrupt and owed the petitioners money. Mr. Craft in his affidavit charges that Powers, Taylor and Miss Leonard had entered into a conspiracy to wreck the corporation. He sets forth that he put $9,000 into the concern, which was $4,000 more than his agreement called for. Powers advanced a stipulated sum at the same time, which Mr. Craft maintains cannot be considered as a debt. Mr. Craft further sets forth that Mr. Taylor was to receive one-third of the profits in return for his work as artistic director, and that Miss Leonard has been paid all that is due her as a creditor of the company. Besides this, Craft alleges that Mr. Taylor was furnished $26,000 for operating expenses for which he has rendered no accounting. In view of these countercharges, especially that which points to conspiracy, Judge Howe has not only set aside the application for receivership but has ordered a thorough investigation into the affairs of the Monopol Company.

## "LES MISERABLES" FURNISHES TEXT FOR SERMON.

Dr. Meyers, of the Tremont Temple, famous divine and preacher, whose fame is not confined to Boston alone, but who is well known and revered over the entire country, was present at the presentation of the world famed production "Les Miserables," on Tuesday, Sept. 15, at the Tremont Temple. Some idea of the deep impression that this remarkable film has made on the reverend theologian may be had when it is learned that during his sermon on Sunday last he made it the subject of a twelve minute talk. He not only spoke very profoundly concerning the intellectual and educational advantages of a production of the magnitude of "Les Miserables," but also gave it his personal indorsement, advising his hearers to see for themselves this remarkable adaptation of the literary masterpiece made immortal by Victor Hugo.

# "His Neighbor's Wife"

### Lillie Langtry Appears Before the Camera of the Famous Players in an Interesting Three-Part Story.

By George Blaisdell.

IN "His Neighbor's Wife," to be released on October 10, the Famous Players Film Company will feature the international beauty of a generation ago. Lillie Langtry was known to newspaper readers the world over as "The Jersey Lily," the woman who counted among her admirers reigning monarchs, long before she made her initial appearance on the stage. She brings to the screen much legitimate experience. "His Neighbor's Wife" is a strong story, one of human interest. In two respects aside from others it is an unusual production. One of these is the fact that the entire subject was made inside the studio. The other is the near absence of subtitles. As to the first, those of the uninitiated who see the picture will be skeptical. It is hard to believe that the setting of the great terrace, with its palatial surroundings, is the work of the scenic artist. The same is true of the garden, entered by the great gate swinging between brick posts and containing the rustic summer houses and elaborate benches. The picture when seen by the reviewer was without titles; the story was clear. It is said, however, that two leaders will be inserted so as to bring out more strongly important points. The picture is an elaboration by Mr. Porter of an eighteen-minute vaudeville sketch in which Mrs. Langtry appeared a few years ago. Interest in the story is established right at the start.

Scene from "His Neighbor's Wife" (Famous Players).

Scene from "His Neighbor's Wife" (Famous Players).

The period of the action is contained in a few hours. An army captain leaves his wife and goes to visit Mrs. Norton, the wife of his next-door neighbor. Mr. Norton, returning home unexpectedly, discovers the two. He informs the wife of Captain Roberts of what he has seen and compels her to come with him so that she, too, may be an eye-witness of the clandestine meeting. Norton tells Mrs. Roberts that unless she consents to elope with him he will kill the captain on sight. He gives her until 10 o'clock to decide. Just before that hour the captain returns. His wife upbraids him. Realizing that if she does not go with Norton it will mean the shooting of the captain, who has already discovered her intention of leaving, she feigns illness. As the captain goes for a glass of water the wife steps out on the great terrace attired in the captain's greatcoat and hat and smoking a cigarette. In the dim light Norton looks at his watch. It is 10:10. He shoots at the figure. Mrs. Roberts staggers into the house just as her husband returns. She is not fatally injured; a reconciliation follows.

Mrs. Langtry in the role of Mrs. Roberts will appeal to her audiences. She depicts the injured wife with feeling and skill. Captain Peacocke looks the part of Captain Norton—a fine type. Sidney Mason, who next week will play the lead in "Get Rich Quick Wallingford," plays Mr. Norton and gives a finished performance. Irma La Pierre has the opposite role and does good work. Little Mimi Yvonne is delightful as the child of the Norton home. The photographic effects are of the usual Famous Players quality. The exterior night scenes are artistically tinted. The interiors, whether in the full lamplight or the glow of the fireplace, will charm. There are strong situations. One of these is in the first act when the husband comes to Mrs. Roberts and tells her what he has seen in his garden. Among others are the denunciation of Captain Roberts by the injured wife, after she has seen him in the company of her neighbor, and the final reconciliation after the shooting.

"His Neighbor's Wife" is a good picture; but it is probable that the interest of the older public will center chiefly about the personality of the famous beauty of other days who plays the leading role.

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## LAEMMLE BACK FROM THE COAST.

### Reports Fine Time Despite Injury to Hand Received on Trip—Affairs Working Smoothly on Coast.

CARL LAEMMLE, president of the Universal Film Company, returned to New York on Tuesday, Sept. 16, from a hurried trip to the Universal plant in Los Angeles, Cal. While he declared that he had had the time of his life and did, in fact, look better for the trip, Mr. Laemmle was under the doctor's care on account of severe injury to the fingers of his left hand received on the way out. Mr. Laemmle, at the time the injury was received, was standing in the vestibule of the coach with his hand resting on the door jamb. The door was closed from the inside and caught his fingers, crushing them badly. . Aside from the pain and inconvenience thus occasioned Mr. Laemmle insists that he thoroughly enjoyed himself.

"It was the first time I have ever been to the Coast," said Mr. Laemmle, "and this trip was a revelation to me. I had no conception of the magnitude of the plant and could hardly believe my eyes when I beheld the vastness of our operations at Hollywood. What pleased me was the good feeling that existed among our people. Mr. Bernstein is proving himself an excellent and capable manager and he has secured the confidence of the entire staff. He is very careful and painstaking and I am pleased with the record he is making.

"I did not have a great deal of time to spend on the Coast. Arriving on Sunday, the 14th, I was on my way home on the following Tuesday, but I managed to get a good general idea of our plant. I would like to spend a month out there if I could find the time. You see, we are so busy here in New York improving our plants and product that I have not time for vacations."

## R. PRIEUR RETURNS.

Mr. R. Prieur, president of the Lux Film Company, who has been spending the past year and a half in London and Paris, returned to New York on the steamship "Mauretania." It is Mr. Prieur's purpose to put into effect some well planned measures for the increase of Lux sales in America and he will probably remain here some time.

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## GOVERNMENT HEARINGS IN FILM CASE TO BE RESUMED.

Hearings in the case of the United States against the Motion Picture Patents Company and others will be resumed on October 1. The hearings will be held in New York and will mark the beginning of the case for the defendants.

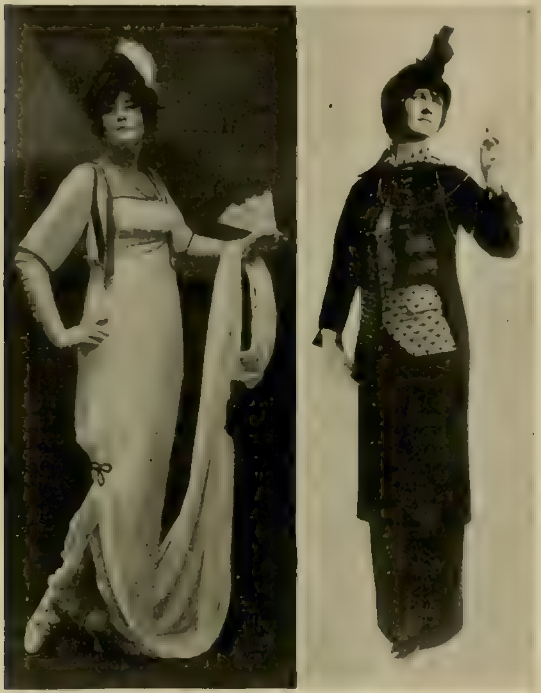
## New York Fashion Show in Pictures

### A Systematic Plan for Photographing and Broadcast Exhibition of Latest Styles.

Reviewed by Hugh Hoffman.

THE idea of filming sample styles of clothing and millinery on the living model is not a new thing, but it is only since the last National Fashion Show at the Grand Central Palace, New York, last July, that there has been a company whose sole field of endeavor will be the production of animated fashion plates through the medium of moving pictures. The actual beginnings were made at the recent fashion show when the regular store models were photographed by artificial light in a temporary studio at the Grand Central Palace. Three thousand feet of film were taken at that time.

The underlying idea of the animated fashion plate as a regular business proposition has some attractive angles from the standpoint of the exhibitor and producer. Scarcely anything can be considered a stronger drawing card for the ladies than an exhibition of the latest styles of dress. On his part the producer is helped by his association with the national and international arbiters of fashion whose co-operation gives the pictures the stamp of authenticity. When American women become generally aware that the New York fashion show will be brought to their very doors, it is more than probably that they will be waiting for each new installment as it comes around.



Two Striking Models Shown in Fashion Pictures.

The New York Fashion Show takes place twice a year. In February the spring and summer fashions are exploited and in July the fall and winter styles are shown. The Ny-Fax Film Co., controlled by Wilbur W. Nugent, has secured the exclusive motion picture rights for this exhibition, and will market the pictures on the state rights plan. The field for this series is much wider than theater exhibition alone, as it includes department stores as well. Some of the larger metropolitan department stores already are using motion pictures as an attraction, notably Wanamaker's, New York, and this series of fashion pictures will be used as an incentive for department stores in every city to install projecting outfits. Where a store does not feel justified in going to the expense of fitting up an exhibition room, the plan is for the merchant to work in conjunction with the nearest picture theater, advertising the exhibition and issuing tickets for a private showing in the morning. In case of the department stores of any city not taking up the scheme, the theater manager could exhibit the pictures on his own account and be reasonably sure of a large attendence.

In regard to this particular set of pictures there are technical faults which are noticeable to the practiced eye, but it is not likely that they will obtrude themselves upon ladies who are looking at the pictures for the styles only. In all picture making it is up to the director to make things as easy as possible for the spectator and in this case the rule has not been followed at all times. It seems obvious that a picture, intended to display styles in form and detail, should concentrate upon the form and detail in the garment alone and should not show too much detail in other parts of the picture. A part of this film is, therefore, open to criticism on the ground that there is too much detail in the interior setting. If the director had selected a plainer background, instead of a room overcrowded with gaudy gingerbread scrolls and scallops, it would not have pulled the eye away from the detail of the gowns.

Another shortcoming is that in some parts the figure is not all on the screen. When one is looking over a gown for style it is no more than reasonable to expect a full view of the garment. Moreover, it seems that the models did not take the matter seriously enough. They did nothing to mar the picture by any silly behavior, but it is evident that the director did not impress upon them the fact that it was all supposed to be serious business. They could not be induced to put on make-up and on that account the eyes are lost in some cases. For that and other reasons it would be wise in future issues of this series to employ experienced actresses. The store models do not seem to have the poise. They are selected first of all for the figure and other considerations are secondary. It is a well known fact that some people can wear clothes better than others and it would appear that the way they are worn should be half the battle in a matter of this kind. "Perfect thirty-sixes" devoid of other attractions may be satisfactory to a buyer who has eyes only for the gown, but for public presentation it is necessary to wear stylish clothes in a stylish way, otherwise the models remain mere "manequins," as they are termed in the sub-titles. A woman appearing in a fashionable dress should at least seem to **own** the dress, and that's why it will take actresses to make the thing convincing.

Now with all that has been said, the pictures are not bad. Those are critical points which will probably be borne in mind when the next set is made. The idea of having a regular fashion feature is a very good one and one that will be a winner everywhere. These pictures with all their faults have enough in them to be of much interest to ladies. To put it briefly, they are good but they could have been better.

In justice to the Ny-Fax Company it should be explained that the idea was conceived by some cloak and suit man who had no practical knowledge of motion pictures. The result was that the original sponsors of the scheme found themselves in much trouble. Then with but a few days in which to work, Mr. Wilbur W. Nugent, a newspaper man of long connection with fashion journals, took over the project and formed the Ny-Fax Company. The first thing he did was to engage Mr. Herman Obrock, Jr., well known as an expert cameraman and all around motion picture technician. Obrock went on the job simply as a camera operator but was quickly given full charge and was later taken into the firm as technical director. The results Mr. Obrock obtained in a few days under the transitory conditions that usually characterize a large exhibit in full momentum, were surprisingly good. They will make a good beginning, and those who are wise enough to get in on the state rights of this proposition at the start will not be sorry as newer and more improved editions come along.

## CHARLES DICKSON WITH RELIANCE.

Mr. Charles Dickson, well remembered as star of the comedy classic "Incog" and several other Broadway successes, is not only producing picture dramas for the Reliance Company, but will be seen in the leading role of a picture dramatization of his popular sketch, "The Buffer," which will be released on October 6. Charles Dickson is as well known as an author as he is an actor, having written the musical successes "The Three Twins" and "Bright Eyes" in addition to his more serious works, which include a large number of one-act sketches in vaudeville.

## GEORGE KLEINE SAILS FOR EUROPE.

George Kleine left Chicago last week for Italy. Mr Kleine called for a few days at his New York office before sailing. He proposes to arrange for a series of new multiple-reel subjects and to take care of the subjects now in making abroad. He sailed on the "Imperator" September 20.

# "In Love and War"

**Two-Reel Pathe Feature.**

Reviewed by Louis Reeves Harrison.

ALL is not fair "in love and war"; to the contrary, a great deal is done in the name of both that is not based on honesty, justice or fairness, and I suppose a thousand stories have been told on the theme embodied in this Pathe release of woman's faith and man's perfidy with an unvarying result, but here is one in which manly men find a remedy and enforce it upon the perpetrator of injustice.

He is a brave and gallant young lieutenant of the Italian army at a time when his country is on the eve of war with Turkey. He becomes infatuated with a country girl of intense love nature and splendid womanhood, one lacking knowledge of the world and experience in life. When her feeble insight into character and motive is pitted against his superior intelligence and that long practice in the craft of heartbreaking that enables a handsome gentleman in uniform to practice a form of enchantment with such women, the result is easily foreseen. He makes a pastime of her unqualified love and trust.

There is no limit to her faith when he is commanded by his general to join his troop in Tripoli, no attempt at consolation during his absence. For such creatures love is eternal. She seeks to elevate herself by work during his absence and thus drifts into the service of a wealthy family. She becomes endeared to them by the very simplicity of character which proved to be a source of weakness when her strength was measured against that of the charming young officer.

This sounds like an old story—and so it is—but it has an unexpected ending, and we are easily carried along by its admirable presentation. The impersonation itself is exceptional. The girl is not one of those slim, correctly-corsetted, chalky looking heroines of marcelled hair that we are asked to accept as types of the country lass. With face and figure of the sculptured quality, physique of dignity and slow movement, she has the fine poise of strength in combination with direct and winning simplicity, a rare type and one very effective for the purpose of the play.

Then there are a lot of enchanting settings, exquisite light effects where interiors are shown and a choice of exteriors that are the despair of American producers. The other parts are taken in harmonious fidelity, so that there is a sense of satisfaction experienced while waiting for the outcome of the situation. The entire photodrama displays what is best described as "atmosphere," the pervading influence of suitable environment. We are transported without jar to a crisis.

The young lieutenant wins a medal for bravery in service and the interest of his commanding officer besides. The latter introduces him into the very family where the country girl has become almost a household member. The head of the family is a splendid type of father with a priceless treasure, a daughter of physical attraction with cultivation added. Backed by his commanding officer, the general under whom he won military honors, the lieutenant wins the daughter and becomes engaged to her. His conduct in the field has covered investigation of his honor as a private gentleman.

The raughter to whom he is engaged one day tells the country girl of her coming happiness and shows the picture of the man she is to wed. The country girl has just come into the drawing room with some flowers, and the father of the young bride-elect and the general are near at hand. A high scene follows, in which silence is eloquent. Every emotion from the first stunning effect of the announcement to the last and vital shock that robs her of consciousness is portrayed by the simple and loving creature who has been wronged.

The revelation that follows is as innocent as that of the betrayed girl's collapse. The effect of it upon the father and the general is correspondingly profound. Their conduct when the young lieutenant appears is a tribute to real manhood. They combine to force the issue in a few dramatic episodes, compelling the young officer to recognize rights lightly disregarded as a rule and bring about a union with the simple girl who was his first and natural choice.

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## GAUMONT ADDED TO EXCLUSIVE SUPPLY.

The Exclusive Supply Corporation's program will be strengthened by the addition of a Gaumont two-reel feature subject to be issued every Saturday beginning October 18. This is in addition to the two other longer features issued by the Gaumont Company on the 1st and 15th of each month.

# At the Sign of the Flaming Arcs

By George Blaisdell.

IN the Famous Players' production of "His Neighbor's Wife" Captain Leslie T. Peacocke has the role of Captain Roberts, playing opposite to Mrs. Langtry, "the Jersey Lily." In one of the early scenes Mrs. Roberts kisses her husband as he leaves the house. It is said that this marks the second occasion on which the versatile writer of the Universal staff has been the recipient of a similar salute by the one-time famous beauty. The first was when the captain was a schoolboy at Eton. Mrs. Langtry was visiting a chum of the captain of today, and on her departure included him in her farewell. Quite a bit of water has flowed under the bridges in the intervening years.

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Arthur Mackley, who for four years has played in and directed Western Essanay pictures, has formed a new alliance. Mr. Mackley left New York on Saturday, Sept. 20, for the Pacific Coast. When asked as to his particular destination and the name of his new company Mr. Mackley smiled significantly. "When I am settled I'll send you word," he said.

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A box containing heather from the "Ould Sod" was received at the World office last week. It was quickly divided among the crew. Thanks are due to Miss Gene Gauntier, to whose thoughtfulness we are indebted for the souvenir.

* * *

Irving Cummings began work at the Pathe studio a week earlier than at first arranged. Oscar Apfel, formerly of Edison and later with Reliance, will begin directing pictures at the Pathe studio on September 29. Mr. Cummings will head Mr. Apfel's company, the energies of which will be devoted chiefly to the making of feature productions.

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It is apparent there are many men and women, too, for that matter who are seeking employment in picture studios and in some cases getting it upon their statement that they have had stage experience. Also is it true that in many instances their employment is of short duration. One director states that he has given work to six different "leading men" who revealed their inexperience and incapacity before the end of their first scene. He is still looking for a real leading man. An actor-director who was present when the foregoing was related said that when he was making pictures he made it a point, in the case of the first appearance of a player with whose work he was unacquainted, to make his first scene that of the big situation of the picture. If the player was due to fall he would most likely make a mess of it in this scene, and the quick discovery of his "four-flushing" would save the company money.

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Owing to the resignations of C. O. Baumann, C. J. Hite and Tefft Johnson as candidates for office in the Screen Club the nominating committee has named Earle Williams of the Vitagraph Company, for third vice-president, William Haddock for recording secretary and Dave Thompson, of the Thanhouser Company, for the Board of Governors for two years.

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Abe Warner was in Atlanta, Ga., last Sunday. Mr. Warner will be away from New York for a month longer on a tour of the exchanges of Warner's Features.

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Don't take it for granted that because you see a man smoking on the screen it is a certainty that he indulges in the tobacco luxury when not in front of the camera. At the Screen Club the other evening a friend passed a cigar to E. K. Lincoln, who is doing much big stuff for the Vitagraph Company, and asked: "Will you have a smoke?"

"No," said the Vitagraph leading man, "I thank you, but I don't smoke." Noting the puzzled expression that overspread the face of his friend, he added: "That is, only in pictures."

Cold tea may be substituted for whiskey when before the camera, and get over; but there's no getting away from the real pipe or cigar.

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Deputy state fire marshals have ordered discontinued the showing of motion pictures in one church in Grand Rapids, Michigan, several theaters and all of the schoolhouses except the high school. In the cases of all but the theaters the officials based their action on the fact that the pictures are not shown on the first floor, as the law requires. In the case of the school buildings the suppression will seriously interfere with the plans for social center work during the winter.

# Motion Picture Exhibitors' League

## ILLINOIS' CONVENTION AT PEORIA.

### Most Representative Gathering Yet Held in that State. Bolters Denied Admission.

By James S. McQuade.

THE convention for the re-organization of the Illinois Branch of the M. P. E. L. of America and the election of state officers was held at the Jefferson Hotel, Peoria, Tuesday and Wednesday, September 23 and 24. The National President M. A. Neff presided. Over thirty exhibitors participated in the deliberations which were of a harmonious character throughout. About thirteen exhibitors of the International Motion Picture Association from Chicago arrived in the city on Monday. They were given entrance to the opening session Tuesday morning but were denied admittance to the executive session immediately following and were not permitted to take part in any of the remaining meetings. J. D. Rose, Marion Theater, and F. W. Schaefer, of the Crystal, Chicago, were received as regular members of the League having explained that they were not members of the International Association and had not severed connection with the League. President Neff welcomed them and stated that any member of the Association, excluding the delegates to the recent National Convention in New York City, would also be welcomed after declaring their allegiance to the League and their severance from the International.

Mr. Rose, previously mentioned, gained the floor during the first executive meeting and asked President Neff if the thirteen Chicago exhibitors excluded from the room might be admitted. Mr. Neff replied at length and explained that it was totally out of his power to admit them because they had been suspended by the members of the National Body in convention assembled at New York, after they had walked out of the hall and formed another organization. According to the constitution of the League they could not be reinstated except by a vote of the National Body or by the National Executive Committee. So far as he was personally concerned he would be glad to admit the bolters from the various states excepting a few. It was pointed out that Louis H. Frank, an alternate at the National Convention, New York, and who had walked out with the seceders from Chicago, had been admitted to the League and was present, but it was shown that Mr. Frank was considered an alternate by his confreres for the reason that he attended the convention at his own expense, also that he had not participated in the voting and besides he had severed his connection with the International immediately after his return to Chicago. Mr. Neff stated that Mr. Frank was eligible as a member of the League from the fact alone that his name was not included on the list of the seceders expelled by the national body.

In the afternoon session Tuesday, President Neff announced that sixty-three new members had joined the League within the last three weeks and that the entire membership at present is about one hundred. Before closing the afternoon session Tuesday the following committee on constitution and by-laws was appointed by the chair:

Dee Robinson, Peoria; Louis H. Frank, Chicago; Thomas Leonard, Johnston City; E. C. Bostick, Pekin, and I. C. Davidson, Danville.

They reported immediately that it was deemed advisable to adopt the by-laws and constitution of the Ohio State Branch for one year, and the resolution being put it was carried unanimously. The election of a national vice-president and state officers was next in order and the following were declared elected:

National Vice-President, Dee Robinson, Peoria; State President, Louis Frank, Chicago; First State Vice-President, Thomas Leonard, Johnston City; Second Vice-President, Ed. H. Harris, Peoria; Secretary, E. C. Bostick, Pekin; Treasurer, I. C. Davidson, Danville; Corresponding Secretary, C. E. Carrier, Peoria; Sergeant-at-Arms, Mr. Weisbruch, Peoria.

Wednesday morning's session was occupied by the installation of officers. A grievance committee comprised of the following members was also formed: S. Law, Carlinville; H. Lubiner, Chicago; O. W. Frederick, Pekin; H. Leonard, Johnston City, and Dee Robinson, of Peoria, Chairman.

It was then moved and carried that the next State Convention of Illinois be held in Chicago on the second Tuesday and Wednesday in March, 1914. Wednesday afternoon was devoted to sight-seeing in autos, the great Clark's distillery, the largest in the world, being visited. Wednesday evening a banquet was held at the Jefferson Hotel, among the guests being Mayor Woodruff, Senator Dailey and quite a number of ladies of Peoria.

## MAINE EXHIBITORS IN CONVENTION.

The second meeting of the Maine State Branch, No. 29, of the Motion Picture Exhibitors' League of America, was held in Bangor, Me., at the Penobscot Exchange Hotel, last week. The attendance was very large, and much enthusiasm manifested by the Maine exhibitors, who are firmly ranged on the side of National President M. A. Neff, on the present controversy. After the transaction of purely routine business, and taking favorable action on the application of ten exhibitors for membership, it was then unanimously voted to appoint a committee on grievances, to whom shall be referred all complaints against film exchanges, for unfair treatment and unjust discrimination. The committee was immediately appointed by President Moxley Blumenburg. It was also voted to ask National President Neff to name a date on which he could confer with the Maine Branch at Lewiston, for the purpose of suggesting ways and means of obtaining hearings on complaints. It was also voted to pay weekly visits to any theater unjustly discriminated against by any film exchange, and to install vaudeville, in preference to motion pictures, in any theater really suffering from unfair treatment. A fund of several hundred dollars was raised as an evidence of good faith and unity of co-operation. The entire atmosphere of this meeting was virile and healthy, and this branch is bound to become powerful in its influence. President Blumenberg has every reason to be proud of his efforts in this cause. A number of exchange men journeyed from Boston to Bangor, to meet the "boys," including Manager J. A. Eslow (Universal), Edward Farrell (General Film), Assistant Manager George I. Appleby (Mutual) and R. D. Marson. F. A. Clark (Motiograph), Bert Bohannon (Power's) and David Cowan (Simplex), were also on the job.

Besides the business transacted, there was a general good time for everyone, and the general opinion is that this meeting served to impress all the Maine boys with the unquestioned benefits to be gained by being an active, enthusiastic member of the Branch. HENRY.

## NEW YORK STATE CONVENTION.

October 15 and 16 are the dates set for the convention of the New York Motion Picture Exhibitors' League meeting, at Rochester, N. Y. This is the meeting that was adjourned from Syracuse. President Neff will be present to assist and there is likely to be a large attendance. New York exhibitors who desire to affiliate with the big league should make arrangements to attend. For particulars address A. N. Wolf, president, Colonial Theater, Rochester, N. Y.

## SANDUSKY EXHIBITORS MEET.

A meeting of the exhibitors affiliated with the Sandusky Local No. 7, was held at Freemont, Ohio, on September 16. President Neff was a guest of the convention, which was very successful. Resolutions were adopted requesting the Universal Company to withdraw the Imp release of September 18, entitled "Escaped from an Asylum," as an unfit subject. Manufacturers were also asked to have posters made for each reel when issuing multiple reel subjects.

# Foreign Trade Notes

## BRITISH NOTES.

AFTER three years of rigorous censorship the pictures of the memorable Johnson-Jeffries fight, taken at Reno, Nev., in 1910, have become public property and have been exhibited this week as an exclusive in the vaudeville theaters on the Moss Empire circuit. As a notable instance of the readiness of the stage to seize upon anything exceptional in the moving picture line this will long remain in the memory of British exhibitors. Only a fortnight ago the Moss Empire management refused to allow Jack Johnson to appear in person at their London theater owing to the public outcry against him. However, as soon as the tumult subsided they have laid hold of the films with eagerness and quickly made the most of them.

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One of the best and most attractive advertising novelties I have seen emanates from the London office of a French firm. It consists of a small model in plaster of one of their comedians and in every detail of dress and facial expression, the miniature is faithful to the impersonations on the films. So far I have only seen three artistes so reproduced, namely, André Deed, Max Linder and Chas. Prince, all of the Pathe Co., but surely there is room for an American company with a large staff of artists to extend the idea. Small imitation marble ornaments of John Bunny, G. M. Anderson, King Baggot and other photoplayers of established popularity in characteristic attitudes should prove a remunerative side-line for the exhibitor. The manufacturers, instead of seeking to make a profit on the article, would no doubt, be satisfied with the permanent and free advertisement that the novelty would always be. (Mr. Bunny was "done" in plaster some months ago—Ed.)

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Mr. J. D. Tippett, the manager, on this side, for the Universal Film Co., is at present negotiating for offices in London for the company whose policy it is to more actively contest the European market. Hitherto Universal films have been handled in this country by two agencies. It is not stated, however, whether or not the Universal Co. intend to produce their own scenarios in England. Another American concern I suspect of having deep and well-laid designs in this latter direction is the Selig Co. "W. N. S." arrived in London a day or two ago and throughout the better part of the week has been engaged with Mr. Montague, at the London offices of the Selig Polyscope Co. To his numerous interviewers Mr. Selig was as optimistic as ever and carefully avoided committing himself upon any of the industrial controversies at present rife in England and the U. S. A.

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In response to the question "Will cinemas do the theater harm?" Sir J. Forbes Robertson (now, perhaps, the most distinguished photoplayer in the world), says: "In the first case I ought to say that perhaps they might take away a certain portion of the usual audiences of suburban and provincial theaters but I think that in the end they will—if the proper plays are produced by men who really know their work—increase the theater-going public and stimulate a greater demand for good, healthy drama."

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There has been some strong and averse comment by London newspaper writers recently on the action of the U. S. Government in permitting a section of the American Navy to be used for moving pictures in the film "Victory." This is being released here by the M. P. Sales Agency and the publicity so given to the production, judging from the bookings, seems to have been nothing more than a glorified advertisement.

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The supreme attractiveness of topical controversies crystallized into a film drama was never better illustrated than by the film "A Fallen Idol" shortly to be released by the well known Anglo-American enterprise, Messrs. C. Francis Clave and Joseph J. Bamberger, who will be remembered through the Siberia-Alaska motion pictures. The principal painting in this year's Academy represents a repentant woman kneeling at her husband's feet and the film story is woven around this theme. At the end of the film is not the expected reunion between husband and wife, but a reproduction of the scene constituting the Academy picture and followed by the sub-title "Will He Forgive Her." The producers term the film a cinema problem and although it has not been conspicuously advertised, the novelty of the idea will assure its success. Mr. Maurice Elvey, of New York, was the producer. Another striking departure by the same firm is "Spiritualism Exposed," a drama revolving around the recent sensational exposures of the "tricks of the trade" of the crafty spiritualist.

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Ex-Quartermaster Edward Munroe, of the American Navy, who fought with the Northern forces in the Civil War, celebrated his 104th birthday here last week by witnessing "The Battle of Gettysburg."

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It will interest American readers of Sir A. Conan Doyle to know that his famous Sherlock Holmes stories have been filmed. The first, "The Speckled Band," will be released on October 27th, and has been played by a theatrical company of players. The Fenning Film Service, of London, are the holders.

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Two hundred and fifty dollars a day for a photoplayer is not so bad. Yet the Barker Company, of London, is still advertising for an actor. There is only one condition which bars thousands. He must be the exact "double" of the late King at the age of 52. He would be required to play in the "Life of Queen Victoria" without using make-up.

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At the moment of writing, several film producers in this country are hunting high and low for Mr. George Bernard Shaw, whose newest play "Androcles and the Lion," was produced the other day. It looks very much that "G. B. S." will remain "engaged" to film agents for some time, or at least until tempted by a very substantial offer.

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For those interested in the scientific and mechanical side of the industry I have obtained from specifications at the British Patent Office particulars of recent applications for protection for the following: Messrs. R. G. Bradshaw and J. C. Lyell for a machine for use in the preparation and manufacture of films for natural color cinematography. The Eclair Co., of France, for improved machines for cutting stencils for the coloring of films. Mr. R. A. Pringle for a clip for temporarily joining films. Mr. T. P. Middleton for the manufacture and use of cinematograph negative bands. Mr. Chas. Breedon for a system for taking moving picture films in colors. Mr. E. A. Lanste for apparatus for the simultaneous photographic reproduction of movement and sound, and Mr. J. C. Pope for the production of stereoscopic pictures. Mr. E. M. Johnstone, of Birmingham, has invented a device for closing the operating box aperture in case of fire. The sliding shutters are connected with a pivoted lever worked either by a cord or pressure.

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A peculiar device is that of Mr. A. Gottschalk and Mr. G. Thiemann, of Bochum, Germany. It provides for the film carrying appliances on a projector being mounted on a kind of movable platform under which is a large tank of water. The parts are held in position by holders which fuse at a certain temperature and allow the films to descend into the tank. A chimney above passes the smoke and steam out of the building while another attachment switches up the lights in the auditorium. A combination of color screens to obtain multi-colored effects has been presented for patent by Mr. T. W. Watts of Brighton. It consists of a single rectangular glass plate made up of differently colored sections and is fixed in a suitable position betwcen the film and the lens. The colored sections are so mounted that they may be moved by the operator into almost any desired position, thus giving to an otherwise monochrome film a combination of tints. Different color effects can also be produced by superimposing the different colored glasses over one another, while by tilting the screen, deeper tints can be brought into the image without changing from the same color.

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Under the name of Anglo-American Films, Ltd., a new company, for the production, manufacture and hiring of films, is being got together in Edinburgh. Its activities will be confined to Scotland. To the writer the name of the company seems to be a misnomer as directors, solicitors and staff are all being recruited locally. The capital is $125,000.

J. B. SUTCLIFFE.

## FROM SOUTH AFRICA.

The Bioscope business in South Africa during the last three months has undergone many startling changes. For instance, throughout South Africa we had as many as eight film exchanges, most of which are now merged into one and this is known as "African Film Trust."

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Mr. Schlesinger, who is the head of affairs, is an American and fairly makes things hum. He is also responsible for the forming of the "African Theaters Trust" which has brought all the different theaters under one management.

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There are two other services in South Africa, one which is known as the "International Film Supply Co.," is managed by Mr. Walter Clarke. This firm is doing a big business throughout the country, having two complete circuits. One of the partners in the firm (a Mr. Rosenberg), was unfortunately shot during the strike.

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The other firm standing out of the Trust, is the "Independent Film Supply Co.," managed by Mr. McNeil.

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Messrs. Pathe Freres are also established in a very big way, having a big machine and accessory department. This firm gets out all the new films three months in advance of the London release and these are shown in their private theater. Pathes also have a film-taking department and have turned out some very excellent topicals and scenics. The biggest hit they have made so far being the strike film in which they have shown actual fighting in the streets. Such a subject has never been filmed here before.

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There are two theaters in Johannesburg which stand out of the trust. One is the Carlton, managed by Mr. Bloomfield and which does very big business, and the other is the Bijou, managed by Mr. Blond. The latter house shows only pictures, whereas all the other moving picture palaces not only show pictures but give three of four very excellent variety turns as well.

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Durban in Natal possesses as many as eight picture shows, while East London has four and Port Elizabeth twelve.

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In Capetown and Suburbs, Bioscope shows are too many to enumerate. The Principal is managed by Mr. Wolfram and the Alhambra by Mr. Potts.

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Among the films popular in South Africa, are a good many of the American make. Vitagraph, A. B., Kalem, Lubin, Nestor, Rex, Solax and many others. In the country districts the "Wild West" picture is in great demand, while in the towns the human drama is always in favor. The schools of South Africa are seriously thinking of taking up and installing the Bioscope in their establishments for the benefit of the children, and should this occur, there are prospects of very big business being done in the educational film line.

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Kimberley and Bloomfontein both possess half a dozen shows each while all the small "dorps" have at least one picture house.

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Films that caused a great sensation in South Africa were "Les Miserables" and "Quo Vadis?"

LIONAE.

HOUSE PETERS.
**New Leading Man with the Famous Players Stock Company.**

## ROTHACKER BUYS LAEMMLE'S INDUSTRIAL STOCK.

Announcement is officially made that Carl Laemmle has relinquished his holdings in the Industrial Moving Picture Company to Watterson R. Rothacker, who by his purchase of the Laemmle stock gains control of that concern. At a recent meeting of the directors of the Industrial Moving Picture Company Mr. Rothacker was elected as president, to succeed Carl Laemmle, and will continue as general manager. Mr. Laemmle explains his sale of the stock by the statement: "I am concentrating all my efforts and giving my entire attention to the Universal Film Manufacturing Company and have disposed of my holdings in the Industrial Moving Picture Company for this reason alone."

## NEWMAN COMPANY ENLARGES.

The Newman Manufacturing Company, 717-721 Sycamore Street, Cincinnati, Ohio, and 101-103 Fourth Avenue, New York, N. Y., have just added another floor to their Cincinnati plant, and have installed additional machinery and equipment. This addition was necessary on account of their increased business in theater equipment, especially brass frames and easels and brass railing.

## THE PLAYERS IN "TESS OF THE D'URBERVILLES."

For the information of those who may be interested the cast of the Famous Players' production of "Tess of the D'Urbervilles" is herewith printed:

| | |
|---|---|
| Tess of the D'Urbervilles | Mrs. Fiske |
| Alec D'Urberville | David Torrence |
| Angel Clare | Raymond Bond |
| Mr. Durbeyfield | John Steppling |
| Mrs. Durbeyfield | Mary E. Barker |
| Mrs. D'Urberville | Kate Griffith |
| Parson Clare | Franklin Hall |
| Mrs. Clare | Mme Dalberg |
| Parson Tringham | J. Liston |
| Crick | James Gordon |
| Mrs. Crick | Maggie Weston |
| Marian | Irma LaPierre |
| Reta | Boots Wall |
| Izz | Caroline Darling |
| Liza Lou | Justina Huff |
| Jonathan | John Troughton |

## OBSERVATIONS

### BY OUR MAN ABOUT TOWN

WITH the close of the summer season and the harvest moon assuming full proportions the annual crop of unsophisticated and credulous people are found entwined in the webs woven by the shrewed schemers of the larger cities. Along the highways and by-ways leading from the "halls of learning to the fields of fortune and fame" may be found at this particular time hundreds of victims who are just awakening to a realization of the inhumanity of the human race. These reflections are brought up by a survey of the field of institutions that paint glowing pictures of the advantages to be gained by a summer course of instruction with special reference to the schools devoted to the line of dramatic art. It is a pitiful spectacle to see the number of young men and women who have conscientiously labored during the hot summer to equip themselves for achieyements in the histrionic field and who find themselves practically nothing more than puppets in the hands of designing people.

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The motion picture field is one of the most sought goals of these innocents at this time. Strange as it may seem many of the victims are people who display more than ordinary intelligence and learning. A few days ago a young woman of this calibre and equally attractive physically presented herself at a motion picture studio and applied for a position on the staff of players. The conversation led the manager to suspect that the applicant was an interviewer assigned by some publication to lay a foundation for some new form of attack upon the industry and he very frankly made known his suspicions. The applicant was just as frank and eagerly grasped the opportunity to convince the manager she was acting in good faith.

* * *

The readers of the Moving Picture World are no longer only those who are connected with the motion picture business, and for that reason it is well that the information and protection of the outsider's that the experience of the young woman referred to be given. She stated that until the early part of the summer she was engaged in business in one of the western cities. Having heard that capable people were in constant demand as players in the picture field and that the opportunities for advancement and pecuniary gain were plentiful, she sold out the business and sought a school of instruction in this city. She was informed that all she had heard was true and all that was required was coaching. The managers, she said, referred to the question of opportunity as the least important, pointing out that professional people who fill the parts in pictures during the summer flock back to the stage in the fall and leave the studio fields open. "I have been studying since last June," the young woman continued, "and my diploma is due, so I thought it time to look about for an opening. The outlook is not encouraging. Naturally I sought the foremost companies and at all of them I am told that they take on professional people. Now what do you mean by the term 'professional'? I am quite sure the instruction I have received has qualified me, and a very prominent player tells me that my work is entirely satisfactory." The applicant was informed that the term covered actual stage experience—the practical knowledge of stagecraft. "Well," the young woman continued, "I must confess that I cannot charge the school with misleading me in that direction. They told me that upon the completion of the course I would be as good as some of the best professionals now in the business. They did not say the course would make me a professional. The distinction is quite clear. But, with all that, I feel I have been deceived. When I made known my intention to apply for a position one of the managers advised me not to say I was a school graduate and to answer in the affirmative when asked if I had experience. I have always endeavored to be truthful and straightforward and for that reason did not pretend that I had experience. Can't you refer me to some company that would be willing to give me a trial. I see now that it would be foolish for me to spend any more time and money at the school. Most of my money has been spent and it would be almost heart-breaking to try and build up my business again."

The studio manager who figured in the conversation stated that the applicant was one of the most promising he had met. It was beyond his power to place her, but he endeavored to direct her to a place where she might "get a chance." No doubt she will be heard from as a winner. The case is an exceptional one and should not be overlooked by the uninitiated who may be tempted to follow in her footsteps. When young women of this kind find themselves before the barrier of exclusion after earnest and apparently successful study what chance has the less intelligent and serious? The latter predominate, consequently the crop of dupes is large. All the schools of instruction refute the charge that they dupe their pupils, and it must be admitted that some of them can substantiate the refutation when a charge of deliberate duping is made, but in the opinion of those directly connected with the motion picture business the system is within the sphere of criticism.

* * *

In the first place, by inference or otherwise, the people are wrongfully led to believe that the growth and development of the motion picture business has made the establishment of such schools a necessity; that there is a scarcity of talent; and, quite frequently, people are led to believe that the schools are co-operating with the studios. Some of the institutions make capital of their boasted influence and claim to be able to place their graduates with companies. Others point out how thousands of people have secured positions on the stage through courses of instruction, but fail to enlighten the applicants as to the distinction between the stage and the studio. The greatest evil lies in the concealment of the fact that there is more talent at hand for the motion picture field than can be used and that there is not a studio in the country that is dependent upon schools for material. If professionals leave to return to the stage the vacancies can be so quickly filled from the reserve list that the departures receive only passing notice.

* * *

It has been stated there are motion picture studios that are in league with certain schools of instruction, but there does not appear to be foundation of the statement. If such is the case some steps should be taken to suppress both as a conspiracy to defraud as, upon the face of it, such a combination is not feasible along legitimate lines. No studio could care for the graduates that are ground out. At best they could afford but temporary employment. Otherwise they could not make room for the succeeding graduates. The statement that the schools sometimes develop valuable "finds" that would otherwise remain undiscovered is no justification for the continuance of a system that misleads thousands. If the schools had independent support and the instruction was free, or placed at a nominal cost, the contention would hold good.

* * *

There was a time when a field was open to schools for instruction of motion picture players. That was when the producers were obliged to depend almost wholly upon amateurs and inexperienced people and professionals maintained a dignity that would not permit them to participate in the pictures. But that time has faded away. The best professionals on the stage are now in the field and there is a surplus of the less talented for the minor parts. All the studios of standing have a surprising waiting list at all seasons of the year, and these lists are independent of hundreds of applicants who have been unable to get upon the lists.

## MARY HAD A LITTLE PIG.

Miss Mary Fuller.

Who will marry Mary? is a question of absorbing interest to patrons of moving pictures just at present, and while there have been numerous aspirants for that much coveted position, it is rumored that the popular young actress has at last lost her heart to a certain young fellow named Wilfred—we will not tell you his last name because we don't know it, but there is no doubt that he is much attached to Mary also. In fact, she puts a little harness on him, and leads him around at the end of a chain. Wilfred is just a cunning little white pig, but you can see from the picture that he is close to her heart.

# Music for the Picture

Conducted by **CLARENCE E. SINN**

FROM Los Angeles, California:

In some of the theaters having orchestras of four to seven pieces there is a tendency to play music that is absolutely not suited to the requirements of the picture shown, and to arrange their musical program as a sort of counter attraction. This is particularly noticeable when, for instance, the orchestra starts in some battle scene with a piece like "Light Cavalry Overture" and keeps right on playing it through the subsequent action, even though it runs through dainty love scenes and ends, slap bang! in the scene where the heroine's mother dies. If the piece is popular and well played, part of the audience will applaud it—perhaps in a part of the picture where the interest should be most intense.

It seems to be the rule that the smaller the orchestra the more likelihood of playing appropriate music throughout, and when the lonesome piano in the smaller house plays Greig's "Morning," or Mendelsohn's "Spring Song," its a pretty good sign that all's well with the hero on the screen.

Now this is not intended as a roast, but is the result of my own observation. I am not a musician —in fact, only a near photoplaywright, and perhaps have no claim on your time, in which case you may relegate this to the waste basket, but when week after week I see parts of five or six appropriate pieces recommended for a single reel, I feel that I want to see pictures with music that fits.

Sincerely yours, A Music Lover.

One does not need to be a close observer to know that the above is no roast, but a simple statement of fact, though I did not think the practice of giving a "concert program with pictures on the side" extended so far west. The average orchestra leader likes to play good music for his auditors, but objects to the least deviation from the printed copy on the grounds that any change from the composers work would be "butchering" the number. Overtures, medleys and selections—in fact, any numbers made up of several different movements are almost never exactly fitted to a picture in their original forms. Of course, it is conceivable than a picture might fit such a number, but if so it would be an accident. Take the overture in question as an example. "The Light Cavalry" opens with a heavy brassy maestoso movement, followed by an agitato. The third movement is a 6/8 lively; the fourth a dirge, and the last a lively 6/8 similar to the third movement. In all there are four distinct movements, each expressing something of a character entirely different from the others. Any one of these movements is complete in itself, and each could be used in a different scene should occasion require, but when the average leader plays "The Light Cavalry Overture," he plays it through to the bitter end regardless of the action on the screen. The dirge may come in the liveliest part of the action and the finale in a quiet scene and ninety-nine times out of a hundred it will end "slap bang!" just where it shouldn't end. The average overture plays about eight or ten minutes. The average reel of a thousand feet is run in fifteen or eighteen minutes. Selections run approximately ten or twelve minutes —sometimes a little longer, but none in ordinary use play as long as a thousand feet of film will run; consequently the number always ends somewhere near the middle of the picture—usually stopping with a loud flourish in the very place where music is most particularly needed. Mr. W. Stephen Bush, who has recently returned from an extended tour through Europe, says that in the better class of German picture theaters large orchestras are employed under the direction of an efficient leader who selects and adapts music to fit the picture exactly. He views the picture first—something in the nature of a rehearsal—and then chooses standard music of a fitting character, and this music is humored and played according to the action on the screen. They are not afraid of "butchering" good music by adapting it to the requirements of the work they are doing. They realize that the prominent composers did not write with a view to fitting some particular picture, or they with their intense dramatic sense would have made it fit. So these German musicians, when they choose old standard compositions to accompany their pictures (music which was originally written for something entirely different), adapt this music to the work in hand. That is what they are there for; it is impossible to compose new music each day for the pictures, but it is possible to choose the works of other composers and fit it with some degree of fidelity to your show.

And how about selections—operatic and otherwise? Is it "butchery" to alter them in any particular? You are not following the composers idea when you adhere to the routine of movements as laid out in a published selection, but the ideas of the fellow who arranged it—and sometimes his ideas may be no better than yours. At any rate the selection was made for concert purposes and not for moving picture work. I will ask any leader, if he were requested by a producer to arrange appropriate music for a new picture to be published with the picture—let us say "Bohemian Girl" for example—and he had plenty of time, wouldn't he prefer to take a score of the opera and fit his picture with the music Balfe wrote to the identical scenes for which they were written? That would be following the composer's idea wouldn't it? The picture wouldn't run exactly with the opera score either in time or sequence, but the story is the same and the music, for the essential scenes at least, could be chosen from almost any one of the many selections. But the average leader it seems, would rather take a selection arranged by Jones or Brown or Robinson and play it just as it stands. He mustn't repeat any movements three or four times even if the scene should require; it isn't printed that way. He mustn't cut one of the movements short before reaching the end of it; that would be butchery. And all the time, if he would but realize it, he is not following the composers ideas in the least. He is probably playing "The Fair Land of Poland," in the scene where Balfe wrote gipsy music, and about the place where the Count is grieving for his lost Arline the music is working up a vigorous finale—biff bang, biff bang, ta-da-a-a. And then dead silence in a scene where "The Heart Bowed Down" should have been heard throughout. The same holds good with almost any selection or overture in almost any picture. True, there are some pictures in which it doesn't seem to make much difference, but in the majority, if a selection or overture is played, the different movements can be chosen with an eye to their fitness to the action on the screen; and each movement can be repeated so long as there is need, or curtailed when the action requires a different musical accompaniment. Frequently a movement can be altered by a change in tempo—faster or slower—enough to give it the proper character. But it is very, very, very seldom that the "slam-bang" finale has any business to be played anywhere but at the end of a reel; and sometimes not even there.

And how about other concert music? Salon pieces and character numbers generally. Must you invariably play it "once through and coda"? If the general character of the picture runs a little longer than the piece you are playing, can't you go back to the beginning and fill up the scene with this appropriate music rather than come to a dead stop? If you were playing a similar scene in a dramatic theater you would keep up the music until your cue was given to stop; and then you would stop whether you played the coda or not. The reason you hear so much of this sort of thing in picture orchestras is not because the leaders object to "butchering" the music; the real reason is because it is too much trouble to follow the pictures. It is far easier to lay out a program of good concert music, and play each number just as it is, regardless of the picture than to try to choose suitable music and then play it to fit the scenes. I will admit that it is often more satisfactory to a musician to play standard music just as it is written—he is used to hearing it that way; he played it that way long before moving pictures were invented maybe, and it sounds "choppy" and incomplete and altogether unsatisfactory if it isn't played as written. He says the composer knew how he wanted it. Very true if you are playing a concert. But in a moving picture theater the pictures are—or should be—the show, and the music is—or should be—an accessory thereof. It isn't necessary to follow a picture scene by scene; that is seldom practical with an orchestra, though easy with a piano or organ. But when the orchestra is playing a number in keeping with the atmosphere of the picture, it should be considered essential to play that number as long as the action requires and no longer. When two scenes rapidly alternate (cut-back), play to the more important scenes and subdue for the others. When the character of the picture changes more permanently, change your music to fit.

## GAUNTIER PLAYERS IN IRELAND.

### Miss Gauntier Write of the Hearty Welcome Given the Troupe of Picture Players on their Arrival at Beaufort.

Beaufort, County Kerry, Ireland,
August 29, 1913.

Editor of the Moving Picture World:

Well, here we are back in dear old Ireland, and it really seemed like coming back home; so many dear familiar spots, so many friendly faces. Even the dog, Brandy, and Black Jack, the favorite horse, were glad to see us. As for the people, from the Gap of Dunloe to Killarney we are greeted in quaint Irish terms of welcome, and women and children run to the cottage doors to wave to us as we go by.

We miss very much the jolly old crowd of "globe trotters"—those O'Kalems, of course, and inquiries for them and their health are heard on every side. We still speak of "Bob's room" and "Mack's room" and "George's room," so closely associated are the old memories and the old loves with Beaufort.

Our voyage was beautiful, with a sea like a millpond and unusually pleasant traveling companions. Mr. Olcott, Mr. Clark, Mrs. Montgomery and I went on to London while the others disembarked at Queenstown. Arrived in London, Friday night, and left Saturday evening, yet in that time we visited new picture shows, selected a hundred or more costumes, engaged actors for Ireland, interviewed newspaper men, took a number of scenes in London streets, attended to a European business and found time to take Mrs. Montgomery shopping and to see some of the London sights. Jack says if we keep up this pace long all that will be left of the G. G.'s will be a few bruises.

I am sending a box of Irish heather which I wish you would distribute with my compliments. All send very best regards.

As ever,
GENE GAUNTIER.

## NEW FEATURE COMPANY.

H. J. Palmer, of Knoxville, Tenn., a recent visitor at the New York offices of the Moving Picture World, announces the formation of the United States Film Co., incorporated under the laws of the State of New York, with a capital of $100,000, for the purpose of handling feature pictures. It is proposed to open offices in New York and London to facilitate the selection of a program, and branch offices will be established at suitable points throughout the country for the distribution of pictures to exhibitors. Already the company has branches in North Carolina, Virginia, Florida, Texas, Tennessee and Louisiana. Mr. Palmer has been handling commercial pictures for several years and is familiar with the demands of the trade.

## SLEVIN TO FILM THE POPE.

James Slevin, a former Pathe photoplaywright who went to Europe last spring on a secret mission, has returned to America and announces that he has succeeded in accomplishing what he started out to do, which was to obtain the appointment as official kinematographer to the Vatican. Mr. Slevin is now working on a motion picture script of the "History of the Catholic Church." He expects to return soon to Rome and commence the actual work of making pictures of the Pope and the Vatican.

Gauntier Players on Board S.S. Adriatic, Bound for Ireland.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

### Discouraging.

EVERY little while something comes along to raise anew the question as to whether exhibition methods really are getting as much better as we want to think.

The other day a man legally declared to be a lunatic and certainly a murderer, broke out of the insane asylum where he was sent to save him from the electric chair. It was a sensational escape, not alone because of its daring, but because of the fact that this man's family possessed money, but the man is a murderer, presumably a lunatic, and certainly unworthy of intelligent interest. The newspapers, particularly those newspapers that are fond of attacking what they are pleased to call the "movies," when greater sensation is lacking, gave columns to the escape and the subsequent legal moves, and immediately the exchanges dug far down into the junk heaps for the films that were current at the time of the murder, unearthing to the public nostrils a stench that had been buried for several years. New pictures were made of the man, his keepers, his various temporary prisons and anything else that could be scraped together and were distributed broadcast. The Keith theaters, that once went so far as to censor Shakespeare, announced the film as a "headliner," offsetting the appearance of this man's wife at a New York theater, and all the lesser vaudeville and most of the picture houses followed suit.

We think this is a mistake. Thousands of persons turned from vaudeville to the picture play because of the growing nastiness of vaudeville, with its naked Salome dancers and other displays of nudity, yet these theaters, for the sake of the money of the moment, have followed the vaudeville houses and have sought to make capital of the escape from prison of an erotic drunkard, whose sole claim to notice above the hundreds of other criminal insane is that his family has more money than most of us.

It is not making money when you gain a few dollars and lose a few hundreds, and we think that some houses will find that their lurid advertising of this sensation will react in a loss of attendance; not immediately noticeable, but none the less real. You may not notice a ten or twenty cent loss in the day's receipts, but if a catering to sensation has cost a patron who attended a ten cent house on an average of twice a week, it means a loss of ten dollars a year.

Next time a sensation that rises from filth and crime comes along think beyond the day after to-morrow. Think of next week, and next month and next year. This may seem like an extreme view, but it is not. If we had one of two houses in a small town, we should prefer that our opposition should get the flash reels that we might catch the patrons on the rebound. One has only to compare the class and size of the vaudeville audiences today with those of the pre-nudity era to realize the truth of this statement. No lasting success has ever been or ever can be based on the exploitation of the immoral or the vulgar.

### Six Inch Titles.

The Lyric Educator, St. Matthews, S. C., must be getting some old films. A paragraph advises the reader not to believe that the machine is running too fast when the title flashes and disappears before it can be read. "The titles are thirty inches long (of film)," the Educator explains, "and some time only five or six inches long." The reel is started out with ten to fifteen feet of title. The reader is also told why it is that a man seen on one side of the room suddenly seems to jump to the other side.

The Educator is a four-page leaflet that aims to be chatty. The weekly program is part of the running story and the points of the film are well picked up. One of the general paragraphs puts this proposition to the reader:

> If you don't go to the Lyric you are losing—and we are, too. Why don't you try to do something to stop all this loss.
>
> All we ask is an opportunity to "show you." If you are afraid to risk a dime on our say-so, call around and get a "show-me" ticket. They're free—to "Doubting Thomases."

Another paragraph adds that slight alterations have made the seats more "sit-on-able." When the editor gets more familiar with preparing copy, the text will read more smoothly. It is only in its third number yet, and a start in the right direction.

### Likes Lectures.

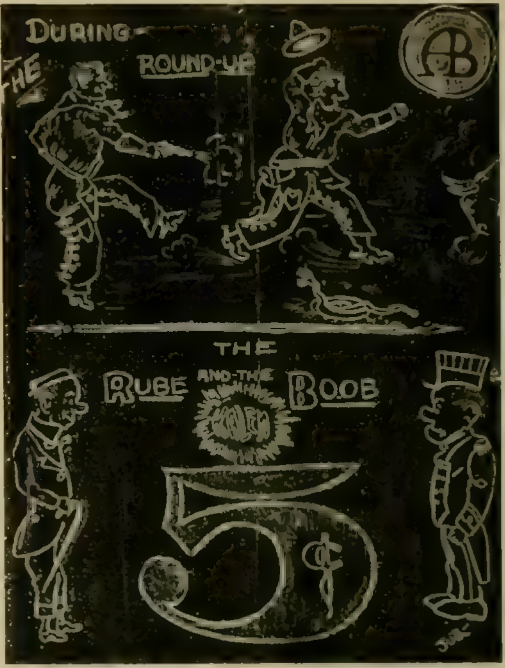
J. Lindsay Beer, of the Gypsy Queen Theater, Sewickley, Pa., writes that he is getting good results with the Fitzgerald lectures, and suggests that others might do as well. We did not know that Mr. Fitzgerald syndicated his lectures. He is connected with the Cameraphone Theaters, in Pittsburgh, and is their star feature. The information may interest other exhibitors who use licensed features.

Mr. Beer sends a neat looking program with apologies for the compositor, who got the type in wrong and does not follow chronological order.

Mr. Beer advances the theory that it does not pay to give the full story of the film, and we agree with him in this. It is better to stick to telling something about the film and leave the story for the showing of the subject. He gives only part of the back page to advertising, holding three pages for the house use and using it to advantage. It does not pay to give up too much of your space to the outside advertisers.

### Art in Ohio.

A. J. Lane, of the Princess Theater, Delphos, Ohio, is a poet and artist as well as a manager. He is a better manager than artist and a far better artist than poet, for this is his picture



and this is his poem:

It draws the eye
It brings them in.
It gets the nickels
It makes me grin

Mr. Lane is no Rembrandt and we positively refuse to admit that he is an Alfredaustin, but he gets something in his lobby that is different from what the others show, and that, after all, is the main thing. The drawing is crude, but it is spirited and not without technic.

### Admitted a Frost.

A. W. Bailenger, of the Dean Theater, York, Nebraska, writes:

> Am inclosing herewith two clippings from the daily newspaper of this place. The one is a copy of the advertising we do on a daily change of pictures. Notice the first three lines under the heading, also the last few lines above the name of the theater. The news item on the other clipping was dictated by myself. The occasion was a local picture made by an Omaha firm of the militia maneuvers of the Nebraska National Guard and was used by us the fourth of this month to a good business and to please the local company of the guards. It was a very indistinct picture, showing amateur camera work, and was disappointing to many. Lots left the theater sore. The following day we came out with the inclosed stuff in the local paper, with the result that we had practically as large a crowd back for the show, which was entirely different from the fourth, on the fifth.
>
> We have made our aim like our motto on the letter head (always a dime's worth), and by combining this with utter frankness, we have established an enviable reputation. No big splurge to get the dime goes with us. We want the "rep" and are going to maintain

> it We believe in getting the thin dime every night instead of a big wad once and quitting. Have never tried the weekly program stunt, but firmly believe it will reach into the homes of the more exclusive and create a higher standing for the picture show than any other form of advertising. May try it soon.
>
> We derive great benefits from the department and hope to get many more. It certainly has our best wishes.

The top line merely states that all programs are subject to delay in railroading. The bottom line runs:

"The picture of the Sham Battle, which was run last night was the poorest we have ever shown. The above described pictures are some of the good ones we show." The other paragraph was a news item in which it is made clear that the house management shared the regret of the audience and was as badly sold.

## Be Careful of Locals.

The house met a disagreeable situation frankly and honestly and lost no friends through frankness, but it's a good plan to insist seeing these local features before they are booked. Few local companies or camera men are yet competent to turn out really good work, and to book for feature of this sort for the sake of the local pull without having seen it in advance is to take a pretty long chance. It will pay to take a railroad trip if it is necessary to see the release, for such local suff must be boomed heavily and the disappointment is all the greater because it has been boomed. Don't take chances. Be sure in advance.

## An Extra.

Now and then a New York exhibitor does wake up and send along something for this department. Leon Schlesinger, manager of the Central Picture Theater, sends in a dodger that was used to advertise the Sherlock Holmes stories. The house title is carried as a heading in imitation of a newspaper and a triple "Extra! Extra! Extra!" tops the page, the copy reading:

EXTRA! EXTRA! EXTRA!

THE FAMOUS DETECTIVE

SHERLOCK HOLMES CAPTURED!

By Special Arrangement with Sir A. Conan Doyle and The Union Feature Co., the Complete Series of Eight Famous Detective Stories Will Be Presented, One Each Day in Two Parts, in Conjunction with Our Usual Program, as Stated Here.

There follows a list of the eight reels and their days of display. The arrangement differs from the conventional handbill and forms an eye-catching display that will lead the recipient to read the remainder of the tpye. All of it is of a size to be easily grasped and there is none of the small reading lines that are out of place on a handbill. You can "get" the entire argument quickly and surely.

It just goes to show that there are live exhibitors in town, though one would not think so from the infrequency of their submissions. We hope that Mr. Schlesinger comes back and brings others with him.

## Likes Good Slides.

Eller Metzger, of the Casino, Des Moines, Iowa, believes in something a little different including artistic slides instead of the crude home made stuff. He says:

> Your very excellent page is about the first thing I look for when I get THE WORLD every week, and I have been trying for some time to get to the point of writing, but you know how that is yourself. We have a slogan out here that reads "Des Moines Does Things" and I have been waiting in vain for any evidence to crop up in your department until I simply had to write and let you know we are not peacefully sojourning in the arms of Morpheus.
>
> I am interested in advertising and I believe many houses are overlooking a good many opportunities along these lines that could be cashed into big round dollars. I mean there are many ways to bring their features before the public in a way that would be a little different and would bring the public to their show.
>
> Just as an example, we had "The Message of the Rose" a while back and I had a dozen large red American Beauties made up of paper, about as large as a saucer, arranged them into a wreath, mounted upon a large white card with a beautiful air-brushed sign in the centre, giving the title and date. It brought the business and caused considerable comment that didn't do us any harm.
>
> For the "Tiger Lilly" I got two large tiger skins and draped them over the lithograph. This also brought in the business and helped to prove my theory that they want something different. There are many ways in which a picture can get publicity and I take my cues from their titles. I don't want to appropriate too much of your time, or I should mention more of them. However, I will enclose some of the copy I am using on slides. I never let a slide be shown on the screen that is not attractive as I believe these hand made slides, as the average man makes, are a detriment to your otherwise artistic show.
>
> Don't go to the mountains for pure air. We bring the mountains to you with the camera and supply the pure mountain air from a large ozone machine in the basement.
>
> The Casino Management will co-operate with the Public Library in supplying literature and further information on any historical, scenic or educational subjects shown here.
>
> Be methodical and devote a certain hour each day to relaxation, comfort and pleasure at the Casino—You will benefit thereby.
>
> Do you know that many prominent physicians come here every day to inhale the pure ozone air found exclusively at the Casino?
>
> When you miss a show at the Casino you are missing something worth while.—Why not see them all?
>
> Tell your friends about this show. They will appreciate it.
>
> The secret of our success is—We are careful what we hand our patrons.
>
> The Casino is the original and only pure air theater in Des Moines, the air you breathe is purified by an enormous ozone machine in the basement.
>
> These are all very artistically gotten up and I use about two of them once in every show, changing slides every few days.
>
> All my newspaper advertising carries this line
>
> CASINO
>
> The Pure Air Theater.

It is not always possible to get good slides made in a hurry, but it is possible to do better than some of the exhibitors try to. A little thought and a little painstaking care will improve the appearance even of the emergency slides. It is, as Mr. Metzger says, a blot on an otherwise artistic show to run a slide that suggests that it has been made by spilling an ink bottle on a sheet of glass.

## Come and Freeze.

"Come and Freeze," is a catchy line for hot weather advertising. It is used by C. L. Purinton, of the Wonderland Theater, Turlock, California.

> I want to write to you to let you know there is such a place on the map, we don't see much in THE WORLD from California exhibitors but they are not all dead ones out here.
>
> I have been a partner in this house here for the past two years, and have had houses in other towns in California, and wherever I have been THE WORLD has been my Bible. I have bought out my partner here; change is to take place on September 1st, and am starting off with a program and would like to have your opinion of it. I intend covering Sunday, Monday, Tuesday and Wednesday, in the first issue and Thursday, Friday and Saturday in the second. It is my first attempt and intend to work it into a more pretentious affair later.
>
> We have an airdome adjoining the theater which is equipped with extra machine and piano, so in case it happens to be a little cool we can move it in two minutes. You will probably comment on the age of our service, but will say that it is making good here, the pictures are all new to our patrons, and are in fine shape. We don't have a break once in three weeks, and reels are free from grease and rain.

It is not always the smallest town that has the poorest printer. The sample program sent is a pretty piece of paper. It is cream yellow, printed in brown, twelve inches long and four and a half wide. The titles are cut into the text in a heavy twelve point, the body type being Roman in the same size. A light ornament breaks the three programs more effectively than a rule and we can find nothing to cavail at either in text or typographical treatment. It's one of those pieces of paper that you will like if you can appreciate good paper, and yet it probably cost no more money than some less effective offerings. It is not the money that counts but the brains that spends the money. If Mr. Purinton's paper is representative of the way he runs his house we hope that some time we can visit the theater. It would be worth while. Perhaps he'll tell us how he runs things.

## Help Wanted.

E. R. Hardwick, of the Lyceum Theater, Clovis, N. M., is going to issue a weekly program and will appreciate it if other exhibitors will send him samples of theirs that he may frame his own offering intelligently. He will be glad to send his first issue in return for the courtesy.

## Wants Programs.

A. M. Schuhman, owner of the Gem Theater, Pleasanton, Cal., wants to get out a weekly program and asks for samples. We have none. Perhaps some brother exhibitors will be kind enough to send some of theirs.

## Kraus Offer Withdrawn.

**EXHIBITORS will please take notice that the paragraph in this department Sept. 20, relative to the Kraus Manufacturing Company's prize post card scheme, has been withdrawn. We based our opinion of the legality of the scheme upon the opinion of one of the leading theatrical lawyers of the country, but the Post Office has advised the Kraus company that the scheme violates the lottery laws, and the scheme has been withdrawn. It would seem that the rulings on the lottery law are even more strict than was indicated in a recent letter from Hay and Nicholas, and exhibitors would do well to inquire very carefully into any prize or gift scheme no matter whether the distribution of prizes or gifts depends upon chance or meritorious work. The Post Office authorities are always glad to co-operate with any person in construing the law, and since scarcely any scheme may be properly advertised without the use of the mails either directly or through the newspapers, it would be well to first obtain a ruling on the particular scheme contemplated, particularly as the Post Office decision, being made with careful deliberation, will generally also cover the state and federal laws.**

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## Answering Mr. Todd.

Stanley W. Todd, of the New York Inquest Club, propounds this question

> It is rather jarring to an ardent disciple of your teachings to have a different code of rules flatly prescribed to him by a well known writer who has just entered the photoplay field and is meeting some success therein. In this writer's opinion, the synopsis to a script is furnished only by people "who get $10 for their stories." He never condescends to be classed with the hoi polloi, sending stuff hit or miss to companies but having conceived an idea, visits a studio, interviews the director and prepares his script only on order or previous acceptance.
>
> I examined such a script, which ran 13 pages and read much like a fiction story. In no way was the action emphasized, but the motives, appearances of characters and suggestions for effective production were given in detail, in such a way as to leave it all up to the director. He had a leader for every scene, and the lengthy script carried no synopsis—this its author disdained as "taught only in motion picture journals."
>
> As this is a flagrant violation of the code of rules you have repeatedly urged, does it mean a new order of things in photoplay studios? If it is possible for one writer, is it not also in the province of every fairly successful script writer, living in New York City, where so many of the studios are located? Does it mean that there is a handicap for writers who are unable or never hope to be permitted to get in personal touch with a producer, director or an editor at any time?

We think that Mr. Todd knows what we think and that he propounds this question with an interest that is no more than academic. We think we know the writer Mr. Todd has in mind and if this surmise is correct we know, also, the reason he is able to get in touch with the editors and make personal submission of his ideas; a reason that is not connected in any manner with his ability as a playwrighter, but having to do with a wholly different phase of his work.

We do not think that he is making as much money nor giving as good results as Bannister Merwin, who has not been within three thousand miles of the Edison studio in nearly two years. The propounder of this proposition is an egotistical exception to the general and accepted rules and his views are of no value since they do not deal with average circumstances. A properly prepared script sent by mail is more likely to be accepted than the personally proffered product of a contented ass.

As an offset to this advice, we recently saw a book on the "protection" of the author, the protection consisting in sending in the synopsis only, with an offer to submit the script should the idea be found available. It was argued that the synopsis alone would not be regarded as worth stealing where the plot of action might be copied.

This would be excellent advice were it not that the idea and not the technical development is what the studio most desires and, granting the possibility of a theft, it would be the synopsis and not the plot of action that would be stolen.

Advice is worth no more than the knowledge and experience back of the utterance. It may sound all right—even better—than the utterance of the man who knows, but it won't work out.

---

## The Lubin Script.

*(Continued from last week.)*

3 *Interior Jewelry Store.* Elaborate Set.
Acquiescent atmosphere and business of clerks and customers. Nell enters, asks clerk for certain kind of brooch. Clerk shows her tray full of brooches, but she can't find kind she wants. Asks to see the manager. Clerk exits off side and re-enters with Maurice. Clerk introduces Maurice to Nell and withdraws. Maurice invites Nell into private office. Exit Nell and Maurice off side.

4 *Interior Private Office of Fielding & Son.*
Maurice's father at desk up stage. Maurice enters with Nell, introduces her to father, pulls chair for Nell up to his desk. Nell explains she wants certain kind of brooch. Maurice goes off side and comes back with cards, each bearing different designs. Hands cards to Nell. She looks them over at some length, giving Maurice plenty of time to take in her charms. Maurice admiring Nell. Nell finally selects design and hands card to Maurice, tells him

Insert—"If you can get the brooch by to-morrow, send it to my hotel."

Maurice says he will do so. Nell takes card from pocketbook, writes on it and gives it to Maurice. Closing conversation. Nell smiles at Maurice dazzingly and exits. Maurice registers, "Gee, some swell chicken!"

5 *Interior Room occupied by Watson and "Billy the Rat."*
Watson and Billy conniving. Nell enters (but does not remove hat). Reports progress to Watson. Asks for money. Watson gives her roll of bills and says she's doing good work. More acquiescent business and Nell exits. Two crooks express satisfaction. In this scene it must be made apparent that Nell is not living in the same house with Watson and Billy.

5 *Exterior Imposing Front of Hotel Van Alsten.*
Taxi on. Footman helps Nell alight. Nell pays taxi-driver and exits into hotel.

7—*Flash Interior Nell's Rooms in Hotel.*
Door opens. Maid enters, holds door open for Nell, who enters. Maid exits, closing door. Nell proceeds to make herself at home.

8—*(Same as 4)—Office of Jewelry Store.*
Man brings brooch to Maurice. Maurice calls for salesman, examines brooch while waiting for salesman. Takes Nell's card—

*Miss Eleanor Forrest*

Hotel Van Alsten

(Cont. Scene.) Salesman enters. Maurice decides to deliver brooch himself, sends salesman away. Tells father he's going out, puts on hat, puts brooch in pocket and registers "I'm going to see a real queen," as he exits.

9—*(Same as 7)—Nell's Room.*
Nell in negligee, maid enters announcing Maurice. Nell arises to greet him as he enters. (Nell gives sly look aside.) Maurice delivers brooch. Nell apparently delighted with it. Pays him cash for it. After deal is closed, Maurice remains, half bashful, but wants to keep up conversation. He has "fallen" for Nell, and she adroitly leads on until he asks if she will go out with him to dinner that evening. (The invitation gets over in sub-title following this scene.) Nell apparently hesitates and appears shy. Maurice coaxes until she signifies consent. Maurice glad, takes out watch and registers appointment. Finally takes leave with smiling face. The maid who has remained in room during entire scene exits and closes door after Maurice. Nell laughs mockingly and goes to 'phone; calls number.

Leader—"He's going to take me out to dinner."

10—*Flash—Watson's Room.*
Watson at 'phone talking to Nell. Billy the Rat listening. Watson hangs up 'phone and tells Billy the news. Both express satisfaction.

Leader—That Evening.

11—*Nell's Room.*
Nell putting finishing touches to evening toilette, maid assisting, knock at door; maid opens and receives box of flowers for Nell. Nell examines flowers and card attached, laughs to herself, but doubtful shadow crosses her face. Maid goes to door again and admits Maurice in evening clothes. Greetings. Nell takes Maurice's arm and exits.

12—*Exterior—Fashionable Restaurant.* (Night effect.)
Auto on. Maurice and Nell alight and exit into cafe. Taxi on. Watson and Billy alight and exit into cafe.

13—*Interior Fashionable Restaurant.* Or use same set as Scene [illegible]
Nell and Maurice enter and are seated. Watson and Billy enter and sit near Nell and Maurice. Maurice orders dinner and leans over table talking lovingly to Nell. Watson and Billy watch proceedings with satisfaction.

Leader—Nell is beginning to really like Maurice.

14—*Same as 13. Interior Restaurant.*
Dinner finished. Maurice leaning over table talking lovingly to Nell. Nell's face bears new look. She is drinking in Maurice's words. They rise to go and Nell becomes conscious of the leers and winks from Watson and Billy. She is annoyed and shows it by frowning at them. them. She exits on Maurice's arm.

Leader—Sunday.

15—*Flash—Country Road.*
Maurice driving auto slowly across picture. Nell beside him. Laugh and talk merrily.

Leader—A different Sort of Man than Any Nell Has Known.

16—*Spot in Woods, Log or Stump in Foreground.* Road in background
Auto appears and stops in road. Maurice and Nell alight and walk slowly to foreground. Maurice sits Nell on log, leads up to love scene, takes ring from pocket and wants to put it on Nell's finger. Nell about to consent, but remembers what she is and pulls away—Shaking head—Maurice disappointed, puts ring back in pocket, but cheers up and tells Nell to think it over. It is evident that Nell cares very much for him and is worried. They rise to go. Get the idea of Nell's sacrifice in refusing Maurice over in this scene.

Leader—No Word from Nell for Two Days. The Crooks Grow Impatient.

17—*Watson's Room.*
Watson impatiently pacing floor, decides to call Nell on 'phone. Billy pulls him away from 'phone, tells him it's dangerous, better send note. Watson writes note.

Insert—Note:

"Nell:
You're falling down on the job. Come around tonight and we'll frame up something.
WATSON."

Insert ends scene.

Leader—New Dreams.

18—*Nell's Room.*
Nell enters just after outing with Maurice. Come slowly down front to chair. (Does not remove hat.) Sits and smiles teinderly, thinking of Maurice. Dissolve into

19—*Garden or Porch.* (Vision scene.)
Nell and Maurice (married) together—a couple of children playing around. Dissolve into

20—*Nell's Room.*
Nell's pleasant dream interrupted by entry of maid with note from Watson.

Insert—Flash Watson's note as in Scene 17.

Cont. scene. Nell, brought back to realization, is shocked, then angry; pulls herself together and exits.

Leader—Nell declares her intentions of leading an honest life.

21—*Watson's Room.*
Watson pacing floor. Billy reading paper. Nell enters, the two crooks ask why she hasn't made a haul, what's delaying her? She tells them she doesn't want to work a game on Maurice; they accuse her of being in love with Maurice and threaten her. Scene ends in a fuss and Nell

exits, slamming door. Watson registers, "Well's, I'll be damned."

Leader—Tuesday.

22—*Office of Jewelry Store.*

Maurice and father busy; father opens letter; shows it to Maurice.

Insert—Typewritten letter:

FIELDING & SON
New York Jewelers Chicago

Chicago, Sept. 2, 1912.

Dear Mr. Fielding:
Wish you would rush that new lot of imported stock.
Can you get it here by Saturday?
Best wishes.

Mgr. Chicago Store.

(Cont. scene.) Maurice and father talk it over; father writes telegram.

Insert—Telegram:

John Collins, Mgr Fielding & Son, Chicago.
New stock will be shipped Thursday in charge of my son.
D. Fielding.

(Cont. scene.) Clerk is called and sent out with telegram.

Leader—That evening Maurice tells Nell he is going to take some jewelry to Chicago.

23—*Interior Restaurant.*

Maurice and Nell at table. Maurice tells Nell as in leader. Watson and Billy or (Watson alone) behind palms or at next table overhear conversation, crafty look, etc. Nell sees Watson sneaking out, catches breath when she realizes that he has overheard Maurice's plans. Maurice asks her what's the matter but she recovers and says, "Nothing."

Leader—A threat.

24—*Nell's Room.*

Nell enters, followed by maid who points to note on table and withdraws. Nell reads note.

Insert—Note:

"Nell,
If you help us in one more deal we'll let you go your way. If you refuse we'll put your lover wise to your past. Come tonight.
Watson."

(Cont. scene.) Nell wonders what the game is. Don't want to go but is afraid Watson will carry out his threat. She exists.

Leader—By threat of exposure, Nell is compelled to be a party to the conspiracy.

25—*Watson's Room.*

Watson and Billy outlining plot to Nell, she refuses to help, but they threaten her, she realizes that they have the goods on her and wearily consents. Then Watson takes paper and draws diagram.

Insert Diagram—on piece of paper.

*New York · *Valley Springs *Chicago

(Cont. scene.) Nell, Watson and Billy bending over diagram. Watson pointing and talking, others signify they understand. Watson throws few articles in grip, gets hat and exists, instructions from Watson as he leaves.

Leader—Wednesday.

26—*Flash—R. R. Station (Sign Conspicuous).*

Train pulls in, Watson alights, looks around and walks off.

27—*Interior Office Jewelry Store.*

Maurice at desk, messenger brings note.

Insert—Note:

My dear Mr. Felding,
Have decided to go to Valley Springs for a few days rest. Your train makes a stop there, so we shall have a little ride together.
Eleanor Forrest.

(Cont. scene.) Maurice delighted.

Leader—Thursday.

28—*Watson's Room.*

Billy examining good sized trunk, shows Nell inside which is padded, also takes key and explains that trunk unlocks from inside or outside. Nell ready for traveling. Knock at door, Billy jumps into trunk and pulls down lid.

Trunk is labeled—E. F.—Valley Springs.

Nell opens door, enter expressmen, Nell indicates trunk, expressmen give Nell check for trunk and they carry trunk out. Nell out after him.

29—*Interior. Baggage Room Window in New York R. R. Station.*

Nell and Maurice on and check trunks at window. Nell is very nervous. Maurice asks what's the matter. Nell makes excuse she doesn't feel well. Maurice sympathetic. They exit.

30—*Interior Pullman Car.*

Partly filled with passengers. Nell and Maurice enter, porter seats them in chairs next each other.

31—*Interior Baggage Car. (Glimpses of station outside.)*

Baggage man receiving trunks through side door. Nell's trunk is handed in, he puts it on far side of door. Maurice's trunk (suitably marked) comes in, puts it near side of door.

32—*In the Pullman.*

Nell nervous. Maurice trying to cheer her up, gets box of candy from his bag, both look out of window. Register that train has started.

33—*In the Baggage Car.*

Baggage man closes door and begins sorting tags, etc.

34—*Exterior Suburbs of City.*

Train going through picture away from camera.

35—*In the Pullman.*

Nell and Maurice. Nell nervous, etc.

36—*Exterior.*

Railroad in open country. Train going away from camera.

37—*In the Baggage Car.*

Baggage man tagging trunks.

Insert—Close picture of Nell's trunk.

Trunk opens slowly, Billy's head appears, looks cautiously around, begins to climb out of trunk.

(Cont. scene.) Baggage man at work, Billy climbing out of trunk up stage, baggage man turns and sees him, pulls gun, both fire together, both miss and dodge behind trunks. (Baggage man down near camera exchange of shots.)

# Inquiries.

**NOTE**—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a **STAMPED AND ADDRESSED ENVELOPE**. No question can be replied to that necessitates the handling of a script.

**A. W.**—Mme Bernhardt does not regularly play for any film company. She has appeared in "Camille," "Queen Elizabeth," and a couple of other productions, but under special contract. We have no means of knowing when any particular film will be shown in Los Angeles.

**M. G.**—Manufacturers generally prefer to make their own arrangement of standard poems and stories. There is nothing to prevent you from making adaptations of uncopyrighted stories, but in the case of copyrighted matter (and copyright may have been renewed on a story apparently no longer protected), may be made only by arrangement with the holder of the copyright.

**W. S.**—It must be that in the exigencies of make up the reply to your question was taken from the form and not replaced in the hold-over galley. It was replied to some time ago. Edison is still at the Bedford Park address. The company requires longer time than most to pass on a script. Do not query them within eight weeks. The script is perfectly safe. The romance you mention is not likely to appeal particularly to any company, but you might try Edison, Vitagraph and American on the off chance.

**A. P.**—The cast of characters is scarcely necessary when sending a synopsis to Keystone. The cast will be made when the story is developed into action.

**H. C.**—There is not one chance in a million that an untrained girl can get a job as a picture actress. The supply is vastly in excess of the demand.

**J. B.**—Supplementing the reply of a couple of weeks ago the K. B. player is Alfred Vosburg.

**S. T.**—The Answers Man regrets that he cannot give the names of "several" plays in which Ray Myers has recently appeared, for this excellent actor has been seen only once of late, the Majestic, for a late August date.

**B. M.**—Just so. Technique teaches that it is unwise to ridicule marked physical infirmaties. You see a St. Vitus dance comedy and do not like it. The point is proved. The trounble is that some producers do not know their business. We are glad to say that such manifestations of brutal instincts are comparatively rare, but they should not be permitted at all.

**M. F.**—Double exposures would require too much space for an extended explanation. Generally they are one of three classes. In each class the film is twice passed through the camera. In one form the diaphragm is opened or closed, producing a dissolve. In another, only one part of the film is exposed each time, producing visions, or the second time, one or more players are posed against a black cloth or "box" giving more or less spectral effects. If you are interested ask at the Public Library for "Talbot's How Motion Pictures are Made and Worked." The Answers Man positively refuses to accept your suggestion that he is "a little off."

**J. A.**—Miss Dollie Larkin was Dollie in "A Romance of the Ozarks." The casts of the other plays are not available.

**V. O. W.**—A stamped and addressed return envelope will bring you the desired information.

**C. J. S.**—Almost any company will produce the play if the story is worth while.

**H. A. D.**—The cost of "cutting in" leaders is so little in excess of straight joining that the additional cost does not figure. If you have a good story, the matter of leaders can be fixed up by the editor. We do not recommend sending scripts to other than the companies having a direct and regular outlet for its product through one of the releasing combinations. Most of the specials are not in the market. Too bad about the marked scripts.

**M. M. M.**—Miss Ethel Phillips and Tom Moore were Margaret and John Coates in "For Her Sister's Sake." Miss Carlotta de Felice was Anita in "The Clown and the Prima Donna." Tom Moore had the name part in "The Christian."

**G. B. M.**—We do not think the post cards you want are in print. Query the press department of the Universal.

**Mrs. T.**—Have to pass up those Majestics. Sorry. Ralph Lewis was the Reliance player. We do not know the brand Mr. Kerrigan will play with, something was said about the Rex.

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# Projection Department

Conducted by F. H. RICHARDSON

## Off the "Tall Stump."

HAVING given a great deal of thought and consideration to the matter of the questions, I have finally concluded that hundreds of excellent and valuable ones may be asked without doing any harm, or coaching operators in such a way as to enable them to pass an examination by learning the answers to a lot of questions by heart. I have, therefore, decided to ask one question each week, and to publish the best reply received thereto—that is to say, I will try this scheme and see how it works. If the thing becomes too strenuous, why I will have to adopt some other plan, but I guess we can get by with it all right. The name of the party sending in the reply which we publish will be given, so that the operator will get credit for his knowledge. Also the names of others sending in correct replies will be published in a Roll of Honor. I shall try to make these questions of such a character that in order to answer them fully and correctly one will have to either possess real knowledge of the subject, or else will have to dig around and acquire that knowledge, and that is exactly what I want to force, or induce operators to do, for therein lies the value of these questions. And now, without taking further time in discussion, we ask.

## Question No. 1.

> Explain in detail what a field rheostat of a generator or motor consists of. What it is for and how it acts. By "how it acts," I mean that you are to explain what electrical change takes place, and how it takes place, when you move the lever of a field rheostat of the motor or generator.

Now, let me give you a hint. There are literally thousands of you who cannot give a complete and intelligent answer to this question, because you do not know, yet you may be called to handle a motor generator set at any time, since their use in operating rooms is becoming more and more common. How then are you going to answer this question? I will tell you. Go to your public library and look up and study such matters in standard text books. Then go to one of the electricians at your power house, or to any good electrician, and ask him to explain these matters to you. Use your brains and your ingenuity, and *learn* these things, so that you can answer this question by reason of the fact that *you possess knowledge of field rheostats and their action.* That is the idea. I do not want you to answer these questions unless you know what you are talking about, and believe me I can detect an answer that is taken out of a book, and it won't count.

## Local Union 306.

Local Union 306, of New York City, is making progress. It is building up as fast as it ought. A too rapid growth is seldom or never the best thing for any organization. The white pine tree grows rapidly, but it is easily killed. The mahogany grows slowly, but it withstands the most terrific gale that ever blew, with scarcely any damage at all. Personally, I would rather see the New York operators spend five years in organizing, and at the end of that time have a solid, substantial, powerful union, than to see the city organized in two or three months and the organization be nothing but a great big sponge, which would shrink at the first breath of trouble as fast as it expanded.

There is an old adage which reads: "There is no excellence without great labor," and both time and great labor are required in the building up of a really strong, substantial labor union. This is particularly true in the city of New York, where the men are scattered in the Bronx, Queens, Brooklyn, Manhattan, Staten Island and Coney Island, the extremes being many miles apart. Personally, I believe that eventually there will have to be some scheme of district organization adopted. I proposed this plan to the old Auxiliary, but it was considered at that time to be impractical.

The one thing needed, above all others, in this city, is a re-examination of all operators. There are altogether too many men who secured licenses when licenses were comparatively very easy to get, and who could no more pass the examination of today, than they could sprout wings and fly to heaven. They knew very little then, and have acquired practically no knowledge since. They are not really capable of operating a moving picture machine, if capability be construed as meaning the production of high-class results on the screen. By this, I mean they know nothing whatever of the finer points in the art of projection. True, they can mend a film, after a fashion, handle their light, after a fashion, and run their machine, after a fashion, but that is right where the trouble lies; it is all "after a fashion," and nothing is done perfectly. They won't study, or try to learn, but, believe me, there certainly would be one huge excitement if it were announced that there would be a general re-examination, and that those failing to pass would lose their licenses. I can imagine the sputter there would be, and that is exactly what is needed in this city. Some of the self-satisfied incompetents would get a shaking-up that would last them for a long time to come, and projection in New York would take on an impetus that would astonish the managers. Nor is this proposition by any means unlikely to take place. It is receiving attention by the powers that be, and may take place at any time. Therefore, some of you wise ones had better wake up for, "The examiner 'll git you, if you don't watch out."

Meanwhile, however, as I said in the beginning, Local Union 306 is making very satisfactory progress and I trust that this progress will continue, and that the union will grow into an efficient and powerful factor in the amusement life of the city. I again say to competent New York operators that they should make application to Local Union 306 without delay. It is $5.00 now, but it will be three times that sum before long, and that is no bluff either. The reduction to $5.00 is only temporary, and will last but sixty days unless renewed, which I understand is not likely to be the case.

## A Suggestion.

Fort Worth, Texas, writes as follows:

> I would like to see you give up about ten inches of space in the department once a month to illumination and photometry, dealing with the following subjects: Type of lamps from a two-candle-power to the mercury vapor light; plan of illumination and calculation of illumination; arrangement of lamps, shades and reflectors; number of square feet lighted per lamp, or globe of a given candle-power; number of globes used for given space, circuits, cycles; power factor of lamps, watts per square feet; watts consumed; efficiency of lamps; mean intensity in Hefner units; intensity, mean watts and mean candle power. If an arc lamp, or light, was burning, or consuming 40 amperes of d. c., what would be the candle power of 55 volts at the arc? Is the following answer correct? 55 v = E amperes = C. In the geometrical fraction it is E x C x W per c. p. = c. p., or, using figures, 55 x 40 amperes = 2,200 watts, which, multiplied by 3.5, = 7,700 candle power, approximately, for d. c., and for a. c. at 40 amperes and 35 volts at the arc it is as follows: Since a. c. alternates between zero and 240 it lessens the candle power a little more than ¼, or 2.5; thus: 40 amperes multiplied by 35 volts = 1,400 watts x 2.5 = 3,500 candle power through resistance. With the mercury arc it is 40 x 51 = 2,040 x 2.95 = 6,018 c. p. Of course, this is only approximate, and that is why I would like you to take up photometry. I have studied some and would like to know more.

Well, Fort Worth, I do not regard figures of that kind, when applied to a projection arc-lamp, as having any considerable value, nor would I know how to go about proving, or disproving, the correctness of your ciphering. You may or may not be right. I do believe, however, that some space might be used, with profit, in the matter of auditorium illumination. More knowledge on that subject would not do any of us any harm. However, if there is any considerable number of operators who wish to dig into this matter of candle power of arc lamps, I will see what I can discover. The reason I say I do not think it is of any considerable value, is that any conclusion you might work out, which would be correct in one instance, would be incorrect in another where a different brand, grade, or size carbons were used, or where the contacts were not kept as they should be; also, there is a very considerable difference in the quantity of current generated by different dynamos, and I believe this to some extent affects the illuminating power, too. But, after all, supposing you do know the exact candle power of your arc lamp, of what particular benefit is it going to be to you as an operator? If you can show me where there will be any improvement in projection through the acquisition of this kind of knowledge, I will be more than glad to take the matter up, although it involves a large amount of study, and a tremendous amount of experiment. I believe such questions as these might be of some practical value several years hence, but we have so many things to learn now, any one of which takes precedence over photometry in point of practical improvement, that I hardly feel justified in yielding to your request. If an operator is not getting sufficient candle power at his arc he can see it plainly enough without bothering to figure it out on paper.

## Wants To Learn.

Mr. Soren Christensen, Detroit, Michigan, wants to know if there is any way he can learn to be a moving picture operator. He is willing to pay if there is any way of doing this.

The only practical method is to arrange to serve an apprenticeship under some proficient operator. I would advise Brother Christensen to talk with some of the Detroit operators and see if he can arrange to be taken on as helper and apprentice.

## Back Number Worlds For Sale.

Mr. F. G. Wheeler, 36 Prescott Street, Lowell, Massachusetts, will accept the best offer made for a complete file of back numbers of THE WORLD, from October 15, 1910, to date. Intending purchasers may communicate with Mr. Wheeler direct.

### I Told You So.

On page 959, August 30th issue, is a letter from Mr. W. A. Clay, owner of the "It" Theater, Ogden, Utah, which reads as follows:

> For Heaven's sake, avail yourself of the enclosed $2.50 and send us a handbook. The Department has devoted much space to the advertising of that book for a year. One is obliged to believe that an operator cannot keep house without it.

To which I replied at some length, and, in the course of that reply, said that we had received many enthusiastic letters of commendation and that I thought his (Mr. Clay's) would probably be added to the list. He now writes:

> I note in August 30th issue, that you take exception to the wording of the handbook order sent in by myself. Have had the book some two weeks now, and under the circumstances would have enjoyed finding something to have justified the disagreeable comment, but, to do justice to the facts, I must admit that the handbook is apparently most complete and comprehensive in every department of the exhibitors' and operators' end of the moving picture industry; yet it is compact in its makeup. Furthermore, I will say that we have already taken advantage of information contained in the book to the value of several times the $2.50 it cost us. As I have no desire to "dash off" a superior article in handbooks, I hereby cordially tender you my full permission to advertise your own work to your heart's content.

Well, I reckon that will help some, anyhow. I said my little say before, and have very little to add to it now. I want to see that book in the hands of every manager and operator in the United States, not, as many may imagine, from a purely selfish point of view, but because it is needed. If unions would take steps to compel their members to inform themselves on such subjects and study their business, some of the large-city locals would not be so badly scared of the non-union man. My compliments to you, Brother Clay.

### Tulsa, Oklahoma, Retaliates.

Mr. E. A. Inman, chief operator of Palace Theaters, Tulsa, Oklahoma, writes:

> In the August 30th issue, I note our city has been handed a very nice, little package concerning our alleged poor projection. I would like you to correct this in your next issue. We have a good bunch of operators, who have been here for a long time, and who are capable of holding down their jobs. The man who wrote that is a stranger who came in and failed to land a good position. He is now working in a negro show at about $8.00 per week. I know this to be a *fact*, as I have investigated it personally. All our men are getting good results. We run four reels of pictures at all motion picture houses, instead of trying to run four reels and four acts in an hour, which you know would be an impossibility. The vaudeville houses run two reels and four acts in about one and a half hours, or according to the length of the acts. The managers, sometimes, when the houses are crowded, cut the show by taking off a reel, but the films are never run fast enough to seriously affect the production. We have one of the best show towns in the country, and all our houses are well patronized. There are two new vaudeville theaters going in at the present time, so you see the business has not been greatly injured either by poor management, or poor projection.

If the man in question really wrote the letter in a spirit of revenge, because he did not get a job, then it was a reprehensible thing to do. However, he exonerated the operators from any blame for any poor projection there might be. I publish letters of that kind sometimes because, as I look at it, if an injustice has been done it can be rectified, and if there really is a lax state of affairs, the publication is very likely to act as a prod to stir things up, and improve conditions, at least to some extent.

### Two Questions.

Brooklyn, New York, propounds the following:

> (*a*) How are the two dynamos connected in the three-wire system in a.c. and d.c.? Does it require a larger wire for the neutral than for the outside wires when using a.c.? (*b*) Does usage reduce the carrying capacity of wire?

(*a*) One outside wire is connected to the negative brush of one dynamo. The other outside wire is connected to the positive brush of the other dynamo, and the positive brush of the first machine and the negative of the second machine are connected direct to the neutral. This holds good with d.c. but with a.c. the generators are not connected directly to the lines. There are two transformers intervening. One outside wire is connected to one end of one secondary coil and the other outside wire is connected to one end of the other secondary coil. The other ends of these coils are then joined to the neutral, which need be no larger than the outside wires.

(*b*) Not unless the carrying capacity of the wire is exceeded, causing it to heat to a considerable extent. High temperature changes the nature of the metal and increases its resistance. If the wire is kept within its normal current capacity, so far as I know there is no deterioration in current capacity, though that might not be strictly true if you have in mind a long period of time—say five or ten years. I am not very well posted on this particular point, and would ask some of our department fans to express their views.

### Supply Dealers.

The Erker Brothers Optical Company, 604 Olive Street, St. Louis, Missouri, whose advertisement appears elsewhere, have sent in a copy of a very complete catalog of motion picture supplies, which operators or exhibitors can have for the asking. The catalog contains forty-eight pages, and there is a supplementary and very complete illustrated catalog of announcement and advertising slides, which will be of particular interest to both exhibitors and operators. A postal card request will bring both books.

### A Deep, Dense Mystery.

Ohio has run into a deep, dark, dense, deadly mystery. The "juice" has vanished; just climbed up a pole and jumped off into limitless space, as it were, and Ohio is unable to bring it back, and make it behave itself. He writes:

> Suppose I have an engine and a generator connected with 116 c. p. incandescent 110-volt lamps. When they are all burning my ammeter registers 50 amperes, or ½ ampere to each lamp. Now, if I turn 50 of them off, in a short time my ammeter registers approximately 25 amperes, though the engine and generator are going at the same rate of speed as in the first place, and are, therefore, generating the same amount of juice. Now, what I cannot understand, is where do those 25 amperes of current go when half the lights are turned out. Does it go away into the ground, or where does it disappear?

I think you guessed it, Ohio. You look around under your generator and you will probably find that some naughty rat has dug a hole and the juice is leaking into the same. Possibly Mr. Rat has an apartment down under the ground somewhere and is lighting it up at your expense. Seriously, however, I think you had better study up on electrical matters. Your generator produces a steady potential of 110 volts. Each one of your lamps has a resistance calculated to allow 110 volts to force practically ½ ampere through its filament. If that lamp is shut off there is not any amperage going through, and the generator is not putting out that ½ ampere. You could shut off all your lamps and the generator would still be generating 110 volts potential, but no amperage at all, though there will be amperage flowing the instant you turn on the lamps. To make the matter more plain, look at drawing on page 23 of the handbook. The water level in the tank represents the potential, and the water flowing out represents the amperage. If you close all valves in the pipes, the pressure will still be there, but no water will be flowing. If you open one or more of the pipes, the water will instantly begin to flow, and will continue to flow with undiminished force, as long as the pump maintains the level of water in the tank.

### Guil Pastiles.

Jamestown, North Dakota, wants to know where he can buy Guil Pastiles. After considerable search, I re-discovered the address and supplied it to two or three inquirers. They now report that they wrote the man, and got no reply—and there you are.

### Guil Pastile Again.

Mr. Walter H. Stephens, Nicholson, Pennsylvania, wants to know the address of the importer of the Guil Pastile. Brother Stephens is referred to my reply to Jamestown, above.

### D. C. to D. C. Economizer.

Brooklyn, New York, informs me that about the middle of September he will open a new photoplay theater on Marcy Avenue, Brooklyn, and extends a cordial invitation to the editor to inspect the same at any time. He winds up with the following:

> I will use 110 volt d. c. and, while it is more desirable for motion picture projection than a. c., I understand that it is more expensive by reason of the fact that there are no efficient means of transforming it to arc voltage. What I wish to be advised upon is, if I use 220 a. c. with a transformer, or any apparatus that would economize current, and at the same time succeed in getting a good light, will I save any money by so doing as against using d. c.?

In the first place, if you use a. c. through a transformer you will have to use a very much higher amperage to get a result on the screen equal to that of d. c. We now have d. c. to d. c. econmoizers, which transform line voltage to arc voltage with an efficiency of approximately 66⅔ per cent. In other words, there will be something like ⅓ waste in the process, but when you come to consider the difference in effect on the screen, I am of the opinion that, while there would be some financial advantage in the use of a. c., still, at the same time, I would not, in a house of my own, consider that saving as sufficient to justify the use of alternating current for projection. It takes almost double the a. c. amperage to give d. c. effects. Of course, on the other hand, when the voltage is reduced through transformers the amperage is increased almost in proportion, so that the loss of approximately ⅓ in the d. c. machine still remains against it.

### Arizona Location Wanted.

Mr. E. J. Myrick, Fort Steilacoom, Washington, sends order for handbook, and writes:

> I am not very active at present, but expect to be back in the business before long. Was located at Missoula, Montana, for about four years, and I will take off my hat to the operators of that city. I claim we had the best projection in the Northwest. I will be glad to hear from some of the Arizona boys with regard to a good location. And now for a scheme. If I move, and undertake to carry along the load of Moving Picture World's I have, and which I really do not see how I can get along without, I will have to pay a lot of excess. I have solved that puzzle in this way, and would like to pass the suggestion along. I have removed the pages pertaining to projection and have filed them, numbering each issue, and indexing each number. I find it a very simple and valuable method of keeping track of "what is going on."

If any of the Arizona boys know of a location, let them stand forth and be heard, but I am afraid Arizona is just like every place; there is a bunch of men right there on the ground looking for those "good locations." It is rather regrettable that you destroyed your files. You may feel the need of them some time. You could have sent them all by freight at no great expense.

### Amputate Edison Crank—Some of It.

Reading, Pennsylvania, makes the following suggestion:

> My transformer makes a terrible noise, something like an automobile going up hill at sixty miles an hour. I have a handbook, which I find very convenient when trouble brews. It is the best friend of the operator, and I keep one always within reach. Have only been running a machine since 1911, and am deaf to boot, but I believe I can put results on the screen equal to any other operator who is minus his hearing. I worked out a scheme on Edison model type B as follows: When the machine loses its lower loop one cannot open the lower fire guard to reset it, but instead, is compelled to stop the machine. I have cut 2½ inches off the crank of my machine and now I can reset the loop without stopping; also, I find the shorter crank is much easier on the arm.

I am afraid you will have to take that transformer matter up with the manufacturer, though, if your operating room is lined with sheet metal and the transformer is closer than two feet to the same it is possible that the noise comes from the iron lining of the room, in which vibration is set up by the action of the magnetic field surrounding the core of the transformer. Never locate the transformer closer than two or three feet to any sheet metal. With regard to the ghost you speak of, either your condenser lenses are not right, or else your lamp house is too far ahead or back. As to the Edison crank, I, myself, have never understood why the Edison Company puts such a long crank on its machine. When I first operated an Edison the first thing I did was to have a shorter crank made, which I installed in place of the regular one, and found it, to my way of thinking, much better. I do not remember how much shorter I made it, but I think a couple of inches.

### Never Again.

Mr. Stanley Faulkner writes from Rochester, Ind., as follows:

> I suppose it makes you feel good to hear from an old road man once in a while. I managed to break away from the road grind three months ago, and it would take a locomotive to drag me back. The house where I am putting the silent players on the screen seats 310. Equipment is Power's 6A motor drive projector, using 110 volt, 60 cycle current through a Fort Wayne compensarc; 81-foot throw on a mirror screen, with a two-blade shutter on the projector. The operating room is ten feet by seven feet by seven feet high, with a twelve-inch vent and two twelve and one twenty-four inch opening to the open air. I hold a card in Local 194 in Indianapolis, Ind., and projection is set at a high standard in that city. It is hard to beat them. I recently ran eight three-reel shows on one trim of carbons on my 6A, which is some run.

It is some run all right, provided you are using much current. However, inasmuch as you have a mirror screen you are probably not projecting a large picture, and I suppose your amperage is moderate. Yes, I like to hear from road men, and I like to hear from the other boys, too. But, best of all, I like to receive reports of good projection such as you speak of in Indianapolis. The union having a membership putting out that kind of work need not have any very large fear of the competition of the would-be.

### Machine Trouble.

Marianna, Ark., sets forth his trouble as follows:

> Am running a Power's 6 and am getting along very well, with the exception of a little jump in the picture which I have not been able to eliminate. Should there be any play in the intermittent sprocket when the film is moving? I have a little play, but when I try to tighten it the whole thing binds. Have tried everything I know without result. Have been operating for four years, but only three weeks with a Power's. I do not belong to the union, but if I ever have the chance I certainly will. I am forty miles from the nearest local. We have two theaters in Marianna, one seating 265 and the other 360. How long is the average life of the intermittent sprocket, aperture plate, and the tension spring?

In the first place, brother, you have not described that jump sufficiently well for me to offer you intelligent advice. Simply to say that you "have a jump" might mean any one of two or three things wrong. Be sure that the face of your intermittent sprocket is perfectly clean and that it has no end play; be sure the tension springs are exerting sufficient pressure, and that the upper gate rollers hug the film reasonably close. If all those things are as they should be, then there is probably something wrong with your intermittent sprocket, or its shaft, or the boxing in which the shaft runs; but most likely it is in the sprocket itself. Describe the jump more clearly and I will try and diagnose your case. As to the life of the various machine parts, there is no rule which can be given; it depends on too many things. The life of the aperture plate will depend upon how tight you keep your tension springs set, and the same is true of the tension springs. No estimate for sprockets can be given, though the tightness of the tension springs has a lot to do with that, since the tighter they are the greater the force which must be exerted by the sprocket wheel in pulling the film down. A great deal depends also on what speed the projector is run; if it is overspeeded the life of these parts will be comparatively short. Yes, Power's Six intermittent sprocket has play when the geneva is off the lock—the film being moved.

### Address Wanted.

Mount Vernon, Wash., wants to know the address of the manufacturer of the Shipman Rewinder. I do not, myself, remember the desired address, but I think Mr. J. H. Hallberg, 36 East 23rd Street, New York City, can supply you with the article.

### An Explanation.

Mr. W. P. Glenn, assistant business agent of Local 236, Birmingham, Ala., says:

> I read an article in the Department recently by Mr. W. D. Sullings, chief operator of the Delite Theater, New Decatur, Ala., in which he said something about an operator trying to oust an operator in New Decatur by offering to take his position for less money. I am assistant business agent of Local 236 and would like to explain this matter, both to him and to the public. On the first day of July, we submitted contracts to the managers in Birmingham, Bessemer, and Ensley, asking an increase in wages. The operator referred to was working at a negro picture show in Birmingham at that time. All the managers of white shows signed the contract, but the colored show managers refused. We were, therefore, obliged to call the operators out of the colored theaters, and all came out but two, he being one of the two who remained at work. He was fined $100 and suspended for one year. He also owes the local for a loan and several other small debts, in all amounting to about $125. He is not now a member of our local. All this is related with view to showing Mr. Sullings his error in condemning fifty men, in a body, because one who used to be a member has done wrong. I would suggest to Mr. Sullings the advisability of finding out the one man's standing before making a kick that will hurt the other forty-nine. Projection is good in Bessemer (Bessemer is a suburb of Birmingham. Ed.), though there are only two theaters here. I am chief operator at the Princess, using two Power's 6A machines, taking 110 volts a. c. through a Fort Wayne compensarc, with a 53-foot throw. We use 60 amperes and the picture is as clear as crystal. We receive much valuable help through the Projection Department, and I wish both yourself and the paper many years of prosperity.

All of which requires little comment. I believe I told Brother Sullings that he ought not to condemn a whole body of men on account of the shortcomings of one of its number. It is a good plan, as Brother Glenn suggests, to find out the facts before giving voice to a sweeping condemnation. However, in this kind of a case we must consider the fact that Brother Sullings doubtless did not know how to go about finding out whether the man belonged to the union or not, since he did not have the address of the Birmingham secretary.

### Not Guilty.

Mr. James Chambless, formerly of Indianapolis, Ind., manufacturer of a motor drive device recently described in this department, writes as follows, from Birmingham, Ala., in which State he now seems to be located.

> I wish to comment on an article headed, "From Alabama," issue of August 23rd. The tone of this letter might lead the public to believe the condition described to be general in Alabama and throughout the South, where managers are employing 10-year-old boys for operators. As for the Birmingham district, I want to say that machines are operated by union men—yes, real men—and there are some just as level-headed gentlemen in the moving picture game in this district as I have met elsewhere. As a rule, Birmingham managers treat their operators with courtesy, and a lot better than some I know of in other districts. However, even supposing some Alabama managers do employ 10-year-old kids, it does not follow that this is the only city where that is done. I am just above the Dixie line myself and am pretty well acquainted with conditions. Managers around here have begun to place motor drives on their machines, realizing it is a labor and money saving proposition. We have some real first class moving picture theaters in this district, with real, brainy, courteous managers to handle them, and real human being operators in charge of the projection; also there are two operators and two machines in each theater—not one operator and a boy. They are all members of Local 236, I. A. T. S. E., thank you. The members of 236 and their families had a private picnic recently, and believe me, we had *some* time. The managers here give us the goods to deliver and we deliver them.

No, friend Chambless, I do not think the writer of the article in question intended to convey the idea that all Alabama operators and managers were in the class named. As a matter of fact, I do not suppose Alabama is any worse in that respect than many other States, and I am indeed pleased to have this excellent report from your city. I publish letters such as the one you speak of, not with any idea of knocking any particular section of the country, but simply to give such matters publicity, because not only is the employment of cheap, inefficient operators, and the employment of 10 and 15 year old kids as operators, very bad for the business as a whole, but it is also in a way a swindle on the public, who pay their money to see a moving picture show, not a weird, proposterous combination of jumps and shadows.

Operators Are you perfectly satisfied with the results you get on the screen?

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# Comments on the Films

## Licensed

"JOHN TOBIN'S SWEETHEART" (Vitagraph), September 19. A very pleasing character comedy, with Hughey Mack, Flora Finch and John Bunny in the leading roles. Hughey is a sailor, in love with Flora. He is cast up on an island, captured by the natives and forced to marry the princess. The scenes on this tropical island were especially good, though rather wanting in action. Flora waits ten years for her lover, and then marries Bunny, mistaking him for Hughey. The photography is excellent and as a comedy this is successful.

"DR. TURNER TURNS THE TABLES" (Patheplay), September 19.—An old plot containing a very funny situation toward the close. The fore part of the picture was vague in its development and could have been shortened considerably and given more play to the main complication. The young doctor entertains a theatrical troupe during his friend's absence, and on his return all pretend to be the doctor's patients.

"HARNESSED FALLS OF THE NORTHWEST" (Patheplay), September 19.—Showing some of the great waterfalls of the Northwest and some suspension bridges across streams and gorges. The scenic effects are tremendous. On same reel with above.

"THE BURGLAR AND THE BABY" (Kalem), September 19.—The good-hearted husband loves to play with his child, but his wife accuses him of laziness and drives him out of the house. He becomes a burglar, but there is a baby in the first house he robs and he stops to play with it, the result being that he and his pals are arrested. Quite amusing.

"THE ONE BEST BET" (Kalem), September 19.—An entertaining skit, on same reel with above, in which John Brennan appears as the young husband. His wife sends the clothes containing his week's pay to the tailor. The recovery of the money furnishes the excitement. A brisk and pleasing half reel.

"THE REJECTED LOVER'S LUCK" (Selig), September 19.—This Western number relies chiefly upon its splendid scenic effects and excellent photography to interest the observer. The story is very conventional. It tells of the brother who went West, strikes gold and returns to marry his brother's widow, who had once rejected him. The plot is not fresh enough to get up a very strong interest.

"THE LOVE OF BEAUTY" (Lubin), September 19.—This is quite a familiar situation, worked out unusually well in this instance. The young blind man is loved by a homely girl. He is a great lover of beauty and when he regains his sight she fears to have him see her. Indeed, when he does get sight of her his actions were far from heroic, as he fairly runs from her presence. Later, however, he learns to love her for herself alone. There are some good interior photographic effects in this and the acting is sincere and effective for the most part.

"THE GREAT PHYSICIAN" (Edison), September 20.—A symbolic drama, written by Bannister Merwin. The action centers about the bed of a dying child. Charles Ogle appears, in shadow photography, as the Great Physician, Death and the Shepherd. These illusions impress some observers, but in the main we think the story succeeds because of its real pathos, brought out by the passing away of the lame child and the grief of its mother. Mabel Trunnelle was effective in the part of the mother.

"HER PRESENT" (Lubin), September 20.—The girl agrees to marry the one of her four admirers who brings her the best present. The last one succeeds by bringing her a safety pin when she is taking a dip in the ocean. Very fair light comedy.

"HIS REWARD" (Lubin), September 20.—This, on same reel with above, is a sprightly little comedy. Auntie has a habbit of pretending to drown. The hero saves her once, but as she wants to marry him as a reward, he refuses to go after her a second time. A pleasing idea in this.

"THE REDEEMED CLAIM" (Essanay), September 20.—This number features G. M. Anderson as a young assayer. He discovers that the land belonging to his girl's father contains a valuable mining claim. After an exciting ride he brings money to pay off the note against her father. This Western offering is handled very well and gets up a legitimate interest, though the story is of course not very new. The climax was exciting.

"HER BRAVE RESCUER" (Patheplay), September 20.—An unusually attractive Western release from a photographic standpoint. The young married woman, impersonated by Lillian Wiggins, visits a ranch. The Mexican, Mendoza, saves her life in a runaway, and this brings on jealousy on the part of his wife. In place of the usual tragedy at the close of such situations the observer is treated to some good comedy, in which all the participants are ducked in a pond. As stated, the photography is especially good and the release as a whole very pleasing.

"FOR THE SON OF THE HOUSE" (Biograph), September 20.—This film story possesses quite a strong interest, the action centering about a poor girl discharged from a sweatshop because she will not listen to the advances of the superintendent. She is taken into the home of a wealthy woman and here saves the weak son from disgracing himself by stealing the family jewels. These interior scenes were well handled, both the girl and the son doing nice work in their parts. Not a powerful story, but an entertaining one.

"THE BREATH OF SCANDAL" (Kalem), September 20.—This film develops an interesting situation, wherein a young school teacher takes the child of a despondent mother about to commit suicide. The teacher comes in for much condemnation from the village gossips, but in the end she is cleared. The son of a wealthy family is found to be responsible for the child and he marries the young mother. Not an essentially new plot, but strongly handled and with good characterizations.

"TOBIAS WINS OUT" (Selig), September 17—A very acceptable comic offering that made more laughter than any other picture today. It fills a whole reel, but it isn't an inch too long and amuses all the way. The best of it is that there is much truth in it and much simple human nature. Tobias is a soldiering soldier and he wants his discharge. First he gets paralysis of the legs; then he grows deaf, and, at last, becomes insane; but the doctor is too sharp to be taken in and manages each time to find some way to show him up. We laugh at Tobias, but we also sympathize with him. It is a well made picture and a good offering.

"THE HINDOO CHARM" (Vitagraph), September 17.—A picture taken in the Orient by the travelers. It is likely to be popular, for there is much good in it—the situation is fresh and has a punch. Maurice Costello plays an English official in India who, to get a mother for his two little girls, marries again (Clara Kimball Young plays the new wife). The stepmother neglects the children. She had awakened the resentment of a fakir, played perfectly by James Young, and this "devil priest" makes gruesome use of the children's longing for the love of their new mother—he tells the youngest of them to put some liquid he gives her into tea to make her love them and it is done. The children keep the picture from being wholly convincing, and Mr. Costello, in running, after the catastrophy skips as though he were glad, but this is not logical. It is well staged. Eugene Mullen is the author and Maurice Costello produced it.

"CORNWALL, THE ENGLISH RIVIERA" (Edison), September 17.—Artistic glimpses of a rocky coast and of quaint, seaside villages. There are some good views of billows breaking on the rough shore. As giving us the local color and background of old English stories, ballads and the like, these offerings are of high value. The photography is clear and satisfactory. Charles Brabin produced it.

"THE COMEDIAN'S DOWNFALL" (Edison), September 17.—A very good comic offering that tickled the audience and is likely to amuse everywhere. Maurice Lewis is the author. He doesn't make fun of "Votes for Women"; but of an accentuated individual militant. Dan Mason, as comedian, sees Alice Washburn and decides to impersonate her in his next sketch. It happens that one is to speak and the other to perform on the same night—Dan at Holburn Club and Alice at Holburn Hall, and the hackman mixes them up. Both these players do well and if there are some things in it not new, there is enough fresh fun to make it acceptable. Charles H. France produced it.

"SWEET REVENGE" (Essanay), September 17.—At times there was a good deal of laughter in the audience while this picture was on; but its fun did not seem to capture the audience as a whole. Phil (Wallace Beery) is so chesty about his health and strength that his friends conspire to make him think he is sick and succeed very well until he overhears them and the doctor, who has been let in and is helping the scheme, laughing outside the window, and then his strength comes back and he follows and sails into them for "sweet revenge." The trouble with the farce is that it is too long for so slight a situation. The acting, photography, etc., are fair.

"DUCK RAISING INDUSTRY" (Essanay), September 17.—A very interesting and fresh offering on the same reel with the foregoing. The amount of interest that one takes in such pictures is determined by his character and business; but this one is clearly photographed and full of movement and can hardly help being liked.

"THE MERRILL MURDER MYSTERY" (Patheplay), September 17.—This picture is not wholly a failure, although the "mystery" is really given away in the first act and the interest is wholly centered on how the detective is going to fasten the guilt of the murder on the villain and so clear the hero. If it had been made strongly convincing, even this might have done very well; but it has, with a good climax, weak moments. There is action in it all through.

"THE STOLEN TREATY" (Biograph), September 18.—If Claire McDowell had not been showing her versatility in picture after picture, it might have been worth while noticing that she exhibits it in this one, in the role of a cold-hearted and designing adventuress. The picture deals with an attempt to steal a treaty from the Department of State in Washington that is frustrated by a detective who a bit too clever, but it is a fair offering. The audience laughed at it when the detective so easily gets the treaty away from the foreigner; but that doesn't say they didn't enjoy it. The photography was good.

"THE BROKEN PAROLE" (Essanay), September 18.—There is one very good scene in this picture—it is that in which the detective recognizes the "paroled" man who, for the time, is not aware that he has been spotted. The man is living "on the square" and when the detective sees how things are going he decides to let him remain unknown and not take him back to prison. This theme seems a bit too old to make the best kind of offering. The picture is fair in acting and photography.

"TOAD TRAITS" (Patheplay), September 18.—This zoological offering has been prepared by Raymond L. Ditmars, Curator of Reptiles of the New York Zoological Garden, and it has a clear cut effectiveness that is not always found in motion pictures of this kind. The reviewer knew little about toads and this was deeply interesting to him. It showed few specimens; but it made every one it showed seem important. We all had a good laugh at the end over the antics of two tree toad acrobats, whom natural instinct compelled to cling to a string as long as possible, though the string was kept turning. The offering will appeal, we feel sure. It is clearly photographed.

"HOT SPRINGS AND GEYSERS OF NEW ZEALAND" (Patheplay), September 18.—On the same reel is this which will also be welcome, although it is not so freshly interesting or so pertinent as the former.

"HOME LIFE IN JAPAN" (Melies), September 18.—A particularly pleasing offering; it is full of vital information and entirely fresh. This picture will be popular. It shows, for instance, washing day in a Japanese home; home cooking in what seems like a rather smoky kitchen; an unusual glimpse of dinner time around the home table. The ceremonious serving of tea to a guest shows us how well bred folks entertain their friends. All these things are clearly pictured by the camera. We like it much.

"A JAPANESE FUNERAL OF A RICH MAN" (Melies), September 18.—On the same reel with the foregoing, this offering is also worth while; for though we have had several pictures of Oriental funerals, none has been like this. It is a very elaborate funeral and must have cost a great deal of money with its funeral trees and its decorations.

"PATHE'S WEEKLY NO. 51," September 18.—The topical this midweek devotes some space as a memorial to the late mayor and shows reprints of incidents in his life that have already been shown in the topical. This is acceptable. An item is devoted to Julius Harburger, for whom a special matinee of "Believe Me Xantippe" was given. We doubt the advisability of showing much political stuff just before election; some of the spectators may be of the other party.

"DADDY'S SOLDIER BOY" (Vitagraph), September 22.—One of these sincere pictures of sentiment that really move one. It is set in a regular army post and deals chiefly with a captain and his little boy. The father, played by Mr. Holt, is a captain and the lad, Buddie Harris, worships him and thinks him the acme of all that is noble and brave. The captain loses a great deal of money at cards and, suddenly tempted, commits embezzlement. For this his bars and buttons are cut from his uniform and he begins a term in prison. The little son, playing with the daughter of the colonel, bravely gives his life to save hers, and before he dies asks to see his daddy. The disgraced captain can't bear to let his son, who doesn't know the ins and outs of what has happened, see him in his defaced clothes. For the sake of the boy, the colonel lends his uniform so that the ex-captain can come to his son's bedside. All this is done in a subdued, artistic way without straining after effect and reflects credit on all concerned. The author is Mrs. Piggott and her script was produced by Robert Thornby. The photographs also are very clear. A very good offering.

"THE STROKE OF THE PHOEBUS EIGHT" (Edison), September 23.—A picture whose setting is the River Thames, in England, at the time of one of the greatest races. Its shortcoming is the too unpleasant quality of its situation, which, being melodramatic, is in this picture almost inexcusable. Indeed, it is safe to say that it is never safe to make a villain degrade a girl who loves him and merely to make a melodramatic point It disgusts all who see it. Then, the picture is lamed in its impression by the fact that few of its scenes actually show the throngs on the river as at the time of a big race. It would have been better to have had one or two of these crowded scenes earlier in the picture. The offering has several high merits, in the way of interesting backgrounds and pretty scenes; but it is not a success. Anne and Bannister Merwin seldom do such poor work as this. Charles Brabin produced it in England with Miriam Nesbitt and Marc MacDermott in prominent roles.

"FOR OLD TIMES' SAKE" (Essanay), September 23.—The same situation has been used and developed to much the same conclusion in other offerings; but we notice in this a more earnest attempt to make it convincing. Its weakness comes from the situation itself. We doubt whether any author or producer could take sincere interest in it, except in its possibilities in the line of dramatic art and as a means of making a picture. In this case it is more interesting to watch the way the producer has developed his picture than it itself. It is skillfully worked up; there is good acting in it and well-made scenes; but the story remains weak. The leading role is played by William Bailey as a moral weakling who is dismissed by his sweetheart (Juanita Dalmores) because he is a thief. Later, she has married (Francis X. Bushman), and the old lover comes as a burglar.

"A MEXICAN TRAGEDY" (Lubin), September 23.—A very good picture as an offering to the public. It is sure to be liked and probably will be applauded. It is not so good as the picture of about two years back with the same situation and in which George Washington was the hero. In this case a Mexican general is in jeopardy; the villain is still an inn-keeper and the victim still the inn-keeper's son. As we have said, we have reviewed the situation before; but are most sure that the audience will watch this offering with deep interest and will say, "That is surely a good situation for a picture." Velam Whitman plays the inn-keeper's daughter; W. H. Ryne, her father, and Guillemo Calles, her brother Raymond Gallager plays the federal spy who bribes the inn-keeper to stab the revolutionary general, played by Henry King. The costumes and the staging of the picture are excellent.

"POKER PAID" (Lubin), September 22.—A very slight situation which is not brought out so clearly as usual in Lubin offerings. This was not the fault of the players so much as of lack of sub-titles. There was a little laughter, not a great deal. George Terwilliger is the author and Joseph Smiley the producer.

"THIS ISN'T JOHN" (Lubin), September 22.—On the same reel with the foregoing, this farce gives laughable nonsense which is in part really laughter making and in part is not. The ending is especially good—shows a man having to eat his note to his wife, who knows that he has lied. He puts it in a sandwich. There was some laughter, which at no time became general. A. Hotaling produced it from the script of E. W. Sargent.

"PATHE'S WEEKLY NO. 52" (September 22).—The best item this Monday is the funeral of the great Socialist leader, Bebel, and it is good for the number of interesting faces that one can see in the funeral cortage. There are other interesting things in it, too.

"SUNNY," OR "THE CATTLE THIEF" (Vitagraph), September 18.—This film offers an agreeable variation from the ordinary Western release. The tomboy, Sunny, as portrayed by Marguerite Gibson, appeals to the observer as a real girl. Good photography and fine scenic effects do much to entertain. Sunny's expedient of changing the brands on her father's cattle came near resulting disastrously, but in the end everything turns out well and she gets Bob, the man of her choice. A good release

"THE LAW AND HIS SON" (Biograph), September 22.—A melodramatic story without many noticeable weaknesses. It has several situations that are well played; it is speedy in its action and it will hold well—will make a good release. The hero is a good man who is like a shorn lamb to every wind of accusation, until at the climax the villain for whose crime he had served one term in prison and for whose second crime he seems likely to serve another, is mortally wounded and confesses. The staging of the picture shows care and skill and it has been well photographed.

"THE HONOR OF THE FORCE" (Edison), September 22.—This seems to us the most unconvincing picture that the Edison Company has turned out for months. It shows that its author and its producer knew what was required of a melodrama, but in this case they did not succeed in getting a story over.

"SISSYBELLE" (Selig), September 22.—The hero of this picture is a boy who is being spoiled by his mother, but whose father knew a thing or two. It shows how the youngster is taken away to the country and how the kids make a man of him after a formal contract drawn up between the gang and the boy's father. There is some fine acting in it and one especially cute scene in which the little country girl, about eight years old, is seen sewing and talking. The best roles are taken by children, but there is substance in the situation and it will appeal to all kinds of people and can be safely counted a good offering.

"THE COUNTERFEITER'S CONFEDERATE" (Kalem), September 22.—There is freshness in this picture, though its story is not strictly new. Perhaps it would have been more popular if a sentimental ending had been used. The plot was first invented for sake of its sentiment. Anna Nilsson plays in it a double role as both of twin sisters. One of these is the "Counterfeiter's Confederate." She had been adopted from a foundling asylum by a professional beggar, while her sister had been adopted by a family of wealth, and she later tries to locate the poor sister. This opens a melodramatic story in which, on the street, she is mistaken for the counterfeiting sister by one of the "gang," and then comes an exciting close with the death of the crook sister by a shot fired by one of the gang. It is well acted, and although the story is not strong, the offering will go very fairly.

"THE BLIND GYPSY" (Patheplay), September 23.—The photography of this offering is not quite clear enough to keep the faces distinct; but the story is plain after one gets the thread of it. We cannot say much in favor of it; it's a rehash of old stuff. There is some good acting in it, especially by the hero, George Gebhardt, and by the blind gypsy's sister. It has action which is kept in motion and there are one or two very pretty water scenes.

"EXTREMITIES" (Vitagraph), September 23. This picture of which only the hands or the feet of the players appear in the scenes, suggest a better one by the Edison Company, which used the same idea and was called "A Comedy of Understanding." The idea has not been overplayed and many will think it a clever offering.

"EAST INDIAN FAKIRS" (Vitagraph), September 23.—These tricks, as most people know, are easy to fake in motion photography. They are wonderful enough; but not so convincing as when seen in person. The camera work is clear in both offerings on this reel.

"BUMPS AND WILLIE" (Selig), September 23.—"The Elopement" is given as a sub-title to this offering, as though a series of Bumps and Willie pictures contemplated. "Bumps" and "Willie" are two comedy tramps and, in this number, they dress up in cast-away evening suits and call on a woman of fashion as a foreign count and his friend. The count proposes and the woman, accepting, stipulates that he elope with her and then demands that he carry her down a ladder. It is all what has been termed laughable nonsense. The audience laughed over it a good deal, and seemed to like it.

## Licensed Special

"THE YOUNG MRS. EAMES" (Selig), September 22.—A good story that has been well handled by author and producer; is clearly and effectively told. There are pretty scenes, artistically photographed and it will make a good offering. Kathlyn Williams plays the titular role, a young widow with a daughter away at boarding school. A youth falls in love with her, proposes and is accepted. Later he meets the daughter and falls in love with her. A great deal depends on the acting of such a story as this, and, in her part, the leading woman does very well indeed. She is supported by a cast of good players; but the young woman who played the juvenile role showed lack of experience in one or two places. The whole is commendable and will please.

"TROOPER BILLY" (Kalem), September 17.—Illustrating the play of the same name by Frederick Paulding, this two-part picture tells its story clearly enough and shows care in its development. It holds the interest well, although the center of that interest changes. In the early scenes we are led to believe that "Trooper Billy" who, with her sister Kate, is a guest at the post, is to be the heroine; but she is quickly captured by the Indians and kept out of the way until the end of the last act. In the meanwhile, Kate, as the sweetheart of the Colonel's son, becomes the chief center of attention, and is the character on which the action turns; for it is the scout's presumptuous love for her that, repulsed, causes him to aid the colonel's half-breed son in his vengeful plot to wipe out the post and, later, to change back and help the soldiers. The cleverness of this conspiracy is the story's backbone and its growth and final frustration furnishes battle, smoke and suspense. The romantic leads and the characters are well carried by the usual Kalem cast that make these Westerns. The photography is commendable.

"THE CLOD" (Lubin), September 18.—An impressive story of Mexico. Its central character is a peasant who is badly misnamed the "Clod"; for he has a rich farm which he has cultivated, and he has cattle and fowls. He is stolid, but this is a typical stolidity and his attitude toward the revolution is chiefly conservative, a landowner's instinct. The impressiveness of the picture comes from the showing of how deep the iron of tyranny can go before such a man becomes a true revolutionist. Revolutions founded on such wrongs as the man suffers can't be blown out easily. The picture's mistake, it seems to us, lies in the failure to turn the man into a consistent revolutionist at the end. Such a character, though made to go mad, would hardly do so easily. Then we have that horrible picture of the man, wounded and blood bespattered, which is a decided weakness; for it helped the story hardly at all and degraded the man into a dumb creature. Romaine Fielding produced it from the script of George Terwilliger and has made it vivid by perfect backgrounds that are full of life and character. He also plays the leading role in his usual imaginative way. The photography is fine.

"THE RIGHT OF WAY" (Essanay), September 19.—A two-reel number, with most of the action centering in the second reel. The first reel merely depicts the old man and his daughter defending their private burial grounds from the railway surveyors. Later the claim agent, impersonated by Francis X. Bushman, appears. The feature of the second reel is where a large automobile goes over a cliff several hundred feet high. A novel idea is brought out when the girl mines the burial grounds with arc light carbons, thinking it is dynamite. Beverly Bayne is attractive in the part of the girl. Not a strong feature offering, but entertaining.

"OUR WIVES" (Vitagraph), September 20.—A breezy farce comedy, written by Anthony E. Wills. Ten members of the Vitagraph company combine forces to make this a successful picture. The fun centers largely in the second reel, where the two husbands hide in the trunks of the leading lady. All sorts of complications ensue and bring forth a great deal of laughter. The photography, settings and characterizations are all pleasing and the result is a farcial offering much above the average in interest.

## Independent

"THE OUTLAW'S REDEMPTION" (Nestor), October 1.—A badly wanted outlaw saves a girl from an attack made by his former partner. Later he comes to the aid of the sheriff, and so begins a better life. The picture is not particularly new, but has some points of merit.

"THE SHOEMAKER AND THE DOLL" (Majestic), September 21.—There is a touch of genuine pathos in this reel, featuring William Garwood as the shoemaker whose long awaited child dies at sea. He at first becomes very bitter over his loss, but later learns to love all children and mends their shoes free of charge. Mr. Garwood did not quite succeed in looking like an Italian, but his handling of the part was sincere. A good heart-interest number.

"THE UMPIRE" (Majestic), September 23.—A half reel in which Fred Mace disports himself as umpire at a Los Angeles ball game. The setting and photography are good, but more plot was needed.

"AN ESTHETIC MATCH" (Majestic), September 23.—This, on same reel with above, is better comedy. It concerns the love affair of Artie and Gwendolin, and has some quite laughable moments.

"THE OFFICIAL GOAT PROTECTOR" (Thanhouser), September 26.—There is a good comedy idea in this film, wherein Riley Chamberlain, as the girl's miserly guardian, keeps a shotgun and a goat to frighten away her wooers. How the three friends disguise themselves as policemen and steal the goat makes a breezy little yarn, of more than average merit.

"AN UNFAIR EXCHANGE" Thanhouser), September 23.—The presence of two pretty twin girls in this picture helps the interest very much. One of them enters New York alone and gets into a tenement house, where her girl double exchanges clothes with her. There was not quite enough contrast in the way they were dressed. The story, however, holds the attention well and both girls finally find a happy home with the first one's grandfather. A nice little story.

"OXYGEN" (Eclair), October 5.—This shows how the use of oxygen permits men to walk in poisonous gases, such as fire damp in mines; also its use in cutting steel.

"PRIVATE BOX 23" (Eclair), October 5.—On same reel with above. A comedy of slight interest, though well acted. A letter intended for the cook creates trouble between the husband and wife, but this is straightened out after some amusing complications.

"THE FATAL TAXICAB" (Keystone), September 18.—A typical amusing offering of the burlesque type, in which Sterling, Mabel and the Fat Boy come into a new series of adventures. The Italian Count is pursued by the Keystone police. His auto falls over a cliff and lodges in a tree Nothing offensive in this, but some rattling good nonsense with which to enliven a program.

"LOADED DICE" (Kay-Bee), October 3.—A strong one reel Western offering. Two men on the desert shake dice to see which shall take the burro and the last of the water. One substitutes loaded dice and wins by foul means. Later events bring the hero to safety and he returns good for evil by going to the rescue of the man who defrauded him. A strong release.

"WHEN DREAMS COME TRUE" (Keystone), September 22.—This burlesque offering is of rather coarse humor and will perhaps not appeal to all audiences. The suitcase full of live snakes creates havoc in Sterling's bedroom. He dashes out in his night clothes and there is much rough and tumble excitement, in which the snakes play a large part.

"THE NORWOOD CASE" (Crystal), October 5.—A story of lost memory. The young husband is injured during the construction of a building. He loses his recollection of former things and marries again. His wife also marries after several years. Then a second injury brings back Chester's memory and he returns home, like Enoch Arden, to find another there. A very old plot and not very strongly handled; but we watched it with considerable interest. It is at least consistent and the photography is good.

"HIS BROTHER'S WIVES" (Nestor), October 3.—A burlesque that is sure to find favor with the majority and is sure to make a roar of laughter. It has been cleverly staged; but its best asset is in the crisp, sparkling way in which the players have done their parts—they have kept the right spirit up through the whole reel. He who is referred to in the title has a job in a New York office, but his brother has been elected sultan. The sultan brother asks him to take his job while on vacation. If we told the story, the narrative might seem vulgar; but the picture sails through with clean skirts and the harem scenes provoke laughter without offending. It will make a good offering.

"LIKE DARBY AND JOAN" (Rex), October 5.—A fine, human story is this, well pictured and pleasing. Darby's story, interpolated with lines from the well known poem, gets hold of the observer's sympathies and is full of interest. Robert Leonard and Marguerita Fischer play the leads. A strong offering.

"A HOUSEBOAT ELOPEMENT" (Powers), October 1.—A comedy where much of the mirth is of the forced sort. There are laughs at times; it is doubtful, though, if there will be any from desirable patrons when the pastor who is portrayed as a boob performs a soul kiss on the bride. Judgment on the part of a director would have prevented this. Also it would have avoided so much jacknife doubling up and kneeslapping on the part of the boy. This is not comedy; and it is not funny.

"THE EXONERATION" (Domino), October 2.—Another story of England and America in the 16th century. The scenes display the period with care, and the story of the young hero, falsely accused of theft, is nicely presented. He escapes from the convict boat and joins the Puritans on their way to America. Later the love story develops and he marries Faith. Cobb, the villain in the piece, reappears, but is mortally wounded during an attack by Indians and confesses that he had fastened the original crime on Richard. A good offering.

"A GIRL OF THE DANCE HALLS" (Frontier), October 4.—A Western story of rather striking coincidences. It is about a mistress of a bad man who upon the death of her partner turns a new leaf and later marries a man who is ignorant of her past. All misunderstandings are later satisfactorily cleared up. The picture is not strong.

"THE SHOP GIRL'S BIG DAY" (Frontier), October 2.—There is a good story here, and it is well acted. Dot Farley has the lead, taking the part of a shop girl who fails to deliver an outfit to a woman customer and instead wears the garments for a day She has adventures which are interesting. We noticed George P. Hamilton, the head producer of the company, in the role of the storekeeper. He has not forgotten how to act.

"THE TRAP" (Powers), October 3.—In this offering a jealous girl puts paint on her lover's overcoat and becomes excited when she finds the traces of it on another girl's waist. But it develops that her lover's brother has worn the coat in the meantime, and she is pacified after an explanation. The story is not overly strong, though some of the scenes are attractive.

"HIS PRICELESS TREASURE" (Imp), October 4.—The burlesque situation where the landlord and his wife blow up their own safe is the best thing in this number. Its comedy is frankly horse play for the most part and not extremely funny. The guest's priceless treasure was merely a lock of his girl's hair.

"INVISIBLE INK" (Solax), September 17.—A good comic picture that will be liked and counted amusing by most spectators. The best character in it is a spinster, played delightfully by Fraunie Fraunholz. Darwin Karr and Vinnie Burns have the juvenile roles and Vinnie's father dislikes Darwin. It seems unusually well thought out for a farce and many unexpected and laughable things come up in it. It is well staged and clearly photographed.

"WESTERN LOVE" (Solax), September 19.—Such a title promises little; but we were pleasingly surprised by what the picture gave. There are fresh and unexpected touches of imagination in it and it shows skilled stagecraft. For instance, having the visions stay always as visions and not come boldly out as real, shows commonsense. In its handling of visions, this offering has something to teach nearly all other producers. It is a picture with action, freshness and art and shows a big advance on recent work that has come from this studio. The Solax Company has a good camera man; that has been true for some time.

"HEARTS OF THE DARK" (Reliance), September 29.—This story gets an interesting start, the observer becoming quite interested in the young widow who attempted theft and was placed in the reformatory. Later she escapes from the institution, kidnaps her own child, and is married. The appearance of the second couple was not well accounted for, and the story ended rather weakly. The photography was good throughout

## Independent Specials

"CAPTAIN BILLY'S MATE" (Bison), September [illegible].—A sea yarn in two parts, of a [illegible] girl [illegible] to its captain. Just before setting sail it is found that the [illegible] man [illegible] is [illegible] from the shore, a [illegible] young man who has been drinking. The picture makes a good offering [illegible] the story is unusual, at least [illegible]. We dare not call it a strong story, for it is rather improbable, except that it is intended [illegible] and, as such, will [illegible] satisfy the majority. Besides, there is some humor and laughable incidents, set [illegible] between the darkie cook and the rather peppery Captain Billy. It will entertain. Grace Cunard plays Captain Billy very well. The photography is clear.

"GOOD FOR NOTHING JACK" (Bison), October [illegible].—The girl elopes with Jack [illegible] her father's opposition. Some years later Jack proves [illegible] Ned, her former lover, appears and the story moves along to some interesting situations in the second reel, wherein the child [illegible] away with the money in a valise. This is the old style of Western offering but tells a definite story and for this reason has considerable interest. A two-reel number.

"THE GREENHORN" (Broncho), October 1.—A two-reel number in which the observer follows the fortunes of a young Russian [illegible] enlisted in the U. S. Army. The story gets up a strong interest. The Indian uprising, the sand storm and many other features are excellently done. Schultz's change of heart when he saw the manner in which [illegible] was welcomed by the troopers on his return was effectively shown, but we should like to have seen him live after his display of courage. In this manner the story would have come up to a much stronger finish. A good release.

"THE CLOSED DOOR" (Victor), October 3.—This is a two-reel picture, which marks the return to the screen after a year's absence of Miss Florence Lawrence, is reviewed at length in another column of this issue.

"ESCAPED FROM THE ASYLUM" (Imp), September 18.—In these two reels there is more than a plain attempt made to cater to those persons to whom scandal is as the breath of their nostrils. If this picture did not in a measure follow the path of a case that has been a stench for seven years there would be absolutely no reason for giving it birth. It is not surprising that the recent events in Canada and New Hampshire should furnish a film man with an excuse for making a picture around them; it is surprising, though, that the Universal Company should lend its name to it. The story as a story is nil. It may not be out of place to say right here that this journal has declined to permit its columns to be used in any way to give publicity to pictures of this stripe.

"JEPTHAH'S DAUGHTER" (Warner's Features).—There is much that must be highly praised in this picture; but three or four times it falls into what is not very far from the ridiculous. In the first place, it has a good story, made-up; but far from impossible. This is more than half the battle. Then there are some wholly lovely scenes. The first of these is Jepthah's daughter and her maid talking together, and among them is a beautiful scene when she comes out of the tents with her maidens to greet the returning victer. But some may find fault with the settings provided which are without warrant in the text unless a "house" meant a "tent." The battle scenes are so poor that they harm the effect of the whole. With so few players these should have been taken close up. We think that the picture will be acceptable on its merits. It features Arthur Maude and Constance Crawley, ably assisted by Miss Bostwick. J. F. McDonald is the producer.

"BACK TO LIFE" (Warner's Features).—A real melodrama in two parts made to appeal to the rudimentary part of us and good enough to entertain the tired business man. There is plenty of action in it of very passable quality and no intellectual appeal whatever. The villain, heroine and hero are well played by people who know their business; but the villain is especially well played and the heroine is not only natural, but very pretty. The villain steals the bridegroom-to-be on his way to the church to be married and, keeping him in captivity, has his coat found near the water with a letter seeming to prove him involved with another woman. He escapes in time to confront the villain at the altar when he is about to marry the heroine and these last few scenes are full of life and very good. It is well photographed and shows good stagecraft.

"CARDS" (Ramo).—A melodrama that asks, we think, for too much credulity in the spectator; the story is neither convincing enough to be startling nor has it any freshness except that of arrangement. Yet there is much in it that will attract and, in scene making, backgrounds, lighting and photography, it shows high merits. It opens with an artistic lamplight scene in which the heroine (Lurat Huntley) is discovered telling her own fortune with cards. They prophesy a romance and, although she is a married woman, she starts out to manufacture it at once. This love story of hers with the man who has come from the city, especially her going to him at night after she has betrayed her smuggler husband (Stewart Holmes) to the officers and thinks him dead, could not be a love story and all that follows is out of joint and quite illogical; even the characters change. Jim's way of spending the hush money he gets from her is strange. It has action, broken backed and disjointed as it is, and it has moments of prettiness. The staging (William S. Davis produced it) is excellent; the story very poor.

"A FAITHFUL SERVITOR" (Gaumont).—We can safely count this two-part picture a good offering. It was made in America and has George Gebhardt in the leading role as a faithful Indian servant to a Mexican family. His services in protecting the daughter of the house from the machinations of the villain who wants to abduct her are as those of a trustworthy dog, and the role of simple tame savage is played to stir our sympathy. The offering is commendable, is good chiefly because it is wholly a romantic melodrama. It doesn't pretend to be better than it is and gets all the poetry out of its [illegible] and, by nature, poetic way of looking at things. It is full of good action, naturally performed; it is pretty well acted; the backgrounds are interesting and go with the story and, being clearly photographed, it has many lovely scenes. We enjoyed it ourselves.

"THE FLIGHT FROM JUSTICE" (Great Northern).—A three-part offering that cannot correctly be called strong on account of its flimsy and unconvincing story. But, on the other hand, it has one real throat-catching sensation and several others that are worth while and it has good comedy. The heroine is on an express with a detective and she wants to escape. She asks him to get her a drink of water and then slips to the roof of the mail car where she jumps out on the big overhanging rod and is landed safely on the train going the other way. It is a very well acted melodrama and the sets and scenes are full of freshness and much interest. As for the staging and all the work on making it, it is all fine; the story alone is weak.

"THE LIVING CORPSE" (Warner's Features).—Tolstoy's great story, known to English readers by this title, has been illustrated by this four-reel picture. It cannot fail to interest many spectators for this reason; but it can hardly be counted a great offering to American audiences. The outcome of the story turns on Russian law which, in this case, is quite different from what we are used to and so the picture needs an explanation that it in itself doesn't furnish, and is hampered. The central character is a drunken man who, even in his degradation, retains some shreds of former manhood and who commits suicide in the end to right a wrong that he had occasioned by letting his wife think that he had done so years before. The staging of the pictures seems very truly Russian and has been very commendably done, in any case. To us, this Russian atmosphere seems the picture's best asset. It is well acted and the camera work is good.

"BLEEDING HEARTS" or "JEWISH FREEDOM UNDER KING CASIMIR OF POLAND" (Imp), October 2.—This is a very commendable three-reel production. It is a historical drama setting forth the sufferings of the Jews in Poland during the reign of King Casimir, a just, warm-hearted, but violent-tempered man. Through the machinations of one of his noblemen, who bears the Jews a grudge, he is persuaded to order a wholesale execution of them and exile of the entire people. A very pretty love story is woven into this main theme. The various personages are well characterized, particularly the Count and Esther's father. The producer deserves much of the credit for this praiseworthy effort. His settings of Casimir's court, the synagogue and the rabbi's garden are well done. The picture will meet with wide approval. It is a noteworthy effort..

"THE MAN FROM THE GOLDEN WEST" (Warner's features).—In this picture, which was filmed by Mittenthal, James J. Corbett, one-time prize-fighter, is featured. This fact that Corbett appears in the picture, and appears much, has been the justification for the makers putting out such a story. With another leading man something in the way of script would have been necessary to put over the production. Mr. Corbett himself is satisfactory, considering he is new to picture making. It will be remembered that he has had stage experience. There is a claim jumping episode, a polo game, a holdup, a bond forgery, a murder, after which we see the dripping knife; the mystery of the killing is solved by reason of the photograph of the murderer showing in the eyes of the man who was killed. Jim is sent to prison on circumstantial evidence, which of necessity must be strong, but in this case there was none in sight. There are sufficient incidents to please those who like some kinds of "action." By the way, why does Mr. Corbett buy so many shirts of one pattern? The identical figure follows all through the many months covered by the story. The picture is in four parts.

"A FIGHT TO DEATH" (Warner's Features).—This three-reel picture was made by Savoia Film Company. There is an absence of heart interest. To make up for this deficiency there is action aplenty. In the beginning there is the atmosphere of the circus, which seems to be a popular vehicle in the making of pictures on the other side of the water. One of the important incidents is the robbery of an embassy of a secret treaty and the attempts to recover it. There are some fine settings and good photography.

"IN THE CLUTCHES OF THE KU-KLUX KLAN" (Warner's Features).—This good three-reel picture was made by the Gene Gauntier players in Florida. There is an abundance of semi-tropical settings, which are splendidly photographed. Sidney Olcott produces the picture. Miss Gauntier has the role of the daughter of a newspaper editor who has aroused the animosity of the klan and is by them captured and imprisoned in the belfry of an old church. Jack Clark is a member of the klan who falls in love with the newspaper man's daughter and through his friendship for her is persecuted by his former friends. Alf Hollingsworth writes the script and plays the role of the editor. The story is based on the organization which flourished in the South in reconstruction days, and may be said in a measure to be of historical and consequently educational interest. There is a wealth of exciting incident. The acting is just what might be expected from these players; the production will make a good release.

## EMPIRE THEATER OPENED.

The Empire Theater, a moving picture house at the corner of Third Avenue and Eighth Street, New Brighton, Pa., was opened on September 3, by McDaniel and Hart. It has a seating capacity of 500, and exhibitions will be given every afternoon and evening.

## McCLINTON BROTHERS LEASE THEATER.

The new picture theater created by the Schuster Realty Company, at Rochester, Minn., has been leased by McClinton Brothers, of Rochester, who will open it on October 1. The house has a seating capacity of 460.

## NEW THEATER LEASED.

The new vaudeville and picture theater erected at Bismark, N. Dakota, by Mr. Hinkley, has been leased by J. L. McClinton. The house will be opened on October 1, and will have a seating capacity of 450. It will be a high class motion picture theater.

# Manufacturers Advance Notes

### "THE VAMPIRE" (Kalem).

Bert French and Alice Eis, whose amazing "Vampire Dance" has met with such tremendous popularity both in this country and abroad, are featured in the new Kalem three-part feature "The Vampire." This film will be released Wednesday, Oct. 15.

As can be seen by the title, the story is based upon the "Vampire Dance." Taken by itself, the story is sufficiently powerful to make a picture of unusual interest, but in conjunction with the dance the result is one of the most powerful features ever produced by Kalem.

Scene from "The Vampire" (Kalem).

"The Vampire Dance," as will be remembered by those who have been fortunate enough to see Bert French and Miss Eis, tells the story of a young artist lured to his death by a vampire in the guise of a wood nymph. The beauty and amazing grace of this monster fascinates the artist who, despite his struggles, is enmeshed by her terrible wiles. It is a feature so surcharged with realism that the beholder chafes under a sense of helplessness at being unable to render aid to the doomed victim.

The photography is superb and as clear as crystal. Some of the settings, notably that of the fashionable restaurant, mark a new point in sumptuousness. It is claimed that this restaurant is an exact replica in point of size and appearance of Broadway's most famous dining place.

### "SHADOWS OF LIFE" (Rex).

Love, the actuating motive of lofty heroism, fiendish crimes, noble ambitions and great achievements the world over, has been made the theme of this two-reel drama, acted and directed by the Smalleys. When treated from an angle that discourages triteness, the theme of love has always made, and will always make, the supreme drama; a story that entwines itself around the interest and loftiest sentiments of the spectator with subtle security. Lois Weber who, in collaboration with E. J. Clauson, wrote the piece, is famous through filmdom for her ability to inject psychological power into her writings. "Shadows of Life" discloses ripe judgment on the writer's part in combining all those qualities of romance, conflicting sentiments and dramatic incidents with well rounded action. Nothing has ever approached it in the way of romantic dramas.

Miss Weber, as the woman who has been married for her money, sadly contemplates the life of her own choosing. Below a dinner party is in progress, presided over by the husband who married her alone for wealth. He is surrounded by his friends, shallow, laughing marionettes, all of them distasteful to the wife and below her level in every way. Wine is red and life high when the husband marks the absence of his wife. Against her wishes she is led into the company.

At the height of the revel a wandering musician passes the house, playing upon his violin. Phillips Smalley, in this role, breaks away from anything yet accomplished, with the finished skill of a matured actor and the intelligence that is his in a large measure, he plays with wonderful feeling. As the musician he is called in and marks the fine woman out of her own sphere. From the depths of his soul he plays to the disappointed wife; he plays a tune which she alone can understand. To the musician she becomes a divinity. The husband gradually degenerates and, later, in seeking to rid himself of the wife who chafes him with her dignity and restraint, kills her. How the musician, though losing his divinity, finds her and how the husband is brought to a timely end through the natural course of circumstances, is taken up in the rest of the picture.

Scene from "Shadows of Life" (Rex).

### GLEICHMAN ESTABLISHING BRANCHES.

Phil Gleichman, vice-president and general manager of the World Special Films Corporation, returned from Philadelphia, Monday, after having made arrangements with William C. Karrer to take charge of the Philadelphia branch office, which will be located at No. 1316 Vine Street. Extensive alterations are to be made in the building which will delay the opening of the office until about October 1.

Mr. Benjamin Judell, formerly with the Western Milwaukee and Mutual Film Exchange, Minneapolis, has been engaged as manager of the Minneapolis branch office of the World Special Films Corporation, which will be located in the Temple Court Building.

### AUTOMATIC TICKET SELLER SELLING.

That remarkable little time-saving device, the automatic ticket seller, since the New York trade exposition, has been selling like hot-cakes to exhibitors everywhere. The Automatic Ticket Selling and Cash Register Company, of 1476 Broadway, N. Y., manufacturers of this article, report that they have just received orders for installations for an entire circuit in Western Canada, seven theaters in New York City and four in New Jersey.

## "HEARTS OF THE DARK" (Reliance).

As is the case with most of Forrest Halsey's stories, "Hearts of the Dark" is something more than a mere drama with a strong plot and the power to interest and entertain. Mr. Halsey has a way of furnishing a little food for thought in connection with his plays that adds materially to their value, and "Hearts of the Dark" is doubly interesting because of the light it sheds upon the temptations that assail some of the weaker members of the "Brotherhood of Man"

Scene from "Hearts of the Dark" (Reliance).

Edith, a poor girl, whose position in a fashionable modist's shop throws her into constant contact with wealthy society women, is caught in the act of yielding to an impulse to steal a purse in order that she may be able to better care for her sick child. She is sent to a reformatory and her child is put in an orphan asylum. A woman of the underworld becomes friendly with her and in later years after Edith has married a worthy man, uses her knowledge of Edith's past to blast her reputation and ruin her happiness. Edith's husband remains loyal in spite of the disclosures regarding her life and saves her to himself and a happy future.

With Irene Hunt as Edith, Anna Luther as Mag, and Paul Scardon as Dick, the husband of Edith, "Hearts of the Dark" is an excellent single reel offering. Released September 29.

## "THE TAKING OF RATTLESNAKE BILL" (Lubin).

An excellent comedy drama full of intense interest and many surprises. The old special officer is a finely drawn character and proves himself a hero against terrible odds. He saves the solvency of a bank and promotes a beautiful love romance. The cast is one of the best the Lubin Studio can furnish. A complete synopsis of this picture will appear in next week's issue in the department of Film Stories.

Scene from "The Taking of Rattlesnake Bill" (Lubin).

## "A GOOD CATCH" (Great Northern).

Will Stevens and Jack Price are fellow students and after a night out, the former is discovered on the dining-room couch filled with remorse and hazy recollections of the night before. The arrival of Jack Price arouses him and he comes to a realization that he is in dire straits and must sooner or later meet the "gentlemen" who have called for payments. Stevens is on the point of suicide when he meets a charming damsel and his spirits become more cheerful. Price proposes a visit to the seaside, in search of an heiress and there they meet Mr. and Mrs. Hall and their two daughters. Stevens invites the elder of the two for a walk in the moonlight, but after a short saunter he espies Elsie, the charmer of his darker days. Kate, the elder sister, is quickly passed along to Price and a merry dinner party follows. Then comes an invitation from Stevens at Acacia Mansions.

Scene from "A Good Catch" (Gt. Northern).

When Stevens starts to make his arrangements for the reception of his guests, he finds the lights turned off, the telephone disconnected and many of his bits of rare furniture missing. In the emergency, he borrows some props from the landlady, but during the festivities, that worthy lady appears upon the scene and demands her belongings. At this juncture the telephone is reinstalled, the lights are in perfect working order and the "sticks" and furniture so dearly cherished by Stevens, are restored to him. Elsie has been his good angel and the family party proves a joyous affair. The comedy is splendidly acted and the Great Northern comedy forces are seen to excellent advantage.

## ANOTHER STRAW ON THE CAMEL'S BACK.

The latest wrinkle in Chicago surveillance of the motion picture theaters is to print a certification on the ticket, stating that the house has complied with all the requirements of the Board of Health in furnishing a sufficiency of fresh air for patrons. When this move was determined last week, it was stated that 175 motion picture theaters would comply with this new demand put upon them. Now, as there are over 500 motion picture theaters in Chicago, that have all been built under city inspection, paid good money for license and apparently complied with all demands of the police, fire and building inspection departments, the exact justice of singling out a few theaters and placing the many under suspicion is not determinate. Perhaps the best answer to this will be the appearance of various companies, who will guarantee to put in fresh air in the theaters at a minimum expense to add something to the growing burden of house managers and theater owners.

## MILWAUKEE CENSOR ORDINANCE.

An ordinance has been offered the common council of Milwaukee, Wis., providing for a committee of three councilmen, to act without pay and a secretary at a salary of $1,500 yearly, to censor motion pictures intended to be shown in theaters in Milwaukee. It is proposed to charge a fee of 50 cents for each picture to pay the cost of censoring.

## SAVOIA FILM MAKES "JOAN OF ARC."

Marie Jacobini as Joan of Arc.

One of the big announcements of the week is the forthcoming spectacular production of "Joan of Arc," which has been made in eight reels by the Savoia Film Company, the well-known European manufacturer of great features. It will be handled exclusively on this side of the water by the Eclair company. The title role will be sustained by Miss Marie Jacobini, the celebrated Italian actress, who by many has been hailed as the legitimate successor of the Divine Sarah, and who has put forth in the making of this great picture all of her splendid talent.

That the production will be one that will rank with the best the reputation of its manufacturer guarantees. That the subject is one that will make wide appeal to every division of society, from the humblest to the most powerful, there can be no question. The history of this wonderful woman, this girl, this child—she was only nineteen years old when by an act of cruelty unequaled in all the history of mankind she was burned at the stake—is known to the world, and better known today than it was a hundred years ago. Unable to read or write, Joan of Arc organized armies, won battles for France, placed its King on his throne; and in her several trials for heresy matched wits with and defeated on their own ground the keenest theologians in France. The exhibition of this elaborate pictorial interpretation of the life of the greatest woman in history will be awaited with the keenest interest.

## "A LIFE FOR A LIFE."

(Film Releases of America).

War and woe in the stirring, picturesque days when the first Napoleon was terrorizing Europe forms the back-bone of "A Life for a Life," the fifth feature of the Film Releases of America. A hundred years ago, the period of the story, was more interesting to the eye in regard to warfare than it is today, when the opposing forces rarely see one another. Accordingly it offers better opportunities for the camera.

Scene from "A Life For a Life."

There's a touch of Sardou's "Tosca" in the tragic finale of the story. The heroine, by the way a super-capable actress, begs for the life of her captive sweetheart. How the French commander tricks her and how she avenges herself are rather to be seen than told.

The scenes are laid in winter and some beautiful photographs of the woodlands in their crystal coverings are shown.

## JULES BURNSTEIN WITH WORLD SPECIAL FILMS.

Jules Burnstein, whose reputation in the film exchange business is too well known among exhibitors to need any introduction, has been engaged by the World Special Films Corportation as general manager of the evchange end of its business. Mr. Burnstein has devoted about ten years to the film game, and has perhaps come into personal contact with as many exhibitors as any man now in the film rental business. He has always endeavored to give his best services and best efforts toward making a success of the business of the men with whom he came in contact. Both parties to the new contract are to be congratulated and we bespeak success for each.

## "MIDGAR FEATURES."

The Middleton-Garrison Feature Film Company (Inc.) has opened offices at 135 West 44th Street, New York, for the sale of the productions of a number of foreign manufacturers. Cecil Charles Graham is the manager in charge.

## NOTES OF THE TRADE.

THOS. RICKETTS has just completed in two reels the Proctor-Sullivan poem and song "The Lost Chord," which will be released soon under the title "The Trail of the Lost Chord." Nothing is left to the imagination and Mr. Ricketts is deserving of much credit for his masterly handling of this difficult subject.

* * *

J. W. Cotter, who has been managing the Kansas City office of the Universal organization, has assumed full charge of the Warner branch office in that city. Mr. Cotter has earned an enviable reputation for efficiency and big things are expected of him in his new berth.

* * *

George Terwilliger, who before Saturday, September 20th, was the undefeated swimmer of Lubinville, met his waterloo before about 1,000 spectators in the Schuylkill River in racing with Isadore Schwartz, assistant studio manager. Others in the race were Edwin Barbour, L. S. McCloskey, H. A. D'Arcy and Nobert Lusk, who came in the order named.

* * *

A second company formed to manufacture Western Features has completed negotiations with the Exclusive Supply Corporation to go upon its program. Joseph Miles, General Manager of the Exclusive, is now preparing the contracts for both companies, whose names will be announced in the near future.

* * *

The Thanhouser plant seems to be long on vaudeville material. The veteran of the New Rochelle studio, Helen Badgley, filled in a week recently at the local Loew variety shop. Helen is sometimes known as the Thanhouser Kidlet, having attained the mature age of four. She does an imitation act of the great cyclonic comedienne Eva Tanguay, in a real coat of mail.

* * *

"Zuma, the Gypsy," is the Kleine-Cines two-reel which made such a tremendous sensation abroad and which is to be released by George Kleine in America, Tuesday, November 4th. This is the "Cines" in which Madame Hesperia dances with a giant Python, undoubtedly one of the most thrilling and novel effects ever seen in a picture. Madame Hesperia plays Zuma, the Gypsy girl, and is hired to perform the dance with a big snake in a mammoth reception hall.

* * *

Mr. and Mrs. William Bechtel, of the Edison Company, are taking their first vacation since going into motion pictures five years ago. It is needless to say that they are having the time of their lives, as they are enjoying the fine roads in Upper New York, New Jersey, and Long Island in their new runabout "built for two."

* * *

Henry Steiner, one of the scenic artists of the Selig Polyscope Company, who has been stationed in California, returned last week to attend the funeral of his mother, who is also the mother-in-law of Gabriel Pollock, the scenic director of the big plant in Chicago, and will remain in that city. Otto Schussling, the well-known scenic artist, formerly connected with the Chicago Auditorium, has gone out to the Edendale Studio, of the Selig Company, in California.

* * *

Warner's Features, Inc., will shortly release a splendid three-part feature, entitled "For the Heart of a Princess." It is a Matthews production and embodies a number of original ideas in direction and photography. The cast is a celebrated one and the costumes more gorgeous than any ever before used in motion pictures. "For the Heart of a Princess" will be released as a part of the Warner Program.

* * *

A very complete restaurant service has been opened in a spacious room built on property to the left of the Thanhouser studio that the concern recently bought. One strong reason for the Thanhouser lunchroom is the winter. It's approaching and the regular New Rochelle restaurants are a little distance from the picture plant.

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# CORRESPONDENCE

## NEW ENGLAND AND CANADA.

MR. M. L. MACHAT, manager of the Standard Feature Film Company, 665 Washington Street, Boston, finds that New England exhibitors are eager to rent the features he has to offer. Among the reels that have been turning the trick for Mr. Machat are: Judge Ben Lindsey in "Saved By the Juvenile Court," "Satan," "The Third Degree," "The Wizard of the Jungle," "The Black Snake," "In the Sultan's Power," "Lost Memory," "Blindness of Courage," "Revolutionary Wedding," "In the Serpent's Coils" and "The Earl of Essex." The Machat Feature Film Company originally owned this business, which was changed to its present name recently. At least one new feature each week is promised by this enterprising concern.

Warner's Features are getting ready for a big business in the New England territory. Mr. Harry F. Campbell, well known hereabouts, and formerly assistant manager of the New England Universal Film Exchange, has been secured as New England manager, with offices at 665 Washington Street, Boston. Mr. Campbell will launch his program, consisting of three three or four-reel subjects each week, on September 29 and already has signed a large number of exhibitors. Mr. Campbell intends to protect his customers, by giving them exclusive service in their territory. For instance, the city of Boston has been divided up into three sections, only one house in each division to get the Warner service. This is a plan that appeals strongly to New England exhibitors. "The Clue of the Broken Finger," a thrilling three-reel detective story, and "Theodora," have attracted much favorable comment among exhibitors.

The Famous Players' Company, of New England, with offices at 100 Boylston Street, Boston, is a very busy place these days, and is extending its business to every part of New England. Manager Harry Asher feels confident that the demand for features of merit is on the increase, which means good times, as Famous Players' features are all worthy of their name.

Lynn, Mass., theaters had to disgorge themselves of $100 as a license fee this year, as a new law calls for this sum for all theaters with a seating capacity of over 500. The old figure was $50 and the exhibitors hated to "come across." The consensus of opinion seems to be that the law would be more fair had it read "all houses seating over 800" instead of 500.

At the annual Labor Day parade, held in Boston, the Moving Picture Operators' Union was well represented, as a good-sized turn-out appeared in the parade. The Union entertained John Bunny and Mr. R. D. Marson, of the R. D. Marson Moving Picture Company, Boston, who were special guests of the local during the parade. Former International presidents John J. Barry, P. J. Barry, and Patrick Maloney, all of the Boston Theatrical Stage Employees' Union, and officers of the Boston branch of the Actors' Union were also guests. The Operators' Union was in command of President James F. Burke, and had a float showing the predicted schoolroom of the future, with children being taught by talking-moving pictures. There were 102 men, and the showing was most creditable, especially the thought back of the float. Of course John Bunny was in a carriage, as was Mr. R. D. Marson and Agent Franke, of the Boston local.

The Orienta building, 2148 to 2156 Washington Street, Boston, was sold this week to Pierce L. McCarthy by Annie Youngerman. This is a large four-story brick structure containing offices, a large hall, called the Orienta, and the Orienta Theater.

Harold E. Brenton, president of the Boston Musicians' Union, returned to Boston last week from New York bearing with him a tentative agreement to be put into effect in fifty-six vaudeville and photoplay theaters in Boston. He reported that he had a conference with New York theater managers lasting fourteen hours. Demands were made by the Boston Union for a wage rate of $27 for a week of thirty-six working hours. The New York conference brought about a compromise of $27 for a week of thirty-nine hours. Heretofore fifty-one hours has been the ordinary week's work. It remains to be seen if the exhibitors will pay the new scale

Assistant Manager George Appleby, of the Boston offices of the Mutual Film Corporation, is in great form these days, and he put a real big one "across" when he lined Manager Halsey's big National Theater up for Mutual films, starting September 15. The National is B. F. Keith's Boston house, playing vaudeville and photoplays at popular prices, and Mr. Appleby's deal is considered to be quite a feather in the Mutual's cap.

Mr H F. Campbell, besides being New England manager for Warner's Features, is a member of the firm of Grant & Campbell, owners of several photoplay houses, among which is the Princess Theater at Marlboro, Mass. Mr. Campbell recently took a motion picture of Mayor Gleason, of Marlboro, on his departure to Europe on the Arabic. The reel runs 500 feet, and upon the Mayor's return a special performance will be given at the Princess, at which the Mayor and other public officials will be the special guests. After the performance, Mr. Campbell will present the Mayor with the 500 feet of film. Feature pictures and no vaudeville is the Grant & Campbell policy, and it has proven a good one.

Manager Dunne, of the Waterville, Me., office of the Mutual Film Corporation, was in Boston this week, and reports good trade in his section.

Colonel Willard H. Stanton, resident manager of the Auditorium Theater, Fitchburg, Mass., for the past year, under the control of Harry Katzes, has resigned that position in order to take charge of the Central Square Theater, Lynn, Mass., where he was located before going to the Auditorium. The Colonel has the reputation of being a producer of good results for his theaters.

The members of the Edmonton, Canada, Exhibition Association, made up of managers of local moving picture theaters, have declared a lockout on all union musicians. Thirty odd men were thrown out of a job by this ukase. The Edmonton exhibitors had been having some trouble with the union musicians, and declared war on them.

The Hyperion Theater, New Haven, Conn., has started its last season as a "legitimate" theater under the management of the Shuberts. Mr. S. Z. Poli purchased the land on which the Hyperion stands, some time ago, and comes into possession of the theater on May 1, when the present lease expires. Mr. Poli will promptly institute vaudeville and picture programs.

Manager C. W. Cunier, of the Opera House, Milford, Mass., finds that his patrons like the Edison talking pictures very well. Business at this house has been of the capacity order since its opening, and the Tivoli Theater, of Milford, found business so slow as to cause it to close after the Opera House opened.

Streeter and McCarthy, managers of the Victoria Theater, Greenfield, Mass., are playing to standing room only these days. Why? "Quo Vadis?"

Mr. H. S. Davis, manager of the Bijou Theater, of Greenfield, Mass., opened his house for the season on September 2, and his programs of vaudeville and pictures are again meeting with public favor.

Mr. Weseley—you all know him—has secured the services of Mr. O. C. Barker as manager of says" Mr. Barker is "there" and Weseley knows! says" Mr. Barker is "there" and Weseley knows. Mr. Barker succeeds Mr. Wilson.

Mr. J. B. Bishop closed his Gem Theater, Peaks Island, Maine, on September 6, after a really successful season with motion picture programs.

Mr. Louis M. Boas, manager of the Premier Theater, Fall River, Mass., opened this house for its new season on September 1. Motion pictures make up the Premier's program; no vaudeville being used. Mr. Boas is a very busy, as well as very able manager, as he attends to the Academy and Savoy theaters, also of Fall River.

Mr. J. Heath, for some time manager of Smith's Theater, Woonsocket, R. I., a photoplay house, has resigned to take a similar position with Lynch's Theater, Hudson, Mass., owned by Mr. E. W. Lynch, of Worcester, Mass. The mere fact that Mr. Lynch selected manager Heater to care for his Hudson house tells on the face of it that the latter is "a good man," as Mr. Lynch is particular in choosing his managers.

William Fox's new Fox Theater, Waterbury, Conn., is doing a big business; vaudeville, black and white pictures, Kinemacolor features and specialties being among the reasons.

Manager W. D. Ascough, of Poli's Theater at Hartford, Conn., closed his season of stock company attractions, as the regular season of vaudeville and pictures is slated for September 22.

Feature pictures, illustrated songs and no vaudeville is the policy of Julius Cahn's Opera House, Lowell, Mass., which opened the season on September 1 to good business.

Mr. W. F. Gilmore, formerly associated with the Theater Voyons, Lowell, Mass., has switched over to Keith's Theater, Lowell.

Manager Parker Burke, of Bullock's Theater, Providence, R. I., reports unusually brisk business since August 25, when this house reopened.

Mr. John R. Oldfield opened his Nickel Theater, Lawrence, Mass., to good business last week. The policy is vaudeville and a good grade of film service. Messrs. Toomey and Demarra, the owners, have made a big winner out of the Nickel, as they also have done with the Premier Theater, of Lawrence, which they own.

It is rumored that Floating Bridge Park, Lynn, Mass., has seen its last season, although Manager J. E. Chase had a good summer's trade

Mr. James E. Donovan, formerly manager of the Central Square Theater, Lynn, Mass., resigned to take a position with the Eastern Feature Film Company, of Boston. Mr. Donovan is a good worker, and one who knows his business.

Mr. Ray S. Averill opened his regular season at Poli's Theater, Waterbury, Conn., on Labor Day, and reports good business with vaudeville and pictures.

Fox's new theater, Waterbury, Conn , has been doing a large business ever since its opening show on August 28, as these columns have predicted. No expense was spared on Mr. William Fox's house, and it is considered one of the best in New England. The lobby is unusually large, being 240 feet deep and 30 feet wide, and is finished with tile flooring and stucco effect. Imitation marble walls and pillars also help the general appearance of this lobby. Mr. Fox himself was right on the job on the opening night, as was Mrs. Fox. Mr. Fox opened the theater, with its crowd of 2,000 people, with a very pleasing address of welcome. Mr. Harry Fitzgerald has been selected as resident manager of this house, which offers the regulation brand of Fox vaudeville and pictures. Up to date the invasion of Mr. Fox into the New England territory has been most satisfactory, as all the Fox houses are "cleaning up."

Mr. F. G. Spencer's Opera House, at St. John, Canada, has been closed lately, but will re-open in very short order.

Dr. J. C. Fairweather, associated with the Vitagraph Company, was in St. John, Can., last week, which event was immediately noted in the local paper, which carried an interview to the effect that the Vitagraph Company was very seriously considering the advisability of erecting a studio in St. John, and that Doctor Fairweather had been most favorably impressed, and was to make a distinctly favorable report.

At Brantford, Canada, the Opera House has re-opened for its season, and business is reported to be good, the Colonial, Gem and Apollo theaters, all of Brantford, are on the job, with the usual photoplay programs.

These columns have told how John Ellis, formerly a minister and ex-stock broker, carried off his daughter, Olga, and how Mrs. Ellis had moving pictures taken of her husband and child in Boston, which were sent all over this country, and also to foreign lands. The child and her father have been located at Tokio, Japan, according to a dispatch from Thomas Sammons, the United States Consul at Yokohama. The mother states that someone saw the film in Japan, and recognized her child! Who can say that the moving picture is not far-reaching!

September 4 saw the grand opening of Mr. William Fox's new theater at New Britain, Conn., which is named after its owner. The house is right flush up to the usual Fox standard, and seats 2,000. Manager Joseph Carr reports that the opening bill of pictures and vaudeville played to capacity business.

Mr. Jack Spurr, manager of the Regina Theater, at Regina, Sask., reports fine business. Jack is an old time show man, hailing from El Paso, Texas.

The Lyric Theater, Calgary, Canada, an old W. B. Sherman house, is now in the hands of the painters and decorators. After it has been completely remodeled, the Lyric will institute a policy of vaudeville and pictures.

Messrs. H. S. Smith and J. Morrison state that they are about to lease a number of theaters from Montreal to Vancouver, in which the policy will be four acts of vaudeville and four reels of pictures.

Mr. J. B. Harte reports excellent business at his Library Theater, Bennington, Vt. Ward's Opera House, of Bennington, is also controlled by Mr. Harte. Vaudeville and pictures alternate with road shows as the attractions.

The regular season of vaudeville and photoplays is now on at the Plaza Theater, at Bridgeport, Conn., with Mr. J. Cullom as the manager. The Plaza usually does very well.

The Cape Theater, at Cape Cottage, near Portland, Me., closed its season on Labor Day after a successful business with moving pictures.

The Orpheum Theater, Newburyport, Mass., had a sad career. After being closed all summer, it opened for the new season, only to be razed to the ground by fire, after only one performance. Worst of all, the Orpheum had opened to capacity trade.

It is rumored on good authority, that the Taylor Opera House, Danbury, Conn., which opened last week, with vaudeville and pictures, in opposition to the Empress Theater, has had enough of the vaudeville and will change the policy to straight pictures.

William Fox opened his theater in New Haven, Conn., on Monday. Business was good.

The activity of the film makers in exploiting such gems as "Quo Vadis?" "Les Miserables," "Pompeii," "Arizona," "Tess of the D'Urbervilles," and others of similar quality, has not been without effect on New England theaters, especially in the smaller towns. Many managers who formerly offered road shows, are now doing very nicely with these feature pictures.

The Colonial Theater, Pittsfield, Mass., has been unable to make its stock company attractions pay, which was predicted in these columns. Pictures will probably be installed at the Colonial, and such a policy should be successful.

For the present, at least, Mr. S. Z. Poli has decided to continue his theater at New Haven, Conn., as a stock company house, because of local conditions. All vaudeville and picture bookings have been canceled.

The Washington Theater, Boston, which has been closed for quite some time, due to alterations, is to be opened immediately. Two hundred additional seats have been installed, and the theater has been generally improved. Vaudeville and pictures are offered.

William Fox opened his new theater at New Britain, Conn., last week, to a capacity business. Every one of the 1,000 seats were taken. Mayor Holleran, of New Britain, addressed the audience, as did Mr. Fox. Prominent business men and city officials were especially invited guests. Six acts of vaudeville and six reels of Kinemacolor pictures make up the programs, with prices at 10, 15, 25 and 35 cents. The house is a beautiful affair, with every modern improvement. All floor space is carpeted. Ladies' parlors and such conveniences, were provided for. The walls and ceilings are of a dull pink finish, and lined with Italian marble wainscoting. The electrical effects are unique, and the decorations very artistic. Thirteen loge boxes, extending from the balcony, give the house a regal appearance. The lighting effect is particularly engaging. Throughout the auditorium, and in the center of the ceiling is a circular dome, with blue and pink figures. The exterior is fully up to the standard of merit prevailing inside, and shows many electric lights and torches. The house is bound to do business.

F. W. Winter, manager of the Grand Opera House and Empress Theater, Moncton, N. B., is at present in Canada, visiting Winnipeg, Edmonton and other cities. Mr. Winter states that while at Tette Jaune, he acquired an interest in a mica mine. The Eastern Amusement Company, in the Maratime provinces, has Mr. Winter as its president.

The work on the rebuilding of the Academy of Music, Haverhill, Mass., which was destroyed by fire in January, 1911, is now well under way. About $70,000 is being put into the theater, which will reopen with a seating capacity of 1,500. The house should be ready to open by October 1, and Mr. Fred Lovett, one of the best known New England managers, is to guide the theater. Manager Lovett leaves the Broadway Theater, Lawrence, Mass., to take hold of the new proposition. Henry Duncan, owner of the house, will co-operate with Mr. Lovett. Mr. Edward Cuddy has been secured as the treasurer of the Academy. Vaudeville and pictures will be the offerings.

Moxley Blumenberg, manager of the Casco Theater, Portland, Me., and president of the Maine State Branch of the Exhibitors' League, has acquired the Gloucester Theater, Gloucester, Mass., which he will run as a moving picture house, with Mr. Guy Woodman as local manager. Judging by the success of the Casco Theater, it is safe to predict that Mr. Blumenberg's new house will be a winner.

The Pastime and Majestic theaters, Old Orchard, Me., have rung down the curtain, after a very prosperous season of picture programs.

The Big Nickle Theater, Portland, Me., is being renovated, to the extent of a new front, and enlarged entrance. This the house badly needed. It is understood that the new improvements will give the Nickel the most attractive front of any Portland house.

Work on the New Empire Theater, Portland, is going on, and every effort is being made to secure an early opening for the house. It is stated that Dan Leader will manage this house.

The Pastime Theater, Lawrence, Mass., has outlived its usefulness, and is being remade into stores. It's "goodnight" to the store shows!

"Famed Granite Quarries," a local film, is being exhibited at the Lyceum Theater, Milford, Mass., to good business. The Ideal Theater is offering "Quo Vadis?" while talking pictures prevail at the Opera House.

Ernest Shipman, the well known Canadian theatrical man, has secured the Canadian franchise from Warner's Features, for three-reel Canadian releases on the regular Warner program.

London, Ont., Canada, is to have a new theater, to be owned by Mr John Griffin, of Toronto, the owner of twenty odd Canadian theaters. Mr. Griffin has signed a 50 years' lease for his London house. Work is now being started, and is to be built on a site with 140 feet frontage, and 110 feet depth. A seating capacity of 2,500 is provided for, and it is estimated that the theater will cost $150,000. Vaudeville and pictures to be the policy. Mr. Griffin's chain of theaters is a remarkably successful one, and he is adding to it frequently.

Manager Walter Linehan, of the Gilmore Theater, Springfield, Mass., has inaugurated Sunday concerts at his house, to consist of six reels of pictures and illustrated songs. The first Sunday concert was given on September 7, and business was excellent.

Dwight Gilmore, of Des Moines, Ia., a nephew of D. O. Gilmore, owner and manager of the Gilmore Theater, Springfield, Mass., is again at his post at this house, as it was found necessary to call him from Des Moines.

Messrs. A Paul Keith, E. F. Albee and H. L. Watkins, visited St. John, Can., on September 3, to inspect the new Imperial Theater, a new Keith house, which opened on September 19.

It is expected that Marcus Loew will lease the Central Square Theater, Lynn, Mass., as soon as alterations and repairs have been made.

Wm. E. Furber, manager of the Colonial Theater, at Haverhill, Mass., is doing nicely with vaudeville and Kinemacolor subjects.

Arthur E. Lord reports that "Les Miserables," which his concern is offering at Tremont Temple, Boston, is doing a very good business. Mr. Lord knows his business, and usually wins out.

September 9 saw the housewarming of the newly reorganized Motion Picture Exhibitors' League of Massachusetts, at headquarters, on Lagrange street, Boston. It was simply a case of get together and be friendly, and Massachusetts exhibitors proved to be very good "mixers!" From eight o'clock until midnight, a rapid volley of moving pictures and vaudeville held forth, interrupted only by frequent pilgrimages to the long table, on which were to be found beverages of different kinds, to say nothing of salads, sandwiches and other "eats." The vaudeville was donated by the local theaters, with Victor Morris, of Loew's Boston houses, Jacob Lourie, of the Beacon, and Harry Wasserman, of the Eagle Theater, supplying most of the talent, not forgetting the Olympic. The various film exchanges supplied the pictures, but the General Film and Warner's Features donated the bulk of the photoplays. Pathe's Weekly, and Warner's "Theodora" came in for much favorable comment. The R. D. Marson Moving Picture Company donated the projecting machine, with the operator furnished by courtesy of the local union. Frank Howard, beloved by all New England film men, addressed the hundred odd exhibitors present in his usual inimitable way, much to everyone's delight. Mr. Ernest Horstman, president of the League, spoke in a sincere, convincing way, giving three reasons why the present organization had formed, after dissolving the old branch of the Exhibitors' League of America, as follows: A—The old State branch could not allow managers to join. This, the Massachusetts exhibitors do not like, as many managers have the interests of the business at heart, and should be admitted, to represent their theaters for the owners. B—Mr. Neff wants a State Board of Censorship, which we do not endorse. C—It is hardly worth while to pay a per capita tax of $2 to the big league, which is of very little benefit to us locally. Mr. Horstman also remarked that as the big organization was split in two, it is best to await developments. Lack of sustained interest, and failure to pay dues, were characterized by the president as the reasons for the failure of past leagues in Massachusetts. Among the prominent film men on the job we noted: Frank Howard, Ernest Horstman, J. A. Eslow, of the Universal program; Harry F. Campbell, of Warner's Features; Bert Bohannon (Nicholas Power Co.); F. A. Clark (Motiograph); Business Agent Franke (Operators' Union); Herman Rifkin (Eastern Feature Film Co.); J. Lourie, (Beacon); Alden Washburn (Unique; Harry Wasserman (Eagle); J. J. Cahill (McCue & Cahill); "Walter" Johnson (Empire, Chelsea), and many others. After the show the "regular old guard" ambled to the Eagle's Roost—but why go on —suffice it to say that all the "straw lids" went, after Alden Washburn started the game by smashing the World man's straw (we bear Alden no hard feelings though). Forgot to say that Joseph Mack, R. D. Marsan and Mr. "Simplex" Cowan were with us, and others too numerous to mention.

Miss Ida Gorfine, a Boston pianist of note, who played at the Beacon Theater for four years, died on September 8, of heart failure. Miss Gorfine's sudden death was a distinct shock to her many friends, and especially the employees of the Beacon. There was a large representation at the funeral, including Manager Jacob Lourie, of the Beacon.

The National Theater, Boston, opened its season on September 15, with a large program of vaudeville and pictures from the Mutual program. Manager Haley expects to do a large business at the National, which is a B. F. Keith theater. The same popular prices that prevailed last year are in force, with two performances to be given daily.

Moving pictures of Harry K. Thaw, and of various incidents in his fight for freedom were forbidden in Boston by Mayor John F. Fitzgerald. Permission was refused James H. Reid, the New York playwright, by the mayor on the grounds that Thaw's whole life made the exhibition of the pictures undesirable from a moral standpoint.

The Downtown Amusement Company, of 4 St. Mark's Place, New York, demonstrated their Talkaphone at the Worcester Theater, Worcester, Mass., on September 8 to 10. At the Casino Theater, New Bedford, Mass., on September 11 and 12, and at the Royal Theater, New Bedford, on September 13. It is said that these demonstrations attracted considerable favorable comment.

Mr. John J. Barry, Boston, who is to represent the Theatrical State Employees' Union at the A. F. of L. convention, at Seattle, was elected by the Boston Theatrical Stage Employees' Union as its delegate to the State Branch, A. F. of L. convention next week at Fall River, Mass.

Mr. Ashley, well known to New England exhibitors as formerly connected with the W. E. Greene Moving Picture Enterprises, has returned to the "game" after a long period of rest, by leasing the Music Hall at Quincy, Mass., where he will offer programs of vaudeville and pictures.

Mr. Herman Rifkin, manager of the Eastern Feature Film Exchange, 224 Tremont street, Boston, states that his latest feature is a three-reel production of Gaumont's, entitled "Who Killed George Lambert?" Mr. Rifkin reports brisk demand for this subject from New England exhibitors. The policy of this house is one new feature each week, and Mr. Rifkin has built up a large trade, due to his excellent judgment in buying features, and his policy of square dealing to all.

The Hodgdon Booking Agency, of 564 Washington street, Boston, has been incorporated, with Samuel Pollack, treasurer, and Carl Hutchins as the general manager. Mr. C. W. Hodgdon has given up his interests in the concern bearing his name, to devote his attention to his theater. New headquarters have been secured, at 32 Boylston street, where singers, illustrated songs and slides are to be had.

Business is reported as good at the New Dream Theater, Opera House Block, Houlton, Me., which recently opened with motion picture programs. This house is neat and has a good location. It seats about 400 persons.

## LOUISVILLE.

THE success with which the Kleine-Cines production of "Quo Vadis?" met during its engagement of one week at the B. F. Keith Theater, in Louisville, was a revelation to those who have heretofore doubted the ability of the motion picture drama to draw in a manner at all comparable with that of a real success on the dramatic stage. The S. R. O. sign ws displayed several times during the engagement, and an extension of the fourteen performances scheduled, to include two more on Sunday, September 7, was found necessary to meet the demands of those who had not yet had an opportunity to see the big production.

A. C. Farrell, sales manager of the Central Film Service Company, of Indianapolis and Louisville, has returned from an extended visit in the East and to Chicago, where he has been investigating the latest equipment and accessories for his exchange.

The popularity of the various classic stories which have been produced on the film, and their educational value to those who, perhaps, would never learn them in any other way, are among the principal reasons why producers like them; and the success at the Novelty, in Louisville, of "Pelleas and Melisande," the big three reel Bison feature recently shown in Louisville, shows that the audiences at the popular Fourth Street house are no exception to the general rule. The Columbia had this feature after the Novelty, and it drew remarkably well at both houses.

The Orpheum, which is the leading house of the Princess Amusement Company's string, is being overhauled and redecorated in preparation for the big winter business. Judge W. Allen Kinney, who is the active head of the company since Irvin Simon went to Chicago, has his hands full nowadays with the numerous activities in which he is engaged, and with his big law practice, but finds time enough to do everything in shipshape. When the new house to be erected by the Henderson Amusement Company, at Henderson, Ky., which is to be called the Princess, is erected and in operation, the Louisville lawyer will have about all he can do.

So popular was "The Tigress," the big Itala feature which ran recently at the Novelty, that the management decided to run the film for a second time, and secured it for three days of the week of September 7. The Novelty management has added another musician to its orchestra, making this feature of its program as good as that of any show in the city.

Patrons of the Majestic are looking forward eagerly to the running of the next release of the Famous Players Company, which is to be shown next week, "The Scarlet Letter," being the play. "The Prisoner of Zenda" made such a hit that large houses may be counted upon hereafter whenever any of the multi-reel subjects produced by the Famous Players are shown at the Majestic.

Miss B. A. Plessinger, of the Independent Film Exchange, of Louisville, said recently that while express rates were doubtless reduced by the express companies September 1, in accordance with the recent order of the Interstate Commerce Commission, she has not been able to notice it to any extent in the bills paid on films shipped out to the various small towns in Kentucky and Tennessee to which the Independent service goes, the charges being apparently as large as ever. She has not tried the parcel post yet, but intimates that she may be compelled to, in order to cut the cost of deliveries down to a reasonable figure.

There is keen interest among Louisville moving picture men, from owners to operators, in the strike of operators in eight downtown houses in Indianapolis, after they had been refused an increase in pay from $18 to $25. The reported attempts made by the strikers to keep people out of the theaters affected to recall the situation which existed during a similar trouble in Louisville some time ago, although there was little trouble in the Falls City, whereas it seems that several clashes have occurred in the Indiana capital.

The approaching trial in the Shelbyville, Ky., police court of R. M. Brown, manager of the Music Hall motion picture theater, charged with violation of a city ordinance, is creating considerable interest in the little city. The charge is that he caused to be made "loud, unseemly and disturbing noises" by use of a combination, band, organ and piano—an orchestrion, in plain language—and while Mr. Brown ceased the operation of the machine at which the ordinance was directed, he operated it on Saturday night for the express purpose of making a test of the validity of the enactment. The penalty provided is a fine of not less than $5 nor more than $20 for each offense.

Alexander Brothers, of Cadiz, Ky., are proceeding with plans for the erection of a new motion picture house in that city. J. B. Alexander made a number of trips recently to various towns in order to get ideas for the new house, which the firm aims to make one of the most attractive in that part of the state, and it is announced that it will be modeled after the Rex Theater, in Hopkinsville, Ky. The lower floor will be for white people exclusively, an ample balcony being provided overhead, with a separate entrance, for colored people.

A site has been acquired, half of which, 26 feet wide, will be used for the theater, and it is hoped to have the house open for business by December 1.

Managers Thatcher and Waddle, of the Gem Theater, the popular motion picture house at Somerset, Ky., finding that the hot weather persisted unduly, have come to the front in behalf of their patrons with six more Westinghouse oscillating fans, which should keep patrons of the show comfortable until the unseasonable hot weather decides to give way to autumn temperatures.

The Princess Armory, in Ironton, O., across the river from Ashland, Ky., is being converted by Col. T. H. B. Jones, into a motion picture theater. It is reported that Manager Dick Wellman, of the Scenic Theater, is to have charge of the new house when it is completed. It is also reported in Ironton, that the purchasers of the Morris property at the corner of Center and Fourth Streets plan to erect a fine two-story building on the corner, to be used for store rooms, offices and a theater. The house, it is understood, will be built with a large balcony, and will otherwise be of the most modern type. The work of wrecking the buildings already on the lots is progressing rapidly, and the new building will start at once.

The Lyric Theater is the name of a new motion picture house which is to be a part of the large new building to be erected in Carlisle, Ky. Ground for the structure was broken on September 1, and work will be rushed on the building so as to complete it, if possible, before cold weather starts in.

Architect Anton Rieg, of Cincinnati, O., will receive bids soon on a motion picture house for M. Van Den Eynden and A. Kenne, to be built in that city on Tower Avenue. The building will cover 50 by 100 feet and will contain, in addition to the theater, two stories and several offices

The Alhambra Theater, on Fifth near Elm Street, in Cincinnati, O., is about to increase its seating capacity by about 450. Plans for the necessary changes have been drawn by Architect C. C. Taylor, and contracts will be let shortly.

The great Kinemacolor dramatization of Hawthorne's masterpiece, "The Scarlet Letter," drew crowds to the Majestic Theater, in Louisville, for the entire four days of its engagement.

The presentation of the great Kalem Biblical masterpiece, "From the Manger to the Cross," billed for the Shubert Masonic Theater for the week of September 22, will be one of the most successful film attractions ever shown in Louisville, from present indications. Two performances will be given daily, one in the afternoon, and one in the evening. The unprecedented success of "Quo Vadis?" the Kleine-Cines dramatization of the Sienkiewicz novel, showed that Louisville people will pay to see a high-class production, and it is hardly to be doubted that the Biblical theme will attract equal attention.

The Novelty Theater, which has first run on the Universal service, handled by the Central Film Service Company, of Louisville, has made arrangements with the company to use the Imp production of "Ivanhoe," for two days instead of one only, as usual.

The Parkland Airdome, which has had a very successful summer under the management of the Parkland Amusement Company, has closed on account of the cool weather which has prevailed for the past week, and the company announces its intention of building a permanent winter house in the thriving suburb from which the company gets its name.

The Leviton Amusement Company has recently opened its new house in Salem, Ind., which is showing to phenomenal business, according to Manager Leviton, who is in Louisville frequently on business.

R. L. Shrader, manager of the Central Film Service Company, at Louisville, has just completed a trip through Indiana and Kentucky in the interest of the company. He reports that the Universal program handled by the company is being shown in all of the better towns, and is making good with the public wherever it is used.

James Hague, of Eminence, Ky., recently purchased a Motiograph of the Harry K. Lucas Film Company, of Louisville, for use with a traveling show.

B. F. Fish, of Crab Orchard, Ky., is contemplating opening a picture show at that place. There is no regular theater there now, although a temporary show during the summer, for the entertainment of the guests at the hotel, was very much of a success, and gave Mr. Fish the idea that a permanent house might be a good thing.

C. A. Wheeler, of Broadhead, Ky., will open a new picture house at Bertha, Ky., in a short while. He is now making arrangements for a site, equipment, and so forth.

M. Switow, president of the Switow Amusement Company, of Louisville, has added another house to his string through Kentucky and Southern Indiana, having annexed the Garrick Theater, at Madisonville, Ky., recently. The building was erected in 1901, by W. C. Morton, at a cost of $35,000, and was formerly known as the Morton Theater. It will be run as heretofore, with moving pictures, vaudeville, and an occasional road company. Manager Bleich will probably remain in charge of the house for some time.

The contract has been awarded to F. J. Manley, of Lexington, Ky., to build a new business block in Carlisle, Ky., which will include several storerooms, rooms for the Masonic Lodge, and the new Lyric Theater. Daugherty Lodge, No. 65, F. and A. M., and Matters, Potts & Company, are the owners of the building.

J. L. Shrode, manager of the Rex Theater, in Hopkinsville, Ky., left the city recently on a two weeks' tour of the larger Eastern cities, in search of new ideas in the operation of his house, which he is determined to make as good as the best. He will visit the offices of the producing companies and otherwise endeavor to get in touch with the leading lights in the business.

Manager Venable, of the Princess Theater, of Hopkinsville, Ky., recently closed a contract for a four-piece orchestra, composed of musicians of ability, to take care of that end of his program, and the new feature has made a hit with his patrons. The orchestra consists of a piano, cornet, violin and drums.

Plans have been completed for two days of road work in the vicinity of Paducah, Ky., by all of the able-bodied citizens in that part of the country, after the manner of the good roads day recently held in Kansas and Missouri, and those in charge of the work will have moving pictures taken of the road-makers, in order that they may subsequently see themselves as they labored. October 9 and 10 are the dates.

S. P. Pool, of Princeton, Ky., has purchased of R. M. Dunn, the Rex Theater, in that city, and will continue to operate the house.

G. D. CRAIN, JR.

## ILLINOIS.

THE "stock company all fair week at the Opera House," is being replaced in many instances in Illinois by the picture shows. In years gone by the amusement-hungry small-town residents would feast for six nights upon a mixed bill of melodrama and comedy, but now it palls when compared with a good film service. Most of the managers are running multiple reel features as an extra inducement.

Foresighted and broadminded trustees of the Christian church at Chandlerville have just dedicated a new building which has been wired for the reception of a moving picture machine. Although the finances are not in a condition for this necessary adjunct to thorough church work, it was realized that it would soon be installed and provision was made for it.

J. F. Tyrrell has sold the Majestic theater at Paris to Wilbur J. Menke, proprietor of the Waldorf Smoke House, who has taken possession of it.

The International Film Trade Association, of Chicago, has been incorporated, with a capital stock of $10,000, to do a general merchandise business. The incorporators are George S. Foster, Albert B. Dunning and J. A. Garrett.

The Temple Theater Company, of Quincy, has been incorporated, with a capital stock of $5,000, to do a general amusement business. The incorporators are T. Leslie Bradbury, R. A. Byrd and Clarence C. Goins.

The photoplay house at Lockport was without electric service one night recently when the Sanitary District cut off its service to the city following a row with municipal officials.

A free picture show was given to the teachers of Madison County when they met for their annual institute meeting at Edwardsville.

The Popular Amusement Co. of Chicago, Ill., has been incorporated, with a capital stock of $50,000. The incorporators are: Frederick Limouze, George F. Q. Johnson and Mary Shannon.

The Colonial theater at Danville recently gave a benefit for the Degree of Pocahontas Lodge, at which films of the Fourth-of-July sham battle in that city were shown.

The Joliet theater at Joliet has added Miss Peggy Daugherty, a soprano singer, as an attraction.

The City Council at Quincy has decided to regulate the moving picture theaters, and a resolution was offered by Alderman Hummert and Disseler, asking that a board of supervision be created, whose duty shall be to investigate the character of every film produced in the city. A number of exhibitors attended a session of the council, and William A. Schwindeler announced on behalf of the managers that none of them desired to offer any objectionable films and that from the synopsis furnished by the producers they were fairly able to censure the reels. The managers have asked that they be allowed to hold a conference with the ordinance committee of the council before any drastic and ill-advised action is taken

The Hippodrome Garden theater at McHenry has been closed.

Hugh Crowell has purchased the property of the Lyric theater at Carbondale and has reopened the place. Five reels of pictures are now being run.

S. T. Herman has sold his Globe theater at Monticello to Harry Plunk.

The Orpheum theater at Carthage has been sold to the American Theater Company.

Glen Corley is now associated with his brother in the moving picture business at Rantoul

Kinemacolor pictures have been added to the program at the Fox Theater, in Aurora, by Managers Rubens and Thielen.

Friends in Illinois have received word from Harry Wicker that he has sold the World's Theater, at Gilroy, Cal., to F. C. Malkmis, of San Jose, Cal.

Walter Gerrib has sold the Ark Theater at Westville, to Mr. and Mrs. John Possolt, of that city. The house will be continued as a five cent photoplay theater, giving a three-reel show. The Misses Bertha and Gertrude Possolt will manage it. On the opening night, under the new management, all in attendance were presented with asters and roses.

The Majestic Theater, at East St. Louis, has been leased by the Interstate Theatrical Company, to O. E. Laumann and G. H. Muehling, of St. Louis. The policy of the new house will be to feature pictures. They will run six reels a day, changing daily. Ten cents will be secured for any part of the house. Laumann, who will be the local manager, has spent the last seven years at the Olympia Theater, in London.

R. S. Hopper, manager of the Lyric Theater, at Freeport, has purchased the Lyric Theater in Fond du Lac, Wis. He will place a brother in charge.

Citizens of Heyworth have decided to erect an opera house. Col. C. F. Rolofson has been elected chairman.

The photoplay houses in Joliet, are competing on the music question. Three of them now have pipe organs, and the Joliet Theater has added a violin and cello, and now has a three-piece orchestra

George Slothower has been made manager of the Family Theater at Dixon. The house is showing three reels of pictures, with two vaudeville acts.

Dreamland Theater, at Galena, recently put on a novel local attraction, at which Paul Kerz delivered an illustrated lecture, using forty slides to show the needs of that city, and especially the demand for a new city hall.

Pictures taken at Mt. Carmel, and at Harrisburg recently proved a good attraction at the Colonial Theater in Mt. Carmel.

It is reported that L. W. Guiteau, of Freeport, has been negotiating for the purchase of the equipment of the Rex Theater, which was formerly operated in South Main street, in Rockford, with a view to opening a picture show in some town near Freeport, presumably Stockton.

The Majestic Theater, at Rockford, has announced that for its Sunday program, it will give five reels of pictures: dramatic, scenic, educational and comedy pictures.

The National Association of Press Humorists, in convention at Peoria, were filmed when they went for a frolic to Oglehurst, the country estate of former Lieutenant Governor John G. Oglesby, at Elkhart.

The Washington Theater, at Belleville, gave prizes of an annual, a six months', and a three months' pass to winners in a contest for the best kept lawns in the city, which was conducted as a part of a civic beautification movement.

MIDWEST SPECIAL SERVICE.

## SPRINGFIELD, ILL.

COOLER weather, and the cessation of outdoor attractions, has brought the hoped-for revival of business among Springfield photoplay houses. Local managers feel assured that with the multiple-reel pictures among the regular releases, the winter business will be better than ever before. But some of the houses that are engaged in the warmest kind of competition are not relying on their regular programs. Gus Kerasotes, of the Royal, has a liking for big business at the week-end, and books in most of his extra features for Saturday and Sunday. The Amuse-U, the licensed house on North Sixth street, has been using Warner's Features for the week-end. Some extraordinarily long shows are being given in Springfield for a nickel, and some well-mixed programs are being given. Strangely enough, no talking pictures have been exhibited in Springfield, and the booking of the Majestic, the local Orpheum vaudeville house, is likely to be the first. This is more unusual, because of the fact that half the small cities in Illinois have played them and even the showboats of the western rivers have picked them up for an attraction, showing often at places where there is nothing but a boat-landing.

The International Harvester Company's feature picture, "The Dawn of Plenty," was on the program at the annual meeting of the Sangamon County Teachers' Institute in this city.

Art Simons, who was on the road for "From the Manger to the Cross," has taken out a set of "The Last Days of Pompeii," for the Central Feature Film Company, in place of Leo Williams.

The Airdome in South Fourth street, closed down until September 15.

Rumors have reached Springfield that one of the companies incorporated recently at Danville, has been scouting around for a site for a new picture house in Springfield.

W. W. Watts, of the Vaudette Amusement Company, cashed in on the suspended interest of the public in the "Mary" series recently at his Chicago house, the Vaudette. He ran the first eleven in rapid succession, then withheld the last one for a week, during which he advertised it well. The result was he had crowds standing on the walk waiting to get in.

Walter W. Evans, Jr., of the Kinetograph sales department of Thomas A. Edison, Inc., was a visitor at local picture houses.

The Vaudette Amusement Company has again placed "From the Manger to the Cross" on the road.

I. A. Burnstein, owner of the Capitol and Amuse-U theaters, in this city, was recently in Normal, looking over the field with a view to opening a picture house there.

MIDWEST SPECIAL SERVICE.

# THE JURY IS IN!

## READ THE VERDICT

Look up the Feature Film Reviews and see what LOUIS REEVES HARRISON says about the Astor Theatre Presentation of Augustus Thomas'

AMERICA'S GREATEST PLAY

# "ARIZONA"

AMERICA'S BIGGEST FILM

Staged under the personal direction of Mr. Thomas

SIX PARTS 210 SCENES 150 ACTORS

*In the Cast:*

CYRIL SCOTT
ALMA BRADLEY
WILLIAM CONKLIN
GAIL KANE
C. E. DAVENPORT
LIZZIE McCALL
ROBERT BRODERICK
GERTRUDE SHIPMAN
FRANCIS CARLISLE

The critics were unanimous in praising this great six part feature. Look at their verdicts as recorded in the Morning Telegraph, Dramatic Mirror, Billboard, Moving Picture News, and other publications

## THIS TERRITORY OPEN BUT MAY BE CLOSED ANY MOMENT

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TEXAS
INDIANA
NO. DAKOTA
TENNESSEE
ARKANSAS
MINNESOTA
UTAH
WISCONSIN
MISSISSIPPI
WYOMING
FLORIDA
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# Calendar of Independent Releases

## Universal Film Mfg. Co. Current Releases

### SUNDAY, SEPTEMBER 28th, 1913.

CRYSTAL—His Last Gamble (Drama)
ECLAIR—Why Aunt Jane Never Married (Comedy)
REX—Paying the Price (Drama)

### MONDAY, SEPTEMBER 29th, 1913.

NESTOR—Justice of the Wild (2 parts—Drama)
IMP—In Peril of the Sea (Drama)
GEM—The Bachelor Girls Club (Comedy)

### TUESDAY, SEPTEMBER 30th, 1913.

101 BISON—Shon the Piper (2 parts—Drama)
CRYSTAL—Charlie's Little Joke (Comedy)
CRYSTAL—Baldy Belmont As a Roman Gladiator (Comedy)

### WEDNESDAY, OCTOBER 1st, 1913.

NESTOR—Beyond the Law (Drama)
POWERS—A House Boat Elopement (Comedy)
ECLAIR—Jacques the Wolf (2 parts—Drama)
UNIVERSAL—Animated Weekly, No. 82 (News)

### THURSDAY, OCTOBER 2nd, 1913.

IMP—Bleeding Hearts; or Jewish Freedom Under King Casimir of Poland (3 parts—Drama)
REX—His Brand (Drama)
FRONTIER—The Shop Girls' Big Day (Comedy)

### FRIDAY, OCTOBER 3rd, 1913.

NESTOR—His Brother's Wives (Comedy)
POWERS—The Trap (Drama)
VICTOR—The Closed Door (2 parts—Drama)

### SATURDAY, OCTOBER 4th, 1913.

IMP—His Priceless Treasure (Comedy)
IMP—Whimsicalities by Hy. Mayer (Novelty)
FRONTIER—A Girl of the Dance Halls (Drama)
101 BISON—Good-for-Nothing Jack (2 parts—Drama)

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## Advance Releases

### SUNDAY, OCTOBER 5th, 1913.

CRYSTAL—The Norwood Case (Drama)
ECLAIR—Private Box 23 (Comedy)
ECLAIR—Polyp (Zoology)
REX—Like Darby and Joan (Drama)

### MONDAY, OCTOBER 6th, 1913.

NESTOR—The Trail of the Lonesome Mine (Drama)
IMP—The Stolen Love (Two parts—Drama)
GEM—The Motor Bug
GEM—Our Baby (Comedy)

### TUESDAY, OCTOBER 7th, 1913.

"101 BISON"—The Girl and the Tiger (3 parts—Drama)
CRYSTAL—Dress Reform (Comedy)
CRYSTAL—Baldy Belmont Wanted a Wife (Comedy)

### WEDNESDAY, OCTOBER 8th, 1913.

NESTOR—The Love Trail (Drama)
POWERS—Chivalry Days (Comedy-Drama)
ECLAIR—One of the Rabble (Two parts—Drama)
UNIVERSAL—Animated Weekly No. 83 (News)

### THURSDAY, OCTOBER 9th, 1913.

IMP—Their Parents (Drama)
REX—Shadows of Life (Two parts—Drama)
FRONTIER—When Father Goes to Church (Comedy)

### FRIDAY, OCTOBER 10th, 1913.

NESTOR—The Simple Life (Comedy-Drama)
POWERS—The Pilgrim—Messenger of Love (Drama).
VICTOR—The Winner (Two parts—Drama)

### SATURDAY, OCTOBER 11th, 1913.

IMP—Thou Shalt Not Rubber (Comedy)
IMP—Hilarities by Hy. Mayer (Comedy)
FRONTIER—Harmony and Discord (Comedy-Drama)
"101 BISON"—Fighters of the Plains (Two parts—Dr.)

## Mutual Film Corporation Current Releases

### SUNDAY, SEPTEMBER 28th, 1913.

APPOLO—The Speed Bear (Comedy)
MAJESTIC—The Love of Conchita (Drama)
THANHOUSER—The Farmer's Daughter

### MONDAY, SEPTEMBER 29th, 1913.

AMERICAN—The Flirt and the Bandit (Drama) 1000
KEYSTONE—(Title Not Reported)
RELIANCE Hearts of the Dark (Drama)

### TUESDAY, SEPTEMBER 30th, 1913.

MAJESTIC—When the Debt Was Paid (Drama)
THANHOUSER—Life's Pathway (2 parts—Drama)

### WEDNESDAY, OCTOBER 1st, 1913.

BRONCHO—The Greenhorn (2 parts—Drama)
MUTUAL—Mutual Weekly, No. 40 (News)
RELIANCE—(No Release this date)

### THURSDAY, OCTOBER 2nd, 1913.

AMERICAN—The Badge of Honor (Drama) 1000
DOMINO—Exoneration (2 parts—Drama)
KEYSTONE—(Title Not Reported)

### FRIDAY, OCTOBER 3rd, 1913.

KAY-BEE—Loaded Dice (Drama)
THANHOUSER—The Twins and the Other Girl

### SATURDAY, OCTOBER 4th, 1913.

AMERICAN—Crooks and Credulous (Drama) 1000
MAJESTIC—A Man of the Wilderness (Drama)
RELIANCE—Targets of Fate (2 parts—Drama)

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## Exclusive Supply Corporation Current Releases

### TUESDAY, SEPTEMBER 30th, 1913.

GAUMONT—The Message of the Sea (Feature—3 parts—Drama)
GAUMONT—The Doctor's Sacrifice (Drama)
GREAT NORTHERN SPECIAL FILM CO.—At the Wheel (Feature—3 parts—Drama)

### WEDNESDAY, OCTOBER 1st, 1913.

GAUMONT—Gaumont's Weekly No. 82 (News)
SOLAX—Tale of a Cat (Comedy)
RAMO—Cards (Feature—3 parts—Drama)

### THURSDAY, OCTOBER 2nd, 1913.

ECLECTIC—Vendetta (Feature—2 parts—Drama)
GAUMONT—Tiny Tim in Society (Comedy)
GAUMONT—Atom Life in the Deep (Zoology)

### FRIDAY, OCTOBER 3rd, 1913.

LUX—Mary's Neighbor (Comedy) 895
SOLAX—The Lame Man (Drama)
F. R. A.—The Fire Fly (Feature—4 parts—Drama)

### SATURDAY, OCTOBER 4th, 1913.

GREAT NORTHERN—A Good Catch (Comedy)

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## Advance Releases

### MONDAY, OCTOBER 6th, 1913.

BLACKE FEATURES—Prisoner of the Harum (Feature—Drama)

### TUESDAY, OCTOBER 7th, 1913.

GAUMONT—A Ballet Girl's Romance (Drama)

### WEDNESDAY, OCTOBER 8th, 1913.

GAUMONT—Gaumont's Weekly No. 83 (News)
SOLAX—(Title Not Reported).

### THURSDAY, OCTOBER 9th, 1913.

GAUMONT—(Title Not Reported).
ITALA—A Leap of Despair (Feature—Drama)

### FRIDAY, OCTOBER 10th, 1913.

LUX—(Title Not Reported).
SOLAX—Loving Water (Drama)

### SATURDAY, OCTOBER 11th, 1913.

GREAT NORTHERN—(Title Not Reported).

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D

MUTUAL PROGRAM EXCLUSIVELY

# Calendar of Licensed Releases.

## CURRENT RELEASES.

### MONDAY, SEPTEMBER 29th, 1913.

| | |
|---|---|
| BIOGRAPH—Dyed But Not Dead (Comedy) | |
| BIOGRAPH—With the Aid of Phrenology (Comedy) | |
| EDISON—The Stolen Models (Comedy) | 1000 |
| KALEM—The Atheist (Drama) | |
| LUBIN—The Invader (Drama) | 1000 |
| PATHEPLAY—Pathe's Weekly, No. 54 (News) | |
| SELIG—The Invisible Government (Drama) | |
| VITAGRAPH—When the West was Young (Drama) | 1000 |

### TUESDAY, SEPTEMBER 30th, 1913.

| | |
|---|---|
| EDISON—A Daughter of Romany (Drama) | 1000 |
| ESSANAY—A Ray of God's Sunshine (Drama) | 1000 |
| LUBIN—The Actress and Her Jewels (Drama) | 400 |
| LUBIN—The Constable's Daughter (Comedy) | 600 |
| PATHEPLAY—Lillie's Nightmare (Comedy) | |
| PATHEPLAY—The Deschutes Canyon, Washington (Scenic) | |
| CINES—Misgotten Gains (Special—2 parts—Drama) | |
| SELIG—The False Friend (Drama) | 1000 |
| VITAGRAPH—Which? (Comedy) | 1000 |

### WEDNESDAY, OCTOBER 1st, 1913.

| | |
|---|---|
| EDISON—Mr. Toots' Tooth (Comedy) | |
| EDISON—Damascus and the Ruins of Baalbek (Travel) | |
| ESSANAY—A Successful Failure (Comedy) | 1000 |
| KALEM—The Battle at Fort Laramie (Special—2 parts—Drama) | 2000 |
| PATHEPLAY—Oxygen (Scientific) | |
| PATHEPLAY—Along the Padas River (Scenic) | |
| SELIG—The Cattle Thief's Escape (Drama) | |
| SELIG—The Elephant as a Workman, Rangoon, India (Educational) | |
| VITAGRAPH—Salvation Sal (Drama) | 1000 |

### THURSDAY, OCTOBER 2nd, 1913.

| | |
|---|---|
| BIOGRAPH—A Tender Hearted Crook (Drama) | |
| ESSANAY—The Belle of Siskiyou (Drama) | 1000 |
| LUBIN—The Special Officer (Special—2 parts—Drama) | 2000 |
| MELIES—Things Japanese (Manners and Customs) | 1000 |
| PATHEPLAY—Pathe's Weekly, No. 55 (News) | |
| PATHEPLAY—The Depth of Hate (Special—2 parts—Drama) | |
| SELIG—Our Neighbors (Drama) | |
| VITAGRAPH—The Autocrat of Flapjack Junction (Drama) | 1000 |

### FRIDAY, OCTOBER 3rd, 1913.

| | |
|---|---|
| EDISON—Why Girls Leave Home (Special—2 parts—Comedy) | 2000 |
| ESSANAY—Tony the Fiddler (Special—2 parts—Dr.) | 2000 |
| KALEM—And the Watch Came Back (Comedy) | |
| KALEM—Historic Boston (Travel) | |
| LUBIN—The Scarf Pin (Drama) | 1000 |
| PATHEPLAY—A Clever Story (Drama) | |
| SELIG—John Bousall of the U. S. Secret Service (Dr.) | 1000 |
| VITAGRAPH—The Treasure of Desert Isle (Com.-Dr.) | 1000 |

### SATURDAY, OCTOBER 4th, 1913.

| | |
|---|---|
| BIOGRAPH—The Chieftain's Sons (Drama) | |
| EDISON—The Contents of the Suitcase (Drama) | 1000 |
| ESSANAY—The Struggle (Drama) | 1000 |
| KALEM—The Railroad Inspector's Peril (Drama) | 1000 |
| LUBIN—For Her Brother's Sake (Drama) | 1000 |
| PATHEPLAY—A Wall Street Wail (Comedy) | |
| PATHEPLAY—Riding the Flume (Comedy) | |
| VITAGRAPH—The Mystery of the Silver Skull (Special—2 parts—Drama) | 2000 |

## ADVANCE RELEASES.

### MONDAY, OCTOBER 6th, 1913.

| | |
|---|---|
| BIOGRAPH—His Secret (Drama) | 1000 |
| EDISON—A Short Life and a Merry One (Comedy) | |
| EDISON—Birds of the Southern Sea Coast (Zoology) | |
| KALEM—The End of the Run (Drama) | 1000 |
| LUBIN—The Counterfeiter's Fate (Drama) | 1000 |
| PATHEPLAY—Pathe's Weekly, No. 56 (News) | |
| SELIG—The Conscience Fund (Special—2 parts—Dr.) | 2000 |

### TUESDAY, OCTOBER 7th, 1913.

| | |
|---|---|
| VITAGRAPH—Ann of the Trails (Drama) | 1000 |
| EDISON—Wilful Colleen's Way (Drama) | 1000 |
| ESSANAY—A Matter of Dress (Comedy-Drama) | 1000 |
| LUBIN—The Two Cowards (Drama) | 1000 |
| PATHEPLAY—Plants Which Eat (Natural History) | |
| PATHEPLAY—How Mountains Grow (Geology) | |
| PATHEPLAY—A Journey Through Crimea (Travel) | |
| CINES—The Flower of Destiny (Special—2 parts—Dr.) | 2000 |
| SELIG—The Missionary and the Actress (Drama) | 1000 |
| VITAGRAPH—A Homespun Tragedy (Drama) | 1000 |

### WEDNESDAY, OCTOBER 8th, 1913.

| | |
|---|---|
| EDISON—Boy Wanted (Comedy-Drama) | |
| EDISON—Pink Granite Industry at Milford, Mass. (Industrial) | |
| ESSANAY—Dad's Insanity (Comedy) | 1000 |
| KALEM—The Riddle of the Tin Soldier (Special—2 parts—Drama) | 2000 |
| PATHEPLAY—The Smuggler (Drama) | |
| SELIG—The Dream of Dan McQuire (Comedy) | 1000 |
| VITAGRAPH—When Friendship Ceases (Comedy) | 1000 |

### THURSDAY, OCTOBER 9th, 1913.

| | |
|---|---|
| BIOGRAPH—Never Known to Smile (Comedy) | |
| BIOGRAPH—Scenting a Terrible Crime (Comedy) | |
| ESSANAY—Love and the Law (Comedy-Drama) | 1000 |
| LUBIN—Breed of the North (Special—2 parts—Drama) | 2000 |
| MELIES—Cast Amid Boomerang Throwers (Drama) | 1000 |
| PATHEPLAY—Pathe's Weekly, No. 57 (News) | |
| PATHEPLAY—Two Mothers (Spec. 2 parts—Drama) | 2000 |
| SELIG—Saved from the Vigilantes (Drama) | 1000 |
| VITAGRAPH—Heartbroken Shep (Drama) | 1000 |

### FRIDAY, OCTOBER 10th, 1913.

| | |
|---|---|
| EDISON—In the Shadow of the Mountains (Special—2 parts—Drama) | 2000 |
| ESSANAY—Dear Old Girl (Special—2 parts—Drama) | 2000 |
| KALEM—Pete's Insurance Policy (Comedy) | |
| KALEM—The Sea Scouts of America (Educational) | |
| LUBIN—The Drummer's Narrow Escape (Comedy) | |
| LUBIN—Going Home to Mother (Comedy) | |
| PATHEPLAY—The Millionaire's Ward (Drama) | |
| SELIG—Only Five Years Old (Drama) | |
| SELIG—A Ceylon Tea Estate (Travel) | |
| VITAGRAPH—Cutey's Waterloo (Comedy) | 1000 |

### SATURDAY, OCTOBER 11, 1913.

| | |
|---|---|
| BIOGRAPH—So Runs the Way (Drama) | |
| EDISON—The Girl and the Outlaw (Drama) | 1000 |
| ESSANAY—Broncho Billy's Oath (Drama) | 1000 |
| KALEM—The Influence of a Child (Drama) | 1000 |
| LUBIN—The Higher Law (Drama) | 1000 |
| PATHEPLAY—Talkative Tess (Comedy) | |
| VITAGRAPH—The Test (Special—2 parts—Drama) | 2000 |

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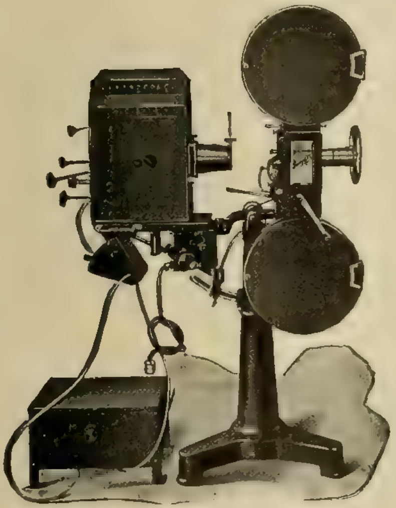

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# LICENSED FILM STORIES

## VITAGRAPH.

**ANN OF THE TRAILS** (Oct 6).—Although keeping herself above her environment, Ann Morgan is used by her father as "bait" in his gambling den. One day Ann plays cards with Al Brent. She plays a straight game much to the disgust of Morgan, and Brent wins. Morgan, angry, takes her place and by cheating wins all of Brent's money. Ann, ashamed of her fatuer, accuses him. A fight follows. Morgan, though mortally wounded, makes his getaway with Ann and they finally find their way to a mountain cabin where they are both welcomed by Norwood. Morgan dies shortly afterwards and Norwood asks Ann to marry him. She consents. All goes well until one day Brent happens into town and comes in contact with Norwood, who is filling his pipe from a pouch which had belonged to Ann before her marriage and which Brent recognizes as one belonging to him. He tells Norwood. Norwood attacks him and then rushes home to his wife and asks her if it is true—if she was the "woman of the town saloon." Her silence makes him think it is true and he rushes out of the cabin to leave her. Brent finding out what he has done goes to Norwood's cabin and finds Ann lying senseless on the floor.

He summons a doctor and together they restore her to consciousness. Norwood turns back and once more comes to his shack, where he is convinced by both Brent and the doctor that his wife is not the kind of woman he had suspected and no better woman ever lived. Norwood asks his wife's forgiveness and their happiness is complete in the advent of their first born.

**A HOMESPUN TRAGEDY** (Oct. 7).—Although deeply in love with his wife, Dorothy, Mr. Thomson's jealousy is aroused by her attentions to his son. Dorothy herself is unconscious of this since she is only trying to help her stepson.

Things gradually go from bad to worse until one morning at breakfast Jack, the stepson, shows too plainly the effects of the "night before." Thomson's temper gets the better of him and he orders Jack out of the house. Jack, having no better place to go, finds his way to the tavern, where he indulged in his own pleasures. He loses in cards, and in his half-intoxicated state gets mixed up in a brawl, which results in his shooting the owner of the tavern. Overcome with terror, he flees to his stepmother, and begs her to help him. Having no money of her own, it is necessary for her to steal it from her husband, which she unwillingly does. Thomson discovers her, accuses her, in his anger, of duplicity, and of being in love with his son. She says nothing. Thomson packs his grip and prepares to leave. About the same time Jack has been overtaken and mortally wounded by the posse, which has been searching for him. Thomson comes upon him and Jack confesses all, begging his father to forgive him. Thomson, seeing everything now, and realizing how unjust he has been to his wife, returns and begs her forgiveness, which is readily given.

**WHEN FRIENDSHIP CEASES** (Oct. 8).—Sandy and Shorty wander into the country, where, happy, though hungry, they are fed and set to work by an old farmer, whose old maid daughter carries on a furious flirtation with them both, much to the dismay and alarm of Silas, the hired man, who is her old-time sweetheart. Through the woman's wiles Sandy and Shorty's long friendship ends, until at length a challenge to fight is given and accepted—and they fought behind the barn.

Silas, feeling that he has been supplemented by the two rivals, goes into the barn to die by slow strangulation at the end of a rope; leaving a note to Gwendoline acquainting her with his intentions. She finds the note, goes to his rescue and declares she loves him and him alone. At length, battered and bruised, Sandy and Shorty, still snarling and glaring at each other, fall exhausted, side by side, to the ground. They call wildly for their lady-love to soothe their fevered brows and aching bodies, only to learn that she has eloped with her old-time sweetheart, Silas.

**HEARTBROKEN SHEP** (Oct. 9).—Brought into contact with each other, Runa and Shep, a dog, become great chums. Their companionship is looked upon with evident interest and amusement by Runa's parents, who do not seem to be very greatly concerned for their daughter's childish affairs, leaving that entirely to her nurse.

One day the parents go away. The nurse, after having put Runa in her bed, goes downstairs, and there begins to carry on a flirtation with the tinsmith, who is working on the roof. The tinsmith greatly interested, comes down and joins Runa and they go off for a walk, the tinsmith ignorant that he spilled some live coals from his fire pot before he left the roof. Shep, sleeping in the yard, discovers the smoke, and running to the firehouse, leads the firemen back and guides them into Runa's room. Here, by some accident, Shep is shut in. He tries vainly to get out of the room. Finally he succeeds, by way of a ladder, in getting to the window and getting into Runa's room, and trys to drag her out of danger.

As Runa is carried from the blazing house her parents arrive. Amazed at seeing the house in flames, they run to ascertain Runa's safety. This having been satisfactorily accomplished, their attention is attracted to Shep. They call him, but he does not respond. Runa calls and Shep jumps from the window. When he reaches the ground he is fatally hurt, and dies—a hero.

**CUTEY'S WATERLOO** (Oct. 10).—This time Cutey gets his good and proper. He goes to a country town to fill a position as clerk in a grocery store. On his daily trips to the outlying farms, he becomes interested in Ethel Moore, a farmer's daughter. They finally become engaged. Shortly after, Mary Burton, the grocer's daughter, comes home from school, and Wallie at once shows marked attentions to the fascinating Mary, who in turn, shows a liking for him. His neglect of Ethel, causes her to look into the matter, and she discovers the reason. She resolves to fix Wallie, and, dressed in her brother's clothes, she wins Mary from him. Wallie, having been turned down by Mary, decides to go back to Ethel, and phones her mother to tell Ethel he will be out to see her that evening. Ethel, standing outside the door, hears it all and discloses her identity to Mary, who, though indignant at first, agrees to help Ethel to teach Cutie a good lesson. When Wallie arrives at the farm he finds that Ethel has a new fellow (who is Mary, dressed in some of Ethel's brother's clothes). Ethel returns Wallie's ring and dismisses him. A day or so later, hearing that Wallie is going to leave, the girls determine to give him a good send-off. They dress up in their male attire, and going down to the station, present him with a large "bouquet" on which is a tag, "Bon Voyage," from Ethel and Mary. Wallie is unable to make it out until the girls remove their hats and shake down their hair, much to his consternation. Wallie makes a flying leap for the train and gets out of their sight as quickly as he can.

**THE TEST** (Special—2 parts—Oct. 11).—Having put his practice before everything else, Richard Anstruther, an army physician, has somewhat neglected his wife, who, because of this, drifts into a flirtation with Larry Gordon, one of Anstruther's brother officers. Unwilling to expose his wife to the climatic conditions of South Africa, whence he has been ordered, Anstruther charges Gordon to watch over and protect her while he is away. This Gordon says he will do, but nevertheless, takes every opportunity to poison Eleanor's mind against her husband.

Some time after reaching Africa, Anstruther sends for his wife, who is only too glad to come. By curious coincidence, she and Gordon, who has also been ordered down, take the same boat. Gordon, taking full advantage of his opportunity, endeavors to make Eleanor more and more suspicious of her husband. At the Guards' Ball, affairs come to a climax when Anstruther sees his wife in Gordon's arms.

Anstruther, on his way to the smoking room in the barracks, is told of the fresh fever out-break in a nearby town.

After the ball, Anstruther leaves his wife alone with Gordon. Later, coming home, he finds Gordon alone and sees a way to let fate settle the score between them. After telling Gordon of the plague-stricken district, he places a pack of cards on the table and tells him that by cutting the cards they shall decide which shall go. Anstruther wins. Gordon, nearly prostrated with fear, hunts up Eleanor to say goodbye. While they are together, a note comes from Anstruther for Eleanor, telling her that he was simply testing Gordon's nerve, and he is satisfied that he is a coward; that he himself intends to go into the fever town, thinking that better than life without her love. Eleanor, at last realizing Gordon's cowardice, disguises herself as a native, and sets out after her husband. She finds him, desperately ill. She nurses him back to life, convincing him of her true love for him, and they are happy in the realization that it is mutual.

## GEORGE KLEINE.

**FOR HIS BROTHER'S CRIME** (Special—Sept. 22—2 parts).—George and John Bronson are brothers, very poor and in love with Maude Meriden. George proposes to Maude, but is told by her mother that he cannot marry her until he has obtained a position. John secures employment as a butler in the home of Mr. Parsons, and says nothing of his love for Maude. George, meantime, departs from the straight and narrow path and plunges into a life of dissipation. His money gone, burglary is the next step. One night George climbs into the window of the Parsons home, quite unaware that his brother is employed there. In cracking the safe, he manages to get th big door part way open, when turning, he finds himself face to face with his brother, John. Taking to his heels, he flees. John instantly draws open the safe door, and at that second there is a blinding flash, followed by the appearance of Mr. Parsons and the other members of the household. Taking a camera from a hidden recess in the safe, Mr. Parsons confronts John with his photograph. On this evidence of theft John is sent to prison. Here he passes six years of a ten year sentence.

Meanwhile, George, having made a rich haul, pulls himself together and comes back to claim Maude Meriden. The couple are married and are living happily. One day, when John is being transferred to another prison, he leaps from the train, and in his convict garb, with his hands manacled together, creeps into a blacksmith's shop. His pleadings warm the stolid opposition of the blacksmith until the latter finally cuts away the handcuffs. Some weeks later John makes his way to his brother's home, confronts him with his wife present, and denounces him as the real thief. Detectives are called and in the ensuing excitement, John shoots, and seriously wounds his brother, George. John is then taken away and tried for the shooting affray, as well as his escape from prison.

Realizing that death is close at hand, George writes a letter in which he confesses the original theft, and the fact that he has been masquerading as a gentleman, while his brother, John, has suffered in prison. This letter he gives to his wife which succeeds in freeing John. One year later John asks Maude to become his wife.

## ESSANAY.

**A MATTER OF DRESS** (Oct. 7).—Mabel Lane, a plain country girl, goes to visit her friend, Virginia, in the city and while there Virginia sees that Mabel's hair is becomingly dressed and lends her some of her own pretty gowns. Mabel creates quite a sensation and receives a proposal from the "catch of the season." She tells her suitor to come to see her at her country home, and to test his affection, does her hair up in curl papers and puts on a gingham apron over a plain dress to receive him. When he sees her, the man hurriedly excuses himself. She is not heart-broken at his going, however, as she discovers her country beau is really the man she loves.

**DAD'S INSANITY** (Oct. 8).—Dad answers the advertisement of a rich young widow who wishes to marry, but when she calls on him he does not like her appearance and pretends insanity in order to get rid of her. He is taken to a sanitarium. The widow, however, was only "made up" to look old and homely, and when she removes her disguise, the son immediately falls in love. He calls a minister and they are about to be married when dad, who has escaped from the sanitarium, comes in bringing with him a newspaper man. The widow and reporter recognize in each other a childhood sweetheart, and leaving the dumbfounded father and son, take the minister and go off to be married.

**LOVE AND THE LAW** (Oct 9).—Ruth is loved by the sheriff, his deputy, Ted Magee, and "Rhino Bill," three ranchmen. Ted is the lucky suitor and when each of the other three discovers this fact, he vows vengeance on Magee. "Rhino" finally quarrel with Ted, and in the scuffle the bully is shot in the arm. The sheriff and his deputy are hot on Ted's trail. He goes to Ruth's home and the girl hides him when she sees the sheriff and his assistant coming. While at the house, the sheriff and deputy each discovers that the other is in love with Ruth, and while they are fighting it out, Ted and the girl escape across the border.

**BRONCHO BILLY'S OATH** (Oct. 11).—In order to save his friend's life, Broncho Billy holds up the stage and takes money enough to pay the doctor. Jim Hart recovers and accidentally learns what Broncho has done for him, as he is about to pay back the amount stolen. Some time later, Broncho Billy becomes engaged to Geraldine, and Jim, in a jealous rage, informs the sheriff of the hold-up. Broncho Billy is arrested, but swears revenge on Jim. He manages to escape and in going back to the cabin to fulfill his oath, is followed by the sheriff. A bullet from the sheriff's gun meant for Broncho Billy, enters the window and kills Jim.

**DEAR OLD GIRL** (Special—2 parts—Oct. 10).—Ted Warren and Dora Allen were engaged to be married, and Ted, who is a student at Cornell, wishes to have the ceremony take place at his Fraternity House on the day of his graduation. His sweetheart lives in his home town, which is a day's journey from the college, and a short while before graduation he takes the trip to visit his father and arrange with Dora and her parents about the wedding. After a few happy days spent with his fiancee he goes back to college, there to await with impatience the coming of that happiest of days which is to bring him his beloved bride and well earned degree. The day before he receives a telegram from Dora stating that she and her partents are leaving with Ted's father in his private car and will arrive at the college town in the morning. The next day as the university chimes ring out over the campus to the sweet melody of "Dear Old Girl," Ted and three of his friends prepare to go to the train, Ted taking with him an immense bouquet of white flowers to present to his bride. A few minutes after the boys arrive at the station they are shown a telegram stating that Mr. Warren's special car traveling at high speed, had been derailed and the entire party killed. Ted, unable to bear up under the frightful blow, is taken back to the fraternity house by his friends.

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From "The Cyclist's Last Lap."

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From "The Delusion."

From "The Twisted Ear."

Prematurely aged by the shock, and his mind unbalanced, Ted prepares every day at the ringing of the college chimes to meet his fiancee. His sympathetic friends, out of pity, humor him by taking him to the railroad station. After many such trips, the boy again breaks down and is ordered to bed by a physician. His faithful old colored servant is heartbroken at the change in his young master, and watches over him with ever loving care and devotion. The chimes again call Ted, and eluding old Jim he goes once more to meet the train. He hears the engine whistle in the distance, and in his eagerness, runs down the track toward the oncoming train.

When the servant finds his charge gone, he is alarmed, and calling Ted's friends they go in search of him. They find the boy barely alive, lying in a ditch alongside of the tracks. Tenderly, and with sorrow in their hearts, they take him back to the house and put him to bed. The spirit and the mind were already broken, and now the poor worn-out and maimed body is ready to give up the struggle. The going is eased by the spirit of the bride coming to greet him at the beginning of the long journey.

## LUBIN.

**THE COUNTERFEITERS' FATE** (Oct. 6).—Dick Blank, a mountain ranger, is instructed by his chief to go into the mountains to look for counterfeiters. Arriving at the lonely peek called Mt. Oro, he comes in contact with Mary Meadows, a mountain maid. He also meets a notorious character called "The Parson," so named on account of his peculiar and eccentric dress. He in reality is the leader of the counterfeiters. The ranger perceives and after leaving a note for the mountain lass, he departs on the trail of "The Parson." "The Parson" and his henchman capture him and an insane hunchback attempts to blow him up with powder, but the mountain maid, who is fascinated by the good-natured stranger, arrives in time to save him. The bad men pay the penalty and Blank and the mountain maid after a short courtship get married.

**THE TWO COWARDS** (Oct. 7).—Joe Wilkins and Jim Foster are partners in business. Joe is big and robust physically. Jim is the opposite. They love Constance Hope. Both men head the Commercial Trust Company and nothing comes up to mar their friendship until one day they both meet Constance on the street. She and Jim walk off together, while Joe goes to fulfill a business engagement. Joe finds Jim has the papers he wants and starts back for them.

Meanwhile Jim and Constance have come upon a bully who is ill-treating a newsboy. Constance is incensed and expected Jim to interfere and he makes a weak pretense. Joe, however, coming along lays the bully out with a few well directed punches. Constance turns Jim down, refusing to marry a man who is a coward. Joe takes advantage of the situation and wins from Constance a promise to let him know how she feels toward his suit. The affairs of the trust company become involved and the partners see ruin and disgrace staring them in the face. Joe shows his cowardice by saving what he has and decamping, leaving Jim to fight the battle alone. A rumor of their insolvency precipitates matters and the morning sees the run on the company in full swing. Jim sacrifices everything he has, but to no avail. Joe, meanwhile, has gone to where Constance is in the country and tries to get her to elope. She is almost persuaded when she sees the headline of a paper sticking from his pocket. She eventually gets the truth from him and rebukes him for his moral cowardice in leaving his partner to face the trouble alone. Telling him he is a worse coward than Jim she dismisses him. Constance, returning from the country, finds the effects of Jim being auctioned off. She finds him in a poor office, surrounded by second-hand furniture. He is astounded that she should come to him and cannot believe it when she takes his hand and tells him he is a brave man. He gains new courage and asks her if he can hope, providing he regains his financial stability. Constance shows him that she does not mean to wait, but wants to fight with him.

**BREED OF THE NORTH** (Special—2 parts—Oct. 9).—John and Jim, twin brothers, are in love with Molly. Jim and Molly have been married, while John, now a beared woodsman, joins the North West Mounted Police. Jim gambles and goes to Jackson's shack. Nelson, a half breed with a grudge against Jackson, follows. Jim realizes he is being cheated and grapples with Jackson. Jim's revolver is discharged in the air. The half-breed fires through the window at the same time. Jim tells Molly he will get across the border into the states and will send for her. Nelson leads a posse to the shack, the crime is discovered and the blame put upon Jim. John, up in the woods, together with Phillips, another officer, is notified to look for the murderer. Both officers take different routes. John hits Jim's trail and for days the chase goes on. John catches up with Jim, and shoots. Jim drops behind a boulder. The battle continues until Jim has but one shot left. When John shoots again Jim staggers and falls flat on his face. John hesitates, fearing a trick. Finally Jim turns quickly and shooting from the ground drops his brother, then speeds for the woods. John binds the wound (in his arm) and staggers after the other. Jim falls beside a stream and madly drinks of the water. John is about to pull the trigger when he falls unconscious. Jim, dazed, looks at the fallen body. He takes John's revolver without touching his body, which is face down. Phillips, discovering he is on the wrong trail, starts to retrace his steps and finally hits the right road. Jim returns and John comes to. He crawls to Jim and the two fight, John getting Jim's throat between his fingers. Then he realizes it is his brother. When Jim tells him he was to meet Molly and they could get over the line should he get away, pity gives way and he tells Jim he will take his place. Jim remonstrates, but John insists and starts shaving with water and his hunting knife. Then they change clothes. When Phillips arrives he admits he is the man he is looking for. Phillips binds up his wound and they leave. In the jail Molly discovers that it is John and not Jim they have caught. Jim realizes he must [illegible] his brother, gain admission to his cell, change clothes and await the outcome. Molly suspects the half-breed. She tells of her suspicions and John decides to put the half-breed through the third degree. The latter has been drinking heavily and John, with a cloak covering his uniform, goes to the half-breed's shack. The drunken half-breed breaks down confessing. John takes the half-breed to jail. In the light the half-breed sees he is at the hands of an officer. John takes the half-breed with witnesses to Jim's cell and there he [illegible] the confession. Molly is admitted and told that her husband will soon be free.

**THE DRUMMER'S NARROW ESCAPE** (Oct. 10).—Walter Wilson, a traveling man, arrives in the village of Mt. Pleasant. While he is talking to the proprietor of the hotel, he sees the charming daughter of Abner Peabody passing on her way to the store. He is attracted and asks the proprietor to introduce him. This is done and Bess, the daughter, merrily trips on her way. Walter walks over to the store and assists Bess with her basket of groceries to the cross roads. Here she tells him he must leave her, which he does after arranging another meeting. Bess returns to the house and tells her older sister, Priscilla, of the fine young man she has met. Priscilla, anxious to meet most any young man as she is getting to the shelving age, decides to pass the hotel and see if she cannot attract Walt's attention. Walt is seated in front of the hotel when Priscilla arrives on the scene. She does not make a hit and goes off disgruntled. The following day Walt passes the Peabody residence, bumps into Priscilla and she throws a fake faint. The father sees her in Walt's arms and thinks he is a suitor. That afternoon when he receives a note from Walt asking permission to call and be a suitor for his daughter's hand, he, thinking it means Priscilla, willingly consents. Walt calls and the old man meets him, and being anxious to get Priscilla off his hands he leaves Walt while he goes to tell her. Walt waits in anticipation and when a female hand is placed in his he is thrilled, but on turning around and seeing who it is he beats it, with Priscilla and her father in pursuit. Bess sees the chase from the porch and follows. They catch Walt at the edge of the woods. Explanations are made and when the old man looks Priscilla over he with a suggestive wink declares that he cannot blame Walt, and a good laugh is enjoyed by all at Priscilla's expense.

**GOING HOME TO MOTHER** (Oct. 10).—Will Black gets up late and his hurried dressing leaves him in a bad temper. The morning mail brings only a bunch of Nell's bills, and he goes up in the air. Nell declares that she will go home to her dear mother and Will dares her to. He gives her the money for railroad fare and leaves. Down at the office he cannot work, and sadly he returns to the deserted home. He has not the heart to enter, but sits on the steps in deep dejection. Meantime, Nell has fallen for the lure of the shop windows and by the time she reaches the station she has spent every cent, so she goes home and she and Will forgive each other.

**THE HIGHER LAW** (Oct. 11).—Clara Clayton, wife of the district attorney, is vain, selfish and extravagant. She secretly runs into debt, particularly to Kate Davis, a poor dressmaker, to whom she owes $500. Kate, a widow, is in desperate need of money to pay for an operation on her invalid child, and Clara promises she shall have it in time. She does, however, succeed in scraping the amount together. Clara yields to a selfish impulse and spends the money for a necklace while returning from the railway station where she has said good-bye to her husband, who is leaving for a long vacation. Chance places the new bought necklace in Kate's hands, and, feeling that she is doing no wrong, the widow pawns it, sending the money to the hospital to pay for the operation. Clara is furious, and urges the assistant district attorney to press a charge of grand larceny against Kate, and he, thinking that his chief will be delighted, prepares the case. As Kate has frankly confessed, there is no doubt of her conviction. Returning home upon the day set for the trial, Clayton learns all the facts in the case and is filled with bitterness. He sees but one chance to right the wrong his wife has done. He telegraphs his resignation as district attorney and to the amazement of the court offers his services to Kate as attorney for the defense. Clayton defends the case. On the facts, Kate must be found guilty, but is sentenced to but one minute's imprisonment in the judge's private office. The humbled and repentant Clara begs and receives Kate's forgive

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ness, and later that of her husband. Kate is made happy by the receipt of a message that the operation was been a complete success, and her child will soon be well.

## BIOGRAPH.

**HIS SECRET** (Oct. 6).—At the end of his resources in an unkind world, it was perhaps natural that he should believe society and even his wife were against him. The story relates how at the crucial moment, he gave up the struggle, but was saved by the presence of his wife, who came, a messenger of kindness.

**SO RUNS THE WAY** (Oct. 11).—The young wife only reflected her aspiring mother's teaching. Her one ambition seemed to be for display and to keep her reputation as a woman of fashion. The husband's first weakness in fearing to tell her that the source of her power had gone, resulted in a second, a near theft, nevertheless incriminating. Through it came the lesson.

**NEVER KNOWN TO SMILE** (Oct. 8).—O'Brien's wife was a frigid old crab. She had never been known to laugh. He decided to buy the old girl a new hat. Perhaps she might crack a smile. He sent it home by messenger. A street fight took place. For the first time in her life Mrs. O'Brien laughed, but presto, she learned that hat was her own.

**SCENTING A TERRIBLE CRIME** (Oct. 8).—Katrina decided to make some good old "kraut" as a surprise to her husband, "Frenchy." They went off for a month's vacation. Monsieur returned early. He issued forth from his apartment with a dull knife to sharpen. The smell of the seasoned "kraut" confronted the neighbors. The coroner, cops and undertaker arrived, but it took the German coroner to settle it.

**A TENDER-HEARTED CROOK** (Oct. 2).—The girl decided after what happened at the garden party that she did not want his love any longer, but could not live without it. She decided to leave this world. Her unexpected caller had something to say about that. He did not have to read "Sarah Hardcrab's Advice to the Lovelorn" to know what to do. Being a very human and sensible person, he brought two young people together in his own original way.

**THE CHIEFTAIN'S SONS** (Oct. 4).—Tai-Oh was favored by the tribe as their next leader. Now Ko-Id-Deh had long since sought to take his place. Thus Tai-Oh, as one sleeping, drifted down the dark waters of the river in his fast-filling canoe. But he returned and Ko-Id-Deh slept with his fathers, the vengeance of Tai-Oh complete. Then Tai-Oh went back to the maid, who had taught him the way of peace.

## PATHEPLAY.

**PATHE'S WEEKLY, NO 52** (Sept. 22).—Koenigsberg, Germany.—The aviators of the northeast of Germany demonstrate their efficiency to officials of the aviation department of army.

**Chicago, Ill.**—The Gymkana and Beach tournament of the South Shore Country Club, attracts a number of expert equestrians, and the opening event, the watermelon race, is a difficult and amusing test of their ability.

**New York, N. Y.**—Prince Albert of Monaco, proprietor of the famous Monte Carlo Casino, on his way to the Rockies to hunt big game, arrives in his palatial yacht, "Hirondelle."

**Baltimore, Md.**—Mayor Preston and the National Guard march in honor of the heroes of the American wars on "Old Defenders' Day," a Maryland state holiday.

**Toppenish, Wash.**—A fine program of thrilling competitions is arranged for the annual Indian Fair and Round-Up at this city.

**New York, N. Y.**—Coney Island, the World's greatest amusement resort, closes its season with the usual Mardi Gras.

**Wiley, Ohio.**—A Pennsylvania passenger train is ditched by a spreading rail near this city, and 35 persons are injured, but no one is killed, owing to the use of steel cars.

**Belleville, N. J.**—The corner-stone of St. Peter's Church is laid and blessed by Bishop O'Connor, of Newark.

**Charleston, W. Va.**—William Jennings Bryan, Secretary of State, sidesteps the onerous duties of his office to appear as a headliner in an itinerant tent Chautauqua, dividing the bill with yodelers, jugglers, etc., and splitting the profits with the proprietor.

**LILLIE'S NIGHTMARE** (Sept. 30).—Lillie had always longed to know a real, true, dyed-in-the-wool Indian, who would make the sort of forceful lover she had read about, and when Red Cloud, the son of a Cherokee chief, came to board at her mother's house during his vacation from college Lillie's joy knew no bounds. That afternoon Lillie took a nap and dreamed she was the bride of Red Cloud, who took her to live with his tribe. The dream was in reality a nightmare and it scared Lillie so thoroughly that she was convinced that she was never born to be a squaw.

**THE DESCHUTES CANYON—Washington** (Sept. 30).—An interesting tour through Washington into Oregon, following the Deschutes river where it has worn its way through solid rock until two walls of stone tower on its shores, leaving an awe inspiring picture of rugged mountain beauty.

**OXYGEN** (Oct. 1).—The air we breathe contains twenty one per cent. of oxygen and in this film, with great attention to important details, this element is extracted from the air and with it many interesting experiments are conducted. For instance, oxygen, being a gas, aids in combustion and the greater the oxygen the greater the combustion, even iron burns like charcoal when it is held in a flame and oxygen applied. The experiments, all of them, will interest a great many persons who will be glad of the opportunity for a study of physics.

**ALONG THE PADAS RIVER** (Oct. 1).—The Padas river runs through a forest in the island of Borneo and this forest is noted for the rare woods that grow there. The natives make their chief occupation the gathering of these expensive timbers, but this is not the chief attraction of the Padas river, as the scenery is exceptionally fine.

**THE DEPTHS OF HATE** (Special—2 parts—Oct. 2).—Helen Embert, the daughter of the lodge keeper of the beautiful estate of Mrs. Melvina Jenkins, a wealthy widow, is in love with Bert Harrison, but in a short while Bert, through a thrilling accident, meets Mrs. Jenkins and her daughter, Mary. He falls in love with Mary, completely forgetting Helen, and the friendship he shows Mrs. Jenkins she mistakes for love. Helen, meeting Bert leaving the Jenkins' home after a dance, bitterly upbraids him for his treatment of her. Later Helen becomes ill over the affair and in a short while she dies. It is then that Mrs. Embert, Helen's mother, feels her heart consumed with hatred of those whom she considers responsible for her daughter's tragic death. She vows to be revenged, and, choosing Mary as the object of attack, has nearly succeeded, when Fate directs the law in her direction.

**A CLEVER STORY** (Oct. 3).—Gwendoline's father objected to Gwendoline's choice of an author for a lover, so Gwendoline and Horace elope. Some time later Horace wrote a detective story that so fascinated Gwendoline's father that he asked the author to find his daughter, from whom he had not heard in a year, offering a reward of $50,000 to Horace if he succeeded, and little knowing that the author was his son-in-law. Horace consulted Gwendoline and she announced that if her father missed her that badly, she would go to see him. Horace decided to accompany her, figuring that it would serve the old man right to be compelled to pay the reward because of his objections to him at the outset of the romance.

**A WALL ST. WAIL** (Oct. 4).—This is another of the clever cartoon stories which have scored such a signal success. It deals with the adventures of Willyum, a darky aviator, whose flight in an airship of his own make so closely resembles the journey of the inexperienced into Wall Street as to give the film its name. Willyum's balloon burst while he was in mid-air and down he came, but landed safely on a pole in the river,

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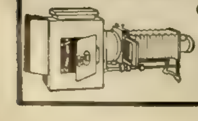
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# Broncho Headliners

## "The Forgotten Melody"

**2 Reels, October 8**

Tony Vido unsuccessfully tries to have his opera produced. Disheartened, he goes west in a prairie schooner, which is attacked by Indians. Tony is wounded and is found unconscious by the soldiers, who drive the Indians away. Mrs. Vido is killed, and Annette, their daughter, with the music in her possession, is saved by a miner who adopts her, and grows to womanhood. Tony is half demented from grief, and wanders about as a street musician. Annette arranges to have the opera produced, but some bars are missing. Tony hears the strains of his music and takes up the tune on his violin, supplying the missing bars. Annette goes out to find the musician as Tony enters by another door. He supplies the missing notes, and when Annette returns there is a touching reunion between father and daughter.

# Kay-Bee Features

## "The Revelation"

**1 Reel, October 10**

Burns, a student of psychology, is vexed at the attentions of Bates to Mrs. Burns. He falls asleep and dreams he is existing in prehistoric days when cave men fought like animals. He and Bates are rivals for Mrs. Burns, a wild girl, and terrific combats take place between them in which Burns is finally vanquished. He awakens to hear his wife's screams as she tries to evade the embraces of Bates. He is stopped from shooting Bates by his wife, and as Bates walks away Burns notes that he has a slight limp—just like the Bates of his dream, who was injured fighting with him. This picture is staged according to the best data from noted authorities and, in addition to being weird and fascinating, is of exceptional educational value.

# Keystone Comedies

## "Mother's Boy"

One reel, Sept. 25. The fat boy is his mother's pet. His father, the police inspector, longs to chastise his lazy son, but the mother protects her darling. Two girls are in love with Fatty, and the disappointed one orders one of her suitors to thrash Fatty. A furious fight results, when two bears butt in and chase the fighters up a telegraph post, and amusing situations arise before they are rescued.

## "The Bowling Match"

One reel, Sept. 27. Two men bowl for the love of Mabel. Each has his crowd with him. One bribes the pin boy to place metal spots on the alley and the bottom of the pins, so that when the other makes a strike the pins immediately hop back in place again. The trick is discovered and a riot takes place between the rival factions, and it is necessary to turn a fire hose on the belligerants to pry them loose.

## "Billy Dodges Bills"

One reel, Oct. 2. Billy is harassed by creditors and tries to sneak away down the fire escape. He is chased from place to place by determined collectors, and discovers the sheriff among his pursuers. The sheriff, however, has received word that Billy is heir to a fortune of $50,000, and is trying to notify Billy of his good fortune, but Billy is nearly dead when the sheriff finally runs him down and imparts the glad tidings.

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where he promptly started fishing, just as many persons fall from their dreamy soarings to the hard reality. While Willyum is fishing he falls asleep, just as many others do, and it is while he slumbers peacefully that things happen to him, and the funniest things imaginable, too.

**RIDING THE FLUME** (Oct. 4).—An unusual sight is the manner in which a mountain stream has been brought down the mountain side in the state of Washington to a power house and over it a motor railway has been built and this is the original of the scenic railways which are a feature of all the big amusement parks.

**PLANTS WHICH EAT** (Oct. 7).—It will surprise a number of persons to know that there are plants which obtain nourishment by devouring insects. Those who are surprised will be naturally interested and those already interested will be glad of the opportunity to see the various experiments that prove that plants secret a digestive fluid which will assimilate any insect.

**HOW MOUNTAINS GROW** (Oct. 7).—This release inaugurates a new kind of film in which a heavy scientific subject is explained in a manner that proves the theory and at the same time is easily understood. An absorbingly entertaining educational picture.

**A JOURNEY THROUGH CRIMEA** (Oct. 7).—A very interesting tour through the country that was the seat of one of the world's most bitter wars.

**THE SMUGGLER** (Oct. 8).—A father, wishing to give his daughter the advantage of a good education, sends her to a private school and then disappears. The girl's tuition reaches the school regularly, but the money is earned by smuggling, the girl's father being the leader of a band of customs dodgers. After a few years the longing to see his daughter influences the father to desert the crooked path in order that he may live with his daughter. But the old companions are not to be so easily set aside and the father's determination to forget them precipitates a tragedy which is narrowly averted.

**TWO MOTHERS** (Special—2 parts—Oct. 9).—Little Betty Emerson one day finds herself an orphan. Her father has been killed in an accident and the shock unseats her mother's reason. The authorities send the child to an asylum. A year goes by and then a wealthy widow, Mrs. Blake, childless and longing for companionship, calls at the asylum. She is immediately attracted to Baby Betty and adopts her. About ten years later Mrs. Emerson is discharged from the insane asylum totally cured. She returns to her old home and is informed that her child has been placed in an asylum. At the asylum she learns, by strategy, the name of Betty's foster-mother. She calls upon Mrs. Blake and begs her to give her back the child. Mrs. Blake has learned to love Betty as a daughter and demurrs. Into this scene of the two mothers, Betty enters. Both women plead with her, one to return and the other to stay. The girl has the solution to the problem by staying with both of them. The film is full of sensational and unexpected developments, is well acted and tells a story that will reach every heart.

**THE MILLIONAIRE'S WARD** (Oct. 10).—Walter Saunders, a young millionaire, is robbed by a girl street singer and in court the girl pleads that her guardian compelled her to steel under threats of a beating. The millionaire's sympathies are aroused and he asks the court to place the girl in his custody. He discovers that the girl, Rose, has a beautiful voice and he sends her to Europe to study music. Saunders is engaged to a beautiful debutante, Alice Carson, when Rose returns from across the sea. Walter's friendship for his ward arouses the jealousy of Alice and she places her bracelet in Rose's bag and then announces that she has been robbed. It looks as though justice will be defeated, but a clever detective uncovers enough evidence to convince Walter and unite Rose and the millionaire in the ties that nothing can sever.

**TALKATIVE TESS** (Oct. 11).—When John Tompkins married Tessie Squiggs he thought he had a prize, but soon found that he was wedded to a human phonograph. Tess talked morning, noon and night, and even in her sleep she recounted the gossip of the neighborhood until one night a burglar paid a visit to the house. Tess awoke and she talked so much to the burglar that he had to gag her. John, coming home late, found his wife gagged and the burgdar ransacking the place. He laughed, much to the burglar's surprise, and then congratulated the highwayman on his accomplishment, leaving the house with him to buy a drink. Tess finally got loose and she had several things to say, but she picked out the wrong man to tell her tale of woe.

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## KALEM.

**AND THE WATCH CAME BACK** (Oct. 3).—Jack forgets his watch in leaving the house. He misses it later and suspects an old man who has bumped into him of having stolen it. He pursues the man and forcibly takes a watch from him. When Jack returns home he finds his own timepiece on the dresser.

Realizing he has stolen the old man's watch, Jack throws it out of the window to get rid of it. It falls into a policeman's hat and is returned. Pinned onto the coat of his chum, it returns. Despite his efforts to dispose of it, the watch invariably comes back.

Jack is in love with Anna. He has never met her father, who has just returned from a long journey. The old man informs the police he has been robbed of his timepiece by a bold highwayman. Jack's suspicious conduct leads to his arrest when he goes to call on Anna. He is taken to court and is confronted by his sweetheart and his future father-in law, who have come to identify the desperate character.

But the mistake is explained and Anna helps mollify her father, who gets his watch back. Jack heaves a sigh of relief when the watch disappears into his future father in-law's pocket, never to come back.

**HISTORIC BOSTON** (Oct. 3).—Every spot hallowed by history in and about Boston is shown in this picture. Among the scenes are Faneuil Hall, Lexington Battlefield, Bunker Hill Monument, the Old Belfry, the Wayside Inn, and many others of equal interest. This picture possesses all the advantages of a tour to Boston with none of the discomforts of travel.

**THE RAILROAD INSPECTOR'S PERIL** (Oct. 4).—Ballard, division superintendent of freight, is notified that unless his son Jack, a freight inspector, can stop the numerous thefts of freight, the boy will lose his position.

Jack receives this information just prior to the forwarding of a valuable freight shipment. He determines to accompany this shipment to the end of his division.

The young inspector is deeply in love with Jane. His father opposes the match, thinking the girl unworthy of his son. Jack is bidding Jane goodbye just before the freight trains pulls out when Ballard interferes. Rather than come between father and son, Jane, broken hearted, leaves. Her departure causes a quarrel between Jack and his father.

Jane overhears the box car thieves' plot to rob the freight. She tells Ballard what she has learned. The latter telegraphs ahead to intercept the train, but is too late. Jane, hearing this, picks up Ballard's revolver, jumps into his auto, which is standing outside, and goes in pursuit of the train.

Jack, seated on top of one of the freight cars, is made prisoner by Bad Bill, who then directs the looting of the car. Jane overtakes the freight train, leaps aboard the last car and climbs to the top. She sees her sweetheart's predicament.

The brave girl holds up Bad Bill with her pistol. A ruse by the bandit chief causes her to turn her head for a moment and the thief takes the opportunity to jump off the car into a lake which they are just passing. Nothing daunted, Jane leaps after the bandit.

Jack's father has notified the authorities and a locomotive carrying detectives is sent to the rescue. They overhaul the freight train and capture Bad Bill's confederates. A moment later, Jane, dripping wet, but with revolver still leveled, marches up with her prisoner.

Her courage arouses the admiration of Jack's father and he gives his consent to their marriage.

**THE END OF THE RUN** (Oct. 6).—Rufus Trent, engineer of the Fast Mail, is keenly attached to his old engine. When an order comes which results in his being assigned to a new locomotive, the old man is almost heart-broken.

Billy Warren, Trent's fireman, is in love with Ruth, the engineer's daughter. He notices that the new engine is wearing the old man down, and later discovers that Thent's sight is rapidly failing. As a result of this only Billy's vigilance averts a serious accident.

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Billy urges Ruth to persuade her father to retire, but the old man angrily resents the suggestion that he is growing old. And more and more does the safety of the passengers depend upon Billy's alertness.

An opportunity for promotion comes, but because it would take him from Trent, the fireman deliberately turns it down. One day, while Billy's attention is claimed by low steam pressure, the old man runs past a danger signal and almost derails the train. His fireman averts a terrible accident in the nick of time. The ignoring of the signal is reported and Trent and Billy are suspended.

The facts become known, however, and Billy gets his promotion. He marries Ruth.

Two years later he tells Trent, who has aged rapidly, of his new engine. The old man leaves the house to go to the roundhouse for the purpose of inspecting Billy's locomotive. He wanders into the junk yard and comes across his old locomotive—scrapped. Deeply affected, Trent climbs aboard his beloved engine and slides into the old familiar seat.

There Billy and Ruth find him several hours later, head bowed on chest, hand on throttle—at the End of the Run.

**THE RIDDLE OF THE TIN SOLDIER** (Special—2 parts—Oct. 8).—Ethel Andrews is interested in settlement work. Her father refuses to co-operate with her. Ethel kidnaps her five-year-old brother Archie and places him in a tenement as an object lesson. To make the kidnapping appear the work of criminals, Ethel sends her a father a note demanding $10,000. Gangsters learn of the plan.

Andrews engages Madelyn Mack, a girl detective, to find his son. Madelyn unearths several clues, among which are fragments of a tin soldier belonging to Archie. She strongly suspects Ethel of being implicated in the matter.

Ethel, regretting her rash act, goes back to the tenement to bring Archie home. The gangsters capture them both, and send a note to Andrews telling him his son and daughter are prisoners. One of the gangsters shoots the note into the Andrews' library with a sling shot, just as Madelyn is telling the father of her suspicions concerning Ethel The note upsets her theories.

Madelyn discovers that the paper on which the gangsters' note is written has contained powdered Jasco berry, an Oriental drug used in cigarette form. Later, she succeeds in tracing Ethel and Archie to the tenement, but finds them gone.

Passing a crowd collected on a corner, Madelyn scents the odor of jasco berry and finds the man who is smoking it. She follows him and discovers the cottage in the suburbs where Ethel and Archie have been taken. She slips into the house and enters the room where the two are confined.

Discovering a telephone wire outside the window, Madelyn taps the line with a pocket phone and summons assistance. She is discovered by the gangsters, who are just about to break into the room when the police arrive. A desperate battle ensues, which ends in the capture of the kidnappers.

Andrews presents Madelyn with a check for $10,000 for her splendid work. The detective gives the check to Ethel for settlement use, but Andrews, returning the check, smilingly donates the money himself.

**PETE'S INSURANCE POLICY** (Oct. 10).—Pete Jefferson, a colored gentleman, wants to cash in on a life insurance policy he has just taken out—so he decides to play "dead" and collect immediately.

His mother consents to aid him in the scheme. Pete's friends are soon notified of his death. They come to view the "corpse."

Mandy, Pete's sweetheart, shows intense grief, to the "dead" man's delight. But when a rival comforts her affectionately, the "Corpse" shows signs of uneasiness.

Friends sitting up with the "remains," pass away the time with a watermelon and a crap game. Pete becomes interested in the latter and eats the former. When the watchers find the watermelon gone they fear ghosts and flee in terror.

His death having been made public, Pete leaves to collect his insurance—but finds the company bankrupt. Hurrying home, the "dead" man walks in upon the mourners. Consternation reigns until the hearty kisses bestowed upon Mandy assures them the "corpse" is very much alive.

**THE SEA SCOUTS OF AMERICA** (Oct. 10).—This picture shows the daily routine on board the good ship "Pioneer," the only vessel in existence manned by the "Sea Scouts of America."

The Sea Scouts, the only body of its kind, are located in Boston and occupy a position afloat similar to that of the Boy Scouts on land. The boys, some of whom appear no older than eight or nine years, are shown going over the masthead, hoisting sail, manning the life boat, and in general, performing the duties of regular "grown-up" sailors. A picture the youngsters will delight in.

**THE INFLUENCE OF A CHILD** (Oct. 11).—His wife desperately ill, and without money for medicine or food, Bat Carney consents to help Jim Cooper rob a safe in a near-by saloon. Kissing his wife and Anna, his six-year-old daughter, Bat leaves with Cooper for the scene of the robbery.

While at work on the safe, the two are discovered by a policeman. Shots are exchanged and Bat is killed.

Cooper, who lives in the flat above Carney, slinks home. As he passes the Carney flat, Anna comes to the door and begs him to come in and see what ails her mother. The crook enters and finds Mrs. Carney dead.

Calling the neighbors, Cooper tells them of the woman's death. Feeling that he is responsible for the death of her father, he decides to take care of Anna, who has taken a fancy to him, until other arrangements can be made.

Cooper gives up his bed to the child and hears her pray that her mama be awakened and that her papa come home. Touched by the simple plea, he writes for the authorities to come for the child.

The next morning, Anna helps him with his breakfast, and then packing a dinner pail, tells him it is time for him to go to work. Amazed, Cooper takes it. As he turns to go, the child makes him return and give her a goodbye kiss. Impelled by the thought of the chcild, the crook secures an honest job.

He returns that evening just as the authorities are taking Anna away. The child frantically tries to free herself. Moved by her pleadings, the crook takes her in his arms and announces that he will adopt the little girl.

That night an old pal comes and informs Cooper of a jewelwry store that would be easy picking for burglars. Cooper reaches for his hat, but Anna clinging to him, pleads with him to remain at home. "Please don't go like papa," she cries. "He never came back."

Throwing down his hat, Cooper catches Anna in his arms. Turning to his pal he tells him that he is through with a burglar's life. Henceforth, he vows, he will be a father to Anna, and take care of her as a true father should.

## SELIG.

**THE YOUNG MRS. EAMES** (Special—2 parts—Sept. 22).—Dorris Eames, an attractive young widow, is much sought by the opposite sex, but she treats them all alike. In spite of this fact, Bob Cary, a middle-aged bachelor, is very much in love with her. She gives a reception and Gerald Leighton shows his admiration for Dorris. At first she is amused at his attentions, and then consents to his calling upon her. He gives her his photograph and claims her. They become engaged and he gives her a ring—for the nonce she is a prisoner in spite of her better judgment. She goes to the convent and brings home her daughter, Lucile, to bear her company during vacation. Gerald comes to call, and is much impressed with the young lady, so much so, that he forgets his standing with her mother, and makes love in a hot headed way that she overhears.

The words beat upon the portals of her ears, she drags herself into her own boudoir and studies her face in the glass. Then for the first time she realizes that time has told and that youth will inevitably claim its own. She wisely determines upon heroic, but not vengeful action, slips the young man his ring and intimates that their little joke has ended without letting him know the truth of the matter as she has seen and heard. Fortunately for her, life holds better opportunities, and the faithful bachelor appears on the scene at the psychological moment and claims her.

**SISSYBELLE** (Sept. 22).—Percy Putnam is the pampered seven-year-old darling of a wealthy mother. In order that he be kept safe she has him cabined in the nursery, playing with dolls, just like his little sister, so that he will not become contaminated by the naughty boys in the neighboring streets. Every time Percy has an ache or a pain, strikes a live pin or a lingering splinter, she puts him to bed and sends for the family physician. This system begins to pall upon Percy's pa, and he connives with the doctor to get his boy away from the sickly and effeminating influences that come with starting a boy sewing, playing with dolls—instead of going out in the back alley and having something "handed to him" from the dirty mit of a hoodlum—enforced lessons in hardihood that every boy should have to meet for which he learns the manly art of self-defense.

**THE INVISIBLE GOVERNMENT** (Special—2 parts—Sept. 29).—The scene opens in the Croesus Club. John Drexel is discovered reading a paper, which intimates the existence of "The Invisible Government" and its pernicious activities, and stamps his foot hard, declaring: "It must be discovered and suppressed." He immediately consults with the great detective, John Street. The next scene goes to Pendelton's headquarters, Pendelton being the unscrupolous political "boss," and they are about to levy "the usual defense fund." Another scene flashes and shows Pendelton sending out his henchman to kill the "corruption inquiry bill" that dies abornin'—mystaeriously. This merely tempers the mettle of "The Man in the Street" to meet and overcome the unseen adversaries of law and order of the essential principles upon which the Republic is based—in the rule for and by the people.

Percy Pendelton is a visitor in good standing at the Drexel mansion and is impulsively urging the romantic niece, Margaret, of that wealthy house to marry him. In order to make this more alluring, he urges a "secret marriage," dominating the time for the next day at noon. The Pendelton house is next to the Drexel residence, and these two factors of romance and mystery go back and forth through a scuttle in the roof. News of the elopment having come to Drexel, he makes a new clause in his will, giving his niece $100,000.00 providing she does not marry Percy Pendelton. She overhears this and confesses her intention, when Street intervenes, observing there is a hidden motive in the marriage that they must investigate. At his suggestion, she shows the Pendeltons the will, pretending that she has stolen it. Pendelton declares that they must have the $100,000.00 anyway and plans that they will get the daughter into their house and secret her for a ransom. This Margaret at first refuses to do, and then pretends to fall in with the plot, on the advice of Street, who wishes to catch Pendleton with "the goods on him."

Margaret takes Mary by way of the connected roofs and she is locked in the secret room. Pendelton then scribbles on the deuce of hearts to Drexel: "If you want your daughter call off detective and bring $100,000.00. We'll do the rest." She takes this card to her uncle. The first reel ends as Mary is observed eating a dainty luncheon, a prisoner in the Pendelton home.

Acting under Street's advice, Drexel has gone to the bank, drawn out $100,000.00 in cash, and that evening Margaret leads the creatures of Pendelton into the Drexel home by way of the roof, and Pendelton gives each member of this "cabinet" a certain amount of marked money. They all go back and Drexel follows them. Pendelton thereupon defies him, and tells him that his niece is one of them. At this point the police appear, summoned by a pre-arranged signal, and Pendelton and his son dart into a secret room, the door of which is concealed by hanging rugs. In fact, the walls of the room are completely covered by rugs. They then slide down a pole to the basement. The son goes first and a boat falls on him, pinning him to the floor. Anxious as the father is to get away, he lingers, trying to aid his beloved son, who suffers agony from a broken leg. In the interim, Margaret has discovered the sunken handle that opens the secret door, and they all rush into the room. They find a second secret door behind the rugs and Street plunges through into the shaft, followed by Margaret and the officers. Pendelton surrenders himself and gives up the money. The final scene shows Street comfortably environed at the Croesus Club, reviewing the scenes that, through a series of dissolving views, show the downfall of "The Invisible Government."

**"THE FALSE FRIEND"** (Sept. 30).—Guy Morris, a promising young medical matriculate, is in love with Stella Razeto, but he has a false friend in Henry Walker, who forges a letter from him to the girl, which causes her to dismiss him without explanation. Then the rival having cleared his way treacherously steps in and wins the girl.

Ten years fly swiftly by; the medical student has achieved distinction in his chosen profession and gone steadily up, while Henry Walker has gone down. The woman that he married under false pretenses has suffered and shared his ignoble lot uncomplainingly and is left a widow in reduced circumstances. She is compelled to take in sewing. She sends her child out on an errand and the little one is struck by an automobile and appears to be seriously injured. She is carried to a hospital, where Dr. Walker, her mother's former sweetheart, is the interne. The mother visits the place to see the child; the elderly pair meet face to face for the first time since the fatal letter parted them.

Through his marvelous skill the doctor restores the child, and from the mother he learns the truth about the forged letter that parted them in the long ago. A new light flashes across the meridian of their lives, the old love lives again and romance becomes a reality.

**THE CATTLE THIEF'S ESCAPE** (Oct. 1).—John Morrison, educated for the ministry, is all the true stature of a real man. He goes West to preach the gospel in the cattle country. He likes the men, the cowboys and the country, and at the same time he has a hankering for the fair sex; in fact, he falls in love with Rose Craig, the daughter of a ranchman. This last move is not so highly relished by the male members of his congregation, as girls in that section are really rarer, and he, picking the choice, consequently wins the enmity of many men, who felt they had the right of prior claim. A bunch of disappointed suitors plan to thrash the successful preacher, but much to their astonishment, he trounces the entire crowd. The cowards sneak off ingloriously, but one plans to "fix" the stigma of "cattle-rustler" upon him. However, the real cattle thief is discovered just in time and "with the goods." Again the parson takes the initiative and persuades the revengeful parties that having recovered their property, they can afford to allow the thief a minute's leeway to get out of sight. The rustler takes advantage of the situation to drop over a cliff, and the parson is reinstated as the master of the situation.

**OUR NEIGHBORS** (Oct. 2).—Salesman Smith lives next door to Banker Marvin. Mrs. Smith, while she would be politely known as a cynic, is in reality "a grouch." She repulses all the advances made by her wealthy, but democratic neighbors, holding that they are simply prompted by commiseration for her humble situation. The children of the families yearn for each other's company, but Mrs. Smith sternly checks any advances upon her side. Finding her daughter, Marjorie, in conversation with the banker's son, Howard, on the other side of the back fence, she upbraids her spiritedly. The banker's wife broadmindedly excuses Mrs. Smith's action, thinking that she is worried over something, but otherwise is all right. She gives the little Marvin girl a beautiful bouquet, whereat

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the scolded Mrs. Smith orders her daughter to throw it back in the yard. The elder daughter, however, prevents this impolite act. Some days later she finds the little boy next door is very ill. She secretly visits him, and is punished when her mother finds it out.

Smith has purchased his home on "the installment plan," and falls into arrears, and a sight draft for $500.00 against him, which happens to come through Marvin's bank, is ordered to be paid or the premises vacated. This is the crowning blow for Mrs. Smith, who is terribly incensed against innocent Banker Marvin. She talks out loud so much and so often that her children become familiar with her side of the case and take up the quarrel. Little Flo writes poor little Ted, the sick boy, a note to the effect: "Your hard, cruel old papa is going to take our home away, but I still hope you will get well." The banker's wife and himself determine to overcome this unreasonable prejudice, and help the Smith family, despite the antagonistic attitude of Mamma Smith. Banker Marvin relieves the financial stringency, the young folks make love over the back fence, and Mrs. Smith acknowledges in all humility to her husband: "I once believed rich people had no hearts, but they are really at times very human."

**JOHN BOUSALL OF THE U. S. SECRET SERVICE"** (Oct. 3).—John Bousall, a United States Secret Service operative, is stationed in a great Dutch diamond port, chiefly to keep track of purchases made by persons bound for the United States. A band of New York smugglers has been working through this port very skilfully and very successfully, and they are the first object of his solicitude. Bousall learns that an Americanized Italian, Alberti, who poses as a count, has recently made large purchases and contemplates sailing on the S. S. Vollendam.

At a prior time, young Bousall happens to be presented to Alice Gordon, a wealthy young American, who is touring with her father and brother through Holland. When he learns that the "Count" is about to sail, he takes passage on the same steamer, and a cablegram summons Miss Gordon's father, her brother and herself to come immediately to New York, so that they happen to be fellow passengers at the last moment. Jans, a waiter in the hotel, in reality a famous crook, has discovered Alberti, a guest at his house, concealing diamonds in a corselet, which he puts around his body, and secures passage on the Vollendam, with a view, incidentally, to taking the diamonds, and, if necessity dictates, the Italian's life. Owing to the rush for accommodations Ben Gordon is placed in Alberti's cabin. Things soon begin to happen. One morning Ben Gordon wakes up to find that Alberti, who occupied the berth below him, has been murdered, and he is immediately taken in charge as a suspect on the testimony of the cabin steward, so the captain orders him in irons. Prior to this, Ben has observed his sister talking with Bousall, and with the impetuosity of youth, and without stopping to inquire into their previous acquaintance, orders him away. Ben's arrest causes his sister and father the keenest anguish, and Bousall, forgetting the indignity put upon himself, generously determines to help them. The captain of the ship is about to send a wireless, informing New York of the murder's approach and asking as to his disposition, when father Gordon importunes him not to make known the name of his son, who has been arrested merely on circumstantial evidence, as the blow would kill his mother, now seriously ill in New York. The captain blusters; he will not be bullied on his own ship, when Bousall quietly draws him aside, shows him the badge of the Secret Service and takes possession of the wireless office himself.

In the interim he has discovered the disguise of Jans and has fairly well satisfied himself that he is the real murderer. The consequence is that when the steamer arrives, Jans, who is trying to make a getaway, is arrested; the diamonds are discovered on his person; Ben Gordon is released; the smugglers are brought to justice, and Bousall wins a sentimental reward that is to him finer by far than diamonds.

**THE DREAM OF DAN McQUIRE** (Oct. 8).—Dan McGuire, a hod carrier, in addition to bearing burdens by day, has ambitions in his dreams when he naps at noon time. In the realm of dreams, Jasen Cox, a coon mortar mixer, and Morris Levey, timekeeper, become fabulous personalities. McGuire snores a top note, indicating that his uncle in Ireland has left him a million, and Morris Levey becomes his banker, the custodian of this nest-egg. He moves his wife and their frowsy kidlets from his shanty in Goat Town and installs them in a palatial home with an entourage that includes a lackey who is always "doing things" to a fair McGuire, in the form of brushing his clothes, snatching tools from his hand at the table, preventing him from becoming a sword swallower, or otherwise making a mark of himself by droll dressing. McGuire becomes the political "boss" in the fourth ward and Mrs. McGuire makes a bold break in society. McGuire, used to plain "suds," becomes very much mixed with fancy drinks. Mrs. McGuire, in order to break her husband of the fancy drink habit, assumes inebriety herself, and things come to a terrific head-on-climax in a big fourth ward social function when someone drops a brick on McGuire's head, which brings him to a realizing sense that he has not a million, but it is time for him to fill his hod and climb skyward.

**THE MISSIONARY AND THE ACTRESS** (Oct. 7).—John Vance, a missionary, is ordered by his physician to a quiet summer resort for rest and recuperation. There also comes Aileen Calvert, an idol of a burlesque theater, the toast of the so-called "bald-head row," likewise for the benefit of peace and change. Her antecedents are quite unknown, and she becomes interested in Vance, as a type of man quite new to her.

She adopts the role of the artless maiden and leads the guileless man a chase for her own amusement. He becomes infatuated and she listens with quiet amusement to his talk of an ideal life in the service of the Master. On the day before departing on his long trip to the foreign fields, he tells her his love and places upon her finger a ring, given with the word "Mizpah." She is unwilling to disillusion him and allows him to depart in the belief that she is herself an innocent and simple soul, but she returns to the old life in the glare of the footlights and the fetid atmosphere of the burlesque stage.

The year passes quickly and Vance returns from abroad sooner than he expected. By chance he sees her picture on a theater poster, learns her vocation, and eventually they come face to face. The shock and the disappointment is too much for the man. Real love flashes over her wasted, vacuous life, but it is too late. He leaves her and sails away to the South Sea to give the remainder of his life up to the care of the leper colony. The woman is stricken with remorse, gives up her gay and feverish career and devotes her time to the lowly in the city tenements. Eventually she contracts a malignant fever, and as the shadows darken about her she sends him the ring he gave her with a message of real love, as a memory of brighter days to sustain him in his work in the far away islands of the sea.

**SAVED FROM THE VIGILANTES** (Oct. 9).—Two husky Westerners, Bud Lee and Curt Buldsoe, have formed an attachment for the trig daughter of the stage agent, Pearl Tollifer. The men conclude to settle the difficulty of debate by fists and have a fight behind the station, in which Bludsoe has his nome illustrated at the hands of more skilful foe. Disgruntled over the "claret" effusion on his hickory shirt, Bludsoe bribes a tramp to steal a horse and drive it into Lee's corral. In the interim, the defeated lover has been very busy giving information to the head of a Vigilante committee whose specialty is horse thieves. The victorious, but unfortunate Lee, is taken prisoner and is about to be launched in a lynching bee, when his younger brother, Jeff Lee, who is an amateur telegrapher, shins up a pole, attaches an instrument and sends a message to Pearl. She is a "live wire" and immediately gets in touch with the sheriff, who wrings a confession from the tramp, who was thrown from the top of a moving freight train after stealing the horse, which exonerates Curt. The sheriff, the girl and the tramp join the Vigilantes just in time to save the good man from an air dance.

**ONLY FIVE YEARS OLD** (Oct. 10).—This film shows the adventures of the tiniest tot in the Elmville orphanage, who one day wanders out through the open door into the big world and strays down the shady street until she becomes aware that it is high noon—that she is weary and hungry. Her little feet bring her to the door of a quaint old house, the residence of three old maids, Prue, Amanda and Priscilla. Of the three, the latter has in her heart the mother love and shows kindness to the kiddie, but precise Prue, angrily orders her away, while the austere Amanda, seconds the motion concerning the child nuisance. Priscilla, however, prevails, gives the little one a bowl of bread and milk and after the simple repast, Agnes climbs into Prue's lap and goes to sleep. This warms the frosty maiden lady so mightily, that the maternal instinct rises and she refuses to allow the child to be taken away. Presently the matron of the orphanage appears, and takes little Agnes back with her. But Prue grieves almost insanely over her departure and nurses her rag doll. Finally the three sisters go to the orphanage and adopt little Agnes, who brings new life and light into their barren lives.

## MELIES.

**THINGS JAPANESE** (Oct. 2).—Section one of this picture deals with children of Japan—and there are none more interesting. Leaving school each day they are obliged to salute their teacher goodbye. After school the games of "Menko" and "Jump Jimmy" are enthusiastically indulged in. And not the least interesting of Japanese children is the street actress. She performs in a manner that appears strange to us, but that draws a great crowd in the streets of a Japanese city. Her antics are wonderful, considering her extreme youth.

Japanese at work is the second section. In the kitchen; at the saw mill; the street cobbler; the mussel fishers of Yokohama, and the Japanese hair dresser—all of which pictures show why the Japanese people, though lacking in stature, are superior in skill and agility to almost any other race.

# FEATURES

## FAMOUS PLAYERS.

**HIS NEIGHBOR'S WIFE** (Feature Subject).—Mr. Norton discovers his wife in the arms of his neighbor, Captain Roberts, a married man. His first maddened impulse is to kill his faithless wife, but on his way for the gun his little child runs to his arms to say good-night. The incident unnerves him, and his wild determination is destroyed. He decides upon another course. He goes to Mrs. Roberts and tells her that he intends to ruin the Captain's home as her husband had ruined his, and that unless she consents to elope with him at ten o'clock that night he will shoot her husband on sight. Mrs. Roberts, in grief and despair, promises to elope in order to save her husband's life. That evening, when the Captain returns, she accuses him of his sin, and he makes an earnest and effective plea for forgiveness. Meantime the grim hour for her decision is past, and with the strength of woman's devotion, she determines to sacrifice her life for her husband, rather than stain his name. Donning his military cap and cape she walks out on the veranda, just as Mr. Norton has accepted her absence to signify her refusal to elope. True to his threat, when he sees the figure on the veranda, he mistakes it for the Captain and shoots.

The Captain realizes the bitter fruits of his sin, but the wound is not fatal, and the courageous wife's nobility and bravery inspire an admiration in her husband's heart that completely resurrects the old love. Mercy is mightiest in the mightiest.

**IN THE BISHOP'S CARRIAGE** (Feature Subject—5 parts).—It was not altogether Nance Olden's fault that she was an inmate of the Charity House; neither was she to blame for being forced to escape. Falsely accused of theft, and cruelly punished, she decides to rid herself forever of the matron's persecution. Pursued by the police, she takes refuge in the room of Tom Dorgan, the crook, where later he finds her. Both refugees from a doubtful justice, their common lot inspires them to establish a partnership in crime. After a daring theft of jewels, the loss of which is almost immediately discovered, Nance, in terrified despair, eludes the police by jumping into "the bishop's carriage." From this incident a chain of thrilling adventures progress, until Nance is again rescued from the police by the timely intervention of Obermuller, a theatrical manager, who is impressed with her mimic talent and who offers her a position on the stage and a chance to travel the straight road. Now occurs a bitter contest between Dorgan and Obermuller for the loyalty of Nance, which is culminated by the arrest and conviction of Tom. Nance's admiration for Obermuller ripens into requited love, and she attains fame and fortune as an actress. And then a shadow of the past crosses her path; Tom escapes and returns to claim her; but his purpose is defeated by Obermuller.

Only once more is she tempted by the old fascination, only once more she steals—steals an illegal contract from the theatrical syndicate that is attempting to crush Obermuller, and then she really conquers the preying weakness, marries Obermuller and drinks the sweets of a righteous existence.

# Picture Theaters Projected.

**Mountoursville, Pa.**—B. A. and H. S. Weaver have had plans prepared for a one-story moving picture theater, 28 by 128 feet, to cost $7,000.

**State College, Pa.**—Robert Foster is planning to build a two-story theater and store building, 48 by 125 feet, to cost $8,000.

**State College, Pa.**—C. T. Aiken will build a one-story moving picture theater, 42 by 90 feet, to cost $6,000.

**Greenwich, Conn.**—Joseph Christiano, 21 Lee Grande avenue, is having plans completed for a one-story theater, 41 by 85 feet.

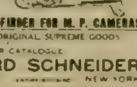
**Newark, N. J.**—A. Pendola, 304 Walnut street, is to build a one-story moving picture theater, 24 by 100 feet, to cost $8,000.

**Brooklyn, N. Y.**—J. C. Wasserbach, Avenue J, has about completed plans for alterations and exterior improvements to his moving picture theater, to cost $6,000.

**Brooklyn, N. Y.**—Jacob and Samuel Goldberg, 246 Broadway, are having the seating capacity of their moving picture theater increased. To install additional seats and make the necessary alterations will cost $3,000.

**Chicago, Ill.**—J. T. McGann, 1235 North Harding avenue, is planning to build a one-and-one-half-story theater, 25 by 105 feet. The seating capacity will be 300.

**Chicago, Ill.**—F. E. Davidson, 53 West Jackson Boulevard, is preparing preliminary plans for a one- and two-story theater with a seating capacity of 3,000.



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# INDEPENDENT FILM STORIES

## UNIVERSAL

### POWERS.

**CHIVALRY DAYS** (Oct. 8).—Laura Fontaine, a poor but beautiful Southern girl, who lives with her invalid mother and her darky slave, Mandy, is loved by Horace Lee, a wealthy planter, and also by Elmer Grandin, another wealthy, but dissipated young man. Laura returns the love of Horace, thus incurring the jealousy and enmity of Elmer.

Horace and Laura become engaged before he departs for New York to take his degree in law. As months pass the large expense occasioned by the illness of Laura's mother causes Laura financial embarrassment. She confides her trouble to her friend, Mary Grandin, Elmer's sister. Mary, thinking only of her brother's desire to make Laura his wife, tells Laura she will loan her money, and Laura, ignorant of business methods, and trusting her friend, Mary, signs, without reading the papers, an agreement to repay the money within three months or give over her home and all her personal property, including her maid, Mandy, to Elmer Grandin.

The day for the money to be paid arrives and Elmer once more urges Laura to marry him. Laura, loving only Horace, refuses, and Elmer, infuriated, tells her that she must marry him or lose everything she owns. Mandy, coming in the doorway, overhears Elmer's threat and rushes to the home of Mable, Horace's sister, where she tells her mistress' troubles to Jim, her sweetheart, who is Horace's servant. Jim at once takes Mandy to his mistress. Mable is horrified to learn of Elmer and Mary's treachery. She telegraphs at once to her brother, Horace. In the meantime, Elmer has given Laura three days in which to choose absolute poverty or marriage with him. Mable arriving, learns the trouble from Laura, and knowing one of Laura's sensitive nature would not accept assistance from her fiancé's sister, Mable resolves to say nothing of her intentions, but to comfort Laura as best she can, and when the time arrives to repay the money herself. Upon the third day she makes it a point to be at Laura's home when the meeting takes place between Laura and Elmer. Hiding behind the portieres, she hears Elmer's vicious threats. Mable steps forth and confronts Elmer and pays him the money. Elmer, chagrined, takes his departure and is only gone from the room a moment when Horace enters. Upon hearing Laura's troubles, Horace seeks satisfaction from Elmer and a duel is arranged.

Jim hearing of his master's intention to fight Elmer, runs and informs Mable. Mable and Laura rush frantically to the field, and arrive in time to prevent the duel. Mary, regretting her duplicity, also comes upon the scene. Explanations and apologies bring about a reconciliation.

**THE PILGRIM—MESSENGER OF LOVE** (Oct. 10).—A hairy man, his woman and his daughter, sit in their hut with dirt and squalor surrounding them. The man brings on some meat, which they tear at and devour. The man, with greedy instincts, goes and hides the remainder of the meat beneath some stones. The daughter follows him and sees the hiding place.

A stranger comes to the hut, clad in skins. He has just rescued a little lamb from beneath a fallen log, under which it had been caught. He takes the lamb to the water and bathes its wounded leg and notes with joy its capering as it runs off.

The stranger comes to the hut and asks for a morsel of food and is refused; but the girl has seen the man's face, has noted its purity and sweetness, and has been strangely impressed. The stranger goes a short distance and falls with exhaustion. She sees this and runs to the hiding place, and getting the meat, gives it to the fainting stranger. It revives him, but the father meets the girl and beats her with his club. He is stopped by the pilgrim, who impresses him and who points out to him the wrong he is doing. For the first time the man of strength is dominated—his will bent—and he puts the stranger's hand on his shoulder and leads him to his home. There they find the woman beating the wretched girl. Again the wonderful voice and the eyes of the pilgrim work their wonderful fascination and the pilgrim watches the family enter their hut together.

### REX.

**SHADOWS OF LIFE** (2 parts—Oct. 9).—The woman who was married for her money is sadly contemplating the life of her own choosing. Below a dinner party is in progress, presided over by the husband who married alone for wealth. He is surrounded by his friends. He notices that his wife is not present and, against her wishes, she is led into the company. At the height of the revelry, a wandering musician passes the house playing upon his violin. He is called in and marks the fine woman out of her sphere. From the depths of his soul he plays to the disappointed wife. He plays music which but she and himself can understand.

The husband chafes under the yoke of his wife's dignity, and the restraint placed upon himself. He takes unto himself a paramour, a woman of his own type. The estrangement between husband and wife grows until the husband sees an opportunity to forever rid himself of her. He purchases an unmanageable horse, a man-killer, and telling his wife that it is quite gentle, he presents it to her. That his evil plans may not miscarry, he places a thorn under the saddle a moment before the wife mounts for her first ride. The horse runs wild in a lonesome spot in the woods, the wife is thrown to the ground and rendered unconscious. She is found by the wandering musician. He takes her in his arms and carries her home. She is not dead, but crippled so that she will never walk again. His plans thus defeated, the husband goes from bad to worse with his paramour.

The crippled woman has now become the saint, the divinity of the wandering musician. Every evening he comes outside her window and plays the music which but they can understand. Finally he is even allowed to touch her hand with his lips.

When the riderless horse returned to the stable, the groom found the thorn under the saddle, and this, together with a note stolen from the wife's apartment by the maid, the groom is enlightened as to the manner of the accident. The groom then turns vampire and uses this information to bleed the guilty husband. He ceases to be the groom. He becomes the evil genius of the husband. He follows the husband and the paramour from place to place, and finally succeeds in replacing the husband in the paramour's affections.

One evening the musician comes to the accustomed spot outside the wife's window and plays his song of worship. He then takes a rose, his daily tribute, and places it in the hand resting upon the sill. The hand is cold, and the rose falls to the ground. The wife is dead. The minstrel enters a monastery where on his former pilgrimages he had taught the gentle monks to play the violin, and the doors of the solemn structure receive him.

Again, years afterward, the groom and the husband meet. The groom has become the keeper of a low dive. The husband, now with crime and brutal excess written upon his face, staggers into this dive and dies, an instant before he is recognized by the groom. And then each year the musician, monk now, climbs to a lofty mountain peak and there surrounded by the clouds, plays to his lost divinity.

**THE ECHO OF A SONG** (Oct. 12).—MacQuarrie is a modern Fagin—a man of almost irredeemable character. The mother is dead and he raises the children himself in his own way. He terrorizes them and makes them beg, while he carries on his business of petty thievery. When the children come in, he takes their money and pushes them out again. The weary children hear the sound of an organ as they pass a church, and being tired they enter. The organist sees their grief and gets their sad story from them. She insists upon accompanying them to their home, and is insulted by the father. She tells the police what she knows.

That night the father makes the children go out to beg again, and he starts forth with his tools to ply his nefarious trade. The children seek the church and the kind lady. She gathers them to her and all sing as she plays. The father is interrupted by the police, and in a running fight he is shot. He throws his hat away and misleads his followers. Passing the church, and being desperately wounded, he seeks its shelter. He sinks to the floor and sees his children with the organist. She plays a song that his mother used to sing, and in half delirium, his mind wanders back to earlier days. He sees his young mother at a similar organ and remembers the thrill it used to cause him. He sees himself coming home drunk and her anguish.

His time has come, and he staggers to the little group and gasps out a plea for forgiveness and dies. The organist clasps the children to her, determined that their lives shall start anew amidst beautiful surroundings.

### VICTOR.

**THE WINNER** (2 parts—Oct. 10).—Jimmy Snell, a popular jockey, entertains Elinor Ranny, the fourteen-year-old daughter of his employer, and is greatly impressed by the young girl's sweet nature. Elinor, upon her departure from the stables, presents Snell with a rose, which the jockey preserves.

Within a period of five years from that time, Snell goes to the bad. Elinor Ranny, now grown to young womanhood, goes on a shopping tour accompanied by her school chum, Nora Kelton, whom she is visiting. Snell, while on a panhandling expedition, is hurled bodily from a saloon. The two girls witness the incident, and hasten to the side of the fallen man. Elinor recognizes Snell and declares her own identity. The two girls then scheme to procure Snell employment with the racing establishment of Nora's father, Frank Kelton. Snell, however, succeeds in placing himself with the Kelton stables. Jerry Pierson, a crooked bookmaker, schemes to prevent Kelton's entry from winning a big handicap. Snell defeats the scheme, is reinstated to good standing with the Jockey Club and rides Kelton's horse to victory.

### CRYSTAL.

**DRESS REFORM** (Oct. 7).—Pearl and Chester have been married quite a while and have been happy. One day Pearl receives a letter from her mother that she will stop with them for a few days, as she will visit the city on her lecturing tour on Reform Dress for women. Chester is disconsolate. Mother arrives. She induces Pearl to adopt her style of costume which consists of a short coat, short trousers, with the legs exposed. Chester pleads with his wife not to wear them, but she refuses. Chester, to get revenge, dresses as a woman. Pearl and her mother go out in the street. They are immediately made the center of a hooting, noisy mob. Mother disdains to notice them, but Pearl unable to stand the humiliation and the taunts runs. Chester meanwhile has taken a stroll and a young flirt attempts to attract his attention. Chester chastises him, just as Pearl comes running up, to where he is, followed by the mob. He takes her home. Mother arrives home and berates Chester for making fun of them. He orders her out of the house. Pearl begs Chester to take off his woman's apparel and she doffs her outlandish costume. She is sorry for the mistake she made in following mother's advice and promises Chester to stick to a more sane manner of dress in the future, leaving Dress Reform to mother and the rest of her club.

**BALDY BELMONT WANTED A WIFE** (Oct. 7).—Baldy Belmont and his friend kept batchelor apartments. Baldy is tired of eating and cooking and when he sees Martha Blodgett's ad in the newspaper for a husband he responds. She calls on the bachelors. When Baldy sees the wizened old maid he beats a hasty retreat. His friend is cooking his meal and Martha enters. She finishes the meal for him. In taking her kerchief from her pocketbook, his friend notices her bank book, which she accidentally drops. He makes love to her and after tasting her cooking he proposes marriage. Baldy returns and when he sees the fine meal his friend is enjoying and learns that Martha cooked it, he begins to regret his hasty action in so quickly judging the merits of Martha as a wife from her looks. He also discovers her bank book and the amount written therein as being to her credit and hastens to try to make amends. He finds that Martha and his friend have gone, but awaits their return. When they do return and Baldy is introduced to Martha as his friend's wife, he is in a state of collapse. He goes out into the garden and induces a boy to shoot the water hose at him to cool his rising anger and ardent love.

**THE WOMAN AND THE LAW** (Oct. 12).—Detective Murray is in love with Alice Barton. She is fascinated by his kindly manner and good looks. She sees him attentive to another girl, and her jealousy being aroused, she refuses to see him when he calls. She is proposed to by Fred Wilson, and, despite her mother's warnings, accepts him. They are married and she forgets all about Murray. Not so with Murray, however. A year passes and Fred becomes ill. He loses his position. A doctor is called by Alice to attend him, and she is informed that he has contracted tuberculosis and that he will have to be taken to a different climate. Alice is desperate, and being entirely without funds, knows not what to do. She determines to visit her mother and ask her assistance. Her mother is just in the act of paying out her last money in ready cash to the landlord for his rent. Alice sees this and while neither her mother nor the landlord is looking, she takes the money and goes out. He sees her and runs after her. She eludes him, but not before he had a good look at her and established her identity firmly in his mind. The next day he again sees her, and follows her. He finds out where she lives and demands his money. She denies having taken it, and her husband though ill and worn, becoming enraged at the accusation of theft made against his wife, throws the landlord out of the house. He goes and swears out a warrant for her arrest. He takes it to the police station to get an officer to serve it. Detective Murray is assigned to the job. He goes with the man to Alice's house. Upon his entry he is astounded to discovery that his supposed prisoner was to be the only woman he had ever loved. After listening to her story and discovering that she stole the money in order to try to save her sick husband's life, he, in his goodness of heart, makes good the landlord's loss and induces him to withdraw the charge.

### IMP.

**THE STOLEN LOVE** (2 parts—Oct. 6).—Pete, a fisher lad, is in love with Jennie, the daughter of the local fish factor. She returns his love and they are affianced. A cousin of Pete's, Albert, from a neighboring town, pays him a visit and falls in love with Jennie. Such is her infatuation for him that he persuades her to elope, giving as an excuse, that she has received an invitation from an aunt. A neighbor fisherman sees Jennie with a stranger and on his return to the fishing village spreads the gossip that she is in town with a man and not, as is generally supposed, with her aunt. Pete overhears this fisherman's gossip and knocks him down. The man naturally harbors resentment for this treatment and cherishes a plan for revenge. Pete goes to the city to ask the assistance of his cousin, Albert, in finding Jennie. He finds to his great sorrow that Jennie is living with Albert, but on being shown the wedding ring, forgives her.

A year passes and Albert turns out to be a useless drunkard and deserts his wife and baby. She

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in her poverty returns to her father's home where she is received with open arms. In the meantime Albert meets in a low saloon the man Pete knocked down for trifling with Jennie's name. This rascal persuades Albert to join him in robbing Pete's nets at night. Albert, who has changed much from the dapper young person he was when he first won Jennie's heart, that he has not much fear of detection. He joins them and they are seen by Pete and his companions in the act of stealing the fish. They are pursued in a boat. Jennie watches their progress from the land through a marine glass. When she sees in the distance the thief knock Pete over into the water she raises a rifle and shoots him. When brought ashore the dead robber turns out to be her own husband. She is therefore enabled to marry Pete.

**THOU SHALT NOT RUBBER** (Oct. 11).—Willie's mother finds that her opera cloak needs renovating and sends Willie to the cleaner's with it. Willie, on the way, tries to steal some peanuts and is forced to run after a scuffle with the irate vendor. The parcel bursts open and Willie carries the cloak over his arm. He finds a forgotten parasol on a park bench, and the day being warm, he places the cloak over his shoulders and opens the parasol. Schmaltz sees Willie's back view and imagines he is a young woman showing a great deal of one of her legs. He steals away from Mrs. Schmaltz and follows Willie down the street. Casey is attracted and joins Schmaltz, as do the blind men, the Rube and the stout person with the gout. Willie leads them to the park, and the wives and Willie's mother go to hunt for their absent ones. Willie manages to finally lead the boys to the park pond, where he discloses the trick, and the "rubberers" all fall into the water in surprise. The mother takes Willie away, and Mrs. Schmaltz and Mrs. Casey keep their husbands ducking until they promise they will never rubber again.

## BISON.

**THE GIRL AND THE TIGER** (3 parts—Oct. 7).—The resident of Gansoor, who is responsible to the British Government for the happenings in the Kingdom of the Maharajah, receives a visit from a friend, Lieutenant Clifford of the U. S. Navy. He is sumptously entertained by the Maharajah and falls in love at first sight with that ruler's favorite Nautch girl, Zabanna. They meet clandestinely and are observed by Hyzan Singh, who informs the Maharajah of the happening. The Maharajah declares that the lieutenant must die, but is afraid to act for fear of the reprisals which must come at the hands of the British. He plots with the Nahuni, a jealous Nautch girl, who is responsible for showing Hyzan the clandestine meetings.

The lieutenant is invited to participate in a tiger hunt and readily agrees. At the last moment the Maharajah pleads stress of business and the lieutenant goes alone with the Hyzan and a few beaters. The tigers are seen in the excitement. It is easy to persuade Lieutenant Clifford to take one direction, whilst the wily Hyzan awaits the return of the beaters who accompany Clifford and desert him when his attention is directed to the big game at hand. They all return to the Maharajah and report their complete success and are overheard by Zabanna, who decides to go to the rescue of her lover. The lieutenant comes upon three tigers and at once they turn upon him, and he barely reaches a cabin made of jungle grass and gets intide when the beasts are at his heels and springing at the door. He struggles to hold the frail door against their savage rushes and looks around to face a huge cobra which is about to strike him. He fires through the door and the tigers run away frightened and killing the reptile as it strikes at him.

He gets outside in an exhausted condition, and he discovers he is lost and spends the night in a cabin in fear. In the meantime the Nautch girl has bribed one of the beaters with jewels to take her to where Clifford was left. They hunt the night through and Zabanna separates from the beater for a while. In so doing she stumbles upon the lair of the tigers and when they attack her, she crawls into a hollow log and fires at the brutes as they enter the log after her. Half fainting she wonders what to do. Clifford hears the shot and finds her as the beater also comes up attracted by the shot. Zabanna is afraid to return, but Clifford tells her that the British residents will protect her and they go together.

**FIGHTERS OF THE PLAINS** (2 parts—Oct 11).—As John and Mary and their little daughter, Doris, were crossing the plains, they were seen by Blue Mountain, brother of Chief Little Bear, and as the game had nearly all left that part of the country on account of the dry season, the Indians were hungry and here was a chance to get food. Accordingly, Blue Mountain, with a few braves, attacked the prairie schooner, but so gallantly did John, Mary and their friends defend their little store of supplies that the Indians were forced to retire, not, however, until they had lost two or three and Blue Mountain, who had climbed into the wagon had been severely wounded and carried away in the wagon.

At the cabin, which Bert had gone ahead to prepare, Blue Mountain was discovered, but Doris pleaded so earnestly for his life that they took him inside, dressed his wounds and kept him in the cabin until he was able to return to his tribe. In the meanwhile, he and Doris had become fast friends indeed when the brave returned after giving the child a necklace, which he had made himself. Doris watching until her mother was away slipped out and attempted to follow the Indian. Instead, she met a number of braves out hunting and they recognizing the necklace, believed that Blue Mountain had been killed by the whites.

Lone Eagle took the child to the camp while the others hastened to the settler's cabin took what supplies they could find and burned it to the ground. At the camp, Chief Little Bear would not allow them to harm the child, and right glad was he, when Blue Mountain arrived to tell the kindness of the whites. Blue Mountain insists upon returning the child to her parents, but when he reaches the cabin of the whites, however, he finds the place in ashes, and the mother and the father had already left that part of the country. Believing Doris to have been burned in the cabin, Blue Mountain returns her to the tribe, where she is adopted and rapidly grows into womanhood.

Twelve years pass. Blue Mountain has become Chief upon the death of his brother, and now strongly favored a match between Doris and his nephew, White Hawk. Doris, however, loved Jack Seaton, who lived on a ranch near where the tribe are now camping, and refuses to marry White Hawk. He becomes suspicious of here and follows, sees her meet Jack and waylays Jack on his way back to the ranch.

A fight takes place between White Hawk and Jack, ending in the death of White Hawk. As soon as Blue Mountain learns this, he holds a war dance and starts for the settlers; but having been advised of his approach the settlers were prepared and won a decided victory, resulting in the death of Blue Mountain, not, however, until he has recognized Mary and John and told them that Doris is their daughter.

## NESTOR.

**THE TRAIL OF THE LONESOME MINE** (Oct. 6).—Yielding to the pleadings of his wife Nellie, and the warning of his friend, the sheriff, Joe parts from his companions, a rough gang of men, who with their leader, Bill, later plan to steal Ranchman Elton's horses. Joe goes to his cabin and again starts work. Nellie starts with supplies, but in passing through the desert she finds the sheriff almost dead for want of water, as his horse has bolted while he was out looking for Bill's gang. After giving him half her water and starting him safely home, Nellie continues her journey, but upon her arrival at Lonesome Mine, she finds that the gang has arrived there with stolen horses, forced Joe to give them supplies and were later trailed by the deputy and all captured except Joe, but the deputy believing him still one of the party and was bent upon taking him sooner. orlater Hurrying to the sheriff's home, the deputy reminds his superior that he is a man of the law and is forced to go after Joe, in spite of the fact that Nellie is

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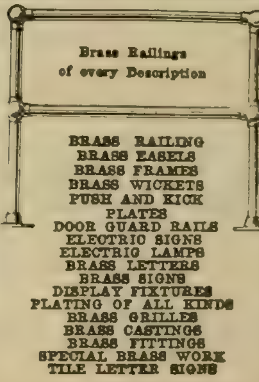

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his wife. Bess, the sheriff's wife, pleads in vain. The two men set out. Bess quickly saddles her horse and rides to warn Nellie, and by exchanging clothes with Joe's wife, leads her husband on the wrong trail. The plan succeeds and while Nellie and Joe rode safely away, the sheriff and his men waited patiently by the bushes where Bess had deposited a bag of food to mislead the officers of the law.

**THE LOVE TRAIL** (Oct. 8).—Frank Wilton, coming West, arrives on the day his father is killed by Tango, a half-breed sheep tender. The cowboys on the ranch form a posse and go in pursuit of Tango. They chase him several days and get him cornered before he can reach the line. Wilton learns that Tango will attempt to stop at Judge Denton's home. He orders the posse to wait for him while he goes on to the house to investigate. There he meets Lillian Denton, the judge's daughter. He tells her he is Tango and demands that she hide him from the posse which is chasing him, which she does. The real Tango arriving, Wilton captures him and he is taken to jail. Several days later Tango escapes from jail.

Wilton and Lillian meet on the trial Lillian, returning home, overhears the judge and John West planning to blow up the roadway which Wilton will have to pass when taking his cattle to market. Mounting her horse she rides off and arrives in time to warn Wilton of his danger just before the road is blown up He thanks her and leaves John West, lying in wait for the results of the explosion, confronts Lillian and a struggle ensues. She draws her gun, and just as she shoots him (as she supposes) a shot rings out and West falls. Thinking she has killed West, she mounts her horse and flees for home Wilton, hearing the shot, arrives on the scene after she has left. He is beside the body of West when the sheriff and posse, in pursuit of Tango, comes upon the scene. They arrest Wilton and take him to the sheriff's office.

Lillian, who has seen the posse in the distance on her way home, also rides to the sheriff's office, and confesses to the deed herself. Judge Denton, her father, who is also present, signs bonds for her release, and, upon arriving at home, examines the gun which Lillian used in shooting West. He discovers that it is one of the guns loaded with blank cartridges which the men use in rounding up the sheep. The judge denounces her, accuses her of taking the blame when she is not guilty and orders her from the house. Lillian determining to tell Wilton what she has done and of her father's accusation, rides to his home, and upon hearing of her father's injustice, Wilton asks her to become his wife. They immediately set out for the parson's home.

In the meantime Judge Denton rides to town and tells the sheepman of his daughter's duplicity to save Wilton. They form a posse and meet Wilton and Lillian returning from the parson's home, where they have been married. The posse take Wilton and hurry him away to mete out Western justice in punishment of his supposed crime. Lillian hurries back to the parson's home to secure his aid, and arrives there just as Tango (who had been severely wounded by the posse in pursuit of him), signs his dying confession to the killing of John West from ambush. Lillian and the parson call for the sheriff, and the three ride to the saloon where the sheepmen are about to mob Frank Wilton. Explanations are made and Judge Denton forgives his daughter and welcomes Frank to his home.

**THE SIMPLE LIFE** (Oct. 10).—Sidney Chapin and Virginia Bradley get married to Sidney's friends. He tells them he is tired of fast living and intends to live the simple life. He invites them down to spend the day at the cottage he has rented in the country. In the meantime, Sidney and his pretty bride are enjoying themselves spending the days riding and spooning. They have their meals under the trees, waited on by a servant. One day the three chums arrive and, passing a very pretty girl, wonder who she is. They arrive at the cottage and make merry, but they discover the door of one of the rooms locked, and Sidney tells them it is the room of the old housekeeper who looks after his wants. They are suspicious, and when they go to leave, are shown into a spare room which Sidney says is his bedroom. As he goes to see them off, one of them runs back, and taking up a handful of silverware from the table, places it in the bed of Sidney's supposed room. Sidney enters and misses the silverware, and thinking they have taken it for a joke waits some days before writing. When he does write, he gets a reply to the effect that he ought to have found it, as it is between the sheets of his bed. He writes confessing he is on his honeymoon, and tells them anybody but a donkey knew that matrimony means the "simple life."

## FRONTIER.

**WHEN FATHER GOES TO CHURCH** (Oct. 9).—Silas Hicks, the father of Dotty, has not been to church for ten years, and objects to not only the minister courting his daughter, but the minister insisting with the help of the wife and daughter that he go to church. The wife begins to be very forceful and the husband decides to try to go to church. The mother and daughter with great difficulty succeed to getting father ready for church on Sunday morning. Sal, the hired girl, is intrusted to tell Bill, the hired man, to hitch up. Bill attempts the feat. The horse is frisky and runs away. Bill calls for help. Sal responds. Sal and Bill are gone so long that father starts after them and sees that instead of looking for the horse they are making love in true country style. They break away stumbling and falling over each other. The farmer, failing to catch them, decides to hitch up an extra horse himself. After more difficulties the father, mother and Dotty start for the church. When they reach the church they find that it has been closed by order of the Board of Health because of smallpox in the immediate neighborhood. Just at this moment the minister comes around the corner of the church and tells them all about it. Dotty gets her mother to ask the minister to dinner. The minister accepts the invitation.

In the meantime, Sal and Bill have caught the runaway horse and decide that the best thing to do is for them to go to the Justice of the Peace and get married. Pa and Ma and Dotty and the minister arrive home. Finding a note pinned on the door left by Sal, which reads: "Bill and I have gone to get married. I'll wash the dishes when I get back, Sal," the quick wit of the minister comes to Pa's aid. The minister tells father that he will see that Sal and Bill are brought back. He whispers to Dotty and while father is busy they rush to the buggy and drive away to the home of the justice. They are just in the nick of time and instead of one couple the Justice of the Peace has two couples to marry. In the meantime, Ma sends Pa to the barn to hitch up the old mare. A short distance down the road they meet the young people coming along, and as they draw closer dad starts to take the whip and jumps out of the buggy to chastise the young fellows when Ma takes a hand. She insists upon handling the matter herself. The minister realizes that something must be done and he ties his handkerchief to the whip as a flag of truce, ready to make terms. Pa is pacified after much trouble and all ends happily.

**HARMONY AND DISCORD** (Oct. 11).—Tom Gorman's fondness for glee clubs and fast company causes his father to disown him. After a severe arraignment, Tom boards a train and heads for the West, where he seeks employment on a ranch. Whatever Tom lacks in skill as a cowboy he certainly makes up for it by his playing of the mandolin, and many are the moments he enjoys in the company of Ella, the ranch owner's daughter, herself being a talented pianist.

Although young Horace Greeley is one of the wealthiest ranchmen throughout the country; he is the one man Ella utterly detests, but Horace has the approval of her parents, so his visits to her home are most welcome. During one of Horace's calls Ella is asked to play for him. Quickly she feigns illness and begs to be excused. Amazed at her sudden turn, the mother goes in search of her and finds Ella not suffering, but hugely enjoying the mandolin playing of the hired man. Ella is promptly taken in charge and compelled to return to the house where she is commanded by her father to play for Horace. Seeing no way out of it, she obeys very reluctantly. From the facial expressions of all it is quite evident that she has their consent to stop, her discords are murderous.

In the door of the bunk house, Tom is softly playing his mandolin when suddenly he hears something that causes a happy expression to light his sad face. He goes to a window of the ranch house and peers through the blinds. From her position at the piano, Ella sees the cowboy peering through the blinds, and suddenly inspired, she soon begins playing as she never played before. Totally oblivious, Tom soon forgets himself, and taking up his mandolin, begins playing in perfect accord with the piano. Horace is delighted and applauds Ella vigorously, while on the face of the father a bit of suspicion appears. Ella has finished, but the music continues. Going towards the window, Tom is discovered. An argument between the father and Tom results in the latter's discharge. In great rage the father, followed by Horace and Ella rushes to the bunk house. Horace is about to take the matter into his own hands when Ella quickly prevents and denounces him. Ella is sent to the house while the father pays Tom the wages due and orders him from the place. Tom and his offending mandolin depart. The father and Horace return to the house, but Ella is nowhere to be found. The cowboys and every man on the place is called and a pursuit of the couple begins. Ella overtakes Tom on a lonely road. An argument ensues over the ownership of the ring. Tom's suggestion, "Since we can't agree, let's be partners and own it together," is quickly assented to by Ella and they repair to a nearby parsonage.

After eight hours spent, the posse is just about to give up when all happen to hear the strains of a familiar mandolin, and stealing through the thick woods they surprise the happy young pair and arrest them. The certificate displayed by Ella upon their return home is promptly declared perfectly legal by old Sheriff Kent, who, seeing the humor of the situation, brings about the forgiveness desired.

## ECLAIR.

**ONE OF THE RABBLE** (2 parts—Oct. 8).—"Tell the creature she may go. She has ruined my delicate laces!" And Evelyn's maid turned to

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convey her heartless young mistress's dismissal to the frowsy, tear stained laundress. Then Evelyn went shopping with her auntie and spent enough of her indulgent father's money to keep twenty laundresses in comfort for as many years. Gerald Collins was waiting when Evelyn returned, also a letter from her friend, Margaret Evers, asking Evelyn to a week's housewarming at her new country place. Gerald gladly consented to see Evelyn to the train the following week.

Evelyn's maid had been rebuked for carelessness, and so she sullenly followed Evelyn with the suit-case, handbag and jewel case when the little lady started for the house party. At the train, Evelyn was absorbed in Gerald. The maid, finding herself unnoticed, trickily ran back home, thinking to repay Miss Evelyn's unkindness by partly spoiling her trip. Evelyn arrived at her destination, and confused at not finding her maid, dropped her gold mesh bag. Her friend's new chauffeur had had a breakdown on the road, and then met with a convivial friend, so there was no one to meet her. Then, following the discovery of her lost purse, came a series of humiliating incidents which culminated in her being driven to the park for shelter that night. As she staggered to a bench, weak from anger, hunger and bewilderment, a tough accosted her. This was too much for Evelyn. She fainted. The tough immediately gave a signal whistle, to which a pal responded, and the two dragged Evelyn towards a nearby saloon.

Bob Harding, a young mechanic on his way from work, became suspicious when he saw the two tough-looking men dragging a limp girl down an alley. He cautiously followed. As the girl seemed unconscious, he entered the saloon and effected her rescue after a terrific struggle in which the place was well nigh wrecked. Bob carried Evelyn home to his mother, who nursed the fevered girl tenderly. Mrs. Evers confirmed their worst fears, and a search for her was instituted without apparent results. After a week she regained consciousness, her fever abating, and asked to have her father notified of her whereabouts. Bob, now in love with her, learned from a newspaper item that she was probably the missing Evelyn Harding, daughter of New York's wealthiest man. He immediately telegraphed Mr. Harding, who came with the haughty aunt and took her away, but not before the love crazed youth had kissed her madly in farewell.

Evelyn in her mansion thought only of Bob. When Gerald Collins, whom she had favored before her mishap, proposed, she burst into tears. Bob in his humble home thought only of Evelyn. In his agony he kept calling for her. Finally the doctor wrote her. Evelyn, in defiance of father and aunt came to him, and he became too mend immediately. She wired her father asking his consent to their marriage. He wired disinheritance unless she would return alone and at once. She waited and brought Bob back with her. Dame fortune kindly gave him an opportunity to save Mr. Harding in a crisis and he then gladly gave his consent to Evelyn's marriage with one of "the Rabble."

**PRIVATE BOX 23** (Oct. 5).—"The fatal letter" (addressed "Private Box 23"), is found by young Mrs. Jones in Mr. Jones' pocket, who in turn had found it on the sidewalk. Mrs. Jones reads in consternation that "Tweetie" was pining to see her "Goliah," whose "wife is a cat, but never mind, dear." To say Mrs. Jones became infuriated is putting it mildly. Jones came back smiling to get the coat she had been sewing for him. She threw it at his head and refused to listen to any explanations. Then waving the fatal letter at her speechless husband, Mrs. Jones immediately flounced home to mother. Mother was all sympathy, assuring her poor child that all men were bad, and things might have been worse anyway. Father thereupon transferred his sympathy to Jones, who had come in to ask Mrs. Jones' parents to act as peacemakers. Jones wrote Private Box 23 asking him to appear and clear up the misunderstanding. Mrs. Jones called at the post-office, showed the fatal letter addressed to Private Box 23 and got Jones' pathetic letter. She sat down in the park to kiss it, but an excited man following her claimed it as his and cleared up the difficulty. Mrs. Jones ran to her Jonesy and they were having a happy reunion when the big cook blustered in. On seeing the letter she seized it with a happy cry. The excited man rushed in. He and cook cried simultaneously "Tweetie!" "Goliah!" And peace settled once more on the Jones household.

**POLPHS** (Oct. 5).—In a series of exquisitely tinted pictures, the fantastic formation, delicate coloring and manner of life of Polyps are shown here. Partaking of characteristics both of the animal and vegetable kingdom, the polyp is frequently mistaken for a plant. Especially so with the species Anemone, which, with its thousand tentacles, strikingly resembles a giant chrysanthemum's petals. These petals are its means of sustaining life, for they seize upon prey relentlessly, drawing it slowly but surely down into the heart of the Anemone, where it is devoured by a process of crushing. Some species of the Polyp are protected by ridges of thorns. The shell of another is composed of minute living "flowers." Most of the varieties can be found inhabiting the Atlantic.

## UNIVERSAL.

**ANIMATED WEEKLY NO. 81** (Sept. 24).—**Secretary Daniels Inspects Naval Site.**—The Secretary of the Navy, accompanied by a large contingent of prominent residents of New Jersey, inspects the proposed navy yard site—Jersey City, N. J. Sub-title, Secretary Daniels and Representative Kinkead.

**Impressive Ceremonies.**—The funeral of August Babel, who was the leader of the Socialist Party in Germany, is attended by thousands of his followers at Zurich, Switzerland.

**Death Defying Feat.**—Fred Walker, the daredevil steeple-jack, performs for the Animated Weekly.

**Mardi Gras—Coney Island.**—A week of fun and festivity closes America's largest summer park.

**In Honor of Chief Seattle.**—Members of Nisqually Tribe attend the memorial services held in honor of Chief Seattle, at Suquamish, Washington.

**Meeting of Union Veterans.**—Assembled for the first time in a Southern city, more than twenty thousand Union veterans attend the Forty-Seventh Annual Encampment of the Grand Army of the Republic, at Chattanooga, Tenn. Sub-title, A Head-On Collision Is One of the Features Witnessed by the Veterans.

**Weekly Fashion Hints.**—The smartest fall evening gowns are made from Ladies' Home Journal patterns. Posed and shown by courtesy of the Ladies' Home Journal Pattern Company.

**Educational Section.**—Showing methods employed in the catching of salmon—on the northern Pacific coast.

**The Winners of the President Cup.**—President Wilson receives the winners of the German-American Sonder Class Yacht Race, which was held at Marblehead, Mass.

**California's Birthday Celebration.**—Forty thousand native sons and daughters parade in honor of California's sixty-third birthday—Oakland, Cal.

**London's Fire Fighters.**—The Lord Mayor and others of nobility attend the annual display of the fire brigade—London, England.

**Stars of Filmdom—Margarita Fischer (Universal).**

## MUTUAL FILM CORPORATION.

### AMERICAN.

**A PITFALL OF THE INSTALMENT PLAN** (2 parts—Oct. 6).—Steve Martin had a reputation of being a good workman, but he is unable to secure employment, and his once beautiful home is replaced by quarters in a cheaper section and the good clothing the family was wont to wear is now almost in rags.

Through the intervention of an apparent stranger, he is offered a position as foreman of a concrete mixing crew on a new structure being erected for a local department store, under the provision that he obey orders that might be issued to him by the boss of the concrete workers. He is engaged for the position at a salary of $16 per week and is apparently making good. One day he finds one of his crew using too little cement. By investigating he unearths graft, and is offered to be taken in on the deal, but upon his refusal he is discharged. He then returns to his home where the hopes of the wife of getting back to their old station in life to better clothes and better meals are all but realized. Steve has not the heart to impart the sad news and he keeps it to himself wandering about the town each day in the vain hope of securing other employment.

In the meantime his wife visits the department store where she purchases liberally and arranges to pay for the goods on the instalment plan, signing a statement that her husband is employed at the stated salary by the concern in question as foreman of the concrete mixers. She is given her goods and her statement is investigated. This, of course, is found untrue, and her arrest fol-

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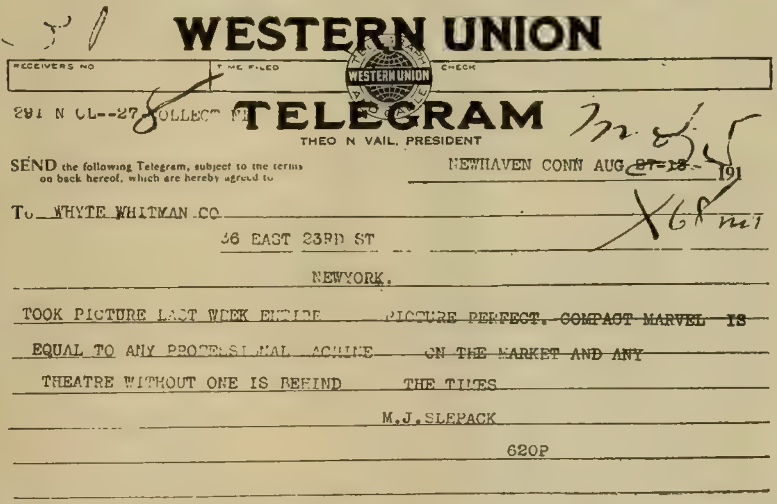

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lows as a matter of course. Her pleadings with the officers and her accusers are in vain and she is hurried off to the city jail, from where she sends a hurried note to her husband, informing him of her dire distress. The police matron carries the note to the captain, where it is opened and between them it is decided to destroy the note.

In the meantime the children locked up in the home grow tired and wearisome and as the day is growing darker, a lamp is lit with the customary results of an explosion, from which the timely arrival of the father rescues the children. From them he learns the destination of the wife. He traces her to the station, but is denied an interview with her until the case is called in the court on the morning of the next day.

At the trial the department store offers the boss of the job as a witness to testify that Steve was discharged because of drunkenness. This Seve, of course, strongly denies and in turn states the true reason for his discharge. Upon the foreclosure of this evidence the suit is dropped by the complainant.

Steve now engages an attorney and together they appear at the office of the department store, where a claim is made for damages because of false imprisonment. The claim is adjusted by payment of $1,000 and a promise of a position. Steve's claim of fraud is carefully investigated and proven, whereupon he is put in charge of the work and the guilty man is apprehended and prosecuted.

**TAMING A COWBOY** (Oct. 9).—Two years after Bill Houghton had settled on his ranch out West, he received a letter from his sister Jessie, a physician, telling him of her intended visit. Bill was delighted at the thought of a visit, but was interested to know how his partner, Bob Churchill, who is of a very bashful disposition, would take to the presence of a woman.

On the morning that the physican was expected to arrive, word was received that cattle rustlers had made their appearance, so Bill rushes off with the cowboys to apprehend the invaders, but leaves word for Bob to go to the depot to meet his sister. Bob is agreeably surprised at the appearance of Bill's sister, and in the course of the first few days manages to overcome his bashfulness and is wishing for a protracted stay of the doctor.

Things are progressing beautifully when word is received that one Dr. Boynton, a friend of Bill's sister, will join her for a short rest. Bob's jealousy is immediately aroused and he becomes sullen and disagreeable.

In a subsequent encounter with the cattle rustlers, Bob is injured and brought back to the ranch. When the doctor attempts to dress his wounds, Bob objects and sarcastically requests that Dr. Boynton be sent for. But Jessie Houghton remains master of the situation by forcing her services Under her skillful care Bob soon becomes convalescent, but when she rides to town to call for Dr. Boynton, Bob still harbors his jealousy and refuses to accompany her.

In taking a ride later he is shocked to come upon the doctor's horse apparently running away. Bob calls to some of the cowboys to follow and a chase to rescue Jessie is on The dreaded accident occurs and Bob is the first to reach the overturned vehicle and rescue Jessie from under it. One of the other cowboys is sent to the station to bring Dr. Boynton whose services are apparently needed at once When all have returned to the ranch, Bob meets his dreaded rival, who proves to be a lady physician He feels mortified beyond expression at his own conduct.

Jessie comes to his aid in relieving the situation, and in the ensuing scenes love interest on the part of Bill and Dr. Boynton develops in rapid stages. Very shortly there is an announcement of two weddings. Henceforth the Eveless Eden is amply supplied by the two charming physicians.

**CALAMITY ANNE'S SACRIFICE** (Oct. 11).—Calamity Anne, having returned from her disastrous trip to Venice and encountering no further adventures after her rescue of the millionaire baby, in order to recoup her losses goes to prospecting in the mountains near her home. Here she finds lots of work, but no returns from the mine.

A moving picture concern comes to the city and establishes a studio planning on using the wild and beautiful scenery of the neighborhood. One of the actors, together with his invalid sister, buys a home here, assumes the mortgage and believes that the bracing air of the city will prove beneficial to his invalid sister.

Jimmy goes into the mountains in a scene in which he plays bandit and the location selected is near Calamity Anne's claim. She witnesses the scene and believing the bandit real and the company a bunch of outlaws, she rushes the gang, severely wounding Jimmy When the situation is explained to her, she is all contrition and demands that the injured actor be carried to her home. The director of the company, who has a hatred for the wounded man, returns to town and purchases the mortgage on the former's home and forces a sheriff's sale. Calamity Anne visits the studio on the behalf of the man she has injured and gives the director a good trouncing On her claim she strikes pay dirt and having it assayed, is offered two thousand dollars for it if she will hold it two weeks. But the sheriff's sale will take place the next day, so she refuses the offer, returns to the injured actor, brings him home and arrives just in time for the sale. The offer of her claim in exchange for the mortgage is accepted.

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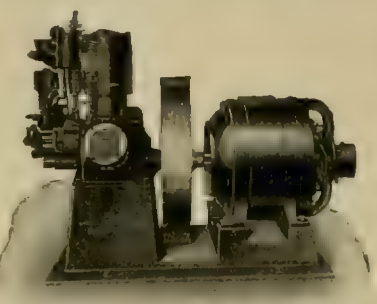

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## RELIANCE.

**HEARTS OF THE DARK** (Sept. 29).—Edith is a model in a fashionable modiste's shop. She has to wear gorgeous gowns all day, and at night she returns to her child who is dying. Mrs. Devereaux comes into the shop on her way to the beach with her boy. The night before the doctor told Edith that her child must be sent away for the summer or it will die. Edith sees Mrs D's purse which she has left behind and as she is about to restore it she has a vision of Mrs. D's child on the beach and her own in the torrid room. She takes the purse, but the forewoman discovers her. Mrs. D does not want to press the charge, but the store insists on doing so to protect its patrons. Edith is sent to the reformatory and her child to an asylum. Mag, an inmate of the reformatory, befriends her. Mrs. D secures Edith's parole and lends her one hundred dollars. But Edith finds that when she applies for her child she cannot have her, as the court has decreed that she is an improper guardian Unable to stand the child's cries for its mother, she uses a part of the money to hire a car and steal the child. She takes it to a farm, where its health is restored. Spending his vacation on the farm is Dick, an electrician. He and she fall in love, but she will not marry him. Confronted by the fact that her money is all gone she yields to his love and marries him. They return to the city. Meantime, Mag has been released and meets her pal, Bill, a crook. In the Grand Central Station Bill and Mag meet Edith and Dick. Mag recognizes Edith. Bill's telephone is out of order in his flat and an electrician is sent for He is Dick. Mag recognizes him as being with Edith and tells him that she is a friend of Edith. Dick invites her to call. Bill does some crooked work and has to have money to escape Mag has none. He tells her to go out and get it. Dick has in his possession the fund of a Benevolent Society to pay for the funeral of a comrade By stratagem Mag discovers from Edith that this money is in the desk. She tells Edith that if she does not give her the money she will denounce her to the police and she will have to go back to prison and her child to the asylum. Edith is about to do so when she thinks of Dick and what it would mean to him. She is struggling with Mag when she sees Dick and calls to him. Mag tells him of Edith's past anl that she will have the money or denounce his wife. He decides that he can stand a prison term better than his wife and gives Mag the money. Edith in despair calls the police and gives herself up as an escaped convict. She is about to part from Dick when they learn that Mrs. D has secured a pardon for Edith the day before she broke her parole and that they cannot hold her.

**TARGETS OF FATE** (2 parts—Oct. 4).—Hugh Mortimer and his young wife are separated on their honeymoon by a wreck at sea She is saved, but believes him dead He wanders on a distant shore—his mind gone. She later marries a doctor—and it is to her husband that Hugh is sent to have his shattered mind restored. The doctor recognizes Hugh from a picture his wife has always kept but realizes his duty and performs the operation. Then he takes Hugh to his home and leaves him outside of his wife's room, telling him that he may enter if he wishes. Through the curtain Hugh sees the doctor enter the room and take his wife into his arms Hugh recognizes his lost bride and is about to rush in to her when she takes up a baby from its crib and the doctor takes both of them to his heart. Then Hugh drops the curtain and silently steals away, knowing that his presence would but wreck the happiness of all three.

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## APOLLO.

**LOVE ME, LOVE MY DOG** (Sept. 14).—Fred returns to his Los Angeles home to find his wife caring more for her dog than the care of the house. He decides to leave for the East and rid himself of such surroundings. Packing in a hurry, "Bud," the valet, by mistake gets one of Mrs Fred's gowns. The wife, hearing them making their escape, goes to investigate and discovers her gown missing. She immediately comes to the conclusion that her husband has flown with another woman. She decides to go to mother in New York. Unfortunately, hubby and wifey catch the same train. While enjoying the scenery on the observation car, Bud flirts with a girl, whom Fred also flirts with. Bud plans revenge. He places Mrs. Fred's gown in Fred's seat. Fred loses the charmer and the valet gets a sound thrashing. Bud starts a search for a new girl and is very successful. This time he becomes friendly with a blonde beauty. Fred is unaware of the valet's doings until arriving at Albuquerque, where Bud is once more discovered by Fred, he is forced to give up for the second time. On their arrival at Chicago, Fred takes the blonde to dinner. His wife receives an invitation to dine and decides that if her husband can flirt, so can she, and she has the same privilege. She accepts the invitation. On returning to the train, Fred discovers his wife getting aboard with her friend and, mad with jealousy, he joins them,

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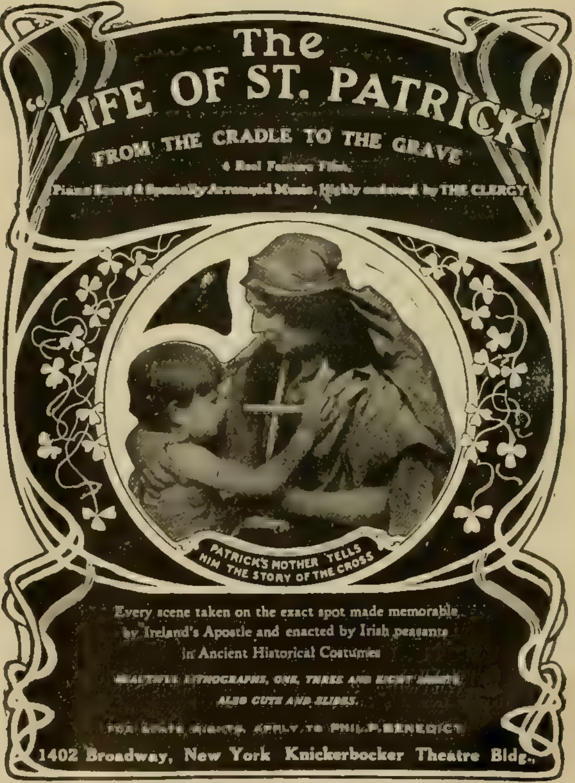

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1402 Broadway, New York Knickerbocker Theatre Bldg., only to be rejected by Mrs. Fred. Then Mrs. Fred lays hands on her hubby's train acquaintance. It is some mix up. When it is over, Fred and wifey, arriving in New York at the mother's house, are stunned to see a "To Let" sign on the house and learn that she has gone to California to visit her daughter.

**FRED'S TRAINED NURSE** (Sept. 21).—Strolling through the streets one day, Fred meets a trained nurse. She doesn't encourage flirting outside the hospital, but once inside, she condescends to give him a smile. Instantly Fred starts to scheme how to see her again. An idea strikes him. He will take poison. His intentions are good, but the drug clerk is suspicious, and substitutes milk for carbolic acid, of which Fred drinks. He falls in the street, but finding he only drank milk, he has to scheme some more. He goes to his club and there meets his pals, who swear secrecy. They go to the street and bribe a chauffeur to run over him. They drive to a quiet country road and get everything in readiness. Fred gathers all his courage and stands in the road. The machine comes up, but Fred's heart fails him. He promises if they will try once more he will keep his word. Once again he jumps away only to let the machine go past. He is given one more chance. This time he waits until the machine passes, then falls in the road. His companions load him into the machine and take him to the hospital. Arriving at the hospital he is taken to a ward, where he meets his nurse. Everything is lovely until the club boys call on him and see the nice nurse. At once an epidemic hits the club. The members one by one take sick. Fred gets worse in order to have more attention. His nurse holds a hot water bottle to his head, and leaves to attend the other patients. As soon as she is gone, Fred lights a cigarette and removes the bottle. Everything is fine until the nurse comes back. His first idea is to get rid of the cigarette. The only hiding place is under the covers. There it goes. It sets fire to the bed clothing, whereupon Fred takes flight down the hall only to be captured by the doctors and his nurse, who "squares" it by saying he is out of his mind. The other boys arrive and are given wards. That night, when all is quiet, the boys start on a tour of the hospital. They find the nurses in the sun room dancing. The boys join them. The grouchy old doctor, when making his rounds, hears what is going on and decides to fix the matter up. He discharges all the nice nurses, and puts the scrub women in their places. Next morning when the boys wake up, they find the scrub women holding their hands—"take their pulse." They all feel better instantly. There is an exodus of club members from the hospital. And what of Fred and the prettiest nurse? Well, they figured in the funny finish, never fear!

**THE SPEED BEAR** (Sept. 28).—Fred is constantly hanging around automobile row and as time passes he becomes a nuisance. One day while loitering around the different garages he sees the racing cars starting for the tracks trying out for the Santa Monica Road Race. In order to mingle with the drivers, Fred purchases some driver's clothes and goes to the tracks. There he meets Barney Oldfield, Earle Cooper and other famous drivers, who encourage him by talking to him. When returning home Fred decides he will ask father for a car. He does. Father calls for the "Speed Bear," an antique, and has it delivered for Fred. He is very proud. He takes pictures of it in order to supply all his friends. That night he hears that the automobile club is holding its weekly dinner, and now that he is an owner, he decides to attend. He arrives late, but manages to show all the guests and members his new machine. After several intrusions, the boys frame Fred to enter his car in the races. Fred falls for it, and takes his car to the tracks the next day. The boys tell Fred that this is the day of the real road race and he has his machine in fine shape. The boys start him off on the course accompanied by other cars and drivers. Fred takes desperate chances on death curves and down the home stretch. He wins the Santa Monica Race, in his mind, for it is really held the next day. A friend of Fred's has heard of the race just on, so he warns Fred and the two lose no time in getting to the track. They just get in the front of the stand, as Cooper wins the race. The crowd try to chase Fred from the track, but he will not go until he can be accompanied by some of the other cars. They all leave.

On the way one of the racing machines breaks down and has to pay Fred real money to be drawn home. Everything is going fine until they run on the second car. He offers Fred more money than the first, so Fred thinks that a fair exchange is no robbery. He drops the first unfortunate, and picks up the second, leaving number one on the road cursing. Finally when Fred arrives home he finds father uneasy, but easily quieted when he looks at Fred's roll, and finds Fred willing to divide.

## MUTUAL WEEKLY.

**MUTUAL WEEKLY NO. 39** (Sept. 22).—**New York City.**—Transferring the body of the late Mayor Gaynor from the Lusitania to his home in Brooklyn.

**Le Pecq, France.**—For the first time hydro—mono—and biplanes fly around the borders of the Seine.

**Coney Island.**—The last day of the Mardi Gras.

**Kronstadt, Russia.**—Monument erected to the memory of Admiral Makaroff, the hero of Port Arthur.

**Asbury Park, N. J.**—The heat drives crowds of bathers here.

**Wiley, Ohio.**—35 hurt, 2 fatally, when spreading rail ditches Pennsylvania flier.

**Shorncliffe, England.**—The color bearers of the 3rd regiment of West Kent kneel to receive the national colors from the Marquise of Camden.

**Hot Springs, Ark.**—Fire wipes out five miles of business section, causing a loss of $10,000,000.

**Zurich, Switzerland.**—Funeral of the great socialist, Bebel, attended by all the high officials of the party.

**Long Branch, N. J.**—The carnival here lasted three days and thousands of babies took part.

**Soissons, France.**—Motorculture, automobiles practicing agriculture.

**Montreal, Canada.**—The American Bar Association entering the Royal Victoria College—Ex-President Taft, Ex-Ambassador Choate, Lord Strathcona, High Commissioner for London; Sir Montague Allen, Chauncey Depew and J. N. Greenshields.

The Fashions in Vienna, Austria.

## THANHOUSER.

**THE FARMER'S DAUGHTERS** (Sept. 28).—Every year, it seems, the poor old farmer has more trouble to secure "hands." A Nebraska agriculturalist, who came East looking for workers, found his errand fruitless. In despair he offered that men who worked for him would be given a chance to court the farmer's two pretty daughters, and there would be no objection to a match on the father's part if the girls were willing. It was the dull season for news and the papers made much of the happening. The notice fell under the eyes of two college boys who were wondering how they would be able to get through the season until classes resumed without any money or food. They saw a chance to secure romance together with three square meals a day, and when they called upon the farmer and he showed them the pictures of his two beautiful daughters they gladly accepted his offer. The youths traveled West together, the farmer remaining behind hoping to land other "hands." Unfortunately for the boys, the farmer's daughters had seen the notices in the papers, and so objected to being made matrimonial prizes. They rigged up in strange clothing and made themselves as homely and unattractive as possible. The new farm hands thought them frights and tried to run away. The girls were true to father, however, and held them prisoners. Of course all ended happily, but not until the boys had some mighty unpleasant experiences.

**LIFE'S PATHWAY** (2 parts—Sept. 30).—A poor widow who lived in a cheap tenement supported her infant daughters (twins) by sewing. She was happy while her strength lasted, but when stricken with a fatal illness, she worried for the future of her children. Her neighbors were poor, but kindhearted, and two women each agreed to bring up one of the little orphans. Thus were they separated in childhood before they really knew each other. In later years the pathways were widely diverged. Anna's foster parents became wealthy and she was brought up in luxury, while Bessie never enjoyed any of the comforts of wealth. Prosperity spoiled Anna, however. She was grasping as a youngster and grew up with the one desire to make a wealthy marriage and scorned the idea of love. Bessie, on the other hand, studied hard to improve herself, became a trained nurse and with a heart full of sympathy for the poor, did what she could to make their lives happier.

Anna married a broker, believed to be a millionaire, while Bessie was beloved by the unfortunates whom she met in her work. Later a Refuge for Women was established, and Bessie gladly accepted a position as superintendent. The broker was not as wealthy as he had pretended, and the extravagance of his wife prevented him from making headway. Finally the crash came. To avoid imprisonment the broker fled under an assumed name, and his wife found herself penniless. Her idle existence caused her to sink lower and lower. One evening a human derelict, bearing traces of former womanly beauty, fell fainting at the door of the Refuge. The unfortunate was taken inside, but despite the best of care she passed away, still unconscious. Bessie bent over her, then looked up in bewilderment. "This poor woman reminds me of someone I once knew," she said to the nurses, "but I cannot recall her. If we fail to locate her friends I will see that she is not buried in Potter's Field." Thus did the sisters meet on Life's Pathway, yet they did not know each other.

**THE TWINS AND THE OTHER GIRL** (Oct. 3).—The twin sisters loved each other dearly, but their parents almost constantly quarreled. Affairs went from bad to worse, and finally there was a separation, each parent being given the custody of one child. After that they lived apart, although in the same village, but the little girls would steal out of their homes and meet by stealth, for their separation was a bitter trial to them. One day when they were about to part, "the other little girl" came along. She was a neighbor's child and asked them what was the matter. They told her they "had been divided up" because their parents had quarreled, whereupon the "other girl" remarked that her father and mother were very cross with each other. The twins, then, warned her not to permit a divorce for the children were always divided and in the case of only one child like "the other little girl" she probably would have to be chopped up. This statement worried the only child and she went home in tears. In their silly quarrels the parents had never considered what might become of the child and they resolved to curb their temper. Her own sorrows settled "the other little girl" found time to devote to the case of the twins. Accident aided and by an unusual ruse she brought them together.

## MAJESTIC.

**THE LOVE OF CONCHITA** (Sept. 28).—On carnival night Conchita throws confetti on one of the maskers. A flirtation follows, and both remove their masks for a moment. The attraction is mutual, and when Conchita is escorted home by her suitor, Miguel, the masked stranger follows. Conchita throws him a rose, which action arouses the jealousy of Miguel. Later the stranger, who is Ramirez, the outlaw, leaves his stronghold and risks capture for the sake of seeing Conchita again. Lovers vows are exchanged, but he leaves her hurriedly when he sees Miguel approaching. Miguel makes love to Conchita and is repulsed. However, Conchita's father insists that she marry Miguel. She refuses, and as a result is locked in her room.

When Ramirez comes the following evening Conchita sees him from her window, and, writing a note, pins it to her fan and throws it to him. He reads it by the aid of a lighted match, and is about to help her escape when Miguel, who has been watching from the shrubbery, attempts to stab him. A struggle ensues; Miguel is slightly wounded and Ramirez escapes. The next day Conchita's father takes her some distance to the home of a friend. On their way they are held up by Ramirez, who is partially masked. Discovering the identity of the travelers he releases them, not, however, before Conchita recognizes her fan in his belt, as well as the stranger himself, Ramirez the outlaw. Later Conchita learns that her father and Miguel, heading a posse, are going in search of Ramirez. She rides to warn him and arrives just as Ramirez receives a mortal wound. He kisses the cross Conchita holds before him and expires. Some time after Conchita accedes to her father's request and consents to become the wife of Miguel.

**WHEN THE DEBT WAS PAID** (Sept. 30).—Dr. Merton was known as "the poor man's doctor," for he was ever ready to serve those in illness who were unable to pay for medical attention. Thus his presence in poor quarters aroused no attention, and the fact that he was in reality the leader of a band of counterfeiters was not even suspected. Sergeant Casey received orders from the chief of police to hunt down the counterfeiters. For a long time they eluded his vigilance, but finally one of them was arrested while trying to pass some of "the bad money," and, subjected to a grilling "third degree," confessed. Plans were immediately made to raid the counterfeiters' den that night.

The counterfeiters were surprised and captured with the exception of the leader, who escaped to the roof. The seargeant pursued, but when he gained the roof could see nothing of the fugitive. After a long search he suddenly realized that the man might have concealed himself in one of the houses. His own home was in a nearby house, only a few feet away, and he decided to search there first. Casey descended the ladder to the hallway below and opened the doorway of his flat. The fugitive was there, talking to his wife and child. The sergeant covered him with his revolver and ordered him to leave the room with him. The man started to obey, when his wife and child interfered. "He saved Edna's life," the woman sobbed, "and you can't take him to prison." Then the detective recognized his prisoner as the doctor who had stood between his child and death several weeks previous. He fought a bitter fight between duty and his debt to the fugitive, but when his men came to his home to find him he was able to say calmly, "I have searched my home and the man is not here." They saluted and withdrew to search vainly for the fugitive elsewhere. Dr. Merton went West and established a prosperous practice there. He never returned to his former illegal business.

**A MAN OF THE WILDERNESS** (Oct. 4).—The young trapper was an excellent example of the primitive man, tender in his love, fierce in his hate. The girl was pretty and a coquette. She was fully aware of the admiration of the sturdy woodsman, but chose to flirt with him. A young man from the city had come to visit the girl's father. He was handsome and his courtly ways were in marked contrast with the rough manners of the stalwart woodsman. The girl was greatly attracted, and persuaded herself that she loved him. The trapper, angry and revengeful, went into the wilderness to forget.

Fate put an instrument into his hands and he did not hesitate to use it. The successful suitor, while on a hunting trip, fell into a bear trap, and lay there a helpless prisoner. The trapper chanced to discover his plight, but did not attempt to re-

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lease him. Instead, he went to the girl's home, and, telling her that her sweetheart was in danger, brought her to the spot. Half mad with jealousy, he did not realize his cruelty. He refused to release his rival, saying that he would let him die. The girl, knowing that another day in the bear pit would be her fiancé's last, told the trapper that she would marry him as the price of his freedom. The trapper assented, freed the other man and brought him safely back to the little village.

Life in the wilderness creates great passions. Hate and jealousy are two of them, but among others are love and compassion. As the time passed the trapper saw how the girl grieved. Love and compassion conquered the two ugly sentiments and he released her from her promise, leaving her free to marry his rival. The wedding day drew nearer, and the idea of marrying her grew more and more distasteful. A few hours before the wedding he disappeared, leaving a note in which he said that he did not care to marry her and was leaving for the East. He did not leave as soon as he expected, for he was intercepted at the railway station by the trapper.

The man of the wilderness disliked his rival, but the girl he loved had chosen him as her future mate, and that was sufficient for him. He seized the recreant groom-elect by the collar and hustled him to the girl's home. There the bride was being consoled by the assembled guests. The two men entered and the trapper, eyeing the city man, said that the ceremony would now begin. The groom was quite ready—fear made him so—but the bride was not. She had experienced a change of heart since the true natures of the two men had been revealed to her. Scornfully she ordered the city man from her home. The guests followed him and she was left alone with the man whom she had flouted. Clumsily he tried to comfort her. His manner wasn't at all worthy, but the girl realized the chivalrous spirit that underlay his rough demeanor. Another wedding took place in a very short time. The girl married the man who had always cared for her, and never regretted having chosen for a husband a man of the wilderness.

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**HOW MABEL CAUGHT A MAN** (Sept. 26).—Mabel's mistress goes away for a long vacation, and Mabel goes out arrayed in her mistress's best clothes. She meets a howling swell, and they have some refined pleasure. Mabel has great hopes of capturing the heart of the rich stranger. He, in his turn, has an eye to pecuniary gain. When Mabel finds out that her suitor is only a common servant, masquerading in his master's clothes, her indignation knows no bounds. Later on the servant discovers the deception that Mabel played upon him. But all's well that ends well, says the magistrate, who advises the two prisoners to try and settle their differences out of court. That is how Mabel caught a man, for following the judge's advice, she decides to marry her lover, even though she first met him disguised in borrowed plumes.

**MARY'S NEIGHBOR** (Oct. 3).—Mary seeks the quietude of her study in order to become conversant with the many complex phases of the great problem of the Enfranchisement of Women. The young man next door is busy hanging up a mirror which he has purchased to beautify his room. In his violent efforts to knock a great nail into the wall he smashes his mirror and consequently becomes the possessor of seven years' bad luck. Fate is not long in dealing it out to him, for he tumbles through the hole he has made in the wall, sees Mary and falls in love with her. They are betrothed. Mary attends to the distribution of such presents as fate showers upon the unlucky head of her captive.

### GREAT NORTHERN.

**CONVICT 337** (Sept. 20).—James incurs the enmity of his uncle. The reason for this is because the young man hesitates to marry Olive von Silberstein. He loves a distant cousin, Edith, but Uncle Richard is adamant and insists upon having his way. In his dilemma, James consults his friend Horne, of the detective department, and the latter frames up a scheme to clear the atmosphere. The detective borrows a photograph of James and places it in the rogues gallery. Then he instructs a sergeant of police to carry to a reception on that same evening the police book and it is shown to Olive, who is greatly shocked when she recognizes her intended as the handsome young gentleman designated as Convict 337. An added shock is supplied to the assembled company when James is identified as the perpetrator of a capital offense.

Horne, the detective, has arranged all this, and he does not confide in James until matters begin to look serious. At a dinner party he is prompted how to play his part and he gives the impression to the guests that he is a madman and bent upon doing away with Olive and many other diners at the table. The ruse works so splendidly that James is looked upon as a gloomy criminal and in the garden he chases her in the guise of a bloodthirsty monster. In the meantime the love affair of James and Edith is progressing favorably and when the Silbersteins decide that James is an undesirable citizen, they make a hurried departure with their daughter and all ends happily.

### SOLAX.

**TALE OF A CAT** (Oct. 1).—Mr. Peters, living in the middle of a long city block, is alone one night, his wife having gone to the theater with some friends. At bedtime he is disturbed by the cat mewing to get out. He stands it for a while, then goes downstairs and opens the vestibule door to let the cat out. When he opens the outside door, the wind blows the inner door shut, and Mr. Peters finds himself locked out, clothed in his dressing-gown and slippers.

His only way of entrance is the back door, and to reach that he must go the length of the block, up a side street and over ten brick walls which separate the different back yards from each other. His wife will not be in till very late, so he decides that this is the quicker way, rather than shiver outside in his night clothes until her return.

As he starts out down the street his adventures are many, frightening policemen, falling upon burglar alarms, being set upon by dogs, etc., but he finally reaches his own back door, gets the key and crawls into the house a sorry sight to find his wife frantically hunting for him. His looks betray his plight, his wife laughs heartily, takes him down to the front vestibule and shows him the key which has been hanging within his reach all the time. They both laugh heartily over his absentmindedness.

**THE LAME MAN** (Oct. 3).—Two young seamen, Levering and Karr, are in love with the same girl, who is the waitress in the restaurant where they take their lunch when harboring in the home port. After they finish their meal one day, Levering, the least preferred of the suitors, attempts to kiss Jane. Karr becomes incited and both fight, but through Jane they become reconciled. Levering and Jane take a walk one day, but closely dogging their steps is a lame man. When Levering leaves Jane, the lame man accosts her and attempts assault. She slaps him in the face and runs. Infuriated, the lame man swears vengeance, and that night he stealthily goes to the ship and cuts the ropes of the hanging ladder or traveling scaffold. Next morning when Karr is going up the ladder, the ropes break and down he falls severely hurt. The lame man seizes the opportunity to shift the blame on Levering, Karr's rival. He tells Jane that Levering cut the ropes. Jane rushes to Levering's father, the lighthouse keeper, and tells of the happenings. The old man distinctly remembers looking toward the ship the night before, and seeing a lame man hobbling along with a knife, who stealthily cut the rope and crept away. They call the police and capture the lame man after a big chase in the hold of the boat. Karr becomes well again, and the young people are happily united.

### GAUMONT.

**THE DOCTOR'S SACRIFICE** (Sept. 30).—Mr. and Mrs. Bristowe are entertaining a party of friends to dinner at their country residence, Briarwood, when one of the servants rushes in to tell them that their daughter, Lillie, has been taken suddenly ill. A hastily summoned nurse diagnoses the case as one of acute diphtheria. Mr. Bristowe, alarmed at the seriousness of the ailment with which their only child is stricken, telephones to Dr. Browne to come at once.

The doctor starts immediately in his automobile, but is seriously inconvenienced by a sudden breakdown. The urgency of the case determines him to take a short cut through the woods to Briarwood, as the way is easy for him. Unfortunately he trips over a fallen log, and his right hand is caught in a wolf-trap. Release is only possible by amputation of his fingers, and he sacrifices these in order to reach the child in time. The great sacrifice thus made enables him to successfully treat little Lillie's dread disease, and as the dawn breaks he is able to assure the tortured parents that their darling will recover.

Later on Lillie is playing with Dr. Browne, and seeing his right arm still bound up, it seems that she senses what a noble deed the doctor performed in the wood, and the child tenderly raises the stricken hand and presses her lips to it.

**TINY TIM IN SOCIETY** (Oct. 2).—Realizing that however successful he may be as a humorist, Tiny Tim's education has been sadly neglected in the deportment department, and efforts are made to remedy the omissions of the past. In polite company he does not behave at all nicely, and his first lessons are directed toward improving the manner in which he enters a room. At the end of the first lesson he shows distinct promise of improvement. It may be (and very probably is) that acquiescence suggests to him "the easiest way," but his mother at least is satisfied with the progress he has made, and on the following day ventures to allow Tiny Tim to come into the parlor where she is entertaining a few friends.

For a short time all goes well, but Tiny Tim wearies. The "At Home" is not sufficiently exciting for the youngster, and as he sits in a very easy chair he yawns, he gapes, his little mouth is stretched to its uttermost capacity. As is well known, yawning is a most contagious proceeding, and ere long all the guests are engaged in the very unbecoming process of mouth-stretching, with most dire results to Grandpa Binks

Granpa Binks gapes to such bad effect that he is seized with lockjaw, which a smart "upper cut" from a fellow guest fails to cure. It is left to Tiny Tim to restore the injured Grandpa Binks to his former normal condition. Leaving the parlor quietly, he returns with a handful of ice-fragments, which he flings violently into the face of the still-gaping Grandpa. The result is instantaneous, but Grandpa Binks is deeply offended, and his anger is not appeased until he has thrown the youngster violently into the street.

**ATOM LIFE IN THE DEEP** (Oct. 2).—The surface layer of the sea is peopled with an infinite number of little creatures incapable of moving long distances by their own movements and depending consequently on sea-currents for displacement. The name Plankton is given to this body of creatures and it is upon these that shoals of various fish depend for nourishment. On these tiny fish which compose Plankton the film gives a highly interesting description. The catching of them is a difficult matter, the silken net which is used for the purpose being very closely woven—20,000 meshes to the square inch. Having secured a number of specimens we now proceed to inspect them under the microscope, and what strikes one immediately is their remarkable structure. The minute creatures have the strangest shapes imaginable, while their movements are weird in the extreme. The little animals which compose Plankton vary in size from a thousandth to a four of a inch in length. The specimens shown include Infusoria, Pagures, Copedoes, Porcellan Crabs, Maia Crabs, Ctenophores, star-fish and the obelia jelly-fish.

## FEATURES

### AMBROSIO.

**AISSA'S DREAM** (2 parts—Sept. 27).—Aissa is the beloved wife of a famous lion tamer, and they live together very happily with their little daughter, Firuli. A terrible incident occurs which breaks up the happy family. One night during the performance the husband is mortally injured by the lions. To his deathbed the tamer calls his wife and she promises to always cherish his memory by not re-marrying and to dedicate her life to their little child.

The widow decides to leave for America with her daughter. During the voyage on board the ship Firuli, who is playing with her doll, accidentally drops it and the Count Boris picks it up. Through this Aissa becomes acquainted with him and very soon they are the best of friends. It is with much regret they part at the end of the voyage for the count now loves her deeply.

Shortly after her arrival she receives a visit from a manager offering her a good contract and while considering she is handed a note. It is from the count expressing his love for her and inviting her to a ball that evening. This influences her to refuse the offer made by the manager.

Aissa, her mind now occupied with new and pleasant thoughts, pays little attention to Firuli. She leaves the child crying and attends the ball, where she receives flattering attention. Smilingly she listens to the proposal of the count, and when he leaves her in a little side reception room to wait for him while he bids farewell to his guests, Aissa, very much exhausted, falls asleep.

What dreams she has! The lions having burst open their cage and wild with their freedom have rushed into the room where her little daughter is sleeping alone. They jump across the bed smothering her child, and then from his picture hanging on the wall her dead husband steps out returned to life and madly wrestles with the infuriated lions. With a yell Aissa awakens and freeing herself from the arms of the count, who has returned at her scream, she rushes home to find her beloved child quietly and happily sleeping in her bed. Taking her in her arms she fervently vows never again to leave her.

**THE WILD GUARDIAN** (2 parts—Oct 4).—It was the custom of the old noble families to keep some symbol that represented their name and which was handed down from generation to generation. The family of the Prince Lionello kept in the park of their castle a living lion which symbolized the strength and generosity of the Lionello race. Daily the old prince pays a visit to the lion Sultan, and his only daughter, Tecla, also learns to love the beast.

One day the old prince forebodes that his death was near and on his visit to the lion he entreats him to guard the family honor. Returning to his room he makes out his will, appointing as his sole heir his nephew, Charles, who was then in America making his fortune, provided he would marry Tecla.

The young girl, unknown to her father, loves Robert, a lieutenant in the Navy. Her father's wishes regarding her marriage to her cousin whom she does not know makes her very unhappy, but in order not to distress the old prince she promises to obey him.

The Prince Lionello dies, and Charles, the nephew, receiving the news, leaves the wild plains of the West to return to the old country as his uncle's heir. After the voyage by ship he is traveling on a train occupying a compartment together with

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other travels the adventurer, Martin Perez, and being very tired Charles falls asleep. Perez soon leaves the train and the porter in a great hurry takes by mistake the bag belonging to Charles. Unfortunately a terrible disaster shortly after occurs in which Charles loses his life.

The next morning in his hotel Martin Perez reads in the newspapers an account of the wreck and sees his name among the list of the dead as his bag had been found near the body of Charles. The adventurer decides to take advantage of the situation, thinking that as Charles had been taken for him he would assume Charles place. Opening the valise and examining the contents he learns the reason for Charles' return and determines to go to the castle as the prince's nephew.

Perez is received with due pomp and becomes an inmate of the castle. He is shown around the grounds and at the sight of the lion recoils. The old lion Sultan seeing the stranger, takes a great dislike to him and is thrown into an uncontrollable rage.

The wedding day at length arrives and Perez shortly before the marriage hour goes to the chamber in which were kept the documents identifying him. Not in vain were the old prince's last words to the lion, for somehow knowing what was taking place, he bursts through his cage and rushes into the room. The wild beast and the man are alone together. By some miraculous power the imposter is able to leave the room without falling into the jaws of the hungry and infuriated lion. The terror with which he is possessed almost maddens him, and the adventurer confesses the truth to his astounded listeners.

Martin Perez is chased from the castle, and thus through the old lion Sultan, the family honor is retained and Robert, who has come to bid a last farewell to his sweetheart, is married to Tecla instead.

## GAUMONT.

**THE MESSAGE OF THE SEA** (Feature Release—3 parts).—Fifteen years before his death, William van Heem, a rich Dutchman, misjudged his wife, and to punish her he took their baby girl into the garden and left her under a tree. Remorse for his act haunted the last days of his life, and towards its close he saw the scene re-enacted in a vision. In his will he endeavored to atone for his deed. Francis Bassnell, his steward, and Jacob Teylin, his valet, had served him well and to them he left $15,000 each, the remainder of his fortune—after making a handsome provision to his solicitor to endeavor to find the girl—being bequeathed to the daughter. If her existence could not be proved at the end of five years, the remainder of the money, amounting to the large sum of $400,000, was to be divided between the steward and valet. Such a large sum tempted the two men into evil courses, and they, as well as Mr. Herbert, the solicitor, sought for the girl.

Katie, the abandoned child, had been found by the landlady of the White Rose Inn, at Weningham, and at the time the story opens was twenty years of age. A winsome, attractive girl, Katie was not only beloved by her foster-mother and by Grace, the young daughter of the landlady, but by Frank, a fisherman. His love was reciprocated and they were looking forward to an early wedding. Frank's father, however, disapproved of the match, but Frank resolved that, whether his father agreed or not, Katie should be his wife.

Search for the girl was made simultaneously by the solicitor and the unfaithful servants, who learned that the girl known as Katie, whom the landlady of the White Rose Inn had brought up as her daughter, was found by her, fifteen years previously. The servants came to the inn to make a stay and to see if it were possible to abduct the girl. It did not appear to them to present any particular difficulty, and a tower on the seashore a few miles distant, offered a safe retreat until they could decide where to keep her until they had secured the money. When their plans had matured they notified the landlady that the following morning they would leave. Katie assisted them to take their baggage to the waiting motor-car and, the way being clear, when she stepped into the car with a valise they forcibly detained her, stifled her cries and drove away to the tower.

Little Grace had seen Katie get into the car and was suspicious of the occurrence, believing that she was forcibly detained. When later in the morning Frank called to say good-bye to his sweetheart, he heard the story Grace had to tell, but declined to credit it, preferring to believe that Katie had been enticed away. He was so deeply in love that the desertion of his sweetheart, as he believed it to be, cut him up badly, and when his vessel had got to sea, he deliberately jumped overboard. To his regret he was rescued.

In solitary confinement in the tower, Katie schemed to escape. There was no possibility of opening the door: her captors had seen to that. Iron bars prevented escape through the window unless assistance was at hand. The girl was plucky and full of resource. An empty bottle, in which the man had left wine with her food, gave her an idea. In blood, drawn from her wrist, she wrote on a piece of linen torn from the bed sheet: "Help, I am a prisoner on the island! Come at low tide." This message she placed in the bottle and, smashing the window, dropped it into the water. Hoping that her message would be found, she loosened the bars at the window and waited hopefully. Sad and lonely, without her sister, Grace took her sailing boat to the beach. The outgoing tide was bearing a bottle to sea, and Grace waded after it. To her had fallen the opportunity of reading the despairing message from the imprisoned Katie. The message of the sea had come to Grace, and she seized the opportunity. The girl set sail for the tower, and watching from the window Katie saw the boat come ashore, and the little navigator run across the sands intent on her rescue. The loosened bars at the window were torn away and the bed sheet, already in strips and knotted, passed down to the waiting girl below. Katie reached the beach safely, and was soon aboard the boat making for home.

Too late, Bassnell and Teylin drove up in the car. The broken window and knotted sheet were evidence of the way their rich prize had escaped. Making for Weningham was a sailing boat, and they realized that they must reach the landing place before the arrival of the boat. But fate intervened. Throwing caution to the winds, they endeavored to pass over the railroad before an express. The attempt was a belated one, and while Katie and Grace were landing, the engine of the train dashed into the car and abruptly terminated the career of a precious pair of scoundrels. Frank's attempt at suicide had left him weak, and it was at home that he heard the story of the rescue from Grace. Delighted beyond measure at her achievement, Grace told how she had rescued her foster sister. Frank saw that he had done his sweetheart an injustice in mistrusting her and took her to his arms. Even then the reason for the abduction was not clear, and not until the arrival of Mr. Herbert, who followed closely on their heels, was the mystery explained. Katie was entitled to $400,000, and a fair future was before the reunited lovers.

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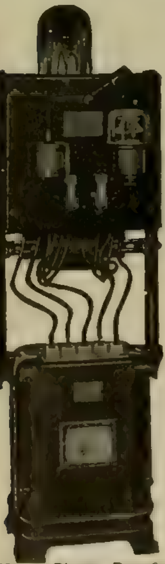
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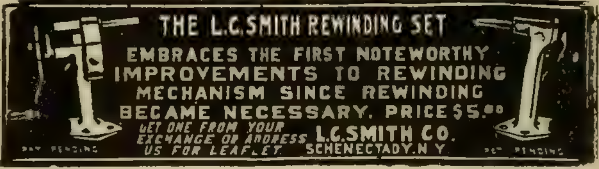

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EMBRACES THE FIRST NOTEWORTHY IMPROVEMENTS TO REWINDING MECHANISM SINCE REWINDING BECAME NECESSARY. PRICE $5.00

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ILLUSTRATED SONG SLIDES WOULD COME BACK AND THEY HAVE. OUR SERVICE you eventually will use, if not sooner. Write for our 1914 list and be convinced we are the largest song slide renting exchange in the world.

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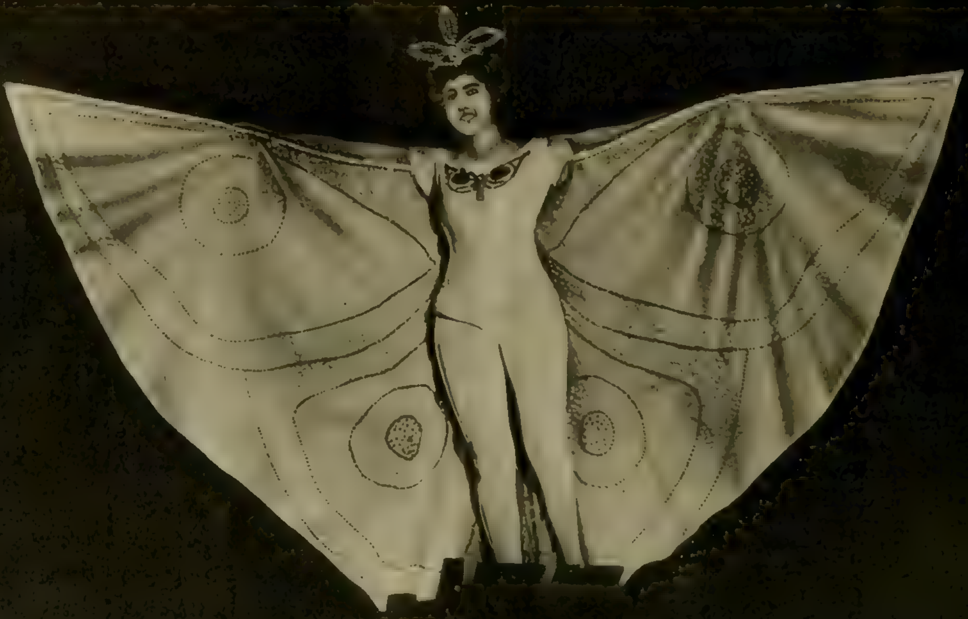

**Four Reels of Sparkling Spirit**

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**EXCLUSIVE SUPPLY CORPORATION**
*(Distributors)*

**220 West 42d Street, New York City**

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A TWO REEL GAUMONT FEATURE, IN ADDITION TO THE TWO OTHER LONGER FEATURES DISTRIBUTED MONTHLY, WILL BE RELEASED EVERY SATURDAY BEGINNING OCTOBER 18th, AUGMENTING THE SUPERLATIVELY "RIGHT"

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**FOR SALE**—POWERS and EDISON Moving Picture Machines, $65 each. two desks, one exhaust fan, 110 volts, 60 cycle; $40. Everything guaranteed absolutely first class condition. Address MARTIN L. FREDERICKS, 2017 North Twelfth St., Philadelphia, Pa.

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*FOUR REELS*

These States are still open and can be bought at very low price:

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NEW YORK FILM CO.

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**To aid those who wish to guard against the formation of bad writing habits, or who wish to estimate their progress, I offer the following service:**

**Script Criticism** For a fee of two dollars for *each* reel, I will read your manuscript and write a personal letter, pointing out the faults of plotting, technical development, manuscript preparation, etc. Sometimes I can help you to make the script salable, but I do not guarantee a sale. I do not revise manuscript; I do not typewrite it, nor do I offer it for sale. I simply write you a letter that tells you what the trouble is.

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We also manufacture a complete line of Studio and Dark Room Equipment.

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**Set of 12, $2.00. Set of 6, $1.00.**

**KRAUS MFG. CO., 14 E. 17th St., N. Y.**

DISTRIBUTORS WANTED IN CANADA, FAR WEST and SOUTH for our PHOTO PLAYERS POST CARDS, Association and Independent, 800 different players.

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## PLASTER RELIEF DECORATIONS

**Theatres Designed Everywhere**

**Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs**

**THE DECORATORS SUPPLY CO.**
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## FOR SALE 50 FEATURES

**First Class Condition**

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**VERY CHEAP**

INTERNATIONAL FILM TRADERS
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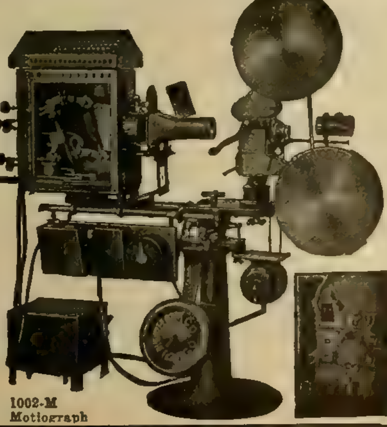
WE sell all standard makes of moving picture machines, parts and all accessories.

Wanted—To buy second-hand machines of all kinds.

For Sale—200 reels film, $2.50 per reel, and up. Send for list. Film service? Yes!

**WICHITA FILM & SUPPLY CO., Inc.**
**122 North Market St. Wichita, Kansas**



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Motiograph

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Of course, location and films have something to do with it, but **QUALITY** of the picture is what builds up a steady patronage, that makes the business profitable.

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With our Machine you can project a clear, sharp picture, and won't worry your patrons by continuous flickering pictures. BUT this is not all. You should know about our guarantee and other points of merit, which is given in our free booklet. WRITE TODAY FOR IT.

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**A. B. C. ONE, THREE and SIX SHEETS, Ready Now for the following:**

**KALEM'S** *Two Reel Release of October 1st* **THE BATTLE AT FT. LARAMIE** (Two styles of one sheets for this).

**LUBIN'S** *Two Reel Release of October 2nd* **THE SPECIAL OFFICER**

*Place your order at once for these, either with your Exchange or direct from us.*

**SPECIAL ATTENTION**

We are issuing a line of ONE SHEET POSTERS of M. P. PLAYERS, beautifully lithographed in colors (Price 25c each, postage additional.) The following are now ready:

**ALICE JOYCE** **JOHN BUNNY** **BLANCHE SWEET** **MORE TO FOLLOW**

**A. B. C. COMPANY** **Cleveland, Ohio**

# AMBROSIO FEATURES

*Selling by State Rights only*

## The Betrothed

(COPYRIGHT 1913)

**In Six Reels** **Total Length 5742 feet**

A Great Spectacular heart-touching drama founded on the immortal work of Alexander Manzoni.

EXCHANGEMEN are invited to come and see this wonderful masterpiece.

Some territory still open. Wire for prices and particulars. Ready for delivery NOW.

***Publicity—2-1, 1-3, 2-4, 1-8 sheet posters, heralds, cuts and two kinds of photos for lobby display***

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## Grandmother's Lamp

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**In Three Reels** **Total Length 2950 feet**

Has been warmly greeted by exhibitors wherever shown. A big theatre attraction. A few states yet open. Wire.

***Publicity—1, 3 and 8 sheet posters, heralds, cuts and 8 x 10 photos for lobby display***

# AMBROSIO

### Two Reel Saturday Releases

*Release Date, Sept. 27th*

## Aissa's Dream

(COPYRIGHT 1913)

A beautiful drama in which a lion tamer loses his life and in which we see later the wild lions attacking his little daughter in her cot and her mother dreams of the tamer desperately fighting with them.

A picture wonderfully acted.

***1, 3 and 8 sheet posters, heralds and photos for lobby display***

---

*Release Date, October 4th*

## The Wild Guardian

(COPYRIGHT 1913)

Count Lionello entreats his old lion Sultan to strongly guard the honor of his house after his death. He appoints as his heir, his nephew Charles, then in America. After many incidents, a certain adventurer takes Charles' place, but on the day of his marriage to the old Count's daughter, the lion bursts into his room and the adventurer miraculously escapes and confesses the truth.

***1, 3 and 6 Sheet Posters, Heralds and Photos for Lobby Display.***

Societa Anonima Ambrosio TORINO

# Ambrosio American Co.

**15 East 26th Street, New York**

Societa Anonima Ambrosio TORINO

## INDEPENDENT RELEASE DATES

### AMERICAN.
Sept. 20—Jim Takes a Chance (Comedy)......
Sept. 20—Travelers of the Road (Drama)....
Sept. 22—The Ghost of the Hacienda (2 parts—Drama)........................2000
Sept. 25—Mrs. Carter's Campaign (Comedy).. 1000
Sept. 27—Master of Himself (Drama).........1000
Sept. 29—The Flirt and the Bandit (Drama)...1000
Oct. 2—The Badge of Honor (Drama)........1000
Oct. 4—Crooks and Credulous (Drama).......1000
Oct. 6—A Pitfall of the Instalment Plan (2 parts—Drama) ...................2000
Oct. 9—Taming a Cowboy (Drama)...........1000
Oct. 11—Calamity Anne's Sacrifice (Drama)....1000

### AMBROSIO.
June 28—The Exploits of the Randin Gang (2 Parts—Drama) ......................
July 5—The Little Puppet Seller (2 Parts—Drama) ............................
July 12—In the Hands of Conspirators (2 Parts Drama) ............................
July 19—The Triumph of Strength (2 Parts—Drama) ............................
July 26—The Missionary's Sister (2 Parts—Dr.)

### APPOLO.
Sept. 14—Love Me Love My Dog (Comedy)....
Sept. 21—Fred's Trained Nurse (Comedy). ...
Sept. 28—The Speed Bear (Comedy)..........

### BISON.
Sept. 9—A Forest Romance (2 parts—Drama)
Sept. 13—Wandering Folk (2 parts—Drama) .
Sept. 16—In the Coils of the Python (2 parts—Drama) ......................
Sept. 20—Through the Window (2 parts—Dr.)
Sept. 23—The Struggle (2 parts—Drama)......
Sept. 27—Captain Billy's Mate (2 parts—Dr.)
Sept. 30—Shon, the Piper (2 parts—Drama)...
Oct. 4—Good-for-Nothing Jack (2 parts—Dr.)
Oct. 7—The Girl and the Tiger (3 parts—Dr.)
Oct. 11—Fighters of the Plains (2 parts—Dr.)

### BRONCHO.
Aug. 27—The Madcap (2 parts—Drama)......
Aug. 31—The Broken Thread (Drama).........
Sept. 3—The Gambler's Pal (Drama)..........
Sept. 7—May and December (Drama).........
Sept. 10—The Judge's Son (Drama)...........
Sept. 17—The Land of Dead Things (2 parts—Drama) ......................
Sept. 24—Silent Heroes (2 parts—Drama).....
Oct. 1—The Greenhorn (2 parts—Drama)....

### CRYSTAL.
Sept. 21—Misplaced Love (Drama).............
Sept. 23—Pearl and the Poet (Comedy)........
Sept. 23—Oh! What a Swim (Comedy).........
Sept. 28—His Last Gamble (Drama)..........
Sept. 30—Charlie's Little Joke (Comedy)......
Sept. 30—Baldy Belmont As a Roman Gladiator (Comedy) ..........................
Oct. 5—The Norwood Case (Drama)..........
Oct. 7—Dress Reform (Comedy)............
Oct. 7—Baldy Belmont Wanted a Wife (Com.)
Oct. 12—The Woman and the Law (Drama)...

### DOMINO.
Oct. 2—Exoneration (2 parts—Drama)........

### DRAGON.
July 14—The Organist (Drama)..............
July 21—Memories of Long Ago (Drama)......
July 28—The Bride of the Sea (Drama)......

### ECLAIR.
Sept. 10—The Banker's Daughter (2 parts—Drama) ..........................
Sept. 14—A Pawnee Romance (Drama)........
Sept. 14—Hydrogen (Scientific) ..............
Sept. 17—Rob-Roy (3 parts—Drama)..........
Sept. 21—Stung (Comedy).....................
Sept. 21—Curious Fish (Zoology)..............
Sept. 24—A Puritan Episode (2 parts—Drama)
Sept. 28—Why Aunt Jane Never Married (Com.)
Oct. 1—Jacques, the Wolf (2 parts—Drama).
Oct. 5—Private Box 23 (Comedy)............
Oct. 5—Polyp (Zoology) ......................
Oct. 8—One of the Rabble (2 parts—Drama)..
Oct. 12—Wifie Must Follow Husband (Comedy)
Oct. 12—Rotifers ...........................

### FRONTIER.
Aug. 30—Maya—Just An Indian (Drama)....
Sept. 4—Flirty Florence (Comedy)............
Sept. 6—The Surgeon of Abajo (Drama)......
Sept. 11—Dorothea and the Chief Rasamatas (Comedy) .......................
Sept. 13—On Forbidden Paths (Drama).......
Sept. 18—The Juvenile Kidnappers (Comedy)..
Sept. 20—The Ranchman's Double (Drama)...
Sept. 25—The Village Pest (Comedy).........
Sept. 27—The Moonshiner (Drama)............
Oct. 2—The Shop Girl's Big Day (Comedy)...
Oct. 4—A Girl of the Dance Halls (Drama)...
Oct. 9—When Father Goes to Church (Comedy)
Oct. 11—Harmony and Discord (Drama).......

### GAUMONT
Sept. 10—Gaumont's Weekly, No. 80 (News)..
Sept. 11—Love Me, Love My Animals (Comedy)
Sept. 16—The Lion Hunters (2 parts—Drama).
Sept. 17—Gaumont's Weekly No. 80 (News)...
Sept. 18—Tiny Tim's Elopement (Comedy)....
Sept. 23—The Sheriff's Devotion (Drama).....
Sept. 24—Gaumont's Weekly No. 81 (News)..
Sept. 25—An Awful Relapse (Comedy).......
Sept. 30—The Doctor's Sacrifice (Drama).......
Oct. 1—Gaumont's Weekly, No. 82 (News)....
Oct. 2—Tiny Tim in Society (Comedy).. ....
Oct. 2—Atom of Life in the Deep (Comedy) ..

### GEM.
Sept. 8—The Gold Mesh Bag (Comedy)......
Sept. 15—The Manicure (Comedy).............
Sept. 15—Sam's Despondency (Comedy).......
Sept. 22—None but the Brave Deserve the (?) (Drama)...........................
Sept. 22—Sanitary Dairy Plant, Washington, D. C...............................
Sept. 29—The Bachelor Girls' Club (Comedy)..
Oct. 6—The Motor Bug (Comedy)............
Oct. 6—Our Baby (Comedy).......... .. ...

### GREAT NORTHERN.
Aug. 30—Faded Beauties (Comedy)............
Sept. 6—A Girl Graduate (Comedy)..........
Sept. 13—For Sale by Auction (Comedy)......
Sept. 13—Under the Danish Beeches (Travel)..
Sept. 20—Convict 337 (Comedy)...............
Sept. 27—Won by Waiting (Comedy)..........
Oct. 4—A Good Catch (Comedy).............

### GREAT NORTHERN (Universal).
June 28—The Flying Circus (3 parts, Drama)..
July 26—The Governor's Daughter (2 parts—Drama)...........................
Aug. 23—The Great Circus Catastrophe (3 parts—Drama) ......................

### IMP.
Sept. 22—Ivanhoe (4 parts—Drama)..........
Sept. 25—Miser's Son Drama)................
Sept. 27—Binks Plays Cupid (Comedy)........
Sept. 27—Jolly Jottings by Hy Mayer (Comedy)
Sept. 29—In Peril of the Sea (Drama)........
Oct. 2—Bleeding Hearts; or Jewish Freedom Under King Casimer of Poland (3 parts—Drama) ..............................
Oct. 4—His Priceless Treasure (Comedy).....
Oct. 4—Whimsicalities by Hy. Mayer (Nov.).
Oct. 6—The Stolen Love (2 parts—Drama)....
Oct. 9—Their Parents (Drama)..............
Oct. 11—Thou Shalt Not Rubber (Comedy)....
Oct. 11—Hilarities, by Hy. Mayer (Novelty)..

### KAY-BEE.
Aug. 22—An Orphan of War (2 parts—Drama)
Aug. 29—The Green Shadow (2 parts—Drama)
Sept. 5—The Ironmaster (2 parts—Drama)...
Sept. 12—The Waif (Drama)..................
Sept. 19—The Reformation (Drama)...........
Sept. 26—The Forlorn Hope (Drama)..........
Oct. 3—Loaded Dice (Drama) ..............

### KEYSTONE.
Sept. 1—Fatty's Day Off (Comedy)..........
Sept. 1—Los Angeles Harbor, Cal. (Travel)..
Sept. 4—The New Baby (Comedy)............
Sept. 8—Mabel's Dramatic Career (Comedy)..
Sept. 11—The Gypsy Queen (Comedy-Drama).
Sept. 15—What Father Saw (Comedy)........
Sept. 15—Willie Minds the Dog (Comedy)....
Sept. 18—The Faithful Taxicab (Comedy).....
Sept. 22—When Dreams Come True (Comedy).

### LUX.
Sept. 5—A Timely Reminder (Drama)......... 910
Sept. 12—The Tax on Bachelors (Comedy)..... 455
Sept. 12—Arabella's Rival (Comedy).......... 540
Sept. 19—The Blacksmith's Son (Drama)...... 930
Sept. 26—How Mabel Caught a Man (Comedy).. 700
Sept. 26—A Large Family (Comedy).......... 285
Oct. 3—Mary's Neighbor (Comedy).......... 895

### MAJESTIC.
Sept. 14—The Winning Loser (Com.-Dr.)......
Sept. 16—Playmates (Drama).................
Sept. 20—His Last Deal (Comedy-Drama)......
Sept. 21—The Shoemaker and the Doll (Drama)
Sept. 23—An Aesthetic Match (Comedy).......
Sept. 23—The Baseball Umpire (Comedy)......
Sept. 27—A Slight Misunderstanding (Com.)..
Sept. 28—The Love of Conchita (Drama).......
Sept. 30—When the Debt Was Paid (Drama)..
Oct. 4—A Man of the Wilderness (Drama)...

### MUTUAL WEEKLY.
Sept. 1—Mutual Weekly No. 36..............
Sept. 8—Mutual Weekly No. 37..............
Sept. 15—Mutual Weekly, No. 38 (News)... ..
Sept. 22—Mutual Weekly, No. 39 (News) .
Sept. 29—Mutual Weekly, No. 40 (News).. ..

### MUTUAL EDUCATIONAL.
July 24—Does Gontran Snore? (Comedy).......
July 24—Through Turkey; the Black Sea (Travel) ..........................
July 31—Funnicus Wins the Race (Comedy)...
July 31—Microscopic Animalculae Found in Stagnant Water (Scientific).......

### NESTOR.
Sept. 15—Beauty and the Ugly One (Drama)..
Sept. 17—The Stepson (Drama)...............
Sept. 19—The Battle of Bull Con (Comedy)..
Sept. 22—For the Peace of Bear Valley (Dr.)
Sept. 24—Heart of a Vacquero (Drama) ......
Sept. 26—His Crazy Job (Comedy).............
Sept. 29—Justice of the Wild (2 parts—Drama)
Oct. 1—Beyond the Law (Drama)...........
Oct. 3—His Brother's Wives (Comedy).......
Oct. 6—The Trail of the Lonesome Pine (Dr.)
Oct. 8—The Love Trail (Drama).............
Oct. 10—The Simple Life (Drama)... .......

### POWERS
Sept. 19—The Doctor's Story (Drama).........
Sept. 24—Twiddledum Insures His Life (Com.)
Sept. 24—A Painter's Ruse (Comedy)...... ..
Sept. 26—Blood Red Tape of Charity (2 parts—Drama)...............................
Oct. 1—A House Boat Elopement (Comedy)...
Oct. 3—The Trap (Drama) .................
Oct. 8—Chivalry Days (Comedy-Drama).......
Oct. 10—The Pilgrim (Drama)......... .....
Oct. 10—The Messenger of Love (Drama).. ..

### PILOT.
July 24—The Sure Tip (Comedy).............. 500
July 24—The Bug Professor (Comedy)........ 500
July 31—Loyal Hearts (Drama)...............1000
Aug. 7—The Green-Eyed Monster (Com.-Dr.)..1000
Aug. 14—(Title Not Reported.)
Aug. 21—(Title Not Reported).
Aug. 28—Getting the Evidence (Drama)......

### RAMO.
Aug. 20—Dangerous Sympathy (Drama).......1000
Aug. 27—The Springtime of Love (Drama).....1000
Sept. 1—The Worker (State Rights—3 parts—Drama)............................3000
Sept. 8—The Black Opal (Drama)............1000
Oct. 1—Cards (Feature—3 parts—Drama).....
Oct. 15—The Current (Feature—3 parts—Dr.).

### RELIANCE.
Sept. 13—The Clown's Daughter (2 parts—Dr.)
Sept. 15—Twickenham Ferry (Drama)........
Sept. 17—The Disguise (Drama) ............
Sept. 20—The Stolen Woman (2 parts—Drama)
Sept. 22—The Hardest Way (Drama).........
Sept. 24—The Missing Ring (Drama)..........
Sept. 27—The Original Will (Drama)..........
Sept. 29—Hearts of the Dark (Drama)........
Oct. 1—(No Release this date)......... ....
Oct. 4—Targets of Fate (2 parts—Drama)....

### REX.
Sept. 18—Never Again (Drama)...............
Sept. 21—The Wall of Money (2 parts—Dr.)..
Sept. 25—Genesis: 4-9 (2 parts—Drama)......
Sept. 28—Paying the Price (Drama)..........
Oct 2—His Brand (Drama) ..................
Oct. 5—Like Darby and Joan (Drama)........
Oct. 9—Shadows of Life (2 parts—Drama)....
Oct. 12—The Echo of a Song (Drama)........

### SOLAX.
Sept. 10—Dooley and His Dog (Comedy)......
Sept. 12—Gratitude (Drama) ...............
Sept. 17—Invisible Ink (Comedy)..............
Sept. 19—Western Love (Drama)..............
Sept. 24—The Quality of Mercy (Drama)......
Sept. 26—The Soul of Man (Drama)..........
Oct. 1—Tale of a Cat (Comedy).............
Oct. 3—The Lame Man (Drama)............

### THANHOUSER.
Sept. 12—The Message to Headquarters (Drama)
Sept. 14—(No Release this Date)............
Sept. 16—Redemption (Drama)................
Sept. 19—Flood Tide (Drama)................
Sept. 21—When the Worm Turned (Com.-Dr.).
Sept. 26—The Official Goat Protector (Comedy-Drama) ................................
Sept. 23—An Unfair Exchange (Drama).......
Sept. 28—The Farmer's Daughters (Comedy)..
Sept. 30—Life's Pathway (2 parts—Drama)....
Oct. 3—The Twins and the Other Girl (Comedy-Drama)........................

### VICTOR.
Sept. 5—The Lost Copperhead (Comedy)......
Sept. 12—A Bride from the Sea (2 parts—Dr.)
Sept. 19—Percy H. Baldwin, Trifler (Drama)..
Sept. 26—For the Sins of Another (Drama)....
Oct. 3—The Closed Door (2 parts—Drama)...
Oct. 10—The Winner (2 parts—Drama)........

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# Another Pleasing Surprise for the New England Exhibitors

IN addition to our contracts already signed for New England on all of the FAMOUS PLAYERS FEATURE PRODUCTIONS, we have closed contracts with the ALL STAR FILM CORPORATION for New England on all of their productions this season.

First release, "*Arizona,*" Sept. 15th. Produced by Augustus Thomas. Is this not a wonderful combination?

Mrs. Fiske in "*Tess d'Urbervilles*" and Mary Pickford in the "*Bishop's Carriage*" have already made a wonderful success, just as we said they would.

The FAMOUS PLAYERS and ALL STAR Circuit of Theatres are forming fast. Below is a list of theatres that have signed exclusive contracts for their city or town.

| | |
|---|---|
| GORDON'S OLYMPIA | Boston, Mass. |
| KEITH'S BIJOU DREAM | Boston Mass. |
| OLYMPIA THEATER | Chelsea, Mass. |
| WALTHAM THEATER | Waltham, Mass. |
| DORCHESTER THEATER | Dorchester, Mass. |
| PARK THEATER | Worcester, Mass. |
| CRESCENT THEATER | Revere, Mass. |
| MAJESTIC THEATER | Fitchburg, Mass. |
| ACADEMY OF MUSIC | Lowell, Mass. |
| PARK THEATER | Taunton, Mass. |
| VICTORIA THEATER | Lawrence, Mass. |
| ORPHEUM THEATER | Haverhill, Mass. |
| PALACE THEATER | Fall River, Mass. |
| GLOBE THEATER | Brockton, Mass. |
| NATIONAL THEATER | Winchendon, Mass. |
| STAR THEATER | Manchester, N. H. |
| WHITE'S OPERA HOUSE | Concord, Mass. |
| GREY AND McDONNOUGH | Portsmouth, N. H. |
| OLYMPIA THEATER | Lynn, Mass. |
| EMPIRE THEATER | Bridgeport, Conn. |
| KEANEY'S THEATER | New Britain, Conn. |
| POLI'S THEATER | Waterbury, Conn. |
| POLI'S THEATER | Meriden, Conn. |
| LYCEUM THEATER | Stamford, Conn. |
| DAVIS THEATER | Norwich, Conn. |
| EMPIRE THEATER | Hartford, Conn. |
| CASINO THEATER | Providence, R. I. |
| STAR THEATER | Pawtucket, R. I. |
| OPERA HOUSE | Newport, R. I. |
| NEW PORTLAND THEATRE | Portland, Me. |
| GRAPHIC THEATER | Bangor, Me. |
| MYSTIC THEATER | Lewiston, Me. |
| ROCKLAND THEATER | Rockland, Me. |
| GREY AND McDONNOUGH | Augusta, Me. |
| DREAMLAND THEATER | Bath, Me. |
| NICKLE THEATER | Portland, Me. |
| JOHNSON OPERA HOUSE | Gardiner, Me. |
| MAJESTIC THEATER | Burlington, Vt. |

Is your House, Mr. Exhibitor, listed above? If not, we advise you to Hurry. You have no time to lose. We can only sign up a limited number of exhibitors in New England. Remember, we have in stock, in addition to the FAMOUS PLAYERS and ALL STAR Feature Productions, "200" other big features at your disposal. A line will secure for you all the information you desire.

## Famous Players Film Co. of New England

**HARRY ASHER, General Manager**

**100 Boylston Street** *Telephone, Oxford 2580* BOSTON, MASS.

# LICENSED
## RELEASE DATES

### RELEASE DAYS.

**Monday**—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

**Tuesday**—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

**Wednesday**—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

**Thursday**—Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

**Friday**—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

**Saturday**—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph (Special).

### BIOGRAPH.

Sept. 15—His Hoodoo (Comedy)...............
Sept. 15—Dan Greegan's Ghost (Comedy)......
Sept. 18—The Stolen Treaty (Drama)..........
Sept. 20—For the Son of the House (Drama)..
Sept. 22—The Law and His Son (Drama)......
Sept. 25—A Saturday Holiday (Comedy).......
Sept. 25—The End of the World (Comedy)....
Sept. 27—The Influence of the Unknown (Dr.)
Sept. 29—Dyed, But Not Dead (Comedy)......
Sept. 29—With the Aid of Phrenology (Com.)
Oct. 2—A Tender-Hearted Crook (Drama)....
Oct. 4—The Chieftain's Sons (Drama)........
Oct. 6—His Secret (Drama)..................
Oct. 9—Never Known to Smile (Comedy)......
Oct. 9—Scenting a Terrible Crime (Comedy)..
Oct. 11—So Runs the Way (Drama)...........

### EDISON.

Sept. 9—A Light on Troubled Waters (Drama).1000
Sept. 10—The Desperate Condition of Mr. Boggs (Comedy)..........................1000
Sept. 12—Caste (Special—2 parts—Drama)....2000
Sept. 13—The Green Eye of the Yellow God (Drama)............................1000
Sept. 15—The Island of Perversity (Comedy)..1000
Sept. 16—Jerusalem and the Holy Land (Scenic).1000
Sept. 17—Cornwall, the English Riviera (Scenic) 400
Sept. 17—The Comedian's Downfall (Comedy).. 600
Sept. 19—Saved by the Enemy (Special—2 parts—Drama)...........................2000
Sept. 20—The Great Physician (Drama).......1000
Sept. 22—For the Honor of the Force (Drama)..1000
Sept. 23—The Stroke of the Phoebus Eight (Dr.)1000
Sept. 24—The Embarrassment of Riches (Com.).1000
Sept. 26—Hard Cash (Special—2 parts—Dr.) 2000
Sept. 27—A Proposal from the Sculptor (Being the third of the series "Who Will Marry Mary)...................... 1000
Sept. 29—The Stolen Models (Comedy)........1000
Sept. 30—A Daughter of Romany (Drama)....1000
Oct. 1—Mr. Toots' Tooth (Comedy)..........
Oct. 1—Damascus and the Ruins of Baalbek (Travel) ..............................
Oct. 3—Why Girls Leave Home (Special—2 parts—Drama) ...........................2000
Oct. 4—The Contents of the Suitcase (Drama)1000
Oct. 6—A Short Life and a Merry One (Com.).
Oct. 6—Birds of the Southern Sea Coast (Zoology.) ...........................
Oct. 7—A Wilful Colleen's Way (Drama).....1000
Oct. 8—Boy Wanted (Comedy-Drama)........
Oct. 8—The Pink Granite Industry at Milford, Mass. (Industry) .................
Oct. 10—In the Shadow of the Mountains (Special—2 parts—Drama) .............2000
Oct. 11—The Girl and the Outlaw (Drama)....1000

### ESSANAY.

Sept. 6—Broncho Billy's Conscience (Drama)..1000
Sept. 9—Sunlight (Drama)......................1000
Sept. 10—The Treater's Treat (Comedy).......1000
Sept. 11—Bonnie of the Hills (Drama).........1000
Sept. 12—Grist to the Mill (Special—2 parts—Drama)...........................2000
Sept. 13—Broncho Billy Reforms (Drama)......1000
Sept. 16—Women (Drama)......................1000
Sept. 17—Sweet Revenge (Comedy)...........
Sept. 17—The Duck Raising Industry (Zoology)
Sept. 18—The Broken Parole (Drama).........1000
Sept. 19—The Right of Way (Special—2 parts—Drama)...........................2000
Sept. 20—The Redeemed Claim (Drama).......1000
Sept. 23—For Old Time's Sake (Drama).......1000
Sept. 24—Love Incognito (Comedy)............1000
Sept. 25—Days of the Pony Express (Drama)..1000
Sept. 26—In Convict Garb (Special—2 parts—Drama)...........................2000
Sept. 27—Why Broncho Billy Left Bear County (Drama)..........................1000
Sept. 30—A Ray of God's Sunshine (Drama)...1000
Oct. 1—A Successful Failure (Comedy)......1000
Oct. 2—The Belle of Siskiyou (Drama).......1000
Oct. 3—Tony, the Fiddler (Special—2 parts—Drama) ...............................2000
Oct. 4—The Struggle (Drama) ..............1000
Oct. 7—A Matter of Dress (Com.Dr.).........1000
Oct. 8—Dad's Insanity (Comedy)..............1000
Oct. 9—Love and the Law (Comedy-Drama)...1000
Oct. 10—Dear Old Girl (Special—2 parts—Dr.)..2000
Oct. 11—Broncho Billy's Oath (Drama)........1000

### KALEM.

Sept. 13—The Monogrammed Cigarette (Drama)1000
Sept. 15—Retribution (Drama).................1000
Sept. 17—Trooper Billy (Special—2 parts—Dr.).2000
Sept. 19—The Burglar and the Baby (Comedy).
Sept. 19—One Best Bet (Comedy).............
Sept. 20—The Breath of Scandal (Drama).....1000
Sept. 22—The Counterfeiter's Confederate (Dr.).1000
Sept. 24—A Midnight Message (Special—2 parts—Drama)...........................2000
Sept. 26—The Hobo and the Myth (Comedy)....
Sept. 26—The Largest Duck Farm in the World (Zoology)..........................
Sept. 27—A Demand for Justice (Drama).....1000
Sept. 29—The Atheist (Drama) .............1000
Oct. 1—The Battle at Fort Laramie (Special—2 parts—Drama) .......................2000
Oct. 3—And the Watch Came Back (Comedy)
Oct. 3—Historic Boston (Travel) ...........
Oct. 4—The Railroad Inspector's Peril (Dr.).1000
Oct. 6—The End of the Run (Drama)........1000
Oct. 8—The Riddle of the Tin Soldier (Special—2 parts—Drama) ...............2000
Oct. 10—Pete's Insurance Policy (Comedy).....
Oct. 10—The Sea Scouts of America (Edu.)....
Oct. 11—The Influence of a Child (Drama)...1000

### GEORGE KLEINE.

Aug. 26—The Human Bridge (Cines Special—2 parts—Drama) ...................
Sept. 2—The Sign of the Black Lily (Cines—2 parts—Drama—Special) ..........
Sept. 9—The Mysterious Man (Cines—2 parts—Drama—Special)..................
Sept. 16—High Treason (Cines—Special 2 parts—Drama)..........................
Sept. 23—For His Brother's Crime (Cines—Special—2 parts—Drama).........
Sept. 30—Misgotten Gains (Cines—Special—2 parts—Drama)......................
Oct. 7—The Flower of Destiny (Cines—Special—2 parts—Drama) ......................
Oct. 14—The Last Minute (Eclipse—Special—2 parts—Drama)......................

### LUBIN.

Sept. 15—To Love and Cherish (Drama)........1000
Sept. 16—Fashion's Toy (Drama)..............1000
Sept. 18—The Clod (Special—2 parts—Drama).2000
Sept. 19—The Love of Beauty (Drama).......1000
Sept. 20—Her Present (Comedy)............. 400
Sept. 20—His Reward (Comedy)............... 600
Sept. 22—Poker Paid (Comedy)............... 400
Sept. 22—This Isn't John (Comedy)........... 600
Sept. 23—A Mexican Tragedy (Drama)........1000
Sept. 25—Self Convicted (Special—2 parts—Drama)...........................2000
Sept. 26—Winning His Wife (Comedy).........1000
Sept. 27—The Great Discovery (Drama).......1000
Sept. 29—The Invader (Drama) .............1000
Sept. 30—The Actress and Her Jewels (Drama) 400
Sept. 30—The Constable's Daughter (Comedy). 600
Oct. 2—The Special Officer (Special—2 parts—Drama) ...........................2000
Oct. 3—The Scarf Pin (Drama)..............1000
Oct. 4—For Her Brother's Sake (Drama).....1000
Oct. 6—The Counterfeiter's Fate (Drama)....1000
Oct. 7—The Two Cowards (Drama)............1000
Oct. 9—Breed of the North (Special—2 parts—Drama)...........................2000
Oct. 10—The Drummer's Narrow Escape (Com).
Oct. 10—Going Home to Mother (Comedy)......
Oct. 11—The Higher Law (Drama)............1000

### MELIES.

July 31—It Happened in Java (Comedy-Drama) ............................1000
Aug. 7—Snapshots of Java (Scenic).........1000
Aug. 14—The Robber of Angkor (Drama).....1000
Aug. 21—In the Land of Fire (Drama)........1000
Aug. 28—Lost in Cambodia (Comedy)..........1000
Sept. 4—A Day at Singapore (Scenic)..........1000
Sept. 18—Home Life in Japan (Manners and Customs)...........................
Sept. 18—A Japanese Funeral (Manners and Customs)...........................
Sept. 25—A Cambodian Idyll (Drama).........1000
Oct. 2—Things Japanese (Typical)............1000
Oct. 9—Cast Amid Boomerang Throwers (Dr.).1000

### PATHEPLAY.

Sept. 16—Mrs. Morton's Birthday (Drama).....
Sept. 17—The Merill Murder Mystery (Drama)
Sept. 18—Toad Traits (Zoology)................
Sept. 18—Hot Springs and Geysers of New Zealand (Travel)....................
Sept. 18—Pathe's Weekly, No. 51 (News).....
Sept. 19—(Title Not Reported)................
Sept. 20—Her Brave Rescuer (Drama).........
Sept. 22—Pathe's Weekly No. 52 (News)......
Sept. 23—The Blind Gypsy (Drama)..........
Sept. 24—The Secret Treasure (Drama)........
Sept. 25—Blazing a New Trail in Glacier National Park, Montana (Scenic)............
Sept. 25—The Sago Industry in Borneo (Ind.).
Sept. 25—Pathe's Weekly No. 53 (News)......
Sept. 26—Birds of Prey (Bird Life)...........
Sept. 26—Sicily, the Picturesque (Travel)....
Sept. 27—The Fish With a Storage Battery in Its Brain ..............................
Sept. 27—The Pearl of the Bosphorous, Constantinople (Travel) ......................
Sept. 27—Promenade in Rome (Travel).......
Sept. 29—Pathe's Weekly, No. 54 (News)....
Sept. 30—Lillie's Nightmare (Comedy)........
Sept. 30—Deschutes Canyon, Washington (Sc.)
Oct. 1—Oxygen (Scientific) ..................
Oct. 1—Along the Padas River (Scenic)......
Oct. 2—Pathe's Weekly, No. 55 (News)......
Oct. 2—The Depths of Fate (Special—2 parts—Drama)...........................
Oct. 3—A Clever Story (Comedy)............
Oct. 4—A Wall Street Wail (Comedy).......
Oct. 4—Riding the Flume (Travel)...........
Oct. 6—Pathe's Weekly, No 56 (News)......
Oct. 7—Plants Which Eat (Natural History)
Oct. 7—How Mountains Grow (Scientific)....
Oct. 7—A Journey Through Crimea (Travel)..
Oct. 8—The Smuggler (Drama)...............
Oct. 9—Pathe's Weekly, No. 57 (News)......
Oct. 9—Two Mothers (Special—2 parts—Dr.)..
Oct. 10—The Millionaire's Ward (Drama)......
Oct. 11—Talkative Tess (Comedy).............

### SELIG.

Sept. 10—Around Battle Tree (Drama).........1000
Sept. 11—Two Too Many (Comedy)............1000
Sept. 12—Her Way (Drama)....................1000
Sept. 15—The Fifth String (Special—2 parts—Drama)...........................2000
Sept. 16—The Toils of Deception (Drama).....1000
Sept. 17—Tobias Wins Out (Comedy)..........1000
Sept. 18—The Redemption of Railroad Jack (Drama)............................1000
Sept. 19—The Rejected Lover's Luck (Dram)..1000
Sept. 22—The Young Mrs. Eames (Special—2 parts—Drama).......................
Sept. 22—Sissybelle (Comedy).................
Sept. 23—Bumps and Willie (Comedy).........1000
Sept. 24—The Spell of the Primeval (Drama)..1000
Sept. 25—The Capture of Bad Brown (Comedy).1000
Sept. 26—The Policeman and the Baby (Dr.)..
Sept. 26—The Taj Mahal, Agra, India (Travel)
Sept. 29—The Invisible Government (Special—2 parts—Drama) .........................2000
Sept. 30—The False Friend (Drama)..........1000
Oct. 1—The Cattle Thief's Escape (Drama)...
Oct. 1—The Elephant As a Workman, Rangoon, India (Educational) ................
Oct. 2—Our Neighbors (Drama) ............
Oct. 3—John Bousall of the U. S. Secret Service (Drama) ..............................1000
Oct. 6—The Conscience Fund (Special—2 parts—Drama).........................2000
Oct. 7—The Missionary and the Actress (Dr.).1000
Oct. 8—The Dream of Dan McQuire (Comedy).1000
Oct. 9—Saved from the Vigilants (Drama)....1000
Oct. 10—Only Five Years Old (Drama)........
Oct. 10—A Ceylon Tea Estate (Travel).........

### VITAGRAPH.

Sept. 10—Fortune's Turn (Drama).............1000
Sept. 11—The Tiger (Drama)...................1000
Sept. 12—Sauce for the Goose (Comedy).......1000
Sept. 13—The Lost Millionaire (Special—2 parts—Drama)...........................2000
Sept. 15—Pumps (Comedy)....................
Sept. 15—Sandy Gets Shorty a Job (Comedy)..
Sept. 16—Their Mutual Friend (Drama).......1000
Sept. 17—The Hindoo Charm (Drama).........1000
Sept. 18—Sunny; or the Cattle Thief (Drama)..1000
Sept. 19—John Tobin's Sweetheart (Comedy)..1000
Sept. 20—Our Wives (Special—2 parts—Com.).2000
Sept. 22—Daddy's Soldier Boy (Drama)........1000
Sept. 23—Extremities (Comedy)...............
Sept. 23—Scenes in Singapore (Travel)........
Sept. 24—The Other Woman (Drama)..........1000
Sept. 25—The Race (Drama)...................1000
Sept. 26—Bunny for the Cause (Comedy)......1000
Sept. 27—Under the Daisies (Special—2 parts—Drama)...........................2000
Sept. 29—When the West Was Young (Drama)1000
Sept. 30—Which? (Comedy) ..................1000
Oct. 1—Salvation Sal (Drama) ..............1000
Oct. 2—The Autocrat of Flapjack Junction (Drama)............................1000
Oct. 3—The Treasure of Desert Isle (Com.-Dr.)1000
Oct. 4—The Mystery of the Silver Skull (Special—2 parts—Drama) ...................2000
Oct. 6—Ann of the Trails (Drama)..........1000
Oct. 7—A Homespun Tragedy (Drama).......1000
Oct. 8—When Friendship Ceases (Comedy)...1000
Oct. 9—Heartbroken Shep (Drama)...........1000
Oct. 10—Cutey's Waterloo (Comedy)..........1000
Oct. 11—The Test (Special—2 parts—Drama)..2000

**Licensed Film Supplied to Licensed Exhibitors**
*Write or Call for Particulars*
**GREATER NEW YORK FILM RENTAL CO. :: 116-118 East 14th Street, New York**

# MR. EXHIBITOR, LOOK, READ!!

Beautiful photographs of the leading actors and actresses playing in licensed films. Finished in soft gray. Size 22x28.

MARY FULLER

**Price, 40c each**
**Postage Prepaid**

Crane Wilbur, Maurice Costello, Francis X. Bushman, Gilbert M. Anderson, Marc MacDermott, Arthur Johnson, Mary Fuller, Ormi Hawley, Kathlyn Williams, Gwendoline Pates, Octavia Handworth, Lillian Walker.

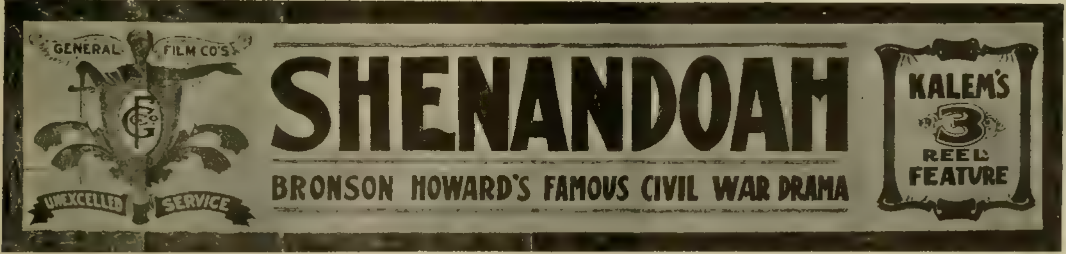
ALL MASTERPIECES OF PHOTOGRAPHY

A smaller size, 11 x 14, in same style and finish as above of Harry Myers, Lottie Briscoe, John Bunny, Guy Coombs, Ruth Roland, Beverly Bayne, Edith Storey, Earle Williams, Lillian Wiggins, Helen Costello, Charles Arling.

**Price, 20c each**
**Postage Prepaid**

MAURICE COSTELLO

## Here's the biggest dollar's worth of advertising you ever saw!



A strong muslin banner, 3 feet wide and 12 feet long, in five bright colors, eyeleted and securely hemmed on ends, in fact, *all ready* to hang in front of your theatre to coax the people in. Do you want one? A dollar bill (parcel postage extra) will bring it. Made for all licensed releases.

**We Have a Better Grade Made On Heavy Drill, at $1.50**

## GENERAL FILM COMPANY, Poster Department

**(Formerly Photoplay Advertising & Specialty Co.)**

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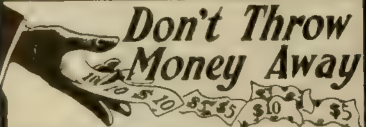

Don't Throw Money Away

*DON'T EXPERIMENT*

TRADE YOUR OLD PICTURE MAchine for new, modern, up-to-date outfit by paying a little difference. We carry in stock all makes of machines, also have a few second-hand and rebuilt machines for sale cheap. Write us—

Stelzer Bros.

417 Broadway Lincoln, Ill.

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Latest and Best in Seats

SEND FOR OUR PRICES BEFORE BUYING

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The Wisconsin Seating Company

Steel standards will not break

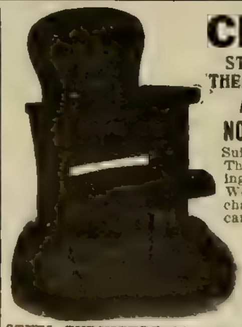
New London, Wisconsin, U.S.A.

WE BUY, SELL and RENT

Moving Picture Machines, Film, and Opera Chairs

THEATRE BROKERAGE EXCHANGE

440 S. Dearborn St. Chicago, Ills.



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STEEL FRAME THEATRE CHAIRS ABSOLUTELY NON-BREAKABLE

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

*Second Hand Chairs*

Also seating for Out-of-door use. Address Dept. W.

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*It pays to discriminate when you buy*

THEATRE SEATING

WRITE TODAY for Cat. V2 (Moving Picture Chairs) and Cat. V3 (Upholstered Chairs)

Send Floor Sketch for Free Seating Plan.

Widest range of styles and prices. Large stocks.

American Seating Company

218 S. Wabash Ave., CHICAGO. 15 E. 32nd St., NEW YORK

OPERA CHAIRS

FOR EVERY PURPOSE ESTABLISHED 1865

1,000 STYLES WRITE FOR CAT. NO. 31

115-117 So. Wabash Ave., Chicago, Ill. The A. H. Andrews Co. Branches in all Leading Cities

New York Office, 1165 Broadway. Seattle Office, 508-10-12 First Ave., So.

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OH! MR. EXHIBITOR!!

What! a life-saving chair? Write us.
What! a space-saving chair? Write us.
What! a sanitary chair? Write us.
What! a cheap but good chair? Write us.

We operate the largest exclusive theatre chair factory in the world, AND SELL DIRECT TO YOU. WRITE US

THE HARDESTY MFG. CO., Canal Dover, Ohio

MOVING PICTURE ELECTRIC LIGHT PLANT

Used and Highly Endorsed by the United States Army.

BIGGEST SENSATION IN THE MOVING PICTURE WORLD

Can be operated by a boy 10 years old. One customer writes: "Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings, 2,000 gallons per day."

Write today for Bulletin 101. It is a mighty interesting booklet.

(163) DETROIT ENGINE WORKS, Dept. 102, DETROIT, MICH., U. S. A.

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YOUR ORDER OUT

STAFFORD Chairs excel all others.

Heavy Five Ply seats and backs.

The last-forever kind, that you are using long after you have forgotten the price.

STEEL CHAIRS TOO

We carry several kinds of good chairs in stock, all guaranteed.

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E. H. STAFFORD MFG. CO.

CHICAGO, ILL.

*LET US DO YOUR*

Developing and Printing

WE WILL DEVELOP YOUR NEGATIVE, MAKE YOU A POSITIVE PRINT AND SHIP WITHIN 24 HOURS FOR 5c PER *FOOT COMPLETE.*

SATISFACTION GUARANTEED BY OUR FIFTEEN YEARS' EXPERIENCE

EASTMAN STOCK USED ON ALL OUR WORK

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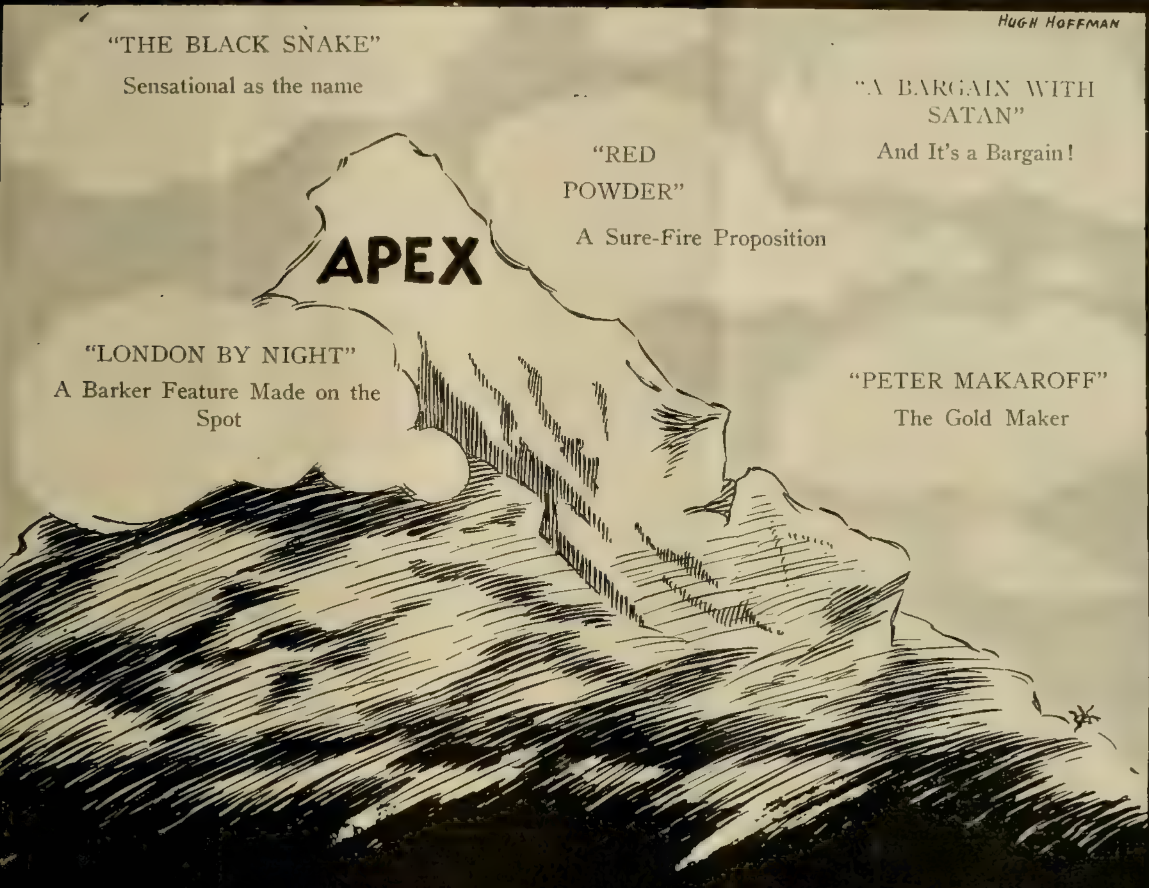
SEND FOR OUR NEW LIST

FULTON'S A-to-Z LIST

Pocket Edition 120 Pages

Illustrates, describes and prices everything used in or about the Motion Picture Theatre and in the allied industries. Costs you nothing. *Worth its weight in gold.*

E. E. FULTON —152— W. LAKE STREET CHICAGO



**As the APEX of the mountain towers above all, so APEX features stand alone! They represent the product of no favored maker; they are the pick of the world!! APEX offices abroad are the magnets that draw the best pictures made. The APEX salesrooms in New York attract all live feature buyers who want the best!!!**

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*Some choice territory still open for these:*

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| **"The Blacksnake"** | Sensational Russian story of Court life | **4 Parts** |
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| **"London by Night"** | A Barker sensation up to the Barker standard | **4 Parts** |
| **"Peter Makaroff** THE GOLDMAKER" | A thrilling story of a modern alchemist | **4 Parts** |

*The finest pictorial lithography money can buy goes with each. Any one of the five will make you money.*

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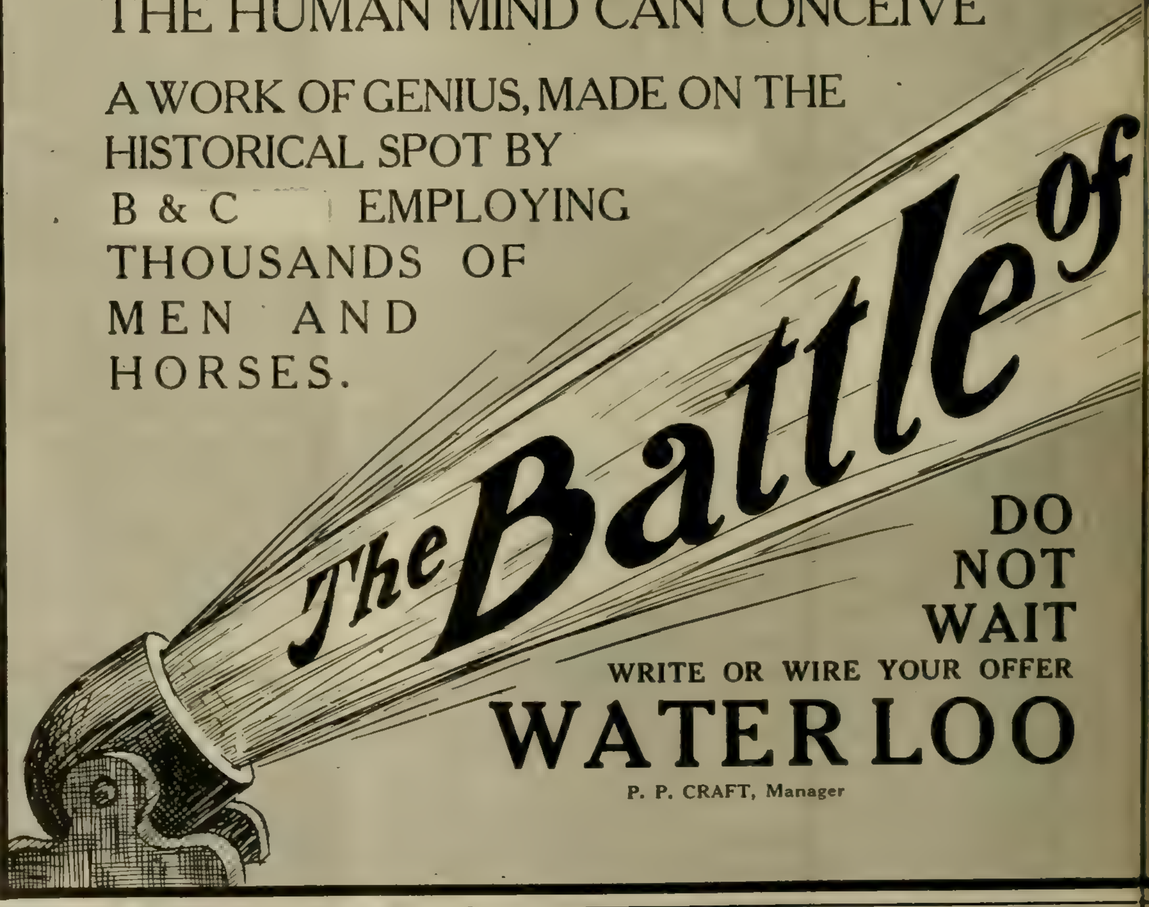
**APEX FILM CO.**

145 WEST 45TH STREET, NEW YORK
25 LITTLE NEWPORT ST., LONDON, W.

# A REAL CHANCE
FOR
# REAL HUSTLERS

THE GREATEST PICTURE EVER FILMED, ON THE GREATEST SUBJECT THE HUMAN MIND CAN CONCEIVE

A WORK OF GENIUS, MADE ON THE HISTORICAL SPOT BY B & C EMPLOYING THOUSANDS OF MEN AND HORSES.



## The Battle of

**DO NOT WAIT**

WRITE OR WIRE YOUR OFFER

# WATERLOO

P. P. CRAFT, Manager

**ON VIEW DAILY
AT OUR
EXHIBITION
ROOMS**

## SEE THIS MASTERPIECE YOURSELF

YOU WILL BE ASTONISHED AND ASTOUNDED BY ITS MAGNITUDE AND SENSATIONAL SPECTACULAR VISUALIZATION OF THE HORRORS OF WAR

SPLENDID TERRITORY STILL LEFT—WAKE UP BEFORE YOUR COMPETITOR SECURES THIS "SURE-FIRE" MONEY GETTER!

## FILM COMPANY

**145 WEST 45th STREET :: :: :: NEW YORK**

# WORLD SPECIAL FILMS CORPORATION

## GET THIS NOW!

THE FAMOUS FOUR REEL PRODUCTION OF

# Sapho

Dramatized from the novel by Alphonse Daudet
By special permission of the author

WITH A CAST HEADED BY

**Cecile Guyon as Sapho** **Charles Krauss as Jean**

We have a line of Advertising that will be a revelation to you

COMMUNICATE DIRECT TO

## WORLD SPECIAL FILMS CORPORATION

Suite 901, World's Tower Building 110-112 W. 40th St., New York

E. MANDELBAUM, President. JULES BURNSTEIN, Mgr. Film Rental Dept. PHIL GLEICHMAN, Vice-Pres. and Gen'l Mgr.

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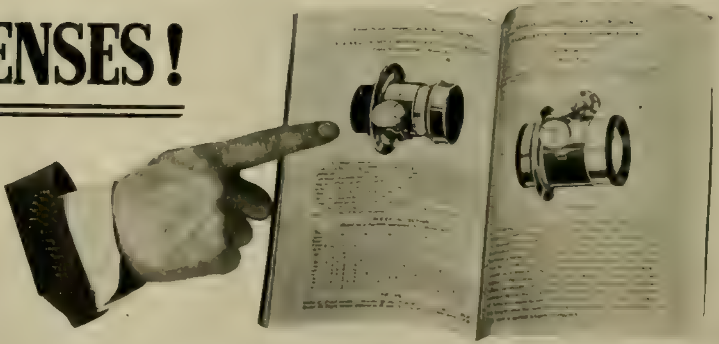
# SEE THESE LENSES!



A CHEAP service will produce clean-cut, stereoscopic pictures if projected through a good lens—an EXPENSIVE service demands good lens if you must obtain your money's worth.

## LENSES FROM $6.00 to $325!

We offer you the widest possible range of choice. We SPECIALIZE in Projection Lenses—from the most inexpensive to the finest manufactured. Perhaps you require an additional lens—want a better one or an extra for emergencies?—if so, deal direct and obtain the benefit of wholesale prices.

## WRITE FOR OUR WONDERFUL FREE CATALOGUE

just from the press, containing 166 pages, printed on a fancy enameled stock, profusely illustrated and containing information invaluable to the theatre-owner or the man who expects to be.

## IF YOU REDECORATE OR BUILD

you will need this handy little book every minute. Not a dull, dry price-list, but a compendium of live suggestions for making your house more beautiful, more comfortable, more up-to-date—increasing its dividend power two-fold. Also—the largest and most complete list of theatre equipment, with prices and description. Within its covers you will find lists of every possible item from tickets to curtain.

*THERE ARE NO STRINGS TO THIS OFFER. IT'S FREE. JUST DROP A LINE AND SAY "SEND US CATALOGUE." ADDRESS DEPT. W.*

## KLEINE OPTICAL CO.

**166 N. State Street** GEO. KLEINE, President **Chicago, Illinois**

**WORLD SPECIAL FILMS CORPORATION**

# The Two Sergeants

**A Pasquali Six-Reel Masterpiece**

"The characterization is absolutely without flaw. There is much to praise in the matter of both beautiful exteriors and consistent interiors. Exceptional acting dominates in what looks like a successful production."—*Moving Picture World.*

Ask for dates and terms now. We have a line of distinctive advertising that will "Get the Money."

**WORLD SPECIAL FILMS CORPORATION**

E. MANDELBAUM, President JULES BURNSTEIN, Mgr. Film Rental Dept. PHIL. GLEICHMAN, Vice-President and General Manager

**Suite 901, World's Tower Building, 110 and 112 West 40th St., New York City**

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# J. H. HALLBERG

*"The House of Quality"* *Established 1904*

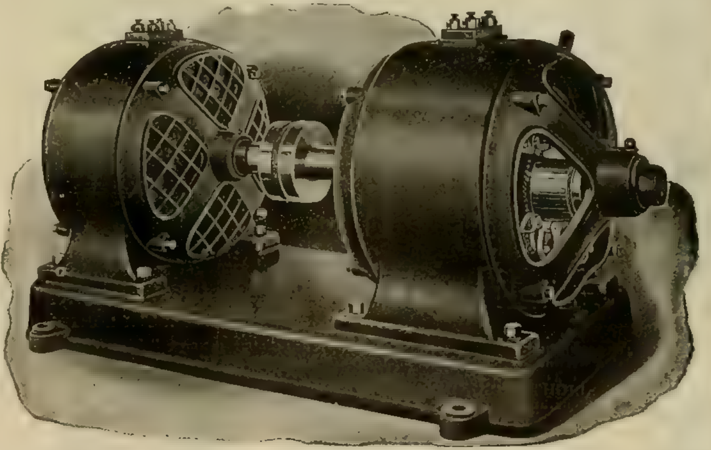
**OFFERS the MOST SELECT LINE of GOODS for M. P. MEN**

*Factory Distributor of*

Powers, Simplex, Edison & Motiograph M. P. Machines

Hallberg A.C. to D.C. Economizer

is taking the market by storm—it is just the thing the wise exhibitor wants to put his competitor in the shade.



**A.C. to D.C. Adjustable from 25 to 60 Amp., D.C., for one or two lamps**

"HALLBERG" STANDARD A. C. ECONOMIZERS, "HALLBERG" D. C. ECONOMIZERS, MERCURY ARC RECTIFIERS, MOVING PICTURE MACHINE and FLAME ARC CARBONS.

**I Equip Theatres Completely**

Free Circulars on all makes of M. P. Machines, but Hallberg's Big Catalogue, 100 Pages, costs you 25c. by mail.

**J. H. HALLBERG ::: 36 East 23rd Street, New York**

# FLORENCE ROBERTS IN SAPHO

## Remember, when you make that "Clean-Up" with "SAPHO" from the State-Rights Man, that NEW MAJESTIC PRODUCED IT!

"Sapho" with all its great money-making possibilities is—simply a GOOD Majestic picture. "Sapho" with all its six sumptuous reels is—simply a GOOD Majestic picture. "SAPHO" with all its Florence Roberts glory and that of a prominent supporting cast is—simply a GOOD Majestic picture. And there are *lots* of good Majestic pictures. They haven't all some world-famous legitimate star, nor thousands on thousands of feet to tell their story, or even immense theatres particularly to "show" in, but they are

**GOOD! GOOD! GOOD!**

and their simple stories and themes, and their film-famous stars, are welcome at some busy picture theatre in every town, village and hamlet. Really there is no photoplayer anywhere more popular than **BILLY GARWOOD** who portrays the shoemaker in Majestic's

## "THE SHOEMAKER AND THE DOLL"

(By ELIZABETH LONERGAN)

released Sunday, Sept. 21st. Get that reel for your genuine "classy" patrons who go to the regular drama and want GOOD DRAMA on the picture screen as well. Then for a comedy reel get the "BASEBALL UMPIRE" and "AN ESTHETIC MATCH," released Tuesday, Sept. 23rd—You get TWO comedies, in fact. Or if you DO prefer a single comedy standing by itself, book "A SLIGHT MISUNDERSTANDING," released Saturday, Sept. 27th. We can suit you to a T on GOOD ONE-REELERS of *any* nature, and maybe "SAPHO" showed we can make meritorious multiple-reelers, too!

*THE WEEK AFTER.*
*"THE LOVE OF CONCHITA," Sunday, Sept. 28.*
*"WHEN THE DEBT WAS PAID," Tuesday, Sept. 30.*
*"THE MAN OF THE WILDERNESS," Saturday, Oct. 4.*

## "NEW MAJESTIC"

*"It boomed 'Mutual' Business Right in Midsummer."*

Business Offices: New Rochelle, N. Y. All-Year-Round Studios, Brooklyn Heights, Los Angeles, Cal.

## MÉLIÈS FILMS

*Exclusively Yours*

# THE YELLOW SLAVE

IN THREE PARTS

Extraordinary production of a story of modern Japan. Taken at Yokohama and enacted throughout by Japanese —The "real stuff."

GENERAL FILM CO.'S NEW "EXCLUSIVE SERVICE"

*Oct. 2nd*

## Things Japanese

A genuinely interesting fifteen minutes with Japanese at work and at play.

PRODUCED IN JAPAN.

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NOT ONLY

## NEWEST

BUT

## BEST!!

FIND OUT WHY—
TO-DAY!!

**KINEMACOLOR COMPANY**

For particulars address the office closest to you

NEW YORK
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538 So. Dearborn St.

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132 E. Fourth Ave.

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509 Westminster St.

KINEMACOLOR PICTURES

## THE PERFECT PROJECTION AND DURABILITY OF

# POWER'S CAMERAGRAPH NO. 6A

Built to stand hard wear and giving perfect projection, it is the machine that renders perfect satisfaction throughout the world.

THIS LETTER, FROM A PRACTICAL MAN, SPEAKS FOR ITSELF:—

Columbia, S. C., Aug. 15, 1913.

Nicholas Power Co.,
New York City.

Dear Sirs—Wish you would advise me if your Automatic Loop Setting Device can be attached to an ordinary No. 6, and if so, what is the price of same, as we want to purchase two of them for the machines we are now using, which, of course, are POWERS—the best machine built to-day for the man who wants perfect projection and at the same time a machine that will LAST. I ran the first No. 6 that was installed in this state and have been running a No. 6 ever since, and must say that we do get some clear picture with a RADIUM screen and POWERS Machines.

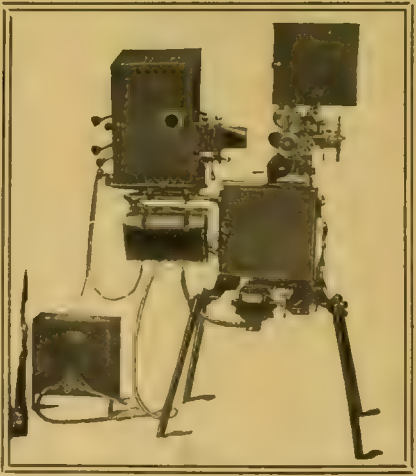
I have always been a staunch admirer of Powers machines, and always will be. This theatre is going to enlarge; we have not got the room, and we have built up a fine and increasing business, and I don't think we did it with anything but good pictures; we are using Mutual Service; my machines grind steady from 11 A. M. to 11 P. M. (THEY MUST BE GOOD ONES TO STAND THIS GRIND.)

Please let me hear from you at once about this.

I am, truly yours,

Pastime. (Signed) M. Meriwether, Electrician.

## Power's Perfect Projector Produces Prosperity



*Catalogue G gives full details*

**NICHOLAS POWER COMPANY**

**88-90 GOLD ST. NEW YORK CITY**

THE LEADING MAKERS OF MOTION PICTURE MACHINES

Vol. 18. No. 2 October 11. 1913 Price 10 Cents

H E HOFFMAN

# MOVING PICTURE WORLD

THE FILM INDEX

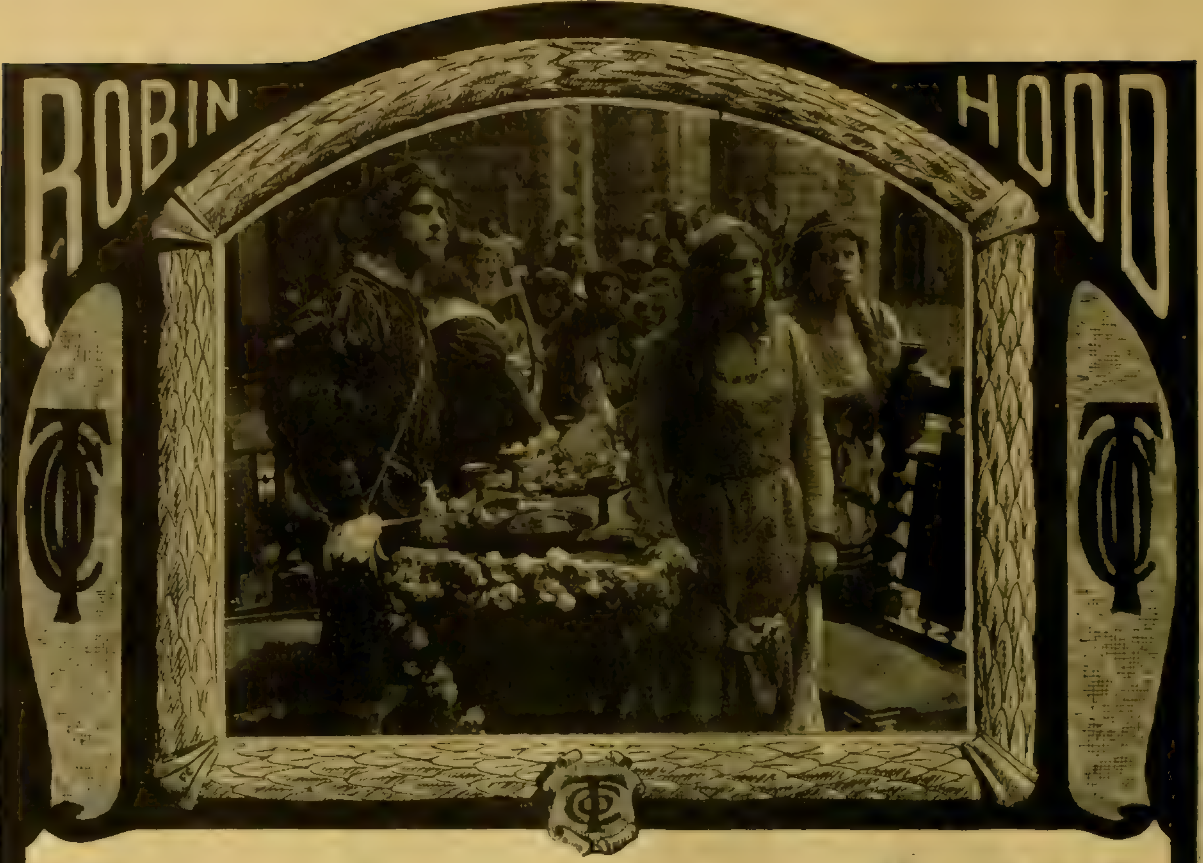
EXHIBITORS' GUIDE

Scene from "The Rebellious Pupil" (Reliance).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510



# The Thanhouser Three-a-Week

## The Success of "MOTHS"

our first four-reel Mutual "special," has resulted in the production of a second "special" for the Mutual Film Corporation,

## "ROBIN HOOD" IN FOUR REELS

The stirring life of the great adventurer of the Middle Ages is here shown properly in black-and-white pictures for the first time. Every man, woman and child knows the story. This is the big, popular film of the Fall. See any Mutual Program Exchange for special terms.

*NO RELEASE, Sunday, October 5th, Because of Two-Reeler of Preceding Tuesday*

INAUGURATING THE CAPE MAY "BY-THE-SEA STORIES"

Get the first pictures in the wonderful series made by our special company at Cape May, New Jersey
(Released Tuesday, Oct. 7th)

## "LOUIE, THE LIFE SAVER"

While the rollers roll onto the beach at Cape May, Louie plans he will save some beautiful maiden from the surf and marry her. He does save a beauteous one, and moneyed too, but the wedding bells don't somehow ring

*(Released Friday, Oct. 10th)*

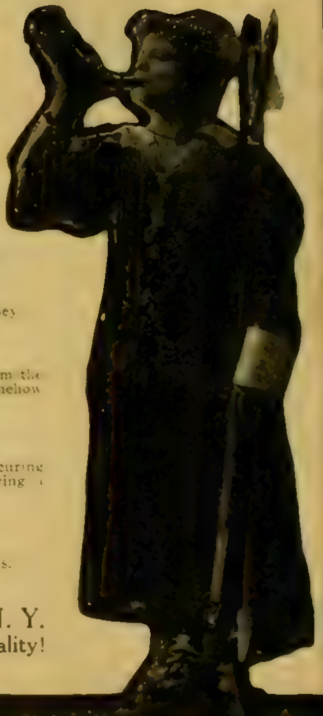
## "A DAUGHTER WORTH WHILE"

She gained wind of the attempt to quietly displace her father as president of the corporation, and, securing a new proxy from him, set out for the board room. By commandeering an automobile and outracing a train, she reached the stockholders' meeting in the nick of time.

*Then Watch for These Fine OCTOBER Two-Reelers:*

"THE PLOT AGAINST THE GOVERNOR"
Depicting present-day political conditions.
*Out Tuesday, Oct. 14th*

"THE JUNIOR PARTNER"
Depicting present-day business conditions.
*Out Tuesday, Oct. 28th*



THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y.

Thanhouser Stars! Thanhouser Features! Thanhouser Quality!

FIVE-A-WEEK

# Essanay

**Coming October 10th!** **Coming October 10th!**

## "DEAR OLD GIRL"

(IN TWO PARTS)

A drama of heart interest that will bring tears to the eyes of the most hardened human. A drama of appeal that will carry and hold the audience. Excellent photography, beautiful scenic backgrounds and splendid portrayal of characters. Francis X. Bushman, Beverly Bayne and Wm. Bailey featured. Heralds and posters now ready.

Released Tuesday, October 7th.

### "A MATTER OF DRESS"

A comedy-drama of city life with many entertaining and pleasing scenes. Richard Travers, Doris Mitchell, E. H. Calvert and Lillian Drew featured.

Released Wednesday, October 8th.

### "DAD'S INSANITY"

A bully good comedy with many eccentric and exceedingly excruciatingly funny situations. Robert Bolder, Dolores Cassinelli and "Smiling Billy" Mason featured.

Released Thursday, October 9th.

### "LOVE and the LAW"

A Western comedy-drama of more than ordinary merit. Marguerite Clayton, Eleanor Blevins and Fred Church featured.

Released Saturday, October 11th.

### "BRONCHO BILLY'S OATH"

An unusually interesting and exciting Western drama with the world's most popular photoplayer, G. M. Anderson.

**Coming Friday, October 17th!** **Coming Friday, October 17th!**

GET RICH QUICK—BOOK

## "BRONCHO BILLY GETS SQUARE"

(IN TWO PARTS)

An unusual and exceedingly interesting and exciting Western drama that will bring many a chill and shiver, many a laugh and many a tear, many a sob and sigh and will leave the sweet taste of artistic photography and portrayal in the mouths of your patrons. G. M. Anderson Featured. Heralds and posters now ready.

WHAT DO YOU THINK OF OUR NEW POSTERS? AREN'T THEY GREAT? They will boom your business. Posters are lithographed in full four colors, 35c each. You can order these from your exchange or direct from ESSANAY FILM MFG. CO., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. State St., Chicago, Ill.

## Essanay Film Manufacturing Co.

**521 First National Bank Bldg., Chicago, Ill.**

Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

# Watch It Grow!

That brand new comedy brand of film on that Universal program is going to make a big hit from the very start. It is the kind of stuff you've been demanding—the kind that keeps your patrons in an uproar from the first scene to the last. Now remember:—There will be two "JOKER" comedies every week, Wednesday and Saturday. The first one comes on Saturday, Oct. 25th, in place of the Saturday split "Imp," which will be discontinued. The other takes the place of our Wednesday "Powers" release, which is to be moved up to Monday.

*PLEASE NOTIFY YOUR EXCHANGE RIGHT NOW THAT YOU WANT TWO "JOKER" COMEDIES EVERY WEEK AS QUICKLY AS YOUR EXCHANGE CAN ARRANGE IT.*

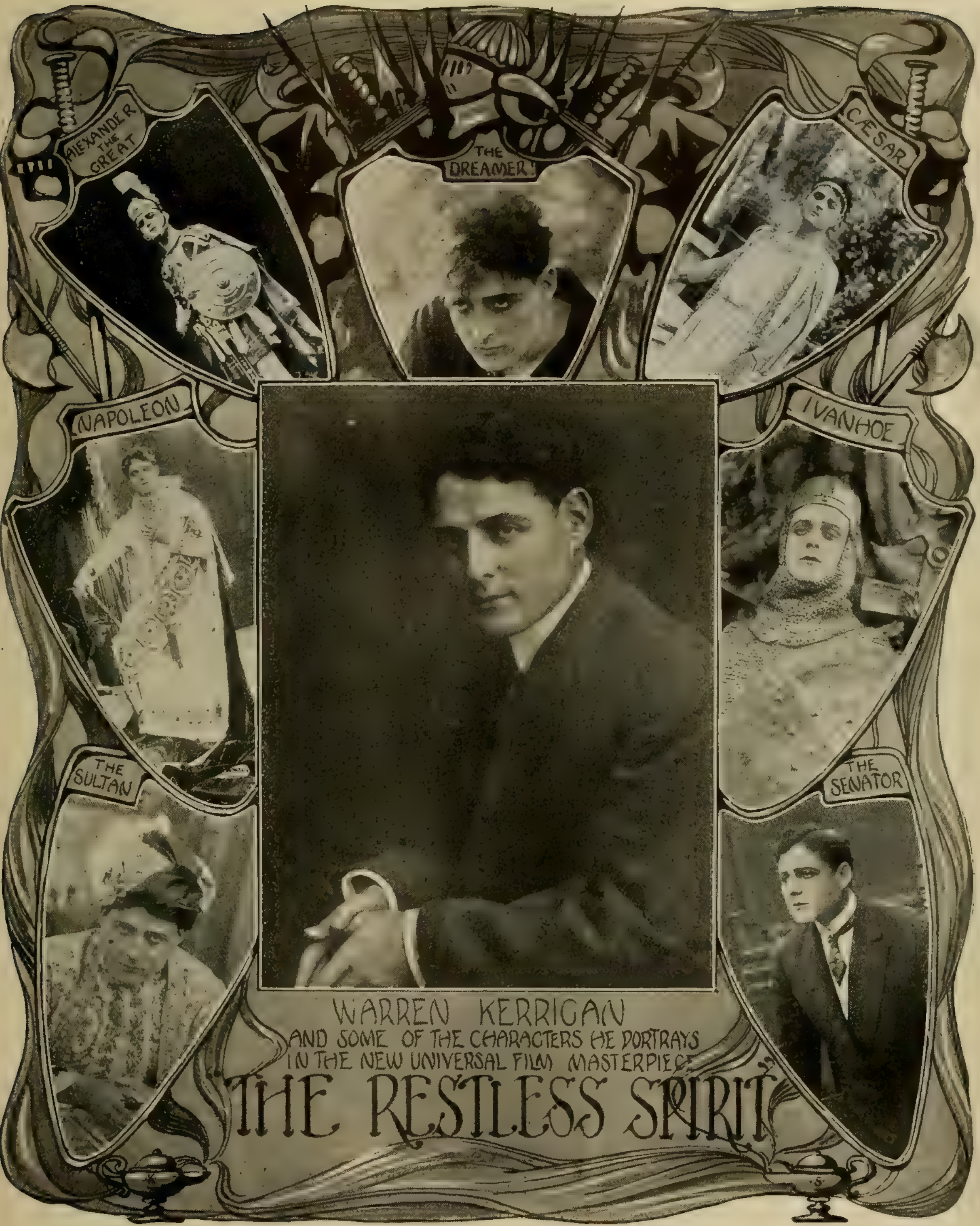
That Universal program now includes 28 reels every week, never less than six features every week and a comedy every day!

## *Universal Film Manufacturing Company*

***"The Largest Film Manufacturing Concern in the Universe"***

***CARL LAEMMLE, President***

***Mecca Building, Broadway and 48th Street, New York, N. Y.***



Hollywood, Cal., Sept. 5, 1913.

To the photoplay going public:

I cannot but be conscious that, as the winner of one and the third in another recent Popularity Contest, I evidently possess a warm place in the heart of the public and I am touched and gratified.

In order that I may merit this esteem, I have joined the Universal forces at Hollywood, Cal., where the facilities are so wonderful and the acting support so adequate that I feel I must do even better work than in the past.

To my friends and well wishers I extend hearty Universal greetings.

**WARREN KERRIGAN** Care of Universal Film Manufacturing Co.

# General Film Knows

### "The Bridge of Shadows"

*Selig. Two reels.*
*Released Oct. 13.*

A powerful drama of circumstantial evidence. A bank bookkeeper is instructed by the president to return to work in the evening. He goes, and is arrested as a burglar. Though later acquitted, the stigma of police suspicion follows him till his innocence is undeniably proven.

The constant appeal of General Film Service is that it is as broad as humanity. It never gets into a rut and never harps on one kind of picture. Every week there is a variety that is as wide as an audience's emotions. The most intelligent man, the most romantic girl, the most hilarious young-

# General Film Company, Inc.,

### "The Last Minute"

*Kleine-Cines. Two reels*
*Released Oct. 14.*

Here's another of the "Arizona Bill" series, featuring Joe Hamman. On horseback he chases the bandits, who leap on a passing train, jumps from his horse to the vestibule, carries the fight over the tops of coaches and finally dives from the locomotive into a river bed. Can you beat it?

### "The Vampire"

*Kalem. Two reels.*
*Released Oct. 15.*

This powerful drama features Bert French and Alice Eis in their world-famous "Vampire Dance," which has carried their fame around the world. The story hinges on the redemption of a country boy, an artist, who has fallen among evil companions, and is an outcast. The dance itself will fascinate your houses.

### "The Taking of Rattlesnake Bill"

*Lubin. Two reels.*
*Released Oct. 16.*

The regeneration of a bad man. When the sheriff's little child's life is at stake, the bandit forgets himself. It is only when he is sure that there is no longer any danger for the little one that he gives himself up for the law to take its course. Gripping heart-interest here.

# What Everybody Wants

ster, the most motherly woman —all of these find something in each program especially suited to their tastes. And the contrast is so cleverly devised that each one finds intense interest in every single picture as it appears. Here are this week's examples of what we mean. Book them.

### "The Haunts of Fear"

*Patheplay. Two reels.*
*Released Oct.* 16.

This is another of the regular multiple feature service begun two weeks ago by Pathe. The excellent photography that runs throughout the picture makes the very most of the picturesque Western setting and the splendid interest of the plot. Don't miss these pictures.

## 200 Fifth Ave., New York

### "The Foreman's Treachery"

*Edison. Two reels.*
*Released Oct.* 17.

Here is a great story of the Welsh mines. An old miser, his beautiful daughter, his half-witted son, a handsome young workman in a nearby copper mine, and the false foreman who impersonates a ghost—these are the characters that carry a story of intense interest from first to last.

### "Broncho Billy Gets Square"

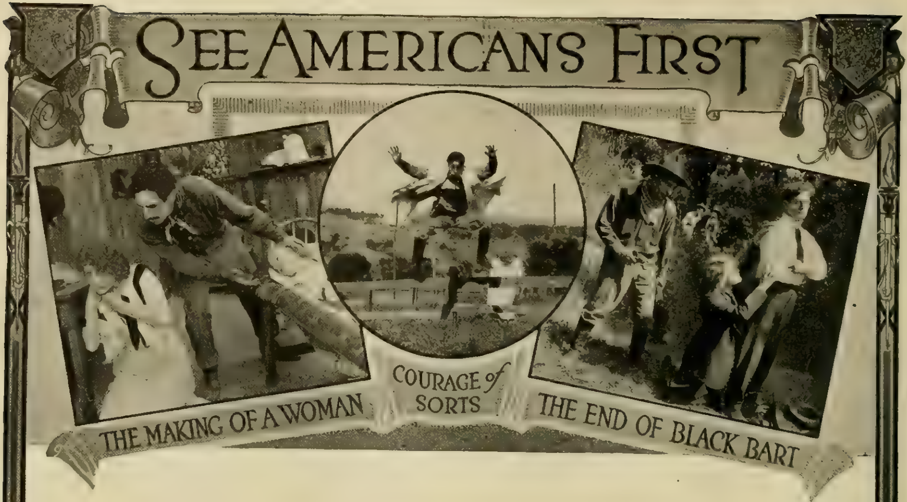
*Essanay. Two reels.*
*Released Oct.* 17.

Two outlaws, brothers-in-arms, are wanted by the law. Jealousy leads one of them to give up the other. Broncho Billy is the one sent to jail. He serves his fifteen-year term, and comes out to get square. He finds his false friend, a prosperous gambler now, in time to prevent a bigamous marriage.

### "The Pirates"

*Vitagraph. Two reels.*
*Released Oct.* 18.

The board of directors of a biscuit company have themselves kidnapped for the advertising that will result. A young sloop captain, fascinated by the daughter of one director, accomplishes the job. A fight on the yacht, a chase by a revenue cutter, a suddenly enveloping fog —and John Bunny in the midst of it all. Whew! What action!


SEE AMERICANS FIRST
THE MAKING OF A WOMAN
COURAGE of SORTS
THE END OF BLACK BART

*Monday, Oct. 13, 1913*

## COURAGE OF SORTS

An excellent comedy on how father lost his courage and his bet.

On the same Reel with

## MAKING PIG IRON

A short industrial subject highly educational.

*Thurs., Oct. 16, 1913*

## THE END OF BLACK BART

or

## The Duel in the Mountains

A sensational Western drama with thrills of suspense and amusement happily intermingled.

*Sat., Oct. 18, 1913*

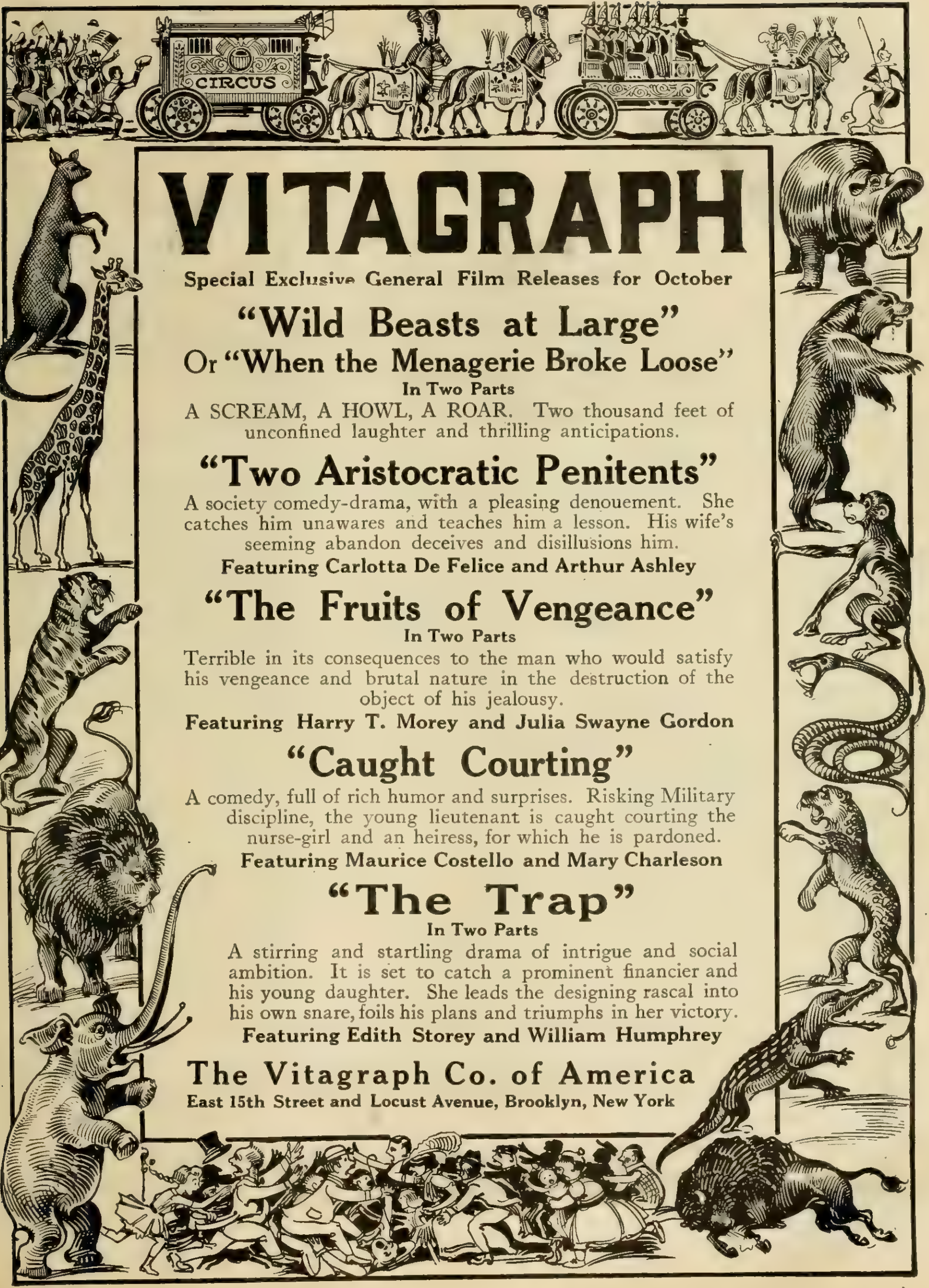
## THE MAKING OF A WOMAN

An absorbing psychological drama depicting the transformation of a society butterfly.

POSTERS

ONE AND THREE SHEET HIGHEST QUALITY FOUR COLOR LITHOGRAPHS
ORDER THROUGH YOUR EXCHANGE BEFORE SUPPLIES ARE EXHAUSTED

**AMERICAN FILM MFG. COMPANY, Chicago**



# VITAGRAPH

**Special Exclusive General Film Releases for October**

## "Wild Beasts at Large"

## Or "When the Menagerie Broke Loose"

**In Two Parts**

A SCREAM, A HOWL, A ROAR. Two thousand feet of unconfined laughter and thrilling anticipations.

## "Two Aristocratic Penitents"

A society comedy-drama, with a pleasing denouement. She catches him unawares and teaches him a lesson. His wife's seeming abandon deceives and disillusions him.

**Featuring Carlotta De Felice and Arthur Ashley**

## "The Fruits of Vengeance"

**In Two Parts**

Terrible in its consequences to the man who would satisfy his vengeance and brutal nature in the destruction of the object of his jealousy.

**Featuring Harry T. Morey and Julia Swayne Gordon**

## "Caught Courting"

A comedy, full of rich humor and surprises. Risking Military discipline, the young lieutenant is caught courting the nurse-girl and an heiress, for which he is pardoned.

**Featuring Maurice Costello and Mary Charleson**

## "The Trap"

**In Two Parts**

A stirring and startling drama of intrigue and social ambition. It is set to catch a prominent financier and his young daughter. She leads the designing rascal into his own snare, foils his plans and triumphs in her victory.

**Featuring Edith Storey and William Humphrey**

**The Vitagraph Co. of America**
**East 15th Street and Locust Avenue, Brooklyn, New York**

"30 FAMOUS FEATURES A YEAR"

LILLIE LANGTRY'S VIGOROUS ART PERPETUATED!

YOU WILL DRAW

# A "FULL HOUSE"

WITH

# LILLIE LANGTRY

*The Celebrated Favorite of Two Continents*

*In A Powerful Domestic Drama*

# "HIS NEIGHBOR'S WIFE"

Lillie Langtry approached her camera work with enthusiasm and sincerity, and the result is one of the strongest characterizations of her illustrious career. In the role of a devoted and courageous wife who nearly sacrifices her life for her false husband, she will arouse universal sympathy and appeal. Without resorting to exaggeration, but by means of a careful and precise delineation, she registers a powerful truth.

RELEASED OCT. 10

"30 FAMOUS FEATURES A YEAR"

## FAMOUS PLAYERS

EXECUTIVE OFFICES
TIMES BUILDING
NEW YORK

FAMOUS
PLAYERS
FILM SERVICE
OF PITTSBURGH
OBTAINS ILLINOIS
AND INDIANA

"30 FAMOUS FEATURES A YEAR"

# EXHIBITORS

can obtain bookings in their respective territories for Mrs. Fiske in "Tess of the D'Urbervilles," "In the Bishop's Carriage," presenting Mary Pickford; Henry E. Dixey in "Chelsea 7750," and

## FORTHCOMING RELEASES:

**Lillie Langtry in "His Neighbor's Wife"**

**"An Hour Before Dawn" with Laura Sawyer**

**James O'Neill in "The Count of Monte Cristo"**

and all future "Famous Features" from the exchanges that have contracted for our entire annual output, listed as follows:

| | |
|---|---|
| **Famous Players Film Co. of New England**<br>**Harry Asher, Gen'l Mgr.**<br>**100 Boylston St. Boston, Mass.** | MAINE<br>NEW HAMPSHIRE<br>VERMONT<br>MASSACHUSETTS<br>CONNECTICUT<br>RHODE ISLAND |
| **Famous Players Exchange,**<br>**23d St. cor. 6th Ave., N. Y. C.**<br>**Phila. Office, 1331 Vine St.** | NEW JERSEY<br>AND<br>EASTERN<br>PENNSYLVANIA |
| **The Casino Co.. Dimes Bank Bldg., Detroit, Mich.** | MICHIGAN |
| **Famous Players Film Service Co.**<br>**Chattanooga, Tenn.** | NORTH CAROLINA<br>SOUTH CAROLINA<br>GEORGIA FLORIDA<br>ALABAMA TENNESSEE<br>MISSISSIPPI LOUISIANA |
| **Progressive Motion Picture Co.**<br>**Pacific Bldg.**<br>**San Francisco, Calif.** | CALIFORNIA<br>NEW MEXICO<br>NEVADA<br>ARIZONA<br>OREGON<br>WASHINGTON |
| **Kansas City Feature Film Co.**<br>**A. D. Flintom, Gen'l Mgr., Gayety Theatre Bldg., Kansas City, Mo.** | IOWA<br>KANSAS<br>NEBRASKA |
| **Wm. L. Sherry Feature Film Co.**<br>**Wm. L. Sherry, Pres.**<br>**Times Bldg., New York City** | ENTIRE STATE OF NEW YORK |
| **Famous Players Film Service,**<br>**Jas. Steele, Gen'l Mgr.**<br>**125 4th Ave., Pittsburgh, Pa.** | WESTERN<br>PENNSYLVANIA<br>WEST VIRGINIA<br>OHIO KENTUCKY |
| **New Grand Central Theatre Co.,**<br>**Grand & Lucas Ave., St. Louis, Mo.** | MISSOURI |
| **Southern Feature Film Program Assn.**<br>**1920 Main Street,**<br>**Dallas, Texas** | ARKANSAS<br>OKLAHOMA<br>TEXAS |
| **Famous Players Film Service**<br>**Bert Barnett, Gen'l Mgr.,**<br>**Temple Court Bldg., Minneapolis, Minn.** | MINNESOTA<br>NORTH DAKOTA<br>SOUTH DAKOTA<br>WISCONSIN |
| **Notable Feature Film Co.**<br>**Boston Building,**<br>**Salt Lake City, U.** | COLORADO<br>WYOMING<br>UTAH<br>IDAHO<br>MONTANA |

FAMOUS PLAYERS FEATURE CORP., 28 W. Lexington St, Baltimore, Md.—Delaware, Maryland, Dist. of Col., Virginia

N. B. To use a trite but adequate expression, nothing succeeds like success. For that reason, the Famous Players Film Service of Pittsburgh has added to its list Illinois and Indiana. This disposes of every territory but--CANADA! Get into communication with success!

# FILM COMPANY

ADOLPH ZUKOR PRES.
DANIEL FROHMAN
MANAGING DIRECTOR

"30 FAMOUS FEATURES A YEAR"

Selig

"The Bridge of Shadows."

# "The Bridge of Shadows"

## Victims of Circumstance

A melodrama that moves from the place of business to the elegance of the boudoir, and then by caprice of fate forces the victims of circumstantial evidence to become wanderers on the dark side of a great city, shunned by their former familiars and persecuted by the police—makes the changing fabric of this story vital, touching and fascinating.

**RELEASED OCTOBER 13th**

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**October 14th "THE SILVER GRINDSTONE"**

How a hobo struck a pay streak that sharpened his wits, led to his reformation and eventually made him a power in society, is the clever call of this lively playlet.

**October 15th "AS A FATHER SPARETH HIS SON"**

As the twig is bent, so grows the tree, is the drift of this drama, which shows parental influence so misplaced that it encourages the obstinacy of a son to his own ruin. A play with a moral.

**October 16th "THE GOLDEN CLOUD"**

A strong play of sentiment with the excitement of the stock market to make it whirl, cinches a hearthold and takes advantage of a lucky turn in the stock market to make important money play a good part.

*On the same reel with*

**"THE ABDUCTION OF PINKIE"**

A canine comedy.

**October 17th "A WOMAN OF THE MOUNTAINS"**

A thrilling story of the heroine in the high Sierras, who averts a great dynamite conspiracy by a daring slide down a canon on a high-wire tramway. A drama with a sensational swing amidst wild and romantic surroundings.

N. B.—Exhibitors should be alive to the fact that THE SELIG POLYSCOPE COMPANY has two-color heralds for all multiple releases, as well as posters, lithographs in four full colors, in one-sheet, three-sheet and six-sheet stands. These can be ordered from your Poster Exchanges or direct from THE SELIG POLYSCOPE COMPANY.

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# SELIG POLYSCOPE COMPANY

BRANCH OFFICES THROUGHOUT THE WORLD

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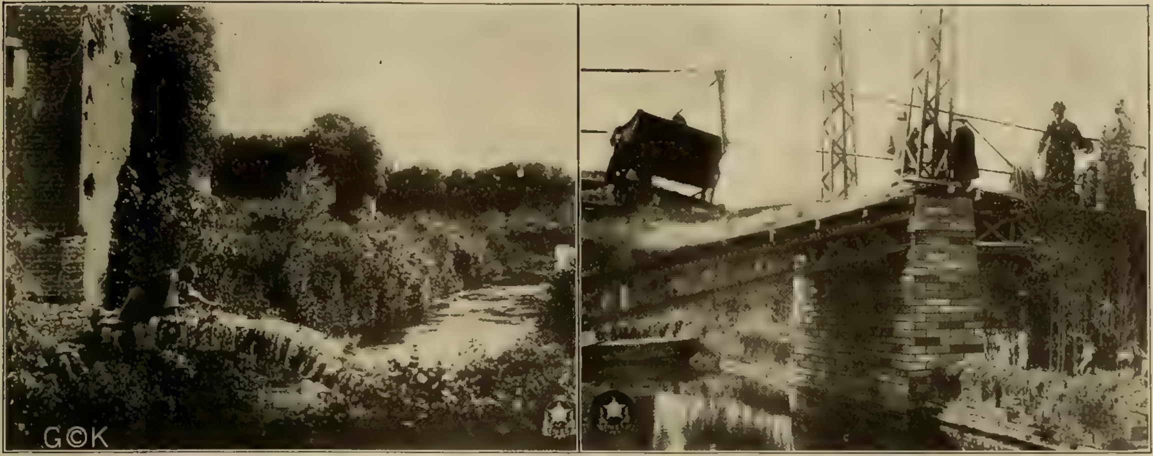
**CHICAGO, ILL., U.S.A.**



### *A Masterly Kleine-Cines*

# "The Wheels of Justice"

**IN TWO PARTS**

**For Release Tuesday, October 21, 1913**

A genuinely engaging subject, unusual in conception and distinctly original in production. A charming story in which love, adventure, and daring play large parts.

George Townley, a rising young novelist, is thrown into the river after being shot by a jealous and unsuccessful author, who steals the script of George's new book. Miss Vincent's brother, Frank, hears that a new bridge which he has just erected has collapsed, killing several people. Fearing trouble, Frank is about to flee the country, when he is arrested for the murder of George.

How George was rescued from the river by peasants; the love of the peasant girl; how Gladys Vincent, at the point of self-inflicted death, was saved by a heroic and daring act on the part of the peasant girl; how the would-be murderer-novelist was caught by a chance line from the book he had stolen, while a guest at a dinner in his honor, all combines to make a tale much out of the ordinary.

The famous Cines Company never used better judgment in the selection of beautiful exteriors. The watcher is charmed with a succession of quaint and dainty vistas—and those remarkable feats of daring for which the house of Cines has ever been noted are much in evidence in "The Wheels of Justice." The above cut of the falling bridge fails to do this remarkable scene justice. Two men are seen to hurtle over the bridge into the waters beneath, a thrilling "touch" that stirs the sluggish blood and makes you wonder "how they did it."

Better book it. And remember the date is Tuesday, October 21. Released through General Film Company.

One, three and six sheets with all Kleine subjects.

**GEORGE KLEINE**
**166 North State Street**
**Chicago, Ill.**

TWO PART **PATHEPLAY** Released Oct. 16th

*A GREAT BIG THRILLING DRAMA*

# IN THE Haunts of Fear

Featuring Miss Woodruff and the late Joseph Graybill in the Best Picture They've Done

# ***THE FOREMAN'S TREACHERY

**In Two Reels Produced in Wales Released Friday, October 17th**

The scenic grandeur of Wales with its rugged mountains and deep set lakes forms an ideal setting for this dramatic film. Griffith discovers rich ore on the mine property of which he is a foreman. Concealing his discovery, he tries to raise money to buy it from the discouraged owner. Old Lloyd, a miser, conceals his money in the ancient Abbey courtyard. Griffith, learning of it, follows him and kills him in a struggle on the brink of the old Abbey well. He places the tobacco pouch belonging to David, the lover of the miser's daughter, upon the scene of the struggle. David, discovering the foreman's secret ore bed, barely escapes the foreman and his confederates by a wild ride down the mountain in an ore car, only to be arrested for the murder of Lloyd. But the silent testimony of the miser's half-witted son convicts Griffith of the crime, and he is blown to atoms by a great blast while fleeing the wrath of David.

## COMING EDISON SINGLE REELS

### **The Family's Honor

A drama of the Spanish War, in which a young Spanish girl saves the family name when her brother proves a coward.

Released Tuesday, October 14th.

### *The Widow's Suitors

A laugh-maker in which rivals for a widow's hand consult a third man. They will never do it again.

Released Wednesday, October 15th

### **Twice Rescued

Depicting a thrilling leap from a row boat to a speeding motor boat.

Released Saturday, October 18th.

### **Hiram Green, Detective

The Eagle Eye Detective Agency makes a hero of Hiram.

Released Monday, October 20th.

### *Reginald's Courtship

Reggie, the star boarder, gets over his head in the social swim.

Released Tuesday, October 21st.

### *His First Performance

The leading man's pa and ma break up the show.

(On the same reel)

### Jaffa, The Seaport of Jerusalem

Released Wednesday, October 22nd.

*One sheet Posters. **One and three. ***One, three and six sheets by the Morgan Lithograph Company

TRADE MARK
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*Makers of the Edison Kinetoscope*
*1913 Model*

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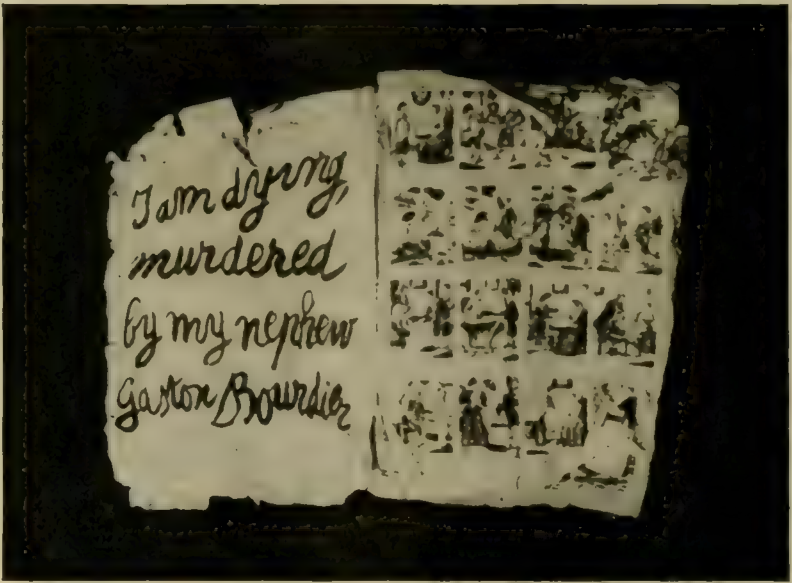
## Here's A "Live" One

Excitement runs rife throughout; a succession of tragic events follow with kaleidoscopic rapidity. A mind shattered by a tragedy and restored ten years later by similar tragic events. A victim of circumstantial evidence vindicated, a deep-dyed villain convicted by his victim's gory message brought to light years afterward. A complete line of attractive publicity matter.

# The Message of the Dead

*(COPYRIGHTED)*

In Three Parts Review in Next Issue Ready Oct. 16th



I am dying,
murdered
by my nephew
Gaston Bourdier

*THE LETTERS OF BLOOD APPEARED LIKE AN AVENGING SPIRIT*

## ECLECTIC FILM CO.

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***"THE CREAM OF THE EUROPEAN MARKET SELECTED FOR AMERICA"***

**A WORLD BEATER**

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FIVE REELS
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**80 PAGES** *of*
Specially Written
Music.

# PROTEA

**ECLAIR FILMS**

225 WEST 42nd STREET
N.Y. CITY

# KAY=BEE FEATURES

*A One Reel Drama a Week*

## THE BULLY

Released Friday, October 10th

# DOMINO FILMS

THOS. H. INCE, Managing Director

Beautiful Stories of Puritan Days — Wonderful Sea Spectacles

*A One, Two or Three Reel Picture a Week*

## GOD OF CHANCE

Two Reels, Released Thursday, October 9th

## NEW YORK MOTION PICTURE CORPORATION

Longacre Building, 42nd Street and Broadway, New York City

*Mutual Program Exclusively*

# KEYSTONE COMEDIES

*Two a Week—Monday and Thursday*

**ACROSS THE ALLEY—ABELONE INDUSTRY**
Split Reel, Released Monday, October 6th

**SCHNITZ THE TAILOR**
Released Thursday, October 9th

---

# BRONCHO HEADLINERS

*A One, Two Reel Drama a Week*

**THE REAPING**
Two Reels, Released Wednesday, October 15th

---

## NEW YORK MOTION PICTURE CORPORATION

Longacre Building, 42nd Street and Broadway, New York City

*Mutual Program Exclusively*

# LUBIN · FILMS

*LOOK FOR OUR TWO REEL PICTURES EVERY THURSDAY*

**"THE TAKING OF RATTLESNAKE BILL"** Two Reel Thursday, Oct. 16th

Powerful melodrama with a beautiful and pathetic finish.

---

## "THE EVIL EYE"

**Two Reel**

**Released Thursday, October 23rd**

Don Alma Bondadosa returns to his castle with the avowed intention of erasing the superstition of his people. In his boyhood he had met a mountain lion and by the power of his eye had escaped unharmed. Since which he had been known as the man with the Evil Eye. Sobre, the daughter of Don Immenso, was betrothed to Ocioso and she was warned against Don Alma, but the girl found her way to him and fell in love, he quickly enveloping her with the halo of his own great soul.

---

**"THE RATTLESNAKE"** **Two Reel** **Thursday, October 30th**

A strange dramatic and psychological story, with love intensified.

---

**FIVE RELEASES EACH WEEK**

**"THE TWO COWARDS"** **1000 feet** **Tuesday, October 7th**

A story that tells that the physical coward is the best man.

---

**"BREED OF THE NORTH"** **2000 feet** **Thursday, October 9th**

Excellent dramatic story of the Northwest Lumber region.

---

**"THE DRUMMER'S NARROW ESCAPE"** **400 feet** **Friday, October 10th**

A roaring farce with the joke on the old maid.

---

**"GOING HOME TO MOTHER"** **600 feet** **Friday, October 10th**

A poor little extravagant wife is taught a lesson.

---

**"THE HIGHER LAW"** **1000 feet** **Saturday, October 11th**

The heroic action of a District Attorney, self-sacrificed for justice.

---

**"THE FIANCEE AND THE FAIRY"** **1000 feet** **Monday, October 13th**

A romantic girl sighs for a Cavalier of old, but is disappointed.

---

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LUBIN LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A LUBIN

# VITAGRAPH

**"ANN OF THE TRAILS" Western Drama** *Monday, October 6th*

It is true she is open to criticism. Her husband, through a thoughtless remark, misjudges her. She is beyond reproach and deserving of the love he gives her.

**"A HOMESPUN TRAGEDY" Drama** *Tuesday, October 7th*

For the sake of her husband's son, she jeopardizes herself. When the truth is known, her husband commends and forgives her. Ned Finley, Edith Storey and James Morrison are the principals.

**"WHEN FRIENDSHIP CEASES" Comedy** *Wednesday, October 8th*

Sandy and Shorty love the same woman; fight for her hand and find she has accepted another. A case of Love's Labor Lost.

**"HEARTBROKEN SHEP" Drama** *Thursday, October 9th*

Prompted by love for his young companion, the intelligent dog saves her from a burning building at the cost of his life. A beautiful story.

**"CUTEY'S WATERLOO" Comedy** *Friday, October 10th*

He thinks he's irresistible. Then he wakes up and makes a hasty retreat. Lillian Walker, Wallie Van and Ada Gifford are the leads.

**"THE TEST" DRAMA, SPECIAL FEATURE IN TWO PARTS** *Saturday, October 11th*

It's a severe one, but the wife proves her love for her husband unassailable. He is convinced and his love for her is strengthened by the test. Clara Kimball Young and Harry Northrup are featured.

---

## *SIX A WEEK*

"MRS. UPTON'S DEVICE"—Comedy MONDAY, OCTOBER 13th.

"THE BALLYHOO'S STORY" — Drama TUESDAY, OCTOBER 14th.

"MASTER FIXIT"

"BUDDHIST TEMPLES AND WORSHIPPERS" Comedy and Topical WEDNESDAY, OCTOBER 15th.

"THE OUTLAW" — Western Drama THURSDAY, OCTOBER 16th.

"MATRIMONIAL MANOEUVRES" — Comedy FRIDAY, OCTOBER 17th.

"THE PIRATES" — Comedy, Special Feature in two Parts SATURDAY, OCTOBER 18th.

THE VITAGRAPH COMPANY RELEASES A SPECIAL FEATURE IN TWO PARTS EVERY SATURDAY AND A COMEDY EVERY WEDNESDAY AND FRIDAY.

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS—SPECIAL MUSIC FOR ALL SPECIAL RELEASES.

**THE VITAGRAPH CO. of AMERICA, East 15th St. & Locust Ave., Brooklyn, N. Y.**

# The Dumb Messenger

A pet *mouse* carries the message which brings about the arrest of a pair of burglars. This great feature possesses a situation absolutely unparalleled in motion pictures. Book it NOW.

**Released Monday, October 20th**

# A Daughter of the Underworld

**In Two Parts**

Here is a feature of *unusual* power. The young minister is accused of murder. The girl he has rescued from the underworld repays him by her strategem which reveals her brother as the real slayer. *This feature will bring you the business.*

**Released Wednesday, October 22nd**

**Get the Two Special One-Sheet Posters. Also Special 1, 3 and 6-Sheet Posters**

## Jimmy's Finish

His effort to flashlight a banquet causes an explosion which wrecks the building. As funny as a comedy *can* be.

**(On the Same Reel)**

## Betty Buttin and the Bad Man

Betty reads her brother's dime novel and starts on a career of crime by raiding the jam closet. The consequences make a comedy *crammed* with laughs.

**Released Friday, October 24th**

## A Railroader's Warning

The desperate efforts of the railroad telegrapher, bound and gagged, to warn the oncoming train of its peril will thrill your patrons as no other railroad feature has done. How he succeeds makes a feature you *can't afford* to miss.

**Released Saturday, October 25th**

# Kalem Company

**235-239 W. 23rd St., New York**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
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E. J. Chalmers.....................Secretary and Treasurer
John Wylie............Vice-President and General Manager
The office of the company is the address of the officers.

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NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

*(The index for this issue will be found on page 202)*

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, October 11, 1913

# Facts and Comments

THE cheap wits of the daily press are convulsed with solitary laughter because Mr. Bryan, Secretary of State, has lectured at Chautauquas where moving pictures were shown. Much is said by somnolent editorial writers about the horrible hurt to dignity which is involved in such a proceeding, and we are told that the European press and the leaders of European diplomacy are very much put out about it. We cannot "work up" any sympathy for these poor domestic wits and the shocked diplomats of Europe. We think Mr. Bryan realizes that no man need suffer from any connection, direct or indirect, with motion pictures. It might prostrate the critics entirely to have Mr. Bryan lecture on motion pictures, but we feel quite certain that he would do so without hesitation if he found pictures which were useful to him in his lecture work.

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Why should he not lecture even in a hall where motion pictures are shown? He is helping the work of education, and if he receives a compensation he has a perfect right to take it. Dignity is a thing of the mind and must be natural if it is to claim our respect. A man can maintain his true natural dignity in any surroundings. The other kind of dignity which depends on airs and clothes is generally but a form of stupidity. We have never been greatly impressed by artificial dignity of any kind, and the chances greatly favor our calmly surviving the horrors of the Parisian diplomats.

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MEMBERS of the Board of Education in a neighboring county recently inquired of a man prominent in educational moving picture work what he thought of introducing kinematographic courses of instruction in the schools. The man called their attention to the articles in THE MOVING PICTURE WORLD, and the members of the board concluded there was a lack of material. The fact is there is not at this writing a single definite course of kinematographic instruction which could either supply or even supplement the text books. The educational picture is an occasional picture, and is not the result of any systematic effort. The educational picture to be used either as an aid or a substitute for the text book must be made to order and must, of course, be intelligently and competently directed. With all the wealth piled up by our producers it is strange that no such systematic course of kinematographic instruction has been attempted. In Europe at least three great producers have an educational department attached to their plant, but we on this side have done little. Leaving Edison out, we have practically done nothing.

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HOW long will the present unit of the moving picture entertainment be recognized? In other words, how long are we going to measure the motion picture entertainment by reels of a thousand feet? With the growth of the multiple-reel feature it is altogether probable that the unit will be increased to two thousand feet. The two thousand feet magazines now in use and growing in popularity promise to revolutionize present methods of presentation. A four-reel feature presented in two parts will seem much more acceptable than the four-reel division with its incident delays. The length of an act on the speaking stage is on an average half an hour. We are not, of course, speaking of vaudeville acts, which last but from ten to fifteen minutes.

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It must be said that this innovation has some drawbacks which are worth considering. The great charm of the motion picture program consists in its variety. Therein lies one of its advantages over the speaking stage. We can have in one brief hour a little of the drama, a glimpse into foreign lands and a comedy. If the motion picture program must sacrifice its variety for the sake of the feature we may be paying an altogether too heavy price for it. It would be interesting to have the views of old experienced exhibitors on this subject: Does the feature interfere with the variety of the program? THE MOVING PICTURE WORLD would be glad to hear from its friends and readers in order that the question may be thoroughly canvassed and some good may come out of intelligent discussion.

* * *

THE daily press, in reporting a mine disaster, records the astonishing fact that one of the entombed miners is singing all day long. If this particular miner is a reformed "illustrated singer" in moving picture houses we have great hopes for his rescue. The firm earth will shrink away if he keeps on repeating his vocal repertory. There is nothing which the average illustrated song of today will not disintegrate if it gets half a chance.

# The Bliss of Ignorance

By W. Stephen Bush

A WRITER in a monthly magazine, discussing the horribly bromidic subject, "The Menace of the Movies," lashes himself into a perfect frenzy in proving that twice two make four. Not satisfied with this splendid achievement in higher mathematics, he goes into a second seance to demonstrate that two subtracted from four leaves two.

The writer stands in need of some elemental information touching the subject of moving pictures and the speaking stage. He makes the fatal and shallow mistake of setting the silent stage against the speaking stage in everlasting and irreconcilable opposition. According to his theory, the silent stage must languish as the moving picture rises in the esteem of the public and vice versa. He does not realize that the motion picture is a new art in itself, with its own standards of ethics and its own standards of art. The technique of the motion picture and of the conventional speaking stage differ widely. The speaking stage has this one priceless advantage over the silent stage, *i. e.*, the human voice. The silent stage has the advantage of realism. It is not confined to the drama—it takes in all forms of plastic art and every division of literature; the novel and the epic are as much at home on the screen as the purely dramatic. Does it require the possession of extraordinary mental gifts to grasp the fact that the two stages, the silent and the speaking, may both be developed to their highest possibilities without one hindering the other in the slightest degree? The writer whom we have quoted breaks out into this prophetic wail: "We are entering the last phase of mechanical civilization." He says this in connection with his criticism of motion pictures, implying that kinematography is a purely mechanical contrivance. Many others who persevere in ignorance through carelessness have the same strange notion.

In the Church of St. Peter in Chains in Rome stands the immortal statue of Moses, made by Michelangelo Buonarotti. In New York are several copies of this statue reproduced by purely mechanical means. Does anyone want to conclude from this that sculpture is a "phase of mechanical civilization"? We will readily admit that at the present moment the moving picture art is scarcely out of the hands of the midwife. With the exception of less than a dozen great features, art in moving pictures is at the present time to be found only in the form of faint traces, like certain mineral matter which may be found in microscopic quantities even in ordinary drinking water.

It was much the same with every art, and it is very much so with a new, modern art. The development is slow. The weeds of commercialism, stronger in our age than in any which has preceded it, choke the flower of art. Here is a difficulty with which the ancient arts never had to contend. When I think of certain studios which I have seen and certain producers whom I have known and both of which still exist with all the hardihood of rankest weeds, I have to regulate my laughing machinery and put on the brakes, lest the hugeness of the joke overcome me altogether and cause severe shortness of breath. There is no art, nor the shadow of art, nor even an attempt at art. Would I be justified in drawing inferences against the artistic possibilities of the kinematograph? It took centuries to develop sculpture and more centuries to develop painting. The motion picture is as young as the day at sunrise. We must be patient, but we may be very sure right now that the roots of an art are here. None of us has fathomed, none of us is likely to fathom, the mysterious processes of nature, but in a general way we know that the seeds must be cast into congenial soil and that time must pass before the harvest can be reaped. The Michelangelo and the Tintoretto of the moving picture will come just as soon as the shadows lengthen at the parting of the sun.

When the moving picture passes into this stage of perfection the artists directing its destinies will combine the eye of the painter and the sculptor with the eye of the dramatist. We may not—we most probably will not—live to see those days, but they will come.

Coming back to the writer in the magazine, we note that he ridicules the possibility of supplanting the drama and the opera with talking and singing pictures. The good man is fighting windmills like the Knight of the Sorrowful Figure—there is no such possibility; and no person in perfect and orderly control of his mental faculties has ever claimed such a possibility. Those who have hoped to make a reality out of a shadow plus an echo are doomed to disappointment. They are hardy optimists. I remember when the delusion first started and when fabulous sums of money were asked for the exclusive privilege of the "cameraphone" in cities like New York and Philadelphia.

The very basis of the silent drama is the exclusion of the voice. It must be erected on that basis and it cannot be erected on any other. It is not pantomime. The latter is an old and conventional form of drama by gestures, and is held fast in rules that apply like clamps of iron. It is wholly devoid of all initiative and freedom, and is as incapable of free growth and development as a plant in a small flower-pot. The motion picture drama is fettered by no such unbreakable shackles. Its possibilities are as free of limit and restriction as the moves in a game of chess. The powers of expression minus the voice are infinite in their variety, and the silent drama is daily improving these opportunities. We have in a few years advanced from the fifty feet lengths showing animals in motion to reproducing the classic dramas and epics of the world's literature. The screen, however, is not for adaptations alone. The original screen drama written for the screen and for screen actors is knocking at the door. This drama is capable of a development of which few of us have a just conception.

Our friend says in his magazine article: "Obviously there can be but slight intellectual appeal without words." Now, the pure intellectual appeal is not and never has been and never can be sought by any stage, whether the silent or the speaking stage. Only metaphysics addresses itself to the intellect alone. On the stage the appeal is primarily to the emotions. Emotions are stirred fully as much by actions as by words. We often say that our feelings are too deep for words. There are ways of expressing the deepest emotions without a word. Literature and history are full of such examples. When Marc Antony sought to stir up the mob of Rome he drew the shroud from Caesar's body, and this simple act more than all his words accomplished his purpose. The secret signals of the soul are not always put in words.

We are sorry for any man of intelligence who at this day still writes about the "menace of the moving pictures." The menace lies only in the abuse of the pictures, and there is less of that today than ever before, and there will be still less of it as we march forward on the road of progress.

# Red-Light Films

By Louis Reeves Harrison

THE photoplay comes close to being a criticism of life when it deals with a modern subject, and this is even true of those robed in classic setting. There is no need of avoiding the truth in some of its repulsive aspects when it must be held up as a torch of enlightenment, but this does not mean that we are justified in opening sewers of filth on the screen for the purpose of drawing the froth and scum of humanity into the picture shows, especially at a time when nearly every live community in this country is trying to solve the problem of human decadence.

Each author who writes a story for the screen, and each producer of such story, publishes his estimate of public taste. He advertises his high or low estimate of his fellow creatures in what he sets forth. If he knows anything about that public, if he has made an intelligent study of people who go to the picture shows, he must know that it is composed of individuals having widely divergent likes and dislikes in the subject matter alone, to say nothing of the form and treatment of an idea. It is on this account that variety of program is required, but sound common sense should indicate that no part of that varied program should be violently offensive to the best patrons of the place.

Price and convenience of hour eminently qualify the picture exhibitions for "family" entertainment, and nearly all such places are largely frequented by women and children. The screen portrayals correspond in one way to the public library and in another to the delightful periodicals that penetrate homes in every part of our progressive country. It is not in the nature of any man who respects others of his own blood and nationality to put into circulation what can have no claim to sincerity except its morbid nastiness. That it is being done is to be regretted for more than good business reasons.

The biggest producers in this country are those who are putting out clean photoplays. Whatever their estimate of the general public at the outset, they have learned by experience that an appeal to the whole people does not mean an emasculated and debauching presentation of what is repulsive to decent people. If there is a delicate subject involved and one likely to be of interest to mature minds, such as many of the difficult sex questions, the treatment is correspondingly delicate. There is where ability to frame and handle the photodrama comes in.

There is another good business reason for raising rather than lowering the present quality of releases, and that is one affecting all interests involved. The popularity of moving pcitures, won on novelty and low price of admission to the little theaters, is leading straight to productions which seem destined to rival those of the stage and creative efforts in literature, even to an interweaving of the arts, and the best of them are responsible for a constant improvement in public taste. Exhibits that are demoralizing, or degenerating, act, therefore, to the detriment of all now being done to hold the respect and confidence already enlisted. Every photoplay of low motive, or of nauseating treatment, operates as a drag anchor on the progress of the art.

This business has its enemies, people antagonized by one or another sickening screen spectacle, and harsh judgments of what is being exhibited are causing harsh measures to be taken against the abused freedom of the screen. The whole business is being severely criticised in some quarters because of its worst elements, the weaklings of screen production despised by strong men and offensive to sane women, and if unjust restrictions are eventually imposed upon exhibitors it will be largely on account of unintelligent demand from them and from the exchanges.

From what source does the demand for "rotten realism" come? Does it come from the millions sincerely entertaining one or another form of religious belief? Does it come from the struggling millions who are trying to build up some equitable form of government? Does it come from the millions of earnest fathers and devoted mothers trying to do the best they can for their children? Does it come from men having sisters or daughters of clean minds? Does it come from women who believe in manly men? Does it come from those who cherish home and family life?

*Does not the demand for rotten realism in the drama come from those of inferior starting point and faulty education who liken the whole world to themselves?*

Read the leading magazines, those circulating among tens of millions of American people, and note that the drift in all is towards building the home and family. Does that indicate what the people want? There are a large number of imperfect minds throughout the country, and the defects in most of them are entirely curable. A tremendous effort is being made to cure them, to give every human being a square deal. Is it possible that those engaged in building up character among their fellow creatures are demanding screen pictures that gloat over the prurient?

We may tolerate what is loathsome in a monkey, but we try to keep what is nauseating about the human monkey out of sight until it can be cured. To exhibit it on the screen is to stimulate forms of mental disease that lead to decadence rather than to progress. To portray the nastiness of human nature is to excite it among those inclined to vicious habits, who are really sick physically, mentally and morally and in need of treatment—is simply destructive of what intelligent men and women are trying to build up.

We are reaching out for a better human race and superior living conditions for those who get little happiness out of life. And if that is what the people want, if we are trying to improve on our error-laden political and social condition, the screen may easily become a tremendous factor in cheering, inspiring and stimulating us in the struggle. Should it be that, or should it be permitted to hold up before untrained minds all that is ugly and revolting, obviously for a profit, under a farcical pretense of teaching decency by exhibiting indecency?

It takes courage to stand for a principle, especially where one's pocket is involved, when the question of self-maintenance is concerned, but if men of the press band together for clean pictures, as they are already inclined to do, and if they can put a little backbone into our Board of Censors, the elimination of Calibans and Cretins in the moving picture business can be accomplished without segregating them and preventing procreation of their kind.

Red-light films are not designed to increase human efficiency. They are a cinder in the clear vision of those who are looking forward to greater beauty and charm in the art. They are offensive to sane and sound Americans. They repel rather than attract those who believe in home and family life. They lessen respect for moving pictures wherever exhibited. They strike at the heart of what is best in our women and children. They stand for nothing but the gratification of perverted desire. Cut them out.

# "The Making of a Woman"

(American).

Reviewed by James S. McQuade.

"THE Making of a Woman" is a pleasing one-reel subject by the American's second company, under the direction of Thomas Ricketts. Special attention is drawn to the fine photography in this film. The effects are soft, the definition clear, and the half tones are well brought out.

Miss Winifred Greenwood and Ed. Coxen are cast in the leading roles, and again command high consideration for intelligent acting. Miss Greenwood is strikingly attractive as Gladys, a city belle who has become the wife of a sturdy rancher. In the several scenes showing the rifts in the early married life of Gladys and her husband, Miss Greenwood is careful not to assume the role of a termagant, but rather to appear as the pampered city beauty, who has not yet succeeded in resigning herself to rustic manners and to her country husband's control, even though she does love him. The thought suggests itself to one that Jim Blake, the husband, must have grown more deeply infatuated with his wife with each recurring family spat, for her transient bursts of temper are reflected only in indignant, flashing eyes, while the beauty of her face is rather heightened than marred. The incident that leads Gladys to find her true self is quite exciting and it teaches a lesson that will appeal to all.

Scene from "The Making of a Woman" (American).

Scene from "The Making of a Woman" (American).

Mr. Coxen's Jim Blake is a virile characterization. The scene in a western country dance hall has got the atmosphere to a dot. The outlaw, Red Dolan, finds an able double in George Field.

Like many another good man before his time, Jim Blake, a prosperous ranchman is smitten with the charms of a city maiden, Gladys by name. He is a strapping, good-looking young fellow and sees in every woman a being that is just slightly lower than an angel. He is awakened from his dream soon after the honeymoon trip, when Gladys indulges in frequent fits of petulance, on account of the lack of harmony in the surroundings of her country home.

Seeking to relieve the monotony of this home life, Jim arranges to take his wife to a country dance nearby. It is his wish that they should ride to the dance, and he is much surprised as well as shocked to find that his wife expects to ride on horseback, in evening dress. He orders the horses to the stable and he and his wife drive to the dance hall, she being in any other than an amiable mood.

Gladys takes no pains to hide her disdain for the cowgirls present, and mortifies her husband by refusing to greet with handshake those to whom he introduces her. He notices, however, that she engages in conversation with one of the musicians present, without introduction, and in a towering rage he orders the fellow about his business and then takes his wife in hand. She gives him tit for tat and, when he leaves her for a moment or two, she steals out of the room and starts for home afoot. She gets lost in the mountains and is discovered by Red Dolan, an outlaw.

The only child of the lawbreaker lies ill in a little hut hidden among the hills and he forces Gladys to accompany him to nurse the boy back to health. Gladys, however, refuses and he casts her out into the night with maledictions. Once more the terrified woman tries to find the road homewards, and her terror is increased by the unearthly howls of a band of coyotes. She rushes back to the hut and entreats the outlaw to take her in; but he refuses. Again she begs, this time explaining that she will do what she can to save his child's life, and Red Dolan admits her.

The boy on the pallet, in the delirium of fever, cries out the word "mother," and this strikes a chord in the woman's heart that has never before been touched. A great wave of sympathy carries her to the bedside, where she kneels and takes the child in her arms and ministers to his wants throughout the night. In the morning the fever has abated and the battle for life is won.

Jim Blake and his cowboy neighbors have been scouring the hills all night in search of his wife. When he discovers her, she is tending to the sick boy outside the door of the Dolan hut. She rushes into his arms and explains that she now understands what her life lacked.

The release date has been set for October 18.

## ANNA LAUGHLIN JOINS RELIANCE.

A release that is sure to be viewed with interest by theater-goers all over the United States and Canada will be presented by the Reliance Company on October 11th, under the title of "The Rebellious Pupil." It will mark the appearance of the popular little stage favorite, Anna Laughlin, as a moving picture star. This clever little actress recalls "The Wizard of Oz," "The Top of the World," and numerous other well known productions in which she won her way into the hearts of the great theater going public. As "The Rebellious Pupil," she is said to be perfectly cast and seems as much at home before the camera as she was back of the footlights. At an early date Miss Laughlin will be presented by the Reliance as co-star with Charles Dickson in "The Flirt," a new comedy by Will Hough, author of "A Stubborn Cinderella."

## UNIVERSAL PURCHASES SEVERAL EXCHANGES.

On September 15, the Universal Film Manufacturing Company, of New York, acquired all the right, title and interest of the United Motion Picture Company, at Oklahoma City, Okla.; the Riteservice Film Exchange, at Wichita, Kansas; the Progressive Film Exchange, at Fort Smith, Arkansas, and the United Motion Picture Company, at Amarillo, Texas. These offices are now under the general management of Mr. A. F. Beck, in addition to St. Louis and Kansas City. The names of the offices have been changed to Universal Film & Supply Company.

## WILFRID NORTH OUT OF DANGER.

The Vitagraph director, Mr. Wilfrid North, who was seriously injured by the premature explosion of a yacht-cannon, was reported as losing his eyesight. He is now said to be very much better, and his eyesight has been saved. It is expected that he will be at work again in the studios about the 15th of October. He was engaged in directing a two-reel picture entitled, "Miss Tomboy," at the time of the accident.

# "Last Days of Pompeii"

### Eight-Reel Pasquali Feature.

Reviewed by Louis Reeves Harrison.

THE story of Bulwer Lytton, from which this photodrama was adapted, is admirably suited to the purpose for various reasons, chief among which is the presence of a sympathetic character, the blind girl Nydia, throughout the action. This character was created by the author after a casual conversation in Naples, in which reference was made to the utter darkness that accompanied the first recorded eruption of Vesuvius. It was a condition in which the blind would be most favored from their ability to find their way to deliverance through the guidance of other senses. To her affliction is added an intolerable condition of slavery and an unrequited love for Glaucus, the young and noble Greek who rescued her from persecution.

Scene from "Last Days of Pompeii" (Pasquali).

Glaucus loves sweet Ione and gives her his blind slave Nydia, and it thus happens that the latter is compelled to hear the man she adores make love to another woman. The whole story of Nydia is one to arouse pity, and a central character that enlists such a feeling constitutes a powerful attraction in a photoplay. There is also high tension created when Glaucus is falsely accused of murder and condemned to ignominious death in an arena before thousands of Pompeians, while those who know the truth are imprisoned by his rival and accuser, the real murderer. The latter sits gloating over the prospect of seeing the man beloved by Ione torn to pieces, and the lions enter and approach the victim, before there is sign of relief.

Scene from "Last Days of Pompeii" (Pasquali).

The story is suited to photodramatic purpose for still another reason, that of presenting a grand spectacle of destruction of a city at its eminence of voluptuous luxury, of debauchery and decadence. The materials are ample and the Pasquali feature makes good use of them as a rule. Some of the scenes exhibit high artistic taste and knowledge of picture values that are very pleasing to the eye. The catastrophe is fairly effective—it is well nigh impossible to inspire dread in the moving picture audience after all it has passed through—but it would have been more realistic if actual views of the volcano had been added at certain moments instead of a studio eruption.

There is no attempt to give this feature an added educational value by indicating the relation of Pompeii and Vesuvius and by actual photographs of interesting remains. There is decided inspiration to fancy in semi-historical pictures if deft touches of reality are occasionally visible. While reading the screen story, just as in reading the book, it would not be out of place to visit the disinterred ruins of the ancient city, to view the houses, streets, temples and theaters of the proudest age of the Roman Empire that still remain fresh and vivid in graceful ruins. It would have helped to give us a genuine picture of Vesuvius still breathing forth smoke.

Bulwer Lytton undoubtedly took great pains in writing his novel, but he had to imagine the catastrophe just as he had to delineate feeling and depict character from his individual point of view. He probably did not err in his presentation of human passion and weakness, but the fact that there is no possibility of treating accurately a period so distant and unfamiliar deprives the novel itself of historical value, hence it would have been possible to improve on his version with views of what has been brought to light in the "City of the Dead" since his novel was written some ninety years ago. Aside from its lack of realism the Pasquali feature has a disadvantage from my point of view of being too long. It may not prove so with the general public.

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## GERTRUDE COGHLAN WITH SELIG CO.

The distinguished emotional actress Gertrude Coghlan has commenced work at the Selig Polyscope plant, in Chicago, under the direction of Producer Oscar Eagle in a most pretentious pictorial revival of her father's play (the late Charles Coghlan), "The Royal Box." Chris Lane's pictorial arrangement of this play makes it for 138 scenes, and Producer Eagle will probably augment this number.

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A British Cartoonist's Conception of W. N. Selig, Drawn by "Peter" of the K & L Weekly.

# "The Fruits of Vengeance"

### Sensational Vitagraph Feature.

Reviewed by Louis Reeves Harrison.

THIS photoplay is sub-titled "A Tragedy In Mid-Air" for bill poster purposes, but the motive is the same as in "The Vengeance of Durand" by Rex Beach, and both set forth the futility of man's attempts to usurp the office of retributive justice. The Scriptures have warned us. "Vengeance is mine," saith the Lord. "I will repay." The idea of wrathful retribution, whether just or excessive, has long been smouldering in the secret recesses of man's soul—the idea of getting even is one of the most persistent of primitive passions—but this screen story points a moral that will require a lot more pointing, that we might as well not interfere with the natural working out of a man's natural destiny when he is disposed to seriously injure his fellow creatures. He will get his before his career is finished, and we may get some of the same kind if we attempt his punishment prematurely by some private scheme of retaliation.

Scene from "The Fruits of Vengeance" (Vitagraph).

Scene from "The Fruits of Vengeance" (Vitagraph).

The simple truth presented in this picture is that man is a combative animal and a predatory one. This is especially true where a woman is the prize coveted by two males. The lady in this case is an ex-circus rider by the name of Pauline, as impersonated by Julia Swayne Gordon of shapely form. She is married to a man of wealth, Harry Morey, and preserves a memory of a circus performer, Courtenay Foote, who in this case contributes his modest share to human evolution by walking a tight rope. This is about all that he does well, and there is nothing doing on the credit side of his ledger when he calls upon Pauline at a time when she begins to long for a little variety in life, such as is afforded by automobile tastes with a trolley-car income, the lot of the average circus performer.

The husband does not approve of the invader, and instead of carrying his wife away to Palm Beach for a season he bursts into all kinds of rage—there are fifty-seven varieties shown in this screen portrayal—and so outrages his wife's self-respect that she leaves him and goes back to the old life, taking her little girl along. On account of this act of folly on her part, her husband decides to devote the remainder of his existence to the business of retaliation. With the privileges his wealth and leisure afford for doing something worth while, he devotes his career to gratifying a bitter desire, sure indication of a perverted or decadent mind.

He goes forth completely disguised and reappears as the proprietor of a circus in order to effect a dramatic vengeance and he thus becomes the employer of his wife and her lover. He is not particularly subtle, else he could have driven them gradually into acute poverty, the worst punishment doled out to human beings of health and ambition. He bides his time until the rope walker is dazzling an audience—the audience is made up of exhibitors who visited the Vitagraph yard during the convention. The dirty work, that of cutting the rope, is discovered and some athletes climb up rope ladders to the swings to save the little girl on the rope-walker's shoulders, the daughter of the man who planned the dastardly deed.

The husband now realizes that his scheme may react and attempts to climb after the athletes, but his time has come. The men on the swings save the child through their daring and skill. For some reason or other they also save the family breaker as well. The husband, who felt himself to be a wronged man because of the loss of his wife and child, who attempted to destroy the enemy of his peace and happiness, falls to his death. It would have been a good plan to have him grapple with his wife's lover in mid-air and both fall on the fickle wife, the child being the only one worth saving.

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## "ONLY A MOVIE."

But one of George Kleine's "movies." The above photograph will give one an idea of how much equipment is necessary to project the big "Quo Vadis." The show is seen leaving the Salt Lake Theater, Salt Lake City, Utah, with manager Edmund Manley in charge and his two mechanicians, Paul B. Welch and Arthur Allison.

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## THANHOUSER MAKES "ROBIN HOOD."

Coming out in October, "Robin Hood," is a four-reel Thanhouser special that tells the story of the famous son of an English nobleman who, with others, was reduced to the position of a vassal. Lloyd F. Lonergan, who wrote the scenario, made the most of the climax of every scene, and there are many very thrilling ones. William Russell has the title role. Gerda Holmes appears as Maid Marian. A synopsis of the story will appear in the department of Stories of the Films.

# "Protea"

### Interesting and Unique Subject to be Released by Eclair—In Five Parts with Lots of Thrills.

UTILIZING the accomplishments of two notable picture artists, Mlle. Josette Andriot and M. Bataille, the Eclair company has produced a five part subject that will arouse considerable interest among picture theater audiences. "Protea" is the title given, the theatrical meaning of which is "tranformation," and it fits the subject perfectly, for throughout its interesting length are shown a succession of quick changes of costume and personality by the two characters named. It is to this feature of the picture that the interest is due.

The story which becomes the vehicle for the exhibition of protean art is very simple. Two nations are about to enter into a treaty and the third nation is anxious to learn the terms thereof. To secure the desired information a charming adventuress is engaged. She undertakes the task provided she can have the assistance of a certain man who is at the time serving a prison sentence. His release is ordered and the pair start on their task. From this point we are treated to a succession of changes of costume, rapid and startling, until one begins to wonder what can possibly be the next.

Scene from "Protea" (Eclair).

By means of disguises and impersonations wthout number, the two spies manage to enter the house of the ambassador who has the copy of the treaty for safe keeping and secure possession of the coveted document. But they are closely pursued by secret service sleuths and are captured in their own house. It is not for long, for as the sleuths are searching for the missing treaty the spies escape. The house is full of tricks and traps that outwit the secret service men, some of which are most ingenious.

Having eluded the detectives at the outset it remains for the spies to pass the frontier, which is closely guarded. At first Protea buys a small traveling circus and hopes to be able to escape from the country under that guise, but she is recognized by an inn keeper and the secret service men are again put on the trail. Escaping, Portea and her accomplice lead the detectives a merry chase in an automobile. When that conveyance gives out Protea takes a bicycle from a passing cyclist and continues her flight.

Clever sleuths succeed in cornering her with the only avenue of escape a rustic bridge over a stream. The span is about thirty feet in length and the banks are high, so the sleuths just burn the bridge and wait to see what Protea will do next. How she does it we will not attempt to explain, but presently she is seen to ride toward the bridge and then "leap the gap" in true dare devil style, describing a high arc and landing safely on the other side much to the discomfiture of the waiting sleuths. It is said that Mlle. Andriot spent six months in the hospital after this feat.

The remaining portion of the trip of the spies to the frontier is commonplace in comparison, but nevertheless exciting. They get through, though, and the precious document is handed to the commissioner of police in record time, much to his surprise and gratification, and, to show that he bears no ill-will against the minister of the rival nation he sends it back to him with the information that he has retained a photograph for future reference in case the original should again be lost.

This subject, of course, depends entirely upon photographic tricks, but they are so well done that one's admiration is at once aroused and interest is kept at so high a tension that the succession of incidents do not become tiresome. To this must be added consideration for the good photography and splendid settings. Altogether "Protea" looks like a winner.

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## INQUEST CLUB RESUMES.

### First Session of the Season Held at Keen's Chop House—Large Attendance and Keen Interest.

The regular "bugs" of the motion picture business—the writers of photoplays banded together as the Inquest Club—held their first meeting of the season at Keen's Chop House in West Thirty-six Street, New York City, on Monday evening, September 29. About forty-five persons were present and partook of a small supper and passed the evening discussing a number of pictures seen by most of them earlier in the evening at the Savoy Theater, Thirty-fourth Street.

Epes Winthrop Sargent, who usually presides as "coroner" at these inquests, was in the chair on this occasion and stated the purposes of the organization, advising the novitiates that their presence and the fact that they were interested in trying to induce some unsuspecting scenario editor to buy their scenarios, was sufficient to constitute them members of the club, to which there were no initiation fee or dues required. It was expected, he continued, that they would take a genuine interest in the criticism of pictures and that no single one of them should expect to do all the talking.

For at least an hour and between mouthsfull of chicken sandwiches, Welsh rabbits, hat coffee and mugs of musty ale, the several "jurors" held a post mortem on the pictures they had seen—and it was some p. m., believe me. If, by chance, any author or maker of the pictures discussed and cussed had been within hearing, they would have then and there decided to seek some other form of amusement. But, out of the discussion the members of the club derived much pleasure and instruction and adjourned to meet again on Monday, October 13, at the same place.

Those present were: Dr. R. R. Reed, Morristown, N. J.; Julius Oscar, Howard McCauley, R. E. Hellawell, John W. Kellette, New Rochelle; Mark S. Reardon, E. Acker, John J. Seaton, Alec A. Kuby, Joseph F. Poland, Dr. E. Boudinot Stockton, Carl L. Gregory, Russell E. Smith and Homer Croy of the New York World; Percy Crosby, cartoonist; I. Strauss, F. G. Andrews, Washington, N. J.; George J. Schmidt, John B. Black, Bogota, N. J., Herbert Friedenwald, D. Hopley, R. C. Morris, Edmund S. Hersch, Edward J. Montagne, E. M. Wickes, of the Writers Magazine; Jacques Kopfstein, Benjamine Barondess, Jas. L. Hoff, E. W. Sargent, Mr. and Mrs. W. L. Tufts, Mr. and Mrs. H. F. Jackson, Miss Grace M. Lease, Miss Frances Beyers, Miss Rose Strauss, Miss Mabel Strauss, Miss Mabel Leonard, Miss Marie McManus, Mrs. F. Ford, Mrs. Mary Louise Farley.

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## COURTENAY FOOTE TAKING A REST.

Mr. Courtenay Foote has concluded his engagement with the Vitagraph Company of America, and will take a well-earned rest before renewing his activities on the screen. This talented artist's work in numerous Vitagraph pictures is well known to all lovers of the silent drama. His portrayal of Wolf Salzman in the Vitagraph special "Father and Son" (or the "Curse of the Golden Land"), has been proclaimed one of the finest characterizations seen upon the screen. Admirers of Mr. Foote's work may look forward to seeing him in the near future in a number of interesting psychological photoplays which have been written especially for him.

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## OHIO BOARD OF CENSORS AT WORK.

The members of the Ohio State Board of Censors are on the job. They decided to visit the different centers of the trade in that state and examine films at the offices of the exchanges rather than to require all films to be sent to Columbus as provided in the act. Exchanges have been instructed to co-operate with the board by the different manufacturers, and Mayor Baker, of Cleveland, has announced that he will close any picture theater which runs pictures without the state label after November 4.

It is said that there will be an attempt to raise a question as to the constitutionality of the act, by Cleveland exhibitors.

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## CENSORS AT ATLANTA, GA.

By act of the city council of the city of Atlanta, Ga., the members of the Board of Trustees of the Carnegie Library of that city have been appointed a board of censors to inspect all motion pictures to be shown in Atlanta.

## David Horsley Back in Universal

**Takes Over William Horsley's Universal Stock, Which Gives Him Balance of Control Between Laemmle and Powers.**

DAVID HORSLEY is again with the Universal Film Manufacturing Company. "With" the Universal means that not only has he purchased the holdings of William Horsley, a brother, but that the 500 shares of common stock are placed on the side and to the aid and comfort and advantage of Carl Laemmle, the president of the Universal; consequently, the holdings credited to the faction of P. A. Powers are reduced by just this amount. The transaction is said to be greater in importance than the number of shares named or the intrinsic value of them would at first sight indicate. The placing of these 500 shares on the side of Mr. Laemmle is said to give him the absolute control of the Universal Company, even should the courts later decide that the 1540 shares now in litigation and formerly belonging to David Horsley are the property of Mr. Powers. The margin may not be great, but it is understood to be quite satisfactory to the president of the Universal. Included in the sale of the stock by William to David Horsley is the title to the big glass-inclosed studio the former has just completed in Bayonne, N. J. The structure is of three floors. In the basement are perforating, developing, printing, drying and experimental rooms. On the ground floor are offices, dressing rooms, storage rooms for scenery, etc. On the upper floor is ample stage capacity. The value of this property is understood to be close to six figures. At the time of writing, so far as known, no definite decision had been reached as to the occupants of the big factory.

The determination of David Horsley to again become a Universal stockholder was reached last week and on the spur of the moment. It came as a dramatic climax to a controversy in which were engaged William Horsley and his counsel and P. A. Powers and his lawyers. David Horsley had been for several days trying to dissuade William from disposing of his Universal holdings to Mr. Powers on the terms then under consideration, claiming the result would be to the disadvantage of his brother. William inclined to the belief that the offer of Mr. Powers was the best he could get for his stock. According to one version of the stormy session, an intimation was made by one of the Powers adherents that lawsuits might not be remote in case William any longer delayed closing the deal.

"I will buy his right, title and interest in all his lawsuits, stocks and real estate, and will give him an indemnifying bond to pay all lawyers and losses," declared David Horsley.

"I will bet a thousand dollars to fifty you don't dare to buy it," Mr. Powers replied, pulling out a roll of bills, according to the story told the World man.

"I'll not only buy it, but I'll pay cash for it, not second mortgages, as you are proposing to do," David Horsley is said to have retorted.

Mr. Powers has been interested with William Horsley in the building of the studio and is said to have advanced toward its construction $19,500. It was David Horsley's contention that if the money was paid on account of the building it could not be charged against the stock, which had been in Mr. Powers' possession and which he is said to have tried to transfer on the books of the Universal Company. The officers of the Universal, it is alleged, declined to accept the transfer as valid, and said they would issue new stock only to the owner of record, William Horsley, or by his personal instruction. It is understood David Horsley now claims to have in his possession an affidavit made by Mr. Powers in a friendly suit that the $19,500 was advanced by him toward the construction of the studio and that therefore Mr. Powers is estopped from claiming the sum was to apply on the stock.

The papers in the deal between the brothers were signed on Monday morning, and it was shortly before noon that the transfer of the real estate was recorded in Hudson County. There was a sensational incident in Bayonne just about the hour the deed was recorded. The Horsleys were in the office of the lawyer of William when several men left an automobile just at the door and walked toward the office. The two brothers stepped out the back door, walked through the tall grass in the yard, climbed two fences and hurried for an electric car. Just missing one, they went to the railroad station and took a train for New York. Their suspicions as to the identity of the callers at the lawyer's office were correct. The men carried an injunction; it would have been too late to be effective, as events proved, but the brothers were taking no chances on delays.

As matters now stand, David Horsley and P. A. Powers are in a measure partners in business. They have been together on other deals in the last five years, and have been friends as well, but it seems an undeniable fact that the "shutters are up" between them. As regards the relations which Mr. Horsley has re-established with the Universal Company and as to what form his participation in the affairs of the corporation will take, nothing has as yet been decided. It is believed Mr. Horsley's return will be welcomed by Mr. Laemmle and his associates as it will be congenial to Mr. Horsley. The latter since his homecoming from his European vacation has been looking around for something to do. He has given much thought to exhibiting problems, and has carefully looked over the field, but he confessed to the writer only last week that it was hard to turn his back on the manufacturing end of the film business, with which he had been connected successively in the Centaur, the Nestor, the Sales Company and finally the Universal. He is a film technician. His trips abroad yielded him much valuable information as to the best European methods in studio practice. This knowledge with his manufacturing experience of five and a half years will, if he becomes actively associated with the Universal, be bound to result to the advantage of the company.

Mr. Laemmle is immensely pleased over the turn of affairs. He expressed himself as confident of the outcome of the litigation over the original David Horsley stock, which may be decided on November 20, when the case again comes before Justice Goff. The president of the Universal said to a World man on Wednesday that he welcomes Mr. Horsley back with the Universal company. It was not difficult to see that Mr. Laemmle construes the action of Mr. Horsley in returning to the company as a stockholder as in a measure a personal compliment to himself and also an expression of confidence in the company.

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## KINEMACOLOR TO BUILD EASTERN PLANT.

### It Will Be in Lowville, N. Y., Convenient to Varied Scenery of Great Beauty.

William H. Hickey, general manager of the London Kinemacolor Company, has been elected vice-president of the Kinemacolor Company, of America. Mr. Hickey during the past two months has been quietly investigating the conditions for establishing a big eastern Kinamacolor studio and manufacturing plant. He has just returned to New York City after concluding negotiations along this line. He has signed contracts for establishing at Lowville, N. Y., a plant for the eastern business of the Kinemacolor Company of America. The plans call for an outlay of over a half million dollars. Following the custom of some of the big commercial manufacturers, the Kinemacolor Company intends to practically establish its own city, using Lowville as a basis. Plans have been completed and building operations already started for a magnificent glass covered studio, over 300 feet in length. This studio is to be built immediately back of what is now the Lowville Town Hall, a theater seating about 1,200 persons. A large section of the wall back of the stage has been removed to allow connection between the studio and the stage of the theater. Productions will be rehearsed on the stage of the theater, and then played on one of the five stages in the glass covered studio, or in the open air when the scenarios call for natural backgrounds.

Lowville is situated in a wonderfully picturesque spot in northern New York State, being a short distance from the St. Lawrence River, which will give the acting companies the benefit of the wonderful scenery, castles and water effects of this beautiful river. Special laboratories will be constructed, and experimental work in connection with the Kinemacolor process will be carried on there. Mr. Hickey has had the water analyzed and finds that it is particularly suitable for the Kinemacolor needs, especially in the sensitizing of the film. Some of the best technical men from the London Kinemacolor laboratories are on their way here now to take their places on the Kinemacolor staff in Lowville.

Mr. Hickey says he selected Lowville owing to its wonderful natural possibilities and also for the fact that the Kinemacolor players would have the benefit of quiet, homelike surroundings while engaged in their work.

Mr. Hickey still retains his foreign interests, but intends to remain in this country for several months until all the details of the new venture are well under way. In connection with the American productions Mr. Hickey has already planned and now has under way a number of big feature productions in England and France, among them Maeterlinck's "Bluebird" and "Mary Magdalen," with Mme. Maeterlinck in the title role. A great many of the subjects made at Lowville will be placed in the regular Kinemacolor service, although a number of big productions suitable for presentation in the leading theaters will also be made.

# M. P. Men and Insurance Rates

### The Views of an Official of the New York Fire Insurance Exchange.

MOVING picture men anywhere within the limits of the city in search of information as to insurance will in nine cases out of ten hear something to their advantage by calling on Henry Siemer, the rate fixer on the 12th floor of the Underwriters Building, 123-133 William Street. Mr. Siemer is an insurance expert and has a very fair working knowledge of the motion picture industry as related to the science of insurance. To a representative of the Moving Picture World Mr. Siemer talked most interestingly on the attitude of the New York Fire Insurance Exchange toward the men who make, distribute and show moving pictures.

"Whoever," he said, "has any idea that moving pictures are being discriminated against by us in fixing the rates of insurance, had better revise his opinion. We are students and want to learn conditions all the time and we certainly give the moving picture men credit for every improvement they have made in the films or in the machines or in the manufacturing. We give them practical credit, too, by lowering their rates of insurance. Four years ago the rates were one dollar for a hundred on all buildings in which moving picture theaters were located. To-day the rates are eighty cents per hundred dollars. Not only that, but we give the moving picture men due credit if they are running in fire-proof buildings. By a fire-proof building, I mean a building with brick walls, steel beams supported with two inches of Portland cement or re-inforced with concrete. On that kind of a building the rate is only sixty cents for a hundred dollars. Indeed, some buildings with moving pictures have been rated as low as thirty-five cents per hundred. Of course, you understand this relates solely to the buildings and not to the contents. When it comes to the contents of buildings in which moving pictures are located, we are touching another topic altogether."

Mr. Siemer remarked upon the fact of the many new moving picture theaters recently erected or now in process of construction which are fire-proof from the viewpoint of the underwriter.

"Your moving picture theater," he continued, "is on a far more favorable basis than the regular theater. We rate regular theaters at ninety cents a hundred, and if a moving picture theater machine and other apparatus are introduced into a regular theater the rates are increased. We think the moving picture theater safer than the regular theaters which are built on what we call 'balloon construction' and which are full of combustible materials. There's one thing I want to say right here. I understand that many moving picture screens are to-day treated with a highly combustible chemical imported from Germany. Moving picture men have told me that they would not dare to bring more than three gallons of this stuff into a place nor would they want to work with this secret process under artificial light. Then they ask me how would such work affect their insurance rates. Why it could affect the rates only in one way—we would make the rates as high as our schedules allow."

"What about the exchanges and factories of moving picture films?" Mr. Siemer was asked.

"Why, that opens up a big subject and I could not do justice to it in a short talk. I will say this, however. Let any exchange man or manufacturer come here and I will fix an equitable rate for him. Moving picture films to us mean just so much celluloid, the same as celluloid in collars or in any other substance. Exchanges would come under an entirely different rate from the moving picture theater. We place them in the 'mercantile occupancy' schedule. I would like to talk to exchange men on this subject and I think I could satisfy them that equitable rates could be fixed for them. Something might depend on whether the exchange is on the second or on the twentieth floor, but the difference would not be very material. I will be glad to answer any letter addressed to me by exchanges. but, of course, it would be hard to lay down uniform rules for all. Much would depend on the circumstances of each application—the location, neighbors, etc., might have an important bearing. As to manufacturers of moving picture films, why we place them in one category, with the wet plate photographer—that is plain enough I think. They handle essentially the same materials as the photographer."

Mr. Siemer defines celluloid as an explosive. That is the definition of the insurance companies. It is, however, altogether probable that the next four years will see a far greater degree of intelligence and liberality than we now dream of.

The insurance people are, as Mr. Siemer puts it, "studying things and conditions all the time and make due allowance for safety devices and general improvements." Mr. Siemer has seen the latest types of moving picture machine construction and admits the great progress that has been made.

"I have lectured," said Mr. Siemer, "on insurance in its relation to the moving picture industry and I want to deal with the question in a spirit of the utmost fairness. If any of your readers at any time feel that they have a complaint or grievance they may come here with the assurance that their grievance will be thoroughly looked into and any just grievance will be done away with."

The writer might add that Mr. Siemer is not a man deeply steeped in the technological terms of insurance and incapable of adjusting either himself or his profession to the rapidly changing conditions of modern times. On the contrary, he is willing and anxious to learn and he has a sympathetic understanding with the needs and views of the men who make, distribute and exhibit moving pictures.

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## General Film Exclusive Service.

### A Very Commendable Plan Which if Successful Will Fill a Long Felt Want.

BEGINNING Monday, October 13, the General Film Company will inaugurate its new plan of exclusive service. This service has long been under consideration and the officers of the company think they have finally arrived at a practical system of operation that will prove eminently satisfactory to both sides of the arrangement. The object of this service is to give absolute protection to theaters in crowded localities and insure them of a program that cannot be duplicated or seen anywhere else within a specified jurisdiction.

The territory is to be determined by the exhibitor, who pays according to its extent and population. This puts the matter entirely within the financial range of the exhibitor. The Exclusive Service system will of course not be confined to any one house in a particular territory, but it means that whatever one house bargains for will be exclusive to that particular theater. The General Film Company is not prepared to say at this time just how many theaters it can serve in a given territory and keep them all clear, but unquestionably it can serve two, with probabilities of serving three or four.

According to the present plan, this service will consist of twelve reels per week for each theater. divided into three programs, one every other day. Each program will be made up of one multiple reel subject and two singles; in all, making three programs of four reels each for the week.

It is expected that there will be many who will be inclined to doubt the practicability of an exclusive service, but the General Film Company has devoted a great deal of time and thought to the matter for some months and is quite certain that it has evolved an entirely practical plan that will work smoothly from the start, and that if any changes are to be made they will be of a minor nature.

There are many advantages to a service of this kind, not the least of which is the very exclusiveness itself, to say nothing of the peace of mind it will bring, to the exhibitor who is relieved of the thoughts of what his competitor is going to have. Besides this it will have the effect of eliminating great waste of money in competitive advertising and at the same time will allow the theater to get the full benefit of whatever advertising it does put out, with no danger of someone else showing the subjects first and getting the benefit of such advertising. Among the other merits of the idea is the assurance of a superior program and the additional profit that will accrue from it, as well as the advantage of exclusive advertising.

It is not the purpose of the General Film Company to hold anyone to any contract. In fact there will be no contracts in connection with this service. It has been found that contracts have often proved irksome to one side or the other, especially as business conditions change, as they are doing at the present time; therefore, it has been deemed advisable to leave the exhibitor and also the General footloose in case everything does not work out as expected.

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### IOWA MEETING CALLED.

A meeting of the Iowa Motion Picture Exhibitors' League will hold its annual convention at the Auditorium, Cedar Rapids, Iowa, on December 3, 1913. There will be a limited amount of space available for manufacturers' exhibits, but the charge will be nominal. Communications should be addressed to W. C. Eddy, secretary, Marengo, Iowa.

# Motion Picture Exhibitors' League

## CALIFORNIA STATE CONVENTION.

### Interesting Meeting Held at San Diego, Cal., September 9 to 12—Goddard of Sacramento Elected President.

**C. W. Goddard**
President-Elect California League.

REPRESENTATIVES from one hundred and eighty-seven picture houses, members of the California Motion Picture Exhibitors' League, met in convention at San Diego, Cal., on September 9, 10, 11, and 12. Charles Rothschild, president of the league, presided. State Secretary W. A. Cory and Treasurer W. H. Hilts were among those present. The business sessions were held in the ball room of the U. S. Grant Hotel, which was the headquarters of the convention.

On Tuesday, at 3 o'clock p. m., the first session of the convention was called to order. The roll of members was called and committees on credentials, and resolutions were appointed. Vacancies on the auditing and other committees were filled and an adjournment was taken until 10 a. m. on the following day. In the evening a trip was made to Wonderland Pier, a new beach resort.

On Wednesday morning the report of the credential and auditing committees were received. The entire day was devoted to business, three sessions being held. During the afternoon and evening the ladies who attended the meeting were entertained by the ladies of San Diego, a trip to Coronado Hotel and Tent City being made.

Thursday morning was given over to a pleasure trip around San Diego bay. Two large launches were required to take care of the party. Motion pictures of the trip were made. In the afternoon there was a sight-seeing trip to Tia Juana, Mexico, where the curio shops were rummaged. A business session was held in the evening.

On Friday there was a trip to the Panama Exposition Fair Grounds in the morning and a business session in the afternoon, at which time officers were elected. This concluded the business of the convention and an adjournment was taken. In the evening there was a banquet at the U. S. Grant Hotel, Secretary Cory acting as toastmaster. During the festivities a token of appreciation was presented to President Hilts, of the San Diego Local, for the hard work he had done to make the convention a success. The presentation speech was made by Leo Kaufman, attorney for the league.

On Saturday the entire party went to Los Angeles and were royally entertained by the Universal Company at the Hollywood studios.

Much good work was accomplished by the California exhibitors. They buckled down to work from the first and kept at it till completed. A report of the proceedings of the National Convention at New York was made and a vote of confidence and loyalty to President Neff and the Motion Picture Exhibitors' League of America was taken favoring the National League unanimously and condemning those who were responsible for the bolt.

The charter of Los Angeles Local No. 5, was taken from that organization on account of its position in supporting Judge Tugwell, who joined the bolters in New York. It was reported that there is a strong sentiment among the exhibitors in Los Angeles and that a new organization would soon be formed in that city.

Resolutions were adopted requesting certain service from the manufacturers and objecting to the insertion of advertising matter in any picture. Other trade measures were adopted.

Plans were laid to secure the national convention for San Francisco in 1915. Sacramento was chosen as the place for the next state convention.

The following were elected officers of the California League for the ensuing year: C. W. Goddard, Sacramento, President; W. H. Hilts, San Diego, first vice-president; W. A. Cory, San Francisco, secretary; C. L. Merton, Oakland, treasurer; William Chaplin, Sacramento, sergeant-at-arms; Charles Rothschild, San Francisco, national vice-president.

During the convention a request from the national president that some member of the California League be named for the National Executive Committee resulted in the nomination of M. E. Cory, of San Francisco, for that position.

A resolution was adopted thanking Mr. Isadore Bernstein, manager of the Universal plant at Hollywood, and Mr. Laemmle, president of the company, for the royal reception given the exhibitors.

## CALIFORNIA EXHIBITORS ENTERTAINED BY UNIVERSAL.

On the Saturday morning following the recent convention of the California League in San Diego, the exhibitors were met at Los Angeles by General Manager Bernstein, Director Henry McRae, Laura Oakley, Chief of Police of Universal City, and other prominent members of the Universal Coast Company, as well as a deputation of cowboys and cowgirls.

Business and pleasure were combined when pictures were taken of the exhibitors, together with cowboys, etc., all of which will figure in "The Cowboy Magnate" along with other scenes which were later taken and worked into the scenario in a natural and novel manner. Headed by the officers of the League, which included President C. W. Goddard, of Sacramento; Vice-President W. H. Hilts, of San Diego; W. A. Cory, the secretary and treasurer of the San Francisco branch, and others, the whole party of one hundred odd members, with their wives and some children, were taken to the Hollywood Studios and served a substantial breakfast. Following, they inspected the mechanical, property, laboratory and other departments at the studios and were then taken to the ranch at Universal city in autos, where they were joined by many other exhibitors from the city of Los Angeles.

California Exhibitors at Universal Plant.

During the day the exhibitors were entertained at luncheon at the ranch and were surprised to learn that the dinner placed before them consisted chiefly of the products of the ranch, either grown or fed. Following the dinner short speeches were made by various members of the Exhibitors' League and the Universal Company.

# Cincinnati Operators Locked Out.

### Some of the Members of Local No. 2 of the League Decline to Join Movement.

FOLLOWING in the wake of the labor troubles which have seriously affected Cincinnati in the past eight months, came the lockout of the union operators employed in moving picture theaters owned by members of the Cincinnati Local No. 2 of the Motion Picture Exhibitors' League of America. The lockout was inaugurated Monday, September 22, and resolved itself into a three-corned fight at the very beginning between the operators' union, members of the league where the lockout was declared at their theaters, and those members of the league who have refused to join in the lockout movement. Up to the present writing (September 27), there has been no violence. Several persons have been arrested for carrying banners in front of places where the lockout was inaugurated and others for littering the streets, by passing out cards presenting the union side of the controversy, but no disorderly scenes have been enacted.

The lockout came, it is said, by Attorneys Foster and Miller for the exhibitors, as the result of demands made upon the owners for an increase in wages of from $3 to $5 a day, with no Sunday work, for union operators. This the union men deny they have done, while the owners persist in stating that such a move was made by the union. The exhibitors assert that more than fifty theaters have replaced their union operators with non-union men imported into the city, while the union officials declare and have printed on cards the names of only twenty-one theaters which have been affected by the lockout.

Just how far the exhibitors who are in the movement will carry their fight to force the members of the league not already in the lockout movement to join, remains to be seen. The exhibitors who have employed non-union operators declare they are in the fight to a finish, as do likewise the union operators. The exhibitors state that each owner involved in the lockout movement has posted $300 bond to stay in the fight to the finish. They also declare they are not against the union in general. They assert, according to Attorney Foster's statement issued on Thursday, September 25, "that we want full right to our business. We are willing to employ union operators, but we must have full say of all our business, in that we must have jurisdiction, as to what employees we may employ and whom we may discharge, without being dictated to by labor union agitators."

Tuesday, September 23, the exhibitors at whose houses the operators have been locked out evolved the scheme of giving free shows, inviting the public to attend, in an effort to force the others to join in the movement. The plan was tried out in the Little Ghetto district in upper Central avenue, where one exhibitor gave free tickets to a show further up the street and opposite the theater of a member of the league who refused to join in the fight. It was the intention of the league to start this plan in other parts of the city, but it met with refusal on the part of some of the contending owners, who insisted that they could not see the feasibility of the plan. The scheme was then discontinued.

The following night, on upper Central avenue, the owners directly in the present trouble gave six reels, an ordinary ten-cent show, for five cents, and both their houses were jammed, while across the street the owner who had refused to join in the scheme gave, as an added attraction to his three reels for five cents, a performance by a company of minstrels. The plan was continued all week.

On Saturday, September 27, the union operators announced their first open attack on the show houses where their men have been locked out. Their attack was in two forms. They urged patrons of moving pictures to stand as pickets in front of the houses where non-union operators are at work and urge their friends not to attend such shows. Those members of the league who are opposed to the lockout movement have permitted their union operators and some who are involved in the lockout to address their audiences. Charles Ring, assistant business agent of the operators' union, said Saturday, that two theaters had already closed down because patrons refused to see pictures projected by non-union operators. Attorney Lem Miller, of counsel for the Exhibitors' League, stated that these theaters had closed down for reasons not connected with the lockout.

"We have not asked for higher wages," said Ring. "We have not even demanded the complete unionizing of theaters. Yet in locking us out they are giving as an excuse demands we never made. We are organized chiefly for self-protection."

The contending parties are playing to the public in an endeavor to have them attend those shows which favor their side of the argument. With both sides holding fast, there is every indication the trouble will continue throughout all of the week beginning Sunday, September 28.

James Hennegan, manager of the Lubin Amusement Company operating the Lubin theater on West Fifth Street, was removed by Mayor Hunt on Monday afternoon, September 22, as a member of the Moving Picture Operators' License Board. James Montgomery was appointed to the vacancy on the same day. The latter is an agent for a fire insurance concern. Mr. Hennegan's removal, it is understood, is due to complaints from moving picture proprieters that union operators were given the preference in the issuance of licenses.

Giving as precedents for his opinion four Circuit Court and one Supreme Court decisions, Judge Fricke, of the police court, on September 26, gave it as his belief that the mere carrying of banners in front of a place where a strike is in progress does not in itself constitute an offense. The opinion was the result of the arraignment of several men who had been arrested in front of moving picture theaters where union operators have been locked out.

The police are investigating the destruction of two fireproof screens at the Century Theater in Walnut Hills sometime on Thursday, September 25.

### Exhibitors Charge Prejudice Against Non-Union Applicants.

Moving picture proprieters and union operators again aired their differences before a meeting of the Ways and Means Committee of council on Friday afternoon, September 26. There were times when it looked as though there might be a clash, but oil was spread on the troubled waters and the matter was confined to an oratorical contest. There were over a hundred owners and operators present, and it was apparent from the start that there was bad blood between the opposing factions. Attorney Foster for the owners had charged that the Licensing Board was unfair and that he could prove it if given time. The members of the Licensing Board were present to hear the charges. To maintain his contention of unfairness Mr. Foster introduced two expert operators and the examination papers of several men who had failed to pass. In several instances the experts testified that the questions on which the applicants had failed were sufficient to show that the man was capable to run a machine.

Chairman Peck asked if the owners would be satisfied with the appointment of a fair licensing board, about whose fairness there could be no question. Attorney Miller said the owners were opposed to any board while the present trouble between the owners and operators existed. The union operators demonstrated that they would be satisfied with such a board, and Attorney Miller called attention to this fact as bearing out his contention that the union was not fair. Attorney Pogue, for the union, said he had warned the operators to proceed legally and to not resort to any unseemly demonstrations. He said all the men wanted was a fair deal and he would use his best efforts to see they got it.

The hearing was postponed until Monday morning.

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## EAST NEW YORK EXHIBITORS.

At a meeting of the East New York Branch of the Motion Picture Exhibitors' Association of Greater New York, held at the Rockaway Theater, 547 Rockaway Ave., Brooklyn, on September 30, the following officers were elected: Chairman, William H. Hollander; Vice-Chairman, Michael Warshower; Secretary, Charles Fisher. The following were present: A. Taffelstein, G. Barton, M. Kerman, H. Rosenberg, A. Freiberg, Mr. Friedle, J. Turtle, B. Levine, Mr. Spencer, R. Miller, Mr. Vergesslich, Mr. Forster, Miss Schwank, Mr. Reddy, M. Marias, and representatives from the following theaters were present: Kerman's vaudeville theater, Mt. Morris Auditorium, Saratoga Theater, Rockaway Theater, Old Post Office Theater, Saratoga Auditorium.

The chairman in opening the meeting told of the ills existing in that locality through unfair competition, such as giving souvenirs, running six or seven reels of pictures, and in some theaters the admission fee was two for five cents. This sort of thing, he stated, is obviously harmful to the good of our business and unfair to a majority of the exhibitors in Greater New York. A resolution was then passed that ten cents should be the admission fee charged on Fridays, Saturdays, and Sundays, and that at the next meeting to be held at the Saratoga Auditorium, 2026 Fulton Street, Brooklyn, the question as to the number of reels to be run will be thoroughly thrashed out and adjusted so that every exhibitor will show no more than four reels for five cents.

## EXHIBITORS AT PEORIA CONVENTION.

The following exhibitors took part in the deliberations of the Peoria, Ill., convention, Sept. 23 and 24: I. C. Davidson and W. H. Ogle, the Central, Danville; Wm. Schafer, the Imperial, Peoria; C. E. Tortat, the Illinois, Peoria; W. W. Watts, the Vaudette, Springfield; Thomas Leonard, Opera House, Johnston City; O. W. Friederich, the Capitol, Pekin; Mrs. Emma J. Striewing, the Crystal, Decatur; Mrs. Musa Reese, the Aereo, Charleston; Thomas O'Dowd, the Colonial, Witt; Louis H. Frank, the Coronada, Chicago; C. C. Montgomery, the Royal, Peoria; E. C. Bostick, the Court, Pekin; Chas. J. Law, the New Palace, Pana and Nokomis; J. G. Gesell, Nickeldome, Bloomington; C. E. Keysner, the Bijou, Mattoon; F. S. Russell, the Rex, Shelbyville; C. E. Steinhardt, the Columbia, Peoria; L. J. Van Duaska, the Majestic, Ottawa; Harry C. Daley, Opera House, Carlinville; Dee Robinson, the Princess, Peoria; Jabes Skelton, the Princess, Bloomington; F. M. Bond, the Bond, Pontiac; Will Bradley, the Crescent, Ottawa; C. C. Carrier, the Empress, Peoria; F. W. Schaefer, the Crystal and other theaters, Chicago; J. D. Rose, the Marion, Chicago; P. B. Francis, the Hippodrome, Peoria; E. F. Harris, the Columbia, Peoria; Eugene Sparrow, the Electra, Eureka, and John T. Laffey, the Savoy, Delevan. There were also present: Clem Kerr, of Dayton, Ohio, organizer of the M. P. E. L. of A.; John Corcoran, manager of the Aereo, Charleston, and T. F. Wesley, state organizer of the M. P. E. L. of A.

### Manufacturers' Exhibits, Etc.

The following representatives of manufacturers' supplies, etc., were present: The Rudolph Wurlitzer Co. had several of their automatic musical instruments on hand and attracted large crowds during the convention. T. D. Waiss, department manager, Chicago; F. H. Hodson, salesman for the Chicago and Peoria offices; E. G. Maszha, demonstrator, and Henry Frank, were busy all the time with visiting exhibitors. I understood they took quite a number of orders for their fine instruments. S. J. Newman, secretary and treasurer of the Newman Mfg. Co., Cincinnati, had an attractive exhibit on the mezzanine floor, just outside the convention hall. Mr. Newman was quite surprised himself at the number of orders taken for his brass poster frames and easels. J. E. Robin, sales manager for the Precision Machine Co., Inc., was another active man during the convention. He was also well pleased with the patronage given him.

I noticed quite a fine showing of advertising matter, in the convention hall, of "Electra" pink label carbons, the distribution being attended to by Clem Kerr. The Mutual Film Corporation, Majestic branch, Chicago, was represented by George Berg, who has charge of the feature department. Mr. Berg showed "The Battle of Gettysburg" on Tuesday evening, and it was received with loud acclaim. Alexander Lichtman, sales manager of the Famous Players Film Co., of New York City, came all the way from Toronto to attend the convention. Mrs. Fisk, in "Tess of the D'Urbervilles," was also presented on Tuesday evening to an admiring gathering. JAS. S. McQUADE.

## OKLAHOMA EXHIBITORS.

The directors of the Oklahoma State Branch No. 23, held a meeting in Oklahoma City recently. The purpose of the meeting was to review affairs of the League and get ready for the next meeting which takes place at Tulsa on October 29th and 30th. R. H. DeBruler tendered his resignation as Secretary, because he was unable to give the office the time and attention it required. His resignation was accepted, and L. W. Brophy, of Muskogee, Oklahoma, was appointed secretary for the unexpired term. This takes the League headquarters to Muskogee.

The directors' report shows that the League has accomplished much in this state in avoiding and defeating vicious legislation, especially the Sunday closing law. It has also been successful in side-stepping all state and local censorship interference. The activity of the League and the fact that the state branch is a part of the national organization have given members considerable prestige with thinking people. A membership card in front of the smallest theater in the state is a dividend paying proposition for its proprietor.

The next meeting, which is to be held at Tulsa during the Dry Farming Congress on October 29th and 30th, is to be one of the greatest meetings ever held in this state. It is hoped to have President Neff at the Tulsa meeting.

Tulsa, by the way, is booming. It is the livest town in the entire southwest, being the oil headquarters for Oklahoma. It is also the home of the State National Vice-President, Carl Gregg, and State Treasurer, Wm. M. Smith. Our present state secretary also has a motion picture theater in Tulsa. All of the Tulsa exhibitors have agreed to donate liberally, and help make the affair a grand success. Members of the Oklahoma State Branch, as well as members of adjoining states, should not fail to notify Mr. Carl Gregg at least ten days in advance to secure hotel accommodations for them, as the city will be crowded to its utmost during the Dry Farming Congress, which is an international affair.

## KANSAS EXHIBITORS TO MEET.

The Kansas State Branch of the Motion Picture Exhibitors' League of America will hold its third annual convention on October 20-21, at Hutchinson, Kansas. President C. E. Glamann is giving his personal attention urging members and non-members of the League to make every effort possible to attend this important meeting. State Organizer Jack Brainard, of Mulberry, Kansas, has increased the membership of the State Branch nearly fifty members since the national convention. There are many matters of importance that will be taken up at the meeting and every exhibitor in the state should arrange his affairs so that he can attend this meeting.

National Vice-President E. Wayne Martin is chairman of the Convention Committee, and this alone will assure that the exhibitors visiting Hutchinson will be well taken care of. For further information address Mr. Martin, care of the Martin Theater, Hutchinson.

## STANLEY TWIST LEAVES SELIG.

On September 27, after a service covering several years, Stanley H. Twist retired as publicity manager of the Selig Polyscope Company, Chicago, Ill. The announcement of his resignation came as a surprise to his many friends, most of whom had considered him to be a fixture for life with the Selig Co. Mr. Twist says that it was like pulling teeth for him to leave Mr. Selig, whom he thinks is the finest man he ever worked for. It is the intention of the erstwhile Selig dopester to locate in New York. He is at present considering several good offers, but on account of his reticence the supposition is that he is getting ready to embark in the film business for himself.

**WINNIFRED GREENWOOD.**
**Leading Woman with "Flying A" Western Stock Company.**

# Goodwin vs. Eastman.

### T. H. Blair, a Pioneer, Throws Interesting Historic Side Lights.

THE recent decision of a Federal Court upholding certain claims of patents of the Ansco Company against the Eastman interests has given rise to a great deal of discussion among the pioneers in the manufacture of raw stock. Incidentally this discussion throws its interesting historic sidelights and for this reason alone some mention of it in these columns seems entirely appropriate. The daily press took strong sides with the plaintiffs in the suit against Eastman. The plaintiffs' claim was based entirely upon the invention of the Rev. Hannibal Goodwin now deceased. The Ansco interests are the inheritors of the Goodwin claims. Now comes another pioneer, T. H. Blair, who takes strong exception to the views of the daily press concerning the merits of the Goodwin invention. Mr. Blair sharply raises the question: "What did the Reverend Hannibal Goodwin do for film photography, which is the basis of all motion pictures?"

"My answer is, he (Goodwin), did nothing, absolutely nothing for the industry except to try and throttle it. He may have started with philanthropic intentions but when he made his application for a patent covering the claims which he did, all semblances of working for the benefit of modern civilization automatically ceased, and the incentive of his efforts became more and more pronounced as he struggled to maintain and even strengthen these claims after seeing large sums of money going into the industry to develop what he was endeavoring to get a grip on. His application for a patent, even when made public, showed no one how to make anything in a commercial way, nor did he make any effort worth mentioning to put his alleged invention in public use.

"Let me take you back to the early days of amateur photography. At its very inception there arose the feeling of great need for more compact apparatus, less and less weight, more convenient methods of getting the sensitive surface in position before the lens to receive the picture, etc. This need all of us pioneers were struggling in our own way to meet. To come abruptly to the point in issue—prior to or during the year 1884, the present Mr. Eastman and others associated with him turned their attention to a flexible support for this sensitive surface. The first results of their efforts gave the public a paper film or to speak more properly, a photographically sensitive surface supported by paper, some of which could be printed through by making this paper translucent or semi-transparent. I shall not attempt to discuss the merits or faults of any of these early products, for this is neither a treatise or history of film, but it is necessary to first get into mind and keep there, conditions which existed at the time as well as early facts that lead up to the application for the Goodwin Patent which has now become celebrated in a period of time usually expressed in the term 'overnight.'

"When this paper film was offered to the public it was accompanied by apparatus in which to use it in a practical way and although the process of developing and handling the film was awkward and the apparatus bulky from present knowledge, it was a commercial product, created a business and set a new line of thought in motion. Since that time Mr. Eastman has been in the film business and from time to time has drawn in other interests and capital, creating stockholders many of whom doubtless were more or less dependent on the earnings of the industry.

"Even before the advent of the Eastman paper film, celluloid in flexible sheets was well known and was being used as a support in making photographic film by Mr. Frank Rowell, of the Allen & Rowell Co., of Boston, later merged into the Blair Camera Co. These sheets usually between 5 and 6 feet long were, however, cut up into glass plate sizes after being coated, but before used, taking the place of the glass plate in the holder. This film with celluloid as a base was manufactured and sold in a commercial way as early as 1883. The output was very small compared with the present day, but everything was done then in a very small way compared with the present. These celluloid sheets were made by the Celluloid Co., whose main factories were and still are in Newark, N. J., the home of Mr. Goodwin.

"Whether or not Mr. Goodwin knew of Mr. Rowell's work, before he made his application for a patent, I am unaware. During the latter part of the eighties (I believe 1889) the Eastman Co. put on the market a film with a celluloid base which was received with open arms by the public. Nothwithstanding this reception, getting the film industry really started came near swamping Eastman and his company if not some of his backers. At any rate, records will show that there was a period which included 1893 that the Eastman Co.'s stock could hardly be given away, as it was unable to pay a dividend on its capital (about four million) for several years.

"During the year 1890, the company which I had founded years before also commenced experiments preliminary to manufacturing photographic film with celluloid support and in order to bring into it what experience we could command, took over Mr. Rowell and the Allen, Rowell Co. Mr. Rowell was by nature scientificially inclined and while able as a photographic chemist had but little resource in things mechanical which necessitated my devoting considerable time to the work personally and engaging a mechanical expert. The task I undertook for myself and co-worker was to coat celluloid in two or three hundred feet lengths without any joints and about 20 inches wide made by the same celluloid company before mentioned and delivered to us in rolls. Mr. Rowell's coating had been on pieces short enough to hang up and fasten to the wall to prevent curling into tubes when drying. This could not be done with the present length. The coating was done in substantially the same manner, but the caring for it after coating was our main difficulty. Mr. Eastman stated in giving testimony before it was accomplished that it was a mechanical impossibility, but we did it or rather devised machinery and apparatus that did it in a practical way, capable of great extension, although it took us many months longer than we expected and cost several times as much money as anticipated. In fact, the doing of it directly and indirectly so crippled the company and shook the stockholders' confidence in my ability to estimate costs that we really never recovered and I was forced to seek new capital to go on with my work.

"Briefly, before I had heard of Mr. Goodwin and his experiments I had built the special machinery and equipped three separate and distinct plants, building new buildings for two of these plants. One of the plants was in England and the other two in Massachusetts.

"My patent covering this process was issued in 1897, and early in 1898 and before the issue of the Goodwin patent, the Eastman Company bought out both companies I had formed in America and adopted our system, which is known as the rotary system and I understand is the system used exclusively by them ever since. By this purchase they became the owners of a film coating industry established in 1883, a date I believe earlier than that fixed by Mr. Goodwin as the commencement of his researches.

"Mr. Rowell never applied for any patent, being a large broad-minded man of the older school and knowing that celluloid sheets transparent as glass was an article much used. Evidently he did not feel he was entitled to one, although he was giving the public the benefit of a photographic film having a celluloid support. He did not work in secret, but showed several others all details of the work. As to the thickness of this film—who is to say what is the correct thickness? The celluloid coated by Mr. Rowell was one thickness, that made by the Eastman Company, was very thin and that made by my company was between the two, while the average of that now made for cinematograph is between the thickness of the Rowell and the Blair brands.

"Owing to the thinness of the Eastman film, I am able to say the Blair film was the first used in commercial motion picture work in the world, for Edison used film made by my company exclusively in the father of all practical or commercial motion picture machines, viz: the old 'peephole' Kinetiscope, although he must have used the Eastman in his early experiments because the Blair film was not a reality early enough."

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## TRUE FEATURES GOING WELL.

The True Feature Company, of 110 West 40th Street, New York, which distributes the product of the Continental Art Film Society and other big European releases on the North American continent, announce their latest sensation, a five-reel production called "'Twixt Heaven and Earth." The success of this feature it is expected will rival their other releases, of which the "Doom of Darkness" and "The Cyclist's Last Lap" have won quick popularity. The Electric Theater Supply Company, of Philadelphia, well known to exhibitors in Pennsylvania, New Jersey and the South, have just closed a contract with the True Feature Company for all their releases.

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## DEBUT OF A PRESS AGENT.

Elmer J. McGovern was, last week, appointed publicity and advertising manager of the New York Motion Picture Corporation, Long Acre Building, New York City. Mr. McGovern has extensive advertising and publicity experience, being until recent date advertising manager of one of the motion picture trade papers.

# Music for the Picture

Conducted by CLARENCE E. SINN

### More About Organ Music.

FROM Waterloo, Iowa, K. E. R. sets forth his ideas on organ music in the following words:

> I have followed your department in the Moving Picture World with interest and profit and was especially interested in the "organ music" article in the issue of September 13th, for it hits me exactly. I have been here since August 1st, in a fine large house (the Rex), and we will have a very good organ by October 1st. Playing the pictures is new work to me and altho I believe, and have been told, I do it fairly well, I also do not seem to have acquired the earmarks of the veteran and accepted body of moving picture piano players.
>
> The powers that be, always put the best of everything in their houses; they want the best projection, the best films and the best actors. Then why do they insist on rag-time popular music instead of standard or classical? In the suggested music for pictures they select those numbers whose titles fit the picture. In the first place, popular music is largely made up of fancy and semi-burlesque titles—nothing that really suggests the character of the music, and if the hearer doesn't happen to know the music or title, it misses fire. Why shouldn't one choose music whose titles truthfully tell the music, or music whose characteristics fit the picture, so everyone can feel the appropriateness of music and picture? Do not most piano players improvise or compose as their fancy and imagination dictates? Would not music selected from various sources and good composers be more apt to be effective than aimless and often brainless wandering over the keys; or is this method so much an accepted "earmark" that one must follow it or be forever shut out from the coveted fold? What is the recognized advanced idea about playing various selections during the show; also about the use of effects and a drummer in a small orchestra?

Ideas as to "playing the pictures" are many and varied. As to where and by whom any of them are "recognized," the question is problematical, and it would be more correct to say they are advancing rather than advanced. Performers play, and managers request them to play, popular music because they believe their public desires that sort of thing. In the average mixed audience there are many, of course, who prefer this to classic or standard music, but there also are many who do not. It seems to me that both should be considered in a theater whose mission is to amuse, entertain and sometimes instruct. The chief objection to popular music lies in its abuse rather than its use, and the performer who confines himself to this kind not only neglects his opportunities, but an important part of his audience. Some picture-organists have told me they would not debase or cheapen the instrument by playing rag-time or popular music upon the organ. I wouldn't care to argue this as it depends so much upon the individual point of view. It seems to me that really cheap music not only cheapens the instrument, but the player and hearer as well. The question in my mind would be as to where to draw the line between "popular" and "cheap" music; some of it is plain junk and easily recognized; much of it is worthy—for example, "Silver Threads Among the Gold," "Love's Old Sweet Song," "Wearyin' For You"—all of them popular and likewise easily placed. But many modern songs might contain some merit, be well known, and possess titles apropos to certain situations, and yet be rejected by some, though accepted by others. It depends on the point of view; it also depends on the class of audience you are catering to. Then again, not all the pictures are of the same calibre. You would hardly play music of the same grade for "Ivanhoe" and "Mutt and Jeff." But the question of "popular" music being played by picture-organists is too big to be answered off-hand by anybody, and will adjust itself in time. Meanwhile it would be interesting to know just how large an influence the pipe-organ in the picture theater is going to have on the musical taste of the public. The rising generation may find out that other musical forms exist beside two-steps and waltzes, and may even learn to like them.

While music for the picture has undoubtedly advanced enormously in the past decade, it is still in too chaotic a state to be said to have a defined technic of its own. The many "methods" and "systems" of individuals—while satisfactory to themselves—are too widely divergent to be regarded in any instance as an accepted method. When we have separated the gold from the dross we shall have a working basis, and the picture musicians themselves are now, by an exchange of ideas, making their own text-book. I should like to hear from more organists. I should like to learn the prevailing opinion regarding standard and classical music as applied to picture work. Do they (the organists), try to play music in keeping with the picture? Do they stop the music because they have played to the end of the number rather than the end of the scene, or do they lengthen it by repetition, addition or some other means to make it "come out even"? In other words, do they play to the picture or simply play a good concert program regardless of the picture? What do they think of popular music; should it be omitted entirely? In a theater where music is furnished solely by an organ, should the performer play only high class music or should his program be as varied as is the picture program? What should be played for a lively broad comedy? Remember, the best composers have given us plenty of lively music; remember also that many people like to hear a good "rag." (Lots of folks think there are good "rags.")

Come on in, you fellows; the water's fine.

### Sound Effects.

The same correspondent inquires also about sound effects. The use of these depends altogether upon the attitude of your manager and your audience. Many people will not tolerate sound effects; on the other hand, many will. Some folks like to hear them. My own position has always been this: If you use sound effects, make them consistent. Don't try to get a laugh where none was intended. Don't do anything to spoil the effect of the picture. Make them as correctly as possible, and don't use cheap toy's when good traps are so available as they now are. If you can't afford to put in a good line of traps, don't put in any.

### Dramatic Music.

Des Moines (another from Iowa), asks: "Would you play only dramatic music for all dramatic pictures?"

Dramatic music really is any music that intensifies a dramatic situation. In pictures like "From the Manger to the Cross" or "Quo Vadis?" there occur scenes in which religious music is intensely dramatic. "My Old Kentucky Home" is a simple ballad, yet there have been many pictures of the south in which this (or similar songs), have added greatly to the pathetic scenes, and in this sense they become dramatic music. The same may be said of "Auld Robin Gray" (in the Vitagraph picture of that name), or, in fact, of any kind of music that accents any dramatic scene in an appropriate manner. I presume, however, the correspondent refers to the "melodramatic music" of which a quantity is now on the market. If so, I shall say "no" to his question. Melodramatic music has its value, certainly, when used with discretion; in fact there are often times when nothing else seems to answer, but it should be played only when the situation demands it. Don't try to force any one kind of music on all your pictures. Use it; don't abuse it. It is a good idea to have enough of this in your repertoire so that you don't have to constantly repeat yourself for scenes of similar character.

# Moving Picture Educator

## CUTTING THE FILM IN THE WRONG PLACE.

TWO films were released on the same day last week by different firms, each having the same fault from the standpoint of the writer, who must contend that when a film is intended to teach any lesson of value the final points must not be lost in ambiguity. That the same fault was noticeable in each case would indicate that a kindred thought dominated the minds of the directors under whom the subjects were produced, and that they were of the opinion that any moral application could be applied by each observer at will.

In the "Hand of Destiny," a young man is saved from fearful crimes presumably by the hand of destiny. Some thrilling scenes are shown and some strong moral points developed which are worthy as leading to a valuable conclusion. Strange to say, however, when delivered from the evil which tempted him, and realizing what a narrow escape he had from wrecking his own family, the subject suddenly stops. So abrupt is the end that it seems as though the film had been cut to time or length without thought of any possible incompleteness being noticed. It would seem that just at this moment a grand opportunity presented itself to crown the strong moral lesson with a scene of the happy results accruing to the victory which the hand of destiny had made possible. If the film had need of cutting there were numerous places where a little shaving could, without loss, have been made; to cut off the end and leave it like a cheap novel with a "they lived happy ever after" sort of finish is an unworthy ending of an otherwise good subject. This is a case where a good story is not spoiled in the telling, but in the manner in which it ended.

In like manner "Slanderer's Tongue" is drawn out so that a good finish is made impossible. The innocent victim of the slanderer is rescued—in a moment of imminent danger, and amid the thrilling incidents of the rescue the picture ends. From an educational standpoint we do not always stop to consider either the scenario or the ideas of the director. Whenever a valuable story has a moral or a lesson of value, the whole is lost unless it is brought to such a conclusion that the main object for which it is evident the subject was written is attained. Each of these two good pictures lost much of its value because of the lack of finish. One scene more, a few feet of film, a completion, and these pictures would, in the hands of the evidently capable directors, have increased the power of the subject, and have made complete a strong lesson, tremendously educational under certain circumstances. If any cutting must be done let not the most essential parts suffer.

### Notes.

During the last few weeks several subjects which have appeared in the Educator have also found their way to the columns of the daily press, in each instance at a later date than the date of issue of this paper. In one instance the matter was copied direct, in the other instances it was a singular coincidence, evidencing the fact that the same topics of educational kinematography are considered of importance by the purveyors of that news which is acceptable to the general public.

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An educational paper, The School Journal, has under the title of "En Route," included a practical use of the moving picture in connection with school work as of great advantage to both teacher and scholar. This is perhaps one of the earliest instances in which a periodical of authority in public schoolwork has made so decided a stand in favor of the value of the moving picture. Another educational paper with commendable (?) conservatism declared that it could not indorse the moving picture in the schools until the talking accompaniment was perfected; a piece of most profound wisdom, similar to that which admonished the boy not to venture in the water until he had learned to swim.

Travel, scenery, scientific, manners and customs, microscopic and natural history subjects still continue to be released in commendable numbers by the few firms making such subjects a part of their steady output. This list, however, shows a decline in the production of historical, biblical, geographical and the larger life in natural history subjects. Let us not lose sight of the fact that it is the latter class of pictures that lead the way in all educational institutions, and that the former class follow afterward. Any delay in producing that which leads will have a corresponding deterrent effect upon those that follow, which again in turn may suggest a falling off in interest in the scholastic world; by keeping ahead with the leading subjects is the only way to secure the strong and permanent growth of the uses of the educational moving pictures.

## FAME AND THE PICTURE.

The moving pictures have made many reputations. Both fame and fortune have already been the portion of some of the favored sons of the kinematograph. What shall be the test of the abiding good and beneficial results of all that the moving picture has wrought for humanity? While some have enjoyed the favors of fortune, others have been the victims of misfortune, the fickleness of both fame and fortune have ever attended the path of the moving picture as it has every great addition to the onward march of the world's progress.

John Bunny, as the King of the Mardi Gras, is the proof of that fame which is vanity; but John Bunny as the king of humorous actors is powerful in the molding of that side of human nature which must be cheered and lightened ere it become monotonous, morose and sordid; therefore his reputation as king of humor will last longer than that of the king of fun. The final test of all that becomes famous is in the assurance that it must give the world something of abiding good. Fame without virtue and profit to another is vain; true fame cannot be selfish; the more the moving picture becomes famous, the more it must become beneficial to the large number of people. Fame always pursues the road where most people travel; it must live in public, it must scatter in a wide path its many gifts, and those gifts must be richly saturated with the virtues of life. One maker of films has adopted the emblem of fame as the trade mark of his productions. This, however, does not prevent the whole world from knowing that the moving picture is a fame maker, a reputation giver, a character builder, a world educator. At this early stage of the moving picture's reputation the honors of fame and fortune have not been very widely distributed, the favored few are well and conspicuously known; some to great honor, some to less honor and some with no honor at all. The future holds the key to the situation. The time is coming when true fame will not be void of virtue, and virtue is education.

## POWER'S MACHINE AT FIRE CONVENTION.

The 41st annual convention of the International Association of Fire Engineers held at the Grand Central Palace, New York City, from September 1st to 6th, was a great success and well attended. Like all great gatherings, it would have been incomplete without the moving picture. This convention was a most comprehensive affair, there being fire chiefs from every section of the world.

Included among the exhibitors (and the only one of its kind) was Power's Cameragraph, the well-known moving picture machine. Its fire prevention devices received favor. The exhibit was well patronized by the fire chiefs whose comments were many and favorable.

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"The Reformation," a single reel Kay-Bee, advertised for release Friday, Sept. 26, has been moved further down the calendar, and "The Forlorn Hope," another single reel, was released on that date.

## OBSERVATIONS
### BY OUR MAN ABOUT TOWN

AMONG the first to come forward with expressions of condolences to those bereaved by the death of Mayor William J. Gaynor should be the people interested in the production and exhibition of motion pictures. It would be but a faint recognition of the deep gratitude they owed the distinguished official for the sturdiness he displayed in their behalf at times when the combined influences of the great political organizations, the so-called reform individuals and societies and others were arrayed against them. Both as a Judge of the Supreme Court and Mayor of this great city, his rulings and actions in behalf of the motion picture people established precedents that have not only formed a basis for their protection in this immediate field, but have become a guide for the exhibitors throughout the country and the law makers of their respective communities. It was the strong mind and hand of the departed Judge that reversed the action of a weak and misguided mayor who, with one sweep of his pen, wrought a loss of thousands of dollars to the exhibitors of this city; and Judge Gaynor saved them from greater losses by promptly reopening their theaters pending the determination of the questions at issue in a legal and constitutional manner.

* * *

When the censor cranks had the whole country aroused and had framed up, with the assistance of influence in the background, a scheme that would have at least badly crippled the motion picture business, the lamented Mayor put in play his resources as a jurist with such effect that he completely destroyed the plans of attack and routed the enemy. His opinion on the constitutional aspect of the censorship question in its relation to the motion picture business stands unchallenged. Some of the "reformers," rather stool pigeons of powerful influences, threatened to test the opinion in the courts, but the weight of it was too much for them. The last act of Mayor Gaynor in behalf of the motion picture exhibitors was of so recent date that it is hardly necessary to detail his whipping into line of the Board of Aldermen, who had for months been as puppets in the hands of the politicians and capitalists arrayed against the ordinance for increasing the seating capacity of picture houses.

* * *

A newspaper has suggested as one of the epitaphs for the tomb of the departed official the words "I Have Been Mayor." No more appropriate inscription reflecting a career of loyalty to oath of office and fidelity and fearlessness in the performance of duties pertaining to it could be conceived. Another suitable inscription is "Protector of Constitutional Rights." Mayor Gaynor had many friends and many enemies, as some of the newspapers say. The motion picture people rank with the former. He won them by his voluntary acts of justice in their behalf.

* * *

It has been said that the reason the departed Mayor so often ruled in favor of the motion picture interests was that his son was engaged in the business. The assertion is entirely without foundation. The nearest approach to anything that can be construed to sustain the statement must be founded on the fact that his son was in the motion picture department of a newspaper, but he was not so engaged at the times when the Judge and Mayor stood by the picture people when they most needed him. If influenced at all by personal attachment in what he did it was the Mayor's liking for motion pictures. He took an interest in them and looked upon them as an educational factor, and a great source of entertainment for the masses. The Mayor was frequently in the company of producers and exhibitors and shared with them in the belief that the pictures are in their infancy as an important factor in the field of education, science, entertainment and other practical purposes.

* * *

A report is current that one of the foremost American manufacturing companies is engaged in perfecting a newspaper bulletin apparatus whereby motion picture views of events of the day are to be interspersed with the regular bulletins. It is claimed that this can be done at a much smaller cost than has been figured heretofore. The interest manifested by the people in weekly and semi-weekly reproductions of events in the motion picture theaters has put ginger into the bulletin proposition. According to the report, the views will be taken by a staff of cameramen scattered about the country under the direction of a company similar to the news service bureaus and will be alloted to subscribing newspapers. It is also intimated that some of the news associations are ready to establish moving picture camera departments as soon as a bulletin apparatus is perfected and newspapers install it. Nothing official has been given out regarding the apparatus or plans. Thus far the talk comes principally from quarters frequented by motion picture camera operators, who are pinning considerable faith to the report. They feel that its confirmation will open a big field for their services.

* * *

A well known newspaper man who has the reputation of getting in touch with the first outcrop of the current events states that he has not been able to verify the report concerning motion picture bulletins, but says he feels certain something of that kind is on the way. He is enthusiastic over the idea and expresses confidence in its ultimate perfection. He also states that he has discussed the matter with many people engaged in the newspaper and periodical business, as well as many in the motion picture field, and criticism of the project is limited to the publishers of illustrated weeklies, which is weakened by a spirit of self-interest. Such weeklies, he said, are rapidly passing away and would be completely wiped out by the motion picture bulletin. Motion picture people, when asked if their interests would be affected by such a project, should the newspapers turn the films over to picture theaters after the bulletin service, replied in the negative.

* * *

When spoken to regarding the project, a well known exhibitor said, "From the newspaper standpoint it would be a winner and for us it would be a good business builder. The more people are brought in touch with motion pictures by outside sources the more our patronage increases. The outside association brings us business. But we could not hold our patronage with such views. The people are interested in them, but there is a limit to that interest. They are an appetizer. We could feature big events on a limited scale so the amusement part of our show would not be interfered with. I can see that many bulletin views would be worthless to us. Scenes of conflagrations, wrecks, floods, riots, etc., could be handled by us to good advantage, and big naval and other water displays, as well as parades and gatherings of national importance, would find welcome space upon our screens provided the delivery to us would not be too long delayed."

* * *

Another exhibitor took almost no interest in the matter. "It is too soon to express an opinion. There are many contingencies to be considered. Speaking off-hand I do think it would not be policy for me to take on such service. In the first place it would be second hand, and nothing in that line will go with our patrons. We must give it to them right off the reel, or not at all. We could not do business with something the public can get for nothing. If we used the same subjects the people would expect to see more of them than the bulletin boards would show, and that we could not give them. The people taking the views could not supply us because they would not take lengthy views subject to our approval and selection. The film companies now in business could not supply us because they have learned from experience that topical views on a competitive basis do not pay them. There was a time when nearly all the manufacturers had cameramen shooting about the country for important happenings, but when they found the exhibitors could not stand the additional cost, made necessary by the expense incurred, they dropped the business. Those who remained in the field do so because there is no competition. The use of important bulletin views would also depend upon the number of displays given them before reaching us. The number of newspapers using the views and the number of locations of displays would have a very important bearing on our service. Yes, possibly the service bureaus and newspapers could make arrangements for direct service to us so that the displays in our houses would be simultaneous with those on the bulletin boards, but here, too, arise contingencies. Hurry-up movies will not be taken with the same degree of certainty that attaches to news sent over the wire, and some views that might pass with some degree of satisfaction on the bulletin boards would fail completely on our screens. In any event the bulletin project will not interfere with our business."

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## And Stamps.

MORE than once we have spoken of the foolishness of giving too many reels for a five cent admission—or a ten cent fee, for that matter, but what may be said of the man who not only runs seven reels of pictures for five cents, but throws in trading stamps as well?

Just as a matter of fact the situation supplies its own answer. Since the management is running a bargain counter and not a theater, the stamps are the natural complement of the "Cheap John" method The stamps are only distributed Monday and Thursday afternoons, but why should they be needed at all? The presentation of three good reels for that price would, in the long run, prove a more potent attraction than seven reels of what must be more or less junk.

If the manager, in this case F. Greenburg, of the Lyceum Theater, Peoria, Ill., were the only person to suffer, there could not be much objection, but every picture theater in Peoria is cheapened by the action of one unthinking person. There used to be a class of itinerant vendors known as "Cheap Johns" who, in an effort to sell one article, would add half a dozen premiums, and "Cheap John" became the synonym for the blatant pushing of worthless stock. In much the same way the "Cheap John" methods of certain exhibitors bring discredit not only upon themselves, but upon the managerial body as a whole, and it is most unfortunate that some few exhibitors can, without restraint, run an excess of reels and a series of premium schemes to win a fleeting patronage, since they are unable to win a permanent clientele by clean-cut and business-like methods. One theater not only gives a "transfer" to another house, but permits its patrons to commute these transfers into canned beans and corn. Now comes a house with seven reels for five cents and a trading stamp thrown in. Where is it going to end before poor management brings the inevitable conclusion?

## A Civil Rights Decision.

We are indebted to John J. Farren, of the Victoria Theater, Rochester, N. Y., for the facts in a civil rights case recently brought against the Rochester Theater Company. A colored woman entered the house to hear the singing of a colored quartet, and refused to go to the balcony, to which her ticket admitted her. She was asked either to take the seat called for or obtain a refund of her money and leave. She left without accepting a return of her admission and brought suit under the civil rights law, which is aimed at discrimination on account of color. In court the decision was given for the house.

Mr. Farren writes that the house, which seats 1,600, is divided into blocks, three of these being on the lower floor and the other constituting the balcony. Primarily, the use of this device not only enables the house to be "dressed" when the business is slack, but prevents the competition from getting a line on the business through the serial number of the ticket sold. At the same time, the standing orders are to sell to negroes, Italians and the rougher element from Section D. The woman in question was sold a balcony ticket, but refused to sit in the balcony and brought suit, but without avail.

The civil rights law is an excellent thing on paper, but it does not always work out well. In the South the colored brother is given to understand that he must flock by himself or there will be trouble, but in the North the case is different and every now and then there seems to be an organized effort on the part of the negroes to make as much trouble as possible for theater managers, restaurant and hotel keepers and others, and reap the reward the suits will bring.

In Washington a number of years ago we broke into the theatrical business as usher in the balcony of one of the theaters. There they had a Section D for the colored patrons, and the box office man sold D to all colored applicants, but now and then a negro would hire a white boy to buy his tickets for him and turn up with seats in the white sections. In such a case the usher was instructed to drop the tickets on the floor and use a couple of D tickets with which he was provided. It was not strictly honest, perhaps, but it met guile with guile, and something of that sort was necessary in a low-price house.

The civil rights side of the trouble may not interest many managers, but all will be interested in the block system of ticket selling.

## For a Second Load.

Geoffrey Jefferson, who wrote some weeks ago for advice about a college show, liked the information so much that he is back for a second load, and writes:

> Thank you for the suggestions you made in your issue of September 13.
>
> My father was given charge of obtaining the films and the motion picture shows (he is the Professor of Geography here); he turned it over to me, so you see my connection. You say a college of 1,400 should almost support a 900 house, but we started last winter, asking the film people to send us some film, but this did not work very well—they sent us 2 and 3 reels of scenics and, as some of the students expressed it, some "tame" dramas. Then we began to learn; I found the Moving Picture World, and the Normal subscribed for it. It was of great help to me last year. The Comments on the Films for the General Film were *fine*, and I always found them true. But we have got to live down these "tame" films, etc. I have booked "In the Coils of the Python" and "The Battle of Bull Con" for October 3. What do you think of those for a "mere" school? Also "Ivanhoe," October 11. Our students are (the girls) not allowed to receive callers any day, except Friday, Saturday and Sunday, and we cannot run, except the first two days, so we have some opposition (Ann Arbor U. of M. is only seven miles away, with electric cars every half hour). So you see what we are up against, but we hope to get them all going with 10 to 15 day Universal service and 200 or 300 feet of Gaumont Educational.
>
> How shall we go to work to outlive our "tame" dramas (except by not showing them)? For these first three shows I have ordered $10 worth of posters and photos for the 2 and 3 reel subjects. I have made arrangements with a local bill poster to place about 25 sheets (mostly 3 sheets) for each show at 4 cents a sheet. Now, when I have, as I do the first week, two good subjects as "In the Coils of the Python," October 3, and "Pelleas and Melisande," October 4, how am I to divide up the advertising? The boards will hold two 3-sheets side by side; on a good location would you place a 3-sheet for each night side by side or on different boards? What do you consider best, three or four 3-sheets on good locations about town and for anything like "Ivanhoe" a 6-sheet, or a lot of 1-sheet posters on these and some others?
>
> By the way, don't you thing the "Ivanhoe" posters are *fine?* Your suggestions on posting last week were good, but I want to know more than you told about, as I have asked above.
>
> It seems to me that you should get out a book on Advertising for Exhibitors, as Richardson did for Projection—which book, by the way, is very good—it's practical. You have samples submitted, the good paper advertising and programs could be illustrated—go to it.
>
> I note that you say that you think I spend too much time on my announcement slides. They are first lettered on drawing paper 9 x 12 inches in size, then photographed. I have tried to letter on the glass and some other ways mentioned, but I can't make them as good as the ones I use, and until I find something that will look as good on the screen, I shall continue to make them. That's the kind of results we try to get on our screen, ONLY first class.
>
> Why can't I buy pieces of colored glass and put them in the slide carrier to give the films the tinted effect? I have tried to get these of George Kleine, but he has none. Where can I get them? Of course, they must be light in color.
>
> Which do you consider best, poster advertising or in the daily papers, 15 cents per inch, the cost of a one-sheet poster? Or both.
>
> How is one to get a position in some theater, film exchange, or producing company? I want to know more about the film business than I do know, and at the same time finish at Massachusetts Institute of Technology. I have had two years' of college work.

## Paper and Posting.

We think that Mr. Jefferson should be careful to avoid the ultra sensational in film or the college authorities may put out a stop order. "Tame" dramas may not make appeal, but with such subjects as "Ivanhoe" to draw from, certain lurid film subjects should be avoided. "In the Coils of the Python" does not class as lurid, of course, but his letter suggests that the success of such subjects may lead him on. A word of caution in season will be worth a lot of advice later on.

As to posting, we think that two subjects on a board will be better than two three-sheets of the same release on one board, and two of the other somewhere else. We also think that one good three-sheet is better than three one-sheets of one or varied subjects. The one-sheets permit the advertising of a greater variety of titles, but one three-sheet looms larger and is apt to have a better pulling power than three one-sheets, just as one six-sheet is generally worth a little more than two threes of the same subject. It stands out more boldly, catches the eye more quickly and "lasts longer" in the memory. All of this, in addition to the moral effect of the mental argument, that a subject with a three-sheet must be more important than a subject that boasts only a one-sheet.

At the same time, while paper is good, if the advertising appropriation averages $5 a night and newspaper space is but fifteen cents an inch, we think that the papers should be used as well as paper. From six to ten inches in the paper and twenty sheets of lithographs (counting the posting charges) will be a better combination than the few extra sheets of lithographs.

As to " living down the tame films," we do not believe that any effort in that direction will be necessary. The new attractions will speak for themselves. Business the first night or two may be light, but in a college or small town the facts of the change are quickly circulated. It might be well to get out a circular for the first night or so, giving enough of a hint at the story to show that the old order has been done away with, but it would be well to let the subjects speak for themselves.

### Go to Ann Arbor.

But if the Ann Arbor boys come over to bother the Normal girls on visiting nights, it might be well to circularize the University and suggest that they come over to the Normal and take her to see the pictures.

It may interest others than Mr. Jefferson to know that a book on advertising uniform in style with the Handbook and Technique will soon form a part of the Moving Picture World Library. The matter has been in the hands of a compiler all summer.

We do not think that it is well to try for color effects other than those presented by the manufacturer. The use of glass will largely cut down the light on the screen (and therefore the brilliancy of the picture) with no compensating advantage. Kinemacolor uses geletain screens in a special shutter, and it might be possible to cover the shutter opening of the projection head, but we do not think that even Mr. Richardson can tell how to use colored glass in the slide carrier to tint a picture being projected as the slide carrier does not work when the projection mechanism is running and the use of a separate lamp would flood the entire screen with tinted light that would kill down brilliancy. We think Mr. Jefferson will do well to let well enough alone.

Mr. Jefferson might query the Boston exchanges relative to a position with them, but we think the exchange work would very seriously interfere with the Tech. course.

And lastly Mr. Jefferson might try making his slides on tracing paper and printing on glass by contact. This will give a marking to the clear portions that will be unusual.

### Sound Talk.

S. Barret McCormick, in the Denver Times, looks at things through eyes that see. Apropos of the recent exploitation of sensationalism, he writes in his excellent motion picture department:

> It must prove a trying ordeal for the conservative and constructive exhibitor who, while clinging to his ideals and presenting an entertainment that he knows to be excellent, sees the apparent profits gleaned from the so-called "features" of a lurid and sensational type. Such productions, if they may be given that title, are sure to prove a boomerang and reflect discredit upon the business in general and especially upon those who have planted the seeds of decline. The solution surely lies with the exhibitor, in spite of his protests that the public demands it, for certainly photoplay has outgrown the museum days and the public mind is not so distorted that it must be whetted by crime and fed upon gory drama.

That's the matter in a nutshell. The motion picture business *has* passed beyond the museum stage. The trouble is that a lot of the exhibitors have not.

### For Mr. Waldron.

It will please Mr. Waldron to learn that S. M. Farrar, of Eldorado, Ill., copied his town census paragraph and reports that it made for good business.

### From Mr. De Subers.

So many have written in for more catchlines from Mr. De Subers, we print with pleasure this last batch. We have hopes that he will send more in. Several have asked for his address that they may arrange to get them direct, but we point out that Mr. De Subers is looking for a managerial job where his ability as a sign painter and ad writer will help.

First with the latest

It pays us to please you.

All for fun—fun for all.

Our hobby is having the best.

None better known—none better shown.

Our efforts are for your entertainment.

If you love your neighbor as yourself, tell him about the pictures at the ——————.

He—You should see the new reel Fisher has.
She—I'd rather see the new reels the —————— have.

"Everyone for himself" is a bad rule, when alluding to a visit to the ——————. It's more pleasant to take *her* with you.

Better times are coming, but it is impossible to offer better pictures than the —————— standard quality.

Come into the ——————, Maud,
See the pictures on the screen,
To pass a pleasant ev'ning,
It is just the very thing.

### Selma Explains.

We particularly like the booklet put out by the Academy of Music, Selma, Ala. The house is one of those that runs dramatic attractions when they come along and pictures in the interval. With a management like this we think that eventually it will turn straight pictures, because it makes good. We believe that R. B. Wilby, the manager, is responsible for the booklet. It is merely three out of four pages, bound in a yellow cover, with title in red and black. The red shows a large "speaker" type figure and a larger question mark. The title runs:

How can you give a
Show like that
For a dime

We are being
Asked

This is the text in full:

> When it was seen that there was no bluff about our declaration that we choose the best three pictures from the five shipped us each day, and to these add the songs of some able singer and music by an orchestra of five, it was asked of us repeatedly how we managed to do it for ten cents admission. The answer, of course, is that we don't; that is for the aggregate receipts of a day that the show is given. But this means more to you than seems at first glance. Two years ago we published an advertisement in which it was argued that each dime you spend here not only brings you its value in immediate pleasure, but acts as an investment on which you draw dividends in the form of increased pleasure in the future; for, it was argued, we can spend on a program just a little less than we expect the aggregate audience to spend to see that program; so that the dime the individual spends to-day gives us the assurance that makes possible the increased merit of next week's bill. It is only by figuring it in this way that we have been able to bring up the standard program in this city from two reels of unselected pictures and piano music to the present selection from five films, a five-piece orchestra and a reputable singer. Conversely, should our attendance, for any reason, be reduced to two-thirds its present number, it naturally follows that we will ultimately be forced to reduce our programme correspondingly.
>
> It is therefore true that you, by your constant attendance at one house, are really helping that house give you more for your money each week, or, in a way, investing your money in such a manner that it will continue to work in your behalf even after you have drawn its full value at the time it is spent.
>
> Of course, this argument holds only when it takes into consideration the policy of a house. That is why we say to you that it means something that the ACADEMY OF MUSIC is not a leased property, but is operated for the owners with the idea of making it a permanent affair; that there can be no object in trying to "clean up" over a period of three or five years, then to turn it back as dry as a sucked orange. Nor do we face that possibility of a rent made extortionate through the success of our efforts. We can, in short, afford to build with confidence in the permanency of our building.
>
> When these things are true, the more patronage a house receives the better performance it will give, the more YOU can buy for your money. And anything that cuts that patronage materially, whether additional outside competition or a natural decline in attendance, must tend to reduce the quantity or the quality of the amusement offered by that house, must tend to reduce the power of YOUR money when spent for that particular thing. And so we declare to you that you are wiser in patronizing one house ALL OF THE TIME than in dividing your patronage with a mistaken idea that fostering competition will work for your gain—IT CAN NOT, that would be an economic impossibility.

We give the text in full, not alone because hundreds of houses can adapt the argument, but because it is a lesson in management as well. Instead of running any old eight reels that the exchange happens to send, they call for five and use the three best. They give enough and as good as they can get, but not too much. Any patron is bound to feel that he is getting something better than usual when he gets the best of five reels, and he can recognize the sense of the argument that his continued patronage helps him to get a better performance.

### Beat the Stores.

In a recent issue there was advertised the fashion reels of the New York Fax Film Company. The films (three reels of which are to be issued twice each year) are intended primarily for the dry goods and department stores, but they may be had by photoplay theaters, and as but one display is made in each town it really is an exclusive. It consists in the greater part of the styles shown at the New York Fashion Show, where the store buyers are given an opportunity to see the winter styles in midsummer and the summer styles in mid-winter. The winter styles issue shows 107 styles, from Paris, New York and Philadelphia, and forty slides in addition, which serve to break the change in reels. The slides are accompanied by a descriptive lecture. The price is $25 a day, with a minimum of three days' use.

As a special matinee attraction or for morning matinees, either with or without the collaboration of the leading store or stores, the scheme seems decidedly attractive. Fashions will pull the feminine clientele as nothing else will and the distribution of tickets may be worked in a variety of ways, either as a straight admission proposition, at a larger price with a coupon good for an evening of the regular bill (when most of the tickets will bring other money for escorts), or as an advertising scheme for the stores, which will purchase tickets in blocks, in which case care must be exercised that the distribution of tickets does not exceed the capacity of the house. There are other angles to the scheme, but the hints given should suggest the other workings.

### Coming Soon.

Old-timers will welcome the Edison announcement that "Why Girls Leave Home" is shortly to be released in two reels and in the modern style of production. The comedy in its one-reel form was one of the most genuinely funny stories ever produced on film. It should be even better in two parts. Those who recall the old release and then remember how much improvement in travesty work was shown in "Stuff That Dreams Are Made Of," will look eagerly forward to the coming two-part story.

### Just Remember.

Just remember that the two and three part story is going to be *the* attraction of the future. If you do not run them now, are you reading up on them against the time you'll need the information? Some day you will need to know the stories. Mark down the data now, even if you are still clinging to the one-reel stuff. Two and three part stories need more booming because they can stand more.

### Cameraphone Please Note.

Will the publisher of the Cameraphone Bulletins please note that our name has slipped off the exchange list? We will appreciate it if the name is put back with a little rosin on it so it will not slip again.

# The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

## Real Schools.

WE are indebted to Miss Maibelle Heikes Justice for a letter written her by Mrs. Gowin of the Hartford (Conn.) High School. Mrs. Gowin, who did not know that Miss Hettie Gray Baker, another Selig star, was a resident of Hartford, wrote Miss Justice We append the two letters:

> In sorting out my mail today I came across this letter. I am sending it to you as it might be of moment to your readers to note the interest taken in the high schools of these two cities, in moving pictures, in that they ask such information as would enable them to advocate scenario writing to their students as a vocation. It seems to me to be a very bright idea on the part of Mrs. Gowin, and I am sure it gave me pleasure to extend to her all the information in my power for the benefit of the high school pupils. But the main point I held to, of course, was that the scenario writer must have a natural bent for the work, the gift of imagination and the power to construct dramatically, all of which can be strengthened by experience, but cannot be "made," in any one, as the successful photoplaywright is born to the gift the same as the sculptor is to his. I believe that Connecticut is the first state to promulgate this idea, and it occurs to me as an excellently good one for others to follow. What do you think of it?

Mrs. Gowin writes:

> Your work interests me very much in connection with a study I am making of vocations for girls. Our high school girls know very little about how to earn their living, and it seems to me that there is nothing that would guide and encourage them more than accounts of what successful women already have done. I am enclosing a blank which is being sent to a few women in each vocation and shall appreciate very much your giving the girls the benefit of your practical experience by answering any of these questions. The blank has been brief so that it can be filled out easily, but any other information which you think girls ought to know about your vocation may be added.
>
> I may explain that I am reorganizing our high school course in vocational information in connection with Superintendent Wheatley, of the Middletown City Schools, and that the information sent us will be used by the school girls in both cities.

## The Value of Technique.

Now and then we get irritated with a certain writer, who declares technique to be of no value. It would be all right if he did not preach as well as practice this gospel, but he is leading astray those who follow him because of his remarkable successes with Biograph, Reliance and others.

He has a wonderful fertile mind. He can take an order in the morning and deliver a really good story three or four hours later and he has written some of the really great Biograph stories, which is equivalent to saying that he has written some of the best stories going.

In a word he sells ideas, and because the ideas are good he is well paid for them, but he does not equal some of the other star writers precisely because he does deliver the story in the rough. The rough diamond brings but little money in comparison with the finished product of the cutter, and the same holds good in every line of business. The raw material does not equal in price the finished product. Bannister Merwin does not get the top price for a few sheets of paper on which the idea is merely suggested. Every minute action that contributes to the development of the story is set forth in detail. His scripts are almost too full for the average director, but there is no chance of a misunderstanding.

We do not hold that technique is the end of all; indeed, technique is no more than the means to an end; but technique is as necessary to the successful writer as to the novice, and the author who sends in his material in exact and proper form will always be paid more money than the man who merely sketches out the idea and leaves the rest to the director for elaboration.

Technique cannot make your poor idea good, but technique does enable you to display a good idea to the very best advantage and bring you more than would be paid for idea alone. You pay five cents a pound for soda crackers out of a barrel and five cents for about half a pound in a package that brings them to you crisp and fresh, without dirt and with the assurance that they have not been handled more than is absolutely necessary. Any grocer or druggist will tell you that "package goods" are in greater demand than "bulk goods," and technique is merely the package in which the idea is put up.

Technique alone will seldom sell. Idea alone will sell. Idea plus technique will sell for more than idea alone and sometimes more than double the price. Do not think that you can replace idea with technique, but having the idea and technique as well, you can get more for the idea than a careless presentation of idea will bring.

## Kinked History.

A magazine appealing to the public end of the photoplay with a playwriting attachment notes among the "new" writers Roy McCardell, William H. Kitchell, Emmett Campbell Hall and others. As this department stated a long time since, Roy McCardell was the first salaried editor and photoplaywright in the United States, having worked for the Biograph twelve or fourteen years ago. William H. Kitchell and Emmett Campbell Hall were both writing good script four or five years ago.

Further on it states that between "Wright, Sargent, Hennessy, McCardell and Jones, and Miss Justice and Miss Gene Gauntier, there has been filmed, perhaps, about 150 plays during the past year." The first four alone have each sold in excess of fifty scripts the past year and most of the scores are closer to the hundred mark. Miss Gauntier, we believe, has not written much the past year, but she has written as many as 200 in twelve months. It looks as though facts and figures stood in some need of revision.

## If You Live in Denver.

If you live in Denver and want to foregather with your fellow writers, send a stamped and addressed envelope and you will be put in touch with the organizer of a Circle of the Inquest Club.

## If You Live in Baltimore.

If you live in Baltimore and want to join a circle now forming, send a stamped and addressed envelope.

## Correcting Scripts.

The Rev. Sydney Booth offers an excellent suggestion to the painstaking. After he has written a story he corrects the carbon copy. After an interval he corrects the original copy, then he compares the two. Often he finds corrections on one sheet that do not appear on the other.

The value of this idea over the double reading of one script is this: You are apt to think the first reading sufficient and the second reading is perfunctory, but reading each time from a fresh sheet, there are no previous corrections and so the mind is kept more alert.

## No Punctures.

Authors who have lately had scripts returned by the Vitagraph have complained that the sheets are perforated by pin holes. At the request of some of the victims, the matter has been taken up with Mr. J. Stuart Blackton, who advises that pins will not be used in future, so send your stuff in with no fear of mutilation.

The defacement of the property of another is unwarrantable and inexcusable, but it is always—as in this case—the result of ignorance and incompetence on the part of some employee and not a deliberate and intentional injury as some of the complainants have hinted.

## Writing for Special Needs.

We have always preached the folly of trying to write scripts to fit the special needs of some particular studio, but the other day this was driven home by an order for a three-reel story for immediate production. When we realized the number of questions we had to ask as to production conditions in order that the story might be intelligently done, we also realized that it would be foolish in the extreme to try and write such stuff without being able to get complete information at first hand.

It pays best to write the story that is generally available, leaving the special demands to those who can ascertain just what is wanted.

## Not Vindictive.

The other day an author who has been selling of late turned out a script that was rejected by everyone. It was off the beaten track and he decided that perhaps it was not what was wanted. He writes to ask if the submission of this story has possibly hurt him with the studios.

We do not think that the fact that he was too original is going to hurt him. He struck out on a line that is followed only occasionally by two companies, but while he has no market, a script that is sanely original will never hurt the reputation of the writer, even though other conditions may prevent acceptance and production. It is the constant submission of obviously inferior scripts that hurts an author with the editors and even then they are not vindictive.

## New Orleans Hints.

Julian Louis Lamothe, of the New Orleans Inquest Club, reports that W. E. Gipson suggests that the club members add the cast of scenes in the margin of the script, the names of all persons required in each scene being written in the margin. We know several authors who follow this practice, but it is scarcely necessary where each scene is brief and clearly indicates the persons to be employed. If each scene covered a page or more, this would be helpful, but where a scene should not run more than twelve or fourteen lines at the most the marginal cast by scenes is scarcely necessary.

Mr. Lamothe also writes that he is selling some of the stuff that he retired. He says: "Of course I am changing them all kinds of ways. City dramas are becoming western thrillers, my once most morbid drama is now a farce and there are other changes along the same lines." That's the real way to sell stories. Because you originally write a story as a drama it does not necessarily follow that the idea would not better lend itself to farcical treatment. No author who can see but one aspect of an idea will ever gain lasting success. Plots are protean.

## The Lubin Script.

*(Concluded from last week)*

38—*In the Pullman.*
Nell on pins and needles. Maurice don't know what to make of it.

39—*In the Baggage Car.*
The fight.

40—*Open Country.*
Train going along.

41—*In the Baggage Car.*
The fight. Baggage man makes a jump to reach bell rope but Billy wings him. Baggage man drops. Billy comes forward cautiously.

42—*In the Pullman.*
Maurice wondering at Nell's nervousness. She tells him she's all right.

43—*In the Baggage Car.*
Billy has Maurice's trunk open, pulls Nell's over, lifts jewelry from Maurice's trunk and dumps it into Nell's. (The baggage man is lying near camera.)

44—*Open Country.*
Train running through picture.

45—*In the Baggage Car*
Billy pulling overalls off baggageman.

46—*Exterior Valley Springs Station.*
Watson in auto, looking at watch and waiting for train.

47—*In the Baggage Car.*
Billy in baggageman's overalls has Nell's trunk near door and is waiting for train to reach Valley Springs.

48—*In the Pullman.*
Porter tells Nell, "Valley Springs, etc." Preparations to leave train.

49—*R. R. with Valley Springs Station in the Distance.*

50—*In the Baggage Car.*
Billy at the door. Baggageman begins to regain consciousness, but Billy does not notice. Billy begins to open door.

51—*Exterior Valley Springs Station.*
Watson waiting in auto, train pulls in, baggage car stops so as to take in view auto and pullman car up platform from which Nell enters assisted by Maurice, who bids her goodbye and then gets on steps of car and waves. Nell come down platform towards camera. Station baggageman is pulling truck down to baggage car. Billy throws Nell's trunk on truck.

52—*In the Baggage Car*
Billy at door handing out Nell's trunk. Baggageman slowly rising to his feet unseen by Billy, springs at Billy.

53—*Exterior Station.*
Nell gives trunk check to station baggageman, asks him to throw her trunk on Watson's auto. He does so. Nell hurriedly gets into auto. Watson prepares to drive off. Just then baggageman in car springs on Billy and cries out. Station man sees Billy jump from car to platform, knocks down station man and jumps into Watson's auto which speeds away.
Leader—Billy had planned to change clothes and slip off at the next station, but——

54—*Station (Same as 53.)*
Wild excitement, station man jumps into baggage car and pulls out Maurice's trunk, which is open and rifled. Maurice comes running and discovers also. Policemen and crowd gather, excited, orders, all run off.

55—*Village Street.*
Auto containing Watson, Billy, Nell and the trunk speeding away.

56—*Flash—Station.*
Maurice, policeman and detectives jump into an auto and speed away.

57—*Flash. Interior Telegraph Office.*
Operator looking out window, station attache rushes in, tells of robbery, etc. Operator gets busy at instrument.

58—*Road.*
Watson's auto speeding. Watson driving. Billy looking back. Nell sits stoney-eyed.

59—*Road.*
Maurice's auto speeding, all looking ahead.

60—*Road.*
Showing the two autos in race, shots from each car.

61—*Road.*
In Watson's auto, Billy firing.

62—*Road.*
The two autos speeding.

63—*Interior. Bridge Tender's Little Office.*
Bridge tender reading, phone rings, bridge tender answers, gets excited, bangs up phone and rushes out.

64—*Drawbridge Showing Apparatus that Opens Bridge.*
Bridge tender rushes on and starts to open bridge.

65—*Road with Bridge in Distance.*
The two autos speeding.

66—*Road at End of Bridge.*
Put camera on bridge and show bridge opening with autos coming in distance.

67—*View of Road and Open Bridge from the Water.*
Watson's auto (with dummies) on and plunges into river. Maurice's auto stops on brink.

68—*Road at Open Bridge.*
Maurice and man out of auto look down at river, horrified.

69—*Close View of Water.*
Nell and Billy struggling in water.

70—*Back to 68. Road.*
Maurice sees Nell struggling in water, pulls off coat and dives to the rescue.

71—*Back to 69 (In the Water).*
Maurice lands in water and swims to Nell's rescue. Motorboat on and two men in boat rescue Maurice, Nell and Billy. Boat chugs away.

72—*Slip or any kind of Boat Landing.*
Motorboat lands. Nell and Billy lifted out and laid on ground. Billy tells Maurice that Nell was forced into the scheme, etc. Police want Nell (who is unconscious), but Maurice interferes. Billy dies, Maurice orders Nell carried off.
Leader—Later.

73—*Private Room in Hospital.*
Nell in bed. Nurse giving her medicine. Physician saying she is out of danger, physician exits. Maurice enters, goes to Nell, she hides her face, Maurice tells her he knows all, she asks forgiveness. Maurice takes ring from pocket and puts in on her finger. She can't believe she's awake. They go to a clinch.

# Inquiries.

**NOTE**—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a **STAMPED AND ADDRESSED ENVELOPE** No question can be replied to that necessitates the handling of a script.

**RUBEENA.**—How does it happen you let a whole week pass without a single letter, and only two this week? And then you speak of having met a young man Are you going back on your bald headed Answers Man? Don't talk about "your play." Talk about your plays. One play never made an author. Write and keep on writing if you would learn how. Miss Pickford's matrimonial affairs are none of our concern Don't know where Jack Halliday is. Hobart Bosworth left Selig to produce the Jack London pictures. We think that Mr. Foote has left the Vitagraph.

**A. M L.**—There is no connection between the Mutual and the Universal, nor has either company taken one brand from the other camp, but the players are passing from one to the other so constantly that this may have given rise to your suspicion.

**B. B.**—We reply to the inquiries that come in, but we do not write fake questions to fill a page and we know what the boss would say to us if we did. Miss Turner's pictures will be independent releases, when they come along. We cannot forecast the casting of plays by any company. Write Mr Johnson direct. We know of no really good photographs on sale. We cannot place Miss Gibson with any company at the moment.

**R. W.**—We find nothing objectionable in the article you send. It follows our own opinion.

**E. D.**—Give Edison eight weeks, at least. They read slowly, but with care.

**C. B. J.**—Thanks for your personal letter. The effect you describe is a panoram, which is both a noun and a verb, that is you panoram to get a panoram. To panoram a short distance the camera is revolved upon a turntable in the tripod head. For longer distances it is mounted on some vehicle. It should be employed only where necessary.

**W. E. M.**—The studio is reading with unusual slowness at the moment. We think we would let it lie a couple of weeks longer, at least

**B. B.**—Arthur Johnson has not played in his last picture yet. We cannot, off hand, mention some recent releases because our cards are not catalogued that way.

**G. A. C.**—The company was not very polite, but on the other hand it probably has grown tired of explaining that it is perfectly competent to make its own adaptations when it wants them. They make few, if any, releases of their own at best. If you follow all sorts of market hints you'll constantly get up against misinformation of this sort

**J. A.**—A copyright on a magazine covers all the original contents. A special copyright line over a story in that magazine means that that particular story has been copyrighted as a contribution to the publication by separate copyright entry. You waste your time if you try to be an author without being able to think up plots for yourself.

**C. D. A.**—Your identification is too vague to enable us to locate the release.

**ROANOKE.**—Sign your name after this, please. No chance for a circle in your city and it will not pay you to go to Washington. What would you expect us to reply in answer to your last question?

**K. B.**—Try K-B or Western Universal.

**WOULD-BE.**—You had the right Keystone address. Try Eclair. There is no reliable market dope. Real information is given in this department, when there is any. Lubin is buying, but wants only the best.

**E. S.**—The player was an extra. The Biograph Identifier is digging up the information for you.

**J. H. F.**—Bud Duncan, now with Fred Mace in Apollo films, is the player whose identification you ask. The second player is D. Morris, who the Biograph Identifier thinks is Daniel Morris, late of Moon and Morris, who were with the New York Winter Garden show. (Anybody know for sure?). Mr. Barr was with the Majestic, but we do not know if he is still with them, as the comedy end was broken up when Fred Mace was transferred to New Rochelle.

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# Projection Department

Conducted by F. H. RICHARDSON

### Operators' Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost Preserve this list, as it will not be republished. The mail address of the secretary should be included, and the address of the regular meeting place, if any.

### Local No. 281, Paducah, Kentucky.

Charles H. Hunt, president; H. E. Meyers, vice-president; Guy Barnett, secretary; Charles Bryan, treasurer; Raymon Thompson, sergeant at-arms.

### Question No. 2.

(Which really should have been Question No. 1.)

How and by what means is electric energy generated in a dynamo?

A complete answer to this question will involve several things, so do a little digging before you reply. To give you a hint of what I mean: It is not sufficient to say "lines of force." You must understand where these lines of force come from, what they are, and what is meant by their density, etc., etc., etc., You must either possess real knowledge of the subject or else dig around and get it to answer these questions, so, unless you are willing to study you might as well not answer. But if you are a real "live wire," get busy and come along with us.

### Employes and Employes.

Often I have seen two men enter employment at the same time, each one having equal opportunities, but one forged ahead, securing increased salary and increased responsibility, while the other remained stationary, doing the same old minor work in the same old minor way. The first named, as a rule, did more studying than talking. The second had a tale to tell to all who would listen and that tale bore the burden of hard "luck." He would stop his work at any time and expound to a listener concerning his hard lot in life, pointing out, in proof, the advanced condition of the other fellow, citing it as an example of what "luck" (good) will do for a man.

As a matter of fact, however, luck has, and had nothing to do with the matter at all. The man who got ahead took an interest in his work, studied it in all its details and became master of it. Ridiculous as it may seem, he actually took more interest in what he was employed to do than in the baseball score, or other equally vital matters. He was not satisfied in doing a thing in a certain way just because his predecessor had done it in exactly that way, but studied out new and improved methods of performing his duties, and thus increased the efficiency of his hand and brain. All of which was, in the course of time, noted by his employer, and when the time came the result of his course showed in the pay envelope, as well as in advancement in the service. The other chap was, however, a believer in "let well enough alone." If the man before him had performed a certain duty in a bungling, inefficient manner, he could see no earthly reason why that method should be changed by him. If the boss wanted it changed, why let him say so. He was paid to perform certain duties and he was performing them—after a fashion—so "he should worry." He took an exceedingly lively interest in the baseball scores, and could give you pointers on who was the best prize fighter, but ask him concerning the latest and most approved methods of performing his daily task and he would look at you with a vacant stare. In the course of time the first man became president of the concern, and rode in his own gasoline buggy. In the course of time the second man either had not moved at all, or had lost his position, because he not only did not keep in the fore front of the procession, but even lagged behind its tail end. "Luck was against him," and at the end of years of hard labor all he had to show was a pair of calloused hands and a tale of woe.

Literally in thousands of operating rooms in this country we have men of the type of the second individual—the one who never got ahead; the one who did not have any luck at all; the one who only got an increase in salary when it was forced by an organization, because he was really not worth what he was getting, let alone an increase. Right here in the city of New York, where the top union scale is $25, I know of a few operators who are getting $35 and $40—why? The answer is very simple. They are worth the money. If the union scale was $40, and it was enforced, these men would be getting $60, because, by comparison, they would be worth it. There are, however, mighty few of the $40 article in New York—mighty few indeed. There is a crying need for him, not only in New York, but all over the eastern country. The operator who will enter the profession determined to let no chance escape him of learning the technicalities of his business, and who will pay close and constant attention to the details of his profession, has a future before him. I do not know of any other wage-earning profession which offers better inducement, from a financial point of view, than moving picture operating, provided the course suggested be followed. Finer theaters, involving a larger investment, are rapidly coming into vogue. The tendency will be toward increase in price of admission, and all this is, of course, going to bring about an increased demand for really high class projection. Are you one of the men who can and will produce that article? You must remember, however, in answering that question, that really high class projection calls for very, very close attention on the part of the operator, as well as an expert knowledge of a good many things. The actual labor of operating is being made somewhat easier in that motor drives are coming more and more into use. But the work is becoming more exacting in other directions. A certain exhibitor, who is acknowledged as putting on the finest traveling show in this country, wanted operators recently. He was willing to pay $40 a week and expenses. He actually came very near having to close one of his shows, because he could not secure operators able to do his class of work. He expended over $300 in railroad fares in having men come to his headquarters, and not one of them was able to make good. He came to New York and was unable to secure men here; he came to the editor of this department, and I was unable to cite him the class of men he wanted, for the simple reason that men who could fill his requirements were already receiving $40 a week, or very close to that sum. All of which shows that there is plenty of room at the top in moving picture operating, though they are hanging to the bottom of the ladder in huge bunches.

### Operator Has Bad Fire.

From a member of Local 160, Cleveland, Ohio, comes the following:

> Just a few lines to let you know what is doing in Cleveland, and to get acquainted with you. Am sending clipping from the Cleveland Leader, which you might want to use in the department. Attached also find a card which I cut from the band around a reel of films. One operator wants to get a big name for himself for he stamps it on all the posters, reel bands, and everything he can get it on. He is a joke to all the Cleveland boys. I have been running two Power's Six machines for a year and a half and have had no trouble. The men of Local 160 are all O. K., but one of our most active operators, Mr. J. W. Kenjockety, had a very bad fire recently. He went to bed smoking a pipe, and while he went to sleep the pipe didn't—result a badly burned hand, and a bed that won't be slept on any more. Brother Kenjockety did not know how to burn up a reel of film, but he knows how to burn up his bed all right. By the way, Brother Burn-Up-His-Bed is a full-blood Seneca Indian. If there is another such in the country let us hear from him, as we think we have the only one there is.

Too bad, too bad. Would suggest that Brother Kenjockety put fire shutters on his bedroom, held up by a safety cord and fuse link; also he might get a metal box in which to put his clothes when he goes to bed. However, I expect it is dangerous talking about this particular operator in this particular way, since he is liable to don his war paint, put on a feathered bonnet and come down here after our topknot. As to the operator who stamps his name on reel bands, well, it might be a case of exaggerated ego, or it might be a case of a very sensible man who has absorbed the idea that advertising pays. I can conceive that if I was a manager and wanted an operator, I might remember having seen this man's name on a reel band, and might be inclined to try him out, since he has, at least, done something out of the ordinary in stamping his name on reel bands. There may be quite some method in this man's apparent madness, and as long as the idea is original he should not be crowded out by any imitators. As to the clipping, this department is composed entirely of first-hand matter, and, though the item is an excellent one, I could not use it. Many thanks for its submission nevertheless.

### Severy, Kansas, Answered.

Alliance, Ohio, suggests the following concerning the troubles of Severy, Kan. He writes:

> On page 958, August 30th issue, I notice Mr. A. F. Redmond, Severy, Kan., is having trouble with a double spot. I believe this is caused by top carbon too far ahead of the lower one. Bottom carbon too far back from the top one. We had a big time here September 1st—Labor Day. A picture was taken of our float, one of which will be sent for publication in the near future. We took second prize that day. Well, I guess this is all, and trust I will be welcome to the department again in the future.

You certainly will be. Alliance draws a sketch explaining his idea of Severy's trouble, but I hardly think it is worth while to reproduce it. His view is that the front carbon is advanced too much, thus causing the light from both craters to reach the lens, instead of from the upper crater only, in which he may be, and quite possibly, is correct. We shall be glad to have the picture you mention. Send it along.

## You Could Not.

Mr. Bert D. Stephens, proprietor and manager of Stephens' Opera House, Nicholson, Pa., wants to know if he can project a satisfactory 12 foot picture on a 30 foot throw with a drop of approximately 5 feet.

No, Brother Stephens, you could not, if by "satisfactory" you mean good. The throw is too short. You would have to have about 2⅓ inch c. f. lens and, while you can get that kind of an article all right, such a lens is not at all likely to give you a satisfactory picture. In fact, I have yet to see one of those very short focal length lenses produce satisfactory results. The picture usually is hazy at the edges and sharp only in the center. Another thing: it is very difficult to get satisfactory results with that kind of a lens when using a projector with an outside shutter. You cannot get the shutter close enough to the lens. The light rays will spread too much before they reach the shutter blade, and you will find it necessary to have an extra wide blade, which very greatly accentuates the flicker. To produce a 12-foot picture you should have at the very least calculation a 45-foot throw, and 50 or 60 would be better. But if you are determined to tackle that proposition, I advise you to use an inside shutter machine.

## Resistance For Road Shows.

Mr. John S. Grimes, of St. Louis, Mo., says he is figuring on touring Arkansas and the Southern States with a road show, and wants to know what he shall take along in the way of resistance.

This is a question that has been asked quite a number of times. Perhaps a somewhat extended discussion will not be out of place, particularly in view of the fact that just now there is considerable tendency to the establishment of traveling photoplay shows, making a circuit of small towns.

There are several things to be considered in this connection, but first and foremost, whatever type of resistance is taken it should be mechanically well constructed, so as to withstand rough usage without liability to damage; also it should be light, since heavy apparatus is not only difficult to handle, but is also more apt to get broken in transit.

The traveling exhibitor is likely to encounter both a. c. and d. c. ranging in voltage from 104 to 250, or even, in some instances, 500, though he should not figure on carrying resistance to take care of the latter. The best resistance for the road man, according to my way of thinking, is some type of rheostat which is divided into two or more separate sections, in such a way that when both or all the sections are connected in series it will deliver approximately 25 amperes on 250 volt pressure. If two such resistances be carried, as should be the case, then the operator can get 50 amperes from 250 volts, or, by making the proper connections between the different sections, he can get almost anything he wants from 110 volts, and can even get ample current from 70 volt pressure by connecting the sections in multiple with each other. The best rheostat I have ever seen for road work was one put out by the Chicago Stage Lighting Company a number of years ago, though I do not know whether or not it is still to be had. This rheostat consisted of a number of sections, each one a separate and complete rheostat, in a single case, with the binding posts all on the upper side where they were easily gotten at. Each one of these sections, if I remember rightly, was supposed to deliver 12½ amperes on 110 volts, and, in their largest rheostat, known as the "Jumbo," there were, I think, six or seven sections. This rheostat was strong, very compact and light, and, as will be readily seen, the operator could get almost any desired amperage out of it. The next best road resistance, to my way of thinking, is Power's Circular 240 Volt Rheostat. This device is strong and is mechanically very well made, and is remarkably light; also it is adjustable. It can be used on voltage up to 250 and its two halves can be used in multiple on 110 volts, which gives it a very wide range of usefulness. Its amperage delivery on the various contacts was fully set forth on page 807, May 24, 1913, issue. The Enterprise Optical Company also puts out, or did put out, a rheostat which is excellent for road work. It is illustrated in figure 61, page 132, of the Handbook. It consists of two complete rheostats in one case. It is light and will stand considerable rough usage.

It is, of course, impracticable for the road man to carry a transformer, since these devices are very heavy, and, moreover, can only be used on the voltage and cycle of current for which each individual instrument is built. Rectifiers are entirely out of the question for road work. In fact, the only practical thing for the road man is the rheostat.

The road man meets with a great many amusing experiences, and in the old days, frequently was obliged to exercise a great deal of ingenuity. I well remember a yarn spun by an operator who visited me a year or two ago. He was an old timer and I guess what he told me was straight, all right enough. It seems he was with a traveling show, playing the small towns down in Texas several years ago. In some way his rheostat got carried by. The baggage or expressman failed to unload it, and he arrived in a small village, where they were to show in a church, at 7 p.m., without any resistance at all. The little one-horse light plant was heavily overloaded, and its superintendent would not listen to the use of water resistance, so Mr. Operator hunted up the hardware man, only to discover that there was not a bit of wire in his stock which could be used for such a purpose. Our friend then began to scratch his head to stir up ideas. He was up against it right, but solved the difficulty when his gaze lit on the strands of a barbed wire fence surrounding the church. He examined the fence and the posts were perfectly dry. He had a lot of number 6 copper wire with him and connected one end of it to the top strand of the wire and the other end to the lamp; line voltage 110. Then he went along the fence for some distance and connected one end of another copper wire to the top strand and the other end of this wire to the switch. He tried it out and blew a 30-ampere fuse. He then moved his fence connection away apart and everything was lovely. Next he got some paper and printed a couple of dozen "danger" signs and pinned them along the wire and hired two men to patrol the fence so nobody would touch it. He gave his show, all right, but along towards the end the superintendent of the light plant came in and asked what he was using for resistance. The operator would not tell him, whereupon Mr. Super followed the wires out to the fence and returned, foaming at the mouth. The operator, who was running the last few feet of the show, grinned at him, and said go pull it loose, if you don't like it, which the superintendent promptly did, just as the operator reached for the switch to pull his light. The show was over.

I wonder how many licensed operators of to-day would have been able to pull off that kind of a stunt. Of course, if the ground had been wet and the posts damp, it might not have worked, but in dry weather those posts would insulate 110 volts perfectly and the only danger lay in somebody touching the wire and getting a heavy shock, which same he guarded against by the patrol and danger signs. Yes, indeed, the life of the road operator, in the early stages of moving pictures, was one merry round of excitement. He was very frequently called upon to make bricks without straw. He did not tell the king he could not do it either, but just looked around and found a substitute for the straw, put it in, and also "put it over."

## Editor a Motorcycle Bug.

Across 3,000 miles of hill and vale I shake the fists of Frisco's operator motorcycle bugs. I'm one myself now. Have a Harley-Davidson twin that can climb a tree and run circles around any $4,000 gasoline buggy in New York City. Haven't mussed up the scenery with my remains yet, but if the Projection Department comes out with a lot of kind words and a nice wide black border some of these days you may know that motorcycle has gone wrong.

## A Historic Relic.

Through the kindness of Mr. George Hedden, of the Vitagraph Company, I am enabled to present herewith a photograph of the first set of slides ever used to illustrate a song. Old-timers will remember these round, wood-bound, colored slides which cost us a $1.50 each in the old days. The particular slide shown is that of Washington crossing the Delaware. Tony Pastor, some time deceased, conceived the idea, a good many years ago, of illustrating songs by stereopticon pictures. He selected a patriotic song, the name of which is not now known, and, going down to McAllister, the pioneer New York slide man's place, selected from stock slides such scenes as he thought would fit in with the text of the song, and it is one of the slides thus selected which we present herewith. Mr. Pastor sang the song himself, in his own theater. Shortly before he died he gave these slides to Mr. Hedden, a close personal friend, as a relic, and the entire original set is now in Mr. Hedden's possession. It is indeed an interesting keepsake, and one which Mr. Hedden values very highly.

## Interior Directions—Ideas Wanted.

Texas, who requests that, for business reasons, his name or location be not given, writes as follows:

> I would be obliged if you will give some information through the department concerning wall and ceiling coloring of rooms and theaters used for moving picture projection, advising which colors are most favorable for the purpose.

Well, Texas, that is a rather good sized contract. In fact, it is a larger one that I would care to tackle off hand. However, you have opened up a lead which can be followed into a well-defined vein of exceedingly useful information. And I would cordially invite theater managers, or operators, who have a color scheme which is giving satisfaction to describe the same in the department. I would also be glad to have views and ideas of different ones on this important subject. Since this particular matter was last discussed in the department big changes have come about, and whereas at that time the darker we could get the interior of a theater, while pictures were running, the better. Nowadays the demand is for light theaters—as light as they can be had without materially injuring the projection. Then, too, indirect lighting systems have brought about a decided change in interior wall and ceiling coloring. I shall be glad to have the experience of managers, or operators, who are using indirect lighting systems, as to the color effects best suited to that system. Of course, one general statement can be made which will hold good in any event, and that is that whatever color scheme is used the various tints must be complementary to each other—must harmonize perfectly.

Now, gentlemen, let us have your views on this very important subject. I am willing to give any reasonable amount of space to it for the next few weeks, for it is a matter of considerable moment, from several points of view.

## Guil Pastiles Address.

Inquiries are still coming in for the address of the importer of Guil Pastiles. This address will be found in the classified Adv. column, P. 1327, September 20th issue.

## A Friend in Far Off Lands.

For the past three months the Kinematograph & Lantern Weekly, of London, England's moving picture publication, has been running a series of articles on projection, occupying two pages of each issue, written by the editor of this department. The aforesaid paper said some very kind things about the writer of the articles, and named him as America's foremost authority on projection. This was indeed very flattering, but, as might have been expected, it brought about one effect, viz.: a few of the British men, thinking, no doubt, that it would be quite a feather in their caps to be able to pick flaws in the work of an American writer, proceeded to get busy and criticise. These criticisms, for the most part, had very little foundation. However, I have just received a copy of a letter, and a red hot one, too, written the Kinematograph Weekly by a theater manager, and operator, in far off China. The writer, who, by the way, is a British subject, defends your humble servant in no weak terms.

I mention this circumstance because my friend and champion, who is the manager of the Arcade Amusement Company, Tientsin, China, suggests that I also publish his letter in the Projection Department. This, I think, would be hardly right; nor would there be any object in it. I believe the Kinematograph Weekly did only right in publishing some of the criticisms. I replied to one of them by merely saying that the one who simply sought to pick flaws could do so in the writings of any man, but that it was far easier to criticise than to create. The Kinematograph Weekly has treated me with great kindness. It is something of an achievement to have a man in China defend an American writer against critics in England.

## From Kansas City.

One signing himself "An Operator," followed in parenthesis by "Name won by ten years' service and not from ten days in an auto school," contributes the following:

> Taking notice of your recent call for comment regarding the publication of the contemplated list of questions and answers to same in your columns for the purpose of further educating "employed operators" has prompted the sending of the clipping herewith enclosed. Now here is a point that can scarcely be viewed but in one manner and that is that the list of questions would be used by such people as these to gain knowledge enough to teach others that managers are begging to hire. This advertisement originates from an automobile training school, so you can readily guess the rest. I am as enthusiastic as anyone concerning the questions, yet at the same time I believe that they would tend in numerous cases to work hardships on many competent operators. To further my argument in the matter will state that I am almost positive that the beginning of this school grew from pointers taken from the projection department. You understand the spirit of this letter and it's intentions and will of course act accordingly in accepting the information it contains. In conclusion, it might be of interest to you to know that the recent contracts of Local No. 170 have met with favorable results, although calling for a 25 per cent. raise of the wage scale in this city.

I have given this letter space as setting forth the opposition side of the argument, though as far as the schools are concerned, I do not believe they cut much figure, one way or the other. I am, however, willing to agree that the publication of a series of questions and the answers thereto might not be altogether beneficial, but Kansas City has not suggested any method of getting around the injurious part of the proposition. Let him come out with a suggestion as to how this scheme can be worked, so that it will only benefit genuine working operators, and not the public at large. The advertisement he cites is the usual type of advertising matter put out by operators' schools. It is ridiculous on the face of it. It starts off: "Good money; work evenings; make $15 to $30 a week, and hold your old job." etc., all of which is so absurd as to very largely defeat its own end.

## A Suggestion.

Mr. Arthur Ayers, operator of the Cozy Picture Parlor, Bellefontaine, Ohio, orders a Handbook for his assistant, and makes the following suggestion to the Enterprise Optical Company.

> I would like to suggest that the Enterprise Optical Manufacturing Company place two off-set hubs on their upper and lower sprockets, so that they may be turned end for end. You have suggested, in the Handbook, that the upper sprocket be put below and the lower above, since they resolve in opposite directions. The upper and lower sprockets of the Motiograph do not, however, revolve in opposite directions, therefore, I cannot see the advantage in the suggestion as applied to that mechanism, except that the lower sprocket receives considerable more wear than the upper, and the change would put the better sprocket where the heaviest strain was. I work in a pretty little theater that seats 258. Our screen is located at the front of the house, and is a plaster wall, which is, in my estimation, the best projection surface to be had. The operating room is eight feet square by seven feet high. It has two windows, one door, and a vent pipe about twenty inches in diameter through the roof to the open air. Its side walls, back wall, and roof are of reinforced concrete, with an eight-inch brick wall in front. The theater has done excellent business since opening two weeks ago, and all our patrons seem to be very well pleased. The managers, Messrs. F. E. and W. S. Kutter, understand their business. They have two theaters and the class of people who patronize the houses is evidence that they are real managers. I said they had two theaters. This is not exactly right; they own the "Cozy" and have the picture privilege in the Grand Opera House. We try to put on good projection, not some of the time, but all the time, though the light plant here is overloaded and voltage frequently gets pretty low, which makes it difficult to deliver results. I have your Handbooks, both the new and the old, and would not part with either one. They are both fine, particularly the latter. I study the Department, and could scarcely get along without it.
>
> I wish you would give us a little description of Kinemacolor, if it is possible, showing pictures of their projection machine, etc., thus giving the small town operators an idea of what it is like.

My congratulations, Brother Ayers, to you as a man who is trying to produce results, and who is going about it in the right way. As to the sprocket matter, there is very little wear on an upper sprocket of any machine; in fact, almost none at all, while the take-up pull is against the teeth of the lower sprocket, therefore, the changing of these sprockets accomplishes almost the same purpose as turning them around. Your operating room description sounds good, though I do not just see why you use brick for the front wall. There is no objection to it, of course, but I should suppose you might as well have made the whole thing of concrete, while you were about it. You are correct in saying that plaster is one of the best projection surfaces there is, but it requires a much heavier amperage to produce a given brilliancy when using that kind of a screen than when using one of the modern semi-reflecting type. I am preparing Kinemacolor matter as per your suggestion.

## A Los Angeles Group.

The above picture was taken in the studio of the New York Motion Picture Company, Los Angeles, Cal. From left to right, back row, Harry Cage, Local 150; Frank Whitman, president Local 150; L. L. Larson, Local 150; Mr. Sailor, Local 150, and Mr. Ballance, theater manager. Front row, Mr. Klopot, manager Miles Brothers' Los Angeles Film Exchange; Mr. Fred Dawes, manager Golden Gate Film Exchange; F. H. Richardson, editor Projection Department of the Moving Picture World, and Mr. H. J. Kearney, who was chairman of the entertainment committee of Local 150 to entertain the editor.

## Polarity Indicator.

Mr. Joseph S. Pare, New York City, says:

> I have found a very handy and simple polarity indicator, which is small and compact, being three inches in length by one-half inch in diameter. It is made of hard rubber, with glass vial inside and the whole protected with a solid aluminum shell, gives instantaneous reading and can be used on any voltage from 50 to 600. The article retails for $1.50, but I have bought a box of 200, and will send one to any operator by parcel post for $1.10 while they last.

Mr. Pare's address is 139 West 64th Street, New York City. Such a device would be very convenient to a traveling operator, and, if it is indestructible—that is to say, will last indefinitely—it would be a convenience to any operator, though such things are not used very often, and, for that reason, probably few operators would care to invest much money. Where a tool is used to any considerable extent, I always advise an operator to get it, since it is a necessity, but where it is a device which is only used once in a great while, it is up to the man whether he wishes to invest money in what amounts to a luxury. When an operator can himself construct a device it not only supplies instruction and amusement, but he gets the tool practically for nothing as well.

## He Got Caught.

Mr. Harry W. Seward, Reading, Pa., writes thusly:

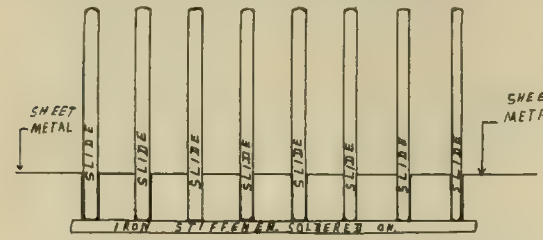
> A few lines to let the boys know that the "swindler" (Page 1172, Sept. 13th issue) got caught. He came to this city and started his little graft, cleaned up a few dollars on the outskirts, and then began on Main Street, where he "got his." He saw two of the boys, spun his little yarn, and sprung the old back number magazine. The thing looked fishy and they stalled him off. He tried to see the writer several times during the day, but only succeeded after the last show at 11 p.m. He was talking to me when one of the boys came down and we started to jolly him. Just then another operator came along, and we gave him the wink to get a detective. The gentleman got nine months, and goes to another State when he serves his time here.
>
> Reading has seventeen picture theaters, a vaudeville and dramatic and two stock houses. Population 97,000. How is that? Projection is good. I am a member of Local 97, I. A. T. S. E.

Well, Brother Seward, inasmuch as you have not "expressed any opinion" about the past, present or future of the I. A. T. S. E., or stated anything that will tend to educate the operator, I suppose it is perfectly safe to publish your name. I am glad you caught the sneak thief (for that is what it amounts to) and that he "got his." We have heard very little from Reading in the past, but trust that she will stop hiding her light under a bushel and get into the game in the future.

## Care of Announcement Slides.

The amount of crass ignorance, carelessness or rank stupidity displayed on the part of operators in the handling of stereopticon slides is nothing short of amazing. Often and often I have watched announcement slides, the surfaces of which were smeared with dirt and grimy finger marks until the appearance was little short of disgusting, displayed on the screen of a theater where the moving picture projection was very good — a credit to the operator. There is absolutely no excuse for such rank work. As I stated in the beginning, it is either the rankest kind of rank carelessness, laziness, ignorance, or stupidity, or all four rolled into one. In the first place, the operator ought to *clean his announcement slides every day*, just the same as he would clean his lenses, and, in the second place, he should learn to *pick up a slide without smearing his fingers all over the surface.* In this connection, I would call the undivided attention of operators to an illustration on page 380 of the Handbook, and to the text matter which goes with that illustration. Slides can be handled thus just as easily as any other way, and if they be so handled, the fingers of the operator never touch their surface, hence, finger marks would never appear.

There are a number of methods of keeping announcement slides such as "Good Night," "Just a Minute, Please," and other stock slides which are used every day. One of these is illustrated in the photographic reproduction herewith. It consists of a metal arrangement having a spring under which the slide is slipped, as shown. Each holder accommodates one slide and at the top is a hole by which the holder may be suspended from a nail. This scheme, though is somewhat expensive, and if there were a good many slides the holders would take up considerable space. What seems to me the best plan I have seen, up to date is that used by the operator in the Clemmer Theater, Seattle, Wash. It is shown in the accompanying sketch.



The holder consists of a strip of rather heavy galvanized iron or tin about 4½ inches wide, bent as shown. It can be stiffened, if desired, by soldering a piece of metal to its under side. The advantage is that it holds the slides vertical and in position to be gotten at instantly. The different slots can be numbered, so that any desired slide can be located by its corresponding number. This holder can be made to accommodate any reasonable number of slides.

## From Wisconsin.

Mr. Leland Timmers, Seymour, Wis., writes:

> I do not see much in our department concerning this State, therefore take the liberty to let you know that we are still in the land of the living. I have been operating for something like two years, here in Seymour all the time. I like the place quite well. Projection is good, but will be better when a new intermittent movement, now ordered, arrives. Some people think the fault lies with the operator when the pictures are not clear at all times. However, as an experiment of mine showed, dirty film has very much to do with it. Enclosed find a piece of cotton which I fastened to the film guard and allowed it to remain for a time; you can see the result. We have a. c. here and I am using 40 amperes through a Fort Wayne compensarc. Monday is the big day for me for that is the day the Moving Picture World arrives.

Many thanks for your kind words, Brother Timmers. Yes, dirty film has some effect in the way you set forth, and it is true that faults appearing on the screen are not always chargeable to the operator, particularly when he is running old film. I am glad indeed that you have been helped by the Projection Department, because that makes you more capable of putting on a good show and increase the enjoyment of the citizens of your little town who, no doubt, depend very largely upon your theater for their amusement. I have many times pointed out the fact that not only does the improvement in projection help the operator and the manager, but it adds to the enjoyment of the thousands upon thousands of theater patrons.

## Nothing Doing.

New Westminster, British Columbia, Canada, inquires as to the union scale of wages in the Eastern States. He also wants to know if I can furnish him with examination papers used in Massachusettts unions. He offers to pay for the same.

I cannot furnish papers because, so far as I know, there are none. Also I would not furnish them if I could, for various reasons. Union examinations are oral, or at least ought to be. As to the scale of wages it varies in different cities, ranging from the minimum of $15 to, so far as I know, a maximum of $27.50. Also, it varies according to the class of house.

## Use Lobby Photographs.

Mr. Luther S. Marshall, Corydon, Ky., informs me that he has just opened a pretty little theater, "The Marion," with a seating capacity of 150. The projection equipment is a Power's 6A; the picture is 12 feet; the service is Mutual. He then continues:

> The first thing I did when I got the picture fever was to order the Moving Picture World, and secure a Handbook, and it is to these two things that I attribute my success. I would like to know how I can get my patrons acquainted with the players, so that they will know each and every player in every picture.

The best way to do this would be to secure pictures of the various players, of goodly size, frame them neatly and hang them in the lobby and on the walls of your theater. These pictures may be had from your exchange or from the film manufacturer direct. However, you could hardly expect to have your patrons acquainted with all the players. If they learn to recognize the leaders, that will be all that is necessary. Some of the actors appearing in minor parts do not appear very frequently, and their part usually does not amount to very much anyhow.

## New Model? ? ? ?

Mr. John R. Gates, Chicago, Ill., writes:

> I have been told that the American Moving Picture Machine Company has put out a new model of its "Standard" projector. Can you give me any information concerning the same?

I cannot. If the American Moving Picture Machine Company has put out a new model they have not advised this department of that fact, and until they see fit to do so I can give you no information. In this connection, let me say that the American Moving Picture Machine Company, manufacturers of the "Standard" projector; the Precision Machine Company, makers of the Simplex machine; the Enterprise Optical Manufacturing Company, manufacturers of the Motiograph, and the Edison Company, have each been invited to keep the operators and managers posted, through the columns of this department, on all changes made in their projection apparatus. They have each and every one agreed to do this, and they have each and every one failed to supply a single line describing the changes they have made from time to time. I do not feel that it is up to this department to chase around after these manufacturers. If I offer them valuable space, without money and without price, and they have not the enterprise and good business sense to take advantage of that offer, why I guess it is up to them. However, this much I will say: these manufacturers know that a very large per cent. of the managers and operators of this and several other countries, depend very largely upon the Projection Department for their information concerning projection machinery, and the manufacturers are treating these managers and operators rather shabbily to withhold from them the information which could readily be given.

I think, more than anything else, that the reason of their failure to take advantage of these columns in the manner suggested lies in the fact that they cannot set forth their claims in obvious advertising catalog terms, but must confine themselves to a plain description of the matter and limit their claims of advantage to the use of moderate language.

If the manufacturers used these columns in the way suggested, and *made it the duty of some one of their staff to see that every change in their apparatus was duly described and illustrated in the department* then operators and managers would be kept in constant touch with improvements and changes in projection machinery. Well, as I said before, it is up to them, so we will let it go at that.

## Those Questions.

Lake View, Oregon, discourses as follows:

> I see in the September 6th issue, under "Important Notice," that some person or persons, have raised an objection to the publication of the questions and answers which you started some time ago. I am a small town operator, a constant reader of the World, and own a Handbook, from which I have gathered much valuable knowledge. I cannot see where these questions are going to do any harm, whereas, on the other hand, they will help the operator who really wants to learn far more than anything else you could do. I think you have, on a number of occasions, said that the Department was designed more to help the small town operator, than the city operator. All right. Now suppose you send these questions to unions. Where does the small town operator get off at, unless he pays as much for the questions as the organizations do, which, by the way, would cost him as much to secure as it would cost the organization which has anywhere from fifteen to 300 or 400 members? Moreover, the small town operator could not afford to pay the price.

I publish this letter as setting forth the views held by many small town operators. Comment is unnecessary, as the matter has already been covered.

Operators Are you perfectly satisfied with th results you get on the screen?

The new second edition of the
MOTION PICTURE HANDBOOK FOR MANAGERS AND OPERATORS
By F. H. Richardson
will be the standard textbook on the subject for many years
Address all orders and remittances to
MOVING PICTURE WORLD.

# Comments on the Films

## Licensed

"BUNNY FOR THE CAUSE" (Vitagraph), Sept. 26.—This is the picture for the making of which John Bunny and Rose Tapley journeyed to Washington last March and participated in the Suffragette parade. But by no means is this the chief incident. There is a good plot, and in its working out there are amusing incidents. Bunny is a member of the Fat Men's Club, which is anti-Suffrage. Consequently when its members see Bunny in the camp of its enemies there is consternation. They don't know, of course, that whereas Bunny had formerly believed women had not enough brain capacity to qualify them for the ballot, he had so many times been helped out of business difficulties by the excellent judgment of his wife that he had changed his mind. The picture is well made.

"THE POLICEMAN AND THE BABY" (Selig), Sept. 26.—There is insufficient material in this story to justify putting it on the screen. If there is in it a momentary feeling of suspense, of heart interest, or if there is a thrill of any sort, the writer failed to connect with it. A policeman on duty is transferred to a downtown section—why, we did not see; there he is given charge of a baby left in a department store; about to take it to the station he witnesses a bar-room fight. He puts the baby in an automobile and enters the saloon. A man hiding goes out of the door twenty feet ahead of him. By the time the policeman emerges more than ten seconds seem to have elapsed. It turns out later that the man, who is caught, has a reward hanging over him for a thousand dollars. Also it develops that the baby, which he finally gets to the station, is his own!

"THE TAJ MAHAL, AGRA, INDIA" (Selig), Sept. 26.—On the same reel is a short and interesting scenic.

"BIRDS OF PREY" (Patheplay), Sept. 26.—An interesting picture in the science and nature series. It is hand-colored. Many close-up views are given of the type of birds indicated in the title, showing patience and skill on the part of the photographer. Among those shown are the kestrel, hawk and buzzard. One of the most interesting was that of the St. Martin buzzard, weighing eleven ounces and having a spread of wings of forty-four inches.

"SICILY, THE PICTURESQUE" (Patheplay), Sept. 26.—On the same reel are these entertaining views of the Mazzara-del-Valla. A good picture is that of the viaducts supporting the highway up the side of a mountain.

"THE HOBO AND THE MYTH" (Kalem), Sept. 26.—There is amusement in this picture by the Western comedy company when John Brennan, as Woozy Bill, meets up with the punch-bowl and gets into a condition, and there is some more when still in the guise of Pan he runs away from the classic entertainment and escapes on a coal train. There is, however, in this release, which has in it some pretty ensembles, one scene which comes rather near the edge of propriety. It is where Ruth Roland discards the garb of Pan and resumes her street attire, partly screened by a clump of bushes. At the City Theater here on the first run of the picture the piano player utterly neglected his work during this scene—his instrument was dead.

"THE LARGEST DUCK FARM IN THE WORLD" (Kalem), Sept. 26.—On the same reel are interesting pictures of a farm on Long Island where there are 15,000 ducks.

"THE OTHER WOMAN" (Vitagraph), Sept. 24.—A brand new situation, so far as we know, gives more than usual interest to this picture. It is also well developed, too; but perhaps the promise was better than the fulfillment. The two women, one the wife and the other the inamorata of the man, are at the same beach hotel and have become friends since neither suspects. The husband doesn't know that the actress is at that hotel and he is coming to visit his wife, who has their little daughter with her. Coming out on the beach, he finds the child distressed because her mother, out swimming, has called for help. The man is just in time to help the other woman carry the almost drowned wife out of the water. The last scene shows the actress back in the city, lonesome but proudly destroying the man's portrait, while the man is happy with his family. The staging is very careful and the picture is a good offering. Written by Lillian Sweetser, it was produced by Van Dyke Brooke. Leo Delaney plays the man; Norma Talmadge, the wife; Ada Gifford, the other woman, and Helen Costello, the child.

"THE EMBARRASSMENT OF RICHES" (Edison), Sept. 24.—Other producers have used this theme and done even more with it. It is the kind of story that will stand retelling. Edward O'Connor as an Irishman who, made rich by a friendly gnome, finds swell life uncomfortable and asks to be given back his happy poverty, is particularly good. But some of the scenes, markedly that of the swell party, with the exception of the growler incident, is tiresome. In several places the picture is over-done, and in places the action is underdeveloped. The author, Gordon Kaemmerling, deserves not a great deal of credit, nor does the producer, Charles Seay. Gladys Hulette will win sympathy for her Maggie; but, except Clancy, the others do not really belong in the picture.

"LOVE INCOGNITO" (Essanay), Sept. 24.—We suspect that this offering was meant for a comedy; but there was no laughter at all. It seemed pretty bare of amusement to us. There is a story; but this, if the producer wanted to depend upon it, is lamed by his attempts at fun which didn't get over.

"THE SECRET TREASURE" (Patheplay), Sept. 24.—Almost all of George Gebhardt's pictures are more than passable. He is, himself, a very competent player; especially is he convincing and competent as an Indian and a heroic Indian servant, the role he fills in this picture. He works for the miner who owns the hidden treasure, and who trusts him implicitly. Some Mexicans conspire to get possession of the gold. They capture the Indian and try to torture him to tell, without success, and then try to abduct the girl. A lowly friend of the Indian sets him free and he rescues the girl from her burning cabin and there is a pathetic ending.

"SPELL OF THE PRIMEVAL" (Selig), Sept. 24.—The average spectator will probably like this offering, although the statement of the situation may, at first, displease most. It makes its hero of a man who is profligate enough to go off on a spree with fast women when he is engaged to a decent woman. She passes and sees the drunken group and gives him his dismissal. The development then shows how they still love each other and how they are brought together again by his rather far-fetched heroism. It is shown as a part of the development that the man is disgusted with himself, for he throws the whisky bottle away. It is very fairly acted; the story has been thought out and develops clearly. The photography is commendable.

"A DEMAND FOR JUSTICE" (Kalem), September 27.—A story of love and politics, in which Jason, the young lawyer, is discharged as counsel for the water company because he will not draw up an unconstitutional bill. Later he saves the town of Fenwood from the encroachments of the water company and wins the girl in spite of her father's objections. Some of the legal points in this are at fault, but the story is splendidly pictured and fresh enough in subject matter to make it attractive. C. G. Williams, Helen Holmes and Leo D. Maloney play the leads.

"WHY BRONCHO BILLY LEFT BEAR COUNTY" (Essanay), September 27.—A typical Broncho Billy story, containing some characteristic Western scenes, a stage coach robbery and subsequent pursuit on horseback. The girl influences Billy's heart and he restores the gold taken from the stage by Marion's father. Billy assumes the blame for the theft and leaves Bear County. In the final scenes he is shown a religious convert through the girl's interest in his welfare.

"THE GREAT DISCOVERY" (Lubin), September 27.—This is the familiar story of the young man of science whose researches so engross his mind that he neglects his wife. It is well pictured and acted with a degree of charm and sincerity that make the film decidedly interesting. Even the arrival of the scientist's baby does not serve to interrupt his condition of indifference. His wife finally deserts him and three years later he rescues the child at a fire. The abrupt changes from riches to poverty and back again to riches might have been accounted for more fully, but the main theme is brought out clearly. The exact nature of his scientific work might have been shown, though this was not entirely essential.

"THE INFLUENCE OF THE UNKNOWN" (Biograph), September 27.—This film story covers familiar ground, but it does so in a careful, sincere manner and as a result the picture holds the attention very well. At the beginning the observer sees the young revenue officer on the trail of the moonshiners. He pretends to be one of them and only the intervention of the girl saves him from death. She is moved to aid him through seeing a picture of his baby. The photography is smooth and the natural, restrained acting of the girl particularly good. All of the characterizations fit the story and the final scenes are all that could be desired.

"THE FISH WITH A STORAGE BATTERY IN ITS BRAIN" (Patheplay), September 27.—A thoroughly pleasing scientific number, giving views of the electric ray fish in the act of lighting a one candle power incandescent light by its own voluntary electric force.

"THE PEARL OF THE BOSPORUS" (Patheplay), September 27.—Views of Constantinople, showing the mixture of ancient and modern architecture; also the suburb of Pera, where the European and diplomatic colony is located. Same reel with above.

"PROMENADE IN ROME" (Patheplay), September 27.—Pleasing scenes in the City of Rome, showing the facades of famous buildings, fountains, parks and the wolf kept in memory of the Romulus and Remus myth. Same reel with above.

"DAYS OF THE PONY EXPRESS" (Essanay), Sept. 25—Beginning rather slowly, this picture shows speedier action toward the end. It tells an old kind of story. The pony rider is "held up" and then accused by the agent of being in collusion with the thieves. The girl has a sypglass and sees the bad-men dividing the spoil way up on the side of the mountain. She rides to the sheriff and the robbers are captured. Made by the Western company, it is very fairly acted and is pretty good as to photography.

"A CAMBODIAN IDYLL" (Melies), Sept. 25.—Very interesting indeed. The story told by this valuable offering is truly idyllic. It is a love story of native Cambodians; has its rich lover favored by the Cambodian belle's parents and its poor lover whom she favors, and shows how the poor lover, after saving the rich suitor's life, is assisted by him and wins the girl. Truly, it is perfect in its convincing naturalness and simplicity, and very instructive on account of the insight that it gives into Cambodian customs and ways of life. These scenes are acted with absolute sincerity by native players. The photography is fair considering the difficulties.

"BLAZING A NEW TRAIL IN GLACIER NATIONAL PARK" (Patheplay). Sept. 25.—Makes a very good offering. People like to be shown things that are new, if for no better reason than that it gives them something to talk about and do a little crowing over. In this case the views are full of intrinsic interest and are well worth seeing; they give glimpses of mountain scenery far up among the clouds; of glaciers, of wild lakes, of great water falls. And then they have never been pictured before

"THE SAGO INDUSTRY OF BORNEO" (Patheplay), Sept. 25.—Surely it is worth while to know a little about these things; few of us are overinformed as to what the things we use or eat come from. Here is clearly pictured for us how the sago palm tree is cut down and turned into sawdust, which is then soaked and strained for the useful material the pith holds. These two on the same reel make a valuable offering.

"THE CAPTURE OF BAD BROWN" (Selig), Sept. 25.—A Western love story with a good deal of character comedy in it. The audience watched it for the story; but the comedy didn't get over strongly; in fact, it seemed a bit in the way. Buck, played by William Duncan, "wants to marry a teacher (Myrtle Stedman), but is too scared to ask her." The sheriff needs a brave man and chooses Buck to "get" Bad Brown, whom Buck doesn't know is the girl's father. The knock-about search in the village boardinghouse changes it into a farce. When Brown is discovered hiding under Myrtle's bed and captured, the deputy has to comfort her and then he "dast." The kind of work this company does is well-known.

"THE RACE" (Vitagraph), Sept. 25.—A bit more care would have made this conventional melodrama a good deal better. The chief difference between it and many others is that, instead of a horse race, it has an automobile race. Its heroine is very unconvincing, and it has no villain. It trys to make a villain of the banker, a really good sort of fellow, by having him outrageously treated by the girl and also by the hero, to whom he had just promised a loan that he might go on with his engineering work. The hero wins a prize in the race, so doesn't need the loan. In truth, it looks as though the picture was thrown together merely to give pertinency to some views of a motor car race which are only fair. It does neither author nor producer little credit.

"A SATURDAY HOLIDAY" (Biograph), Sept. 25.—A slight farce showing the predicament of Hurry-Up Harry, who takes a swell girl out for a joy ride. His week's salary is ten "bucks." It is like other farces of its kind and there were some in the audience who seemed to enjoy it, for we heard laughter.

"THE END OF THE WORLD" (Biograph), Sept. 25.—On the same reel is this, also a farce; but is fresher than the foregoing. A tramp hoodwinks simple-minded Holy Groaners, telling them that the world is coming to an end. He is clothed in one of their robes that a pal of his had stolen and they believe him and turn over to him all their worldly goods. He waits for more graft and meets with the real prophet and then is chased into the river. ~~William~~ Murray plays the tramp and his comical facial expression amused some in the audience a good deal.

Charles

"PATHE'S WEEKLY, No. 53" (Sept. 25).—Pictures of Mayor Gaynor's funeral, very clearly photographed, are the most notable part of this mid-week topical. There are other items of the usual interest.

"THE STOLEN MODELS" (Edison), Sept. 29.—A pretty little farce with queer characters who time and again aroused the audience to hearty laughter. Gertrude McCoy plays an artist who needs a man model to smoke a pipe; but can't get one suitable. We watch her try out two or three with comical results and then she sees Benjamin Wilson across the court smoking at the window. He, too, is an artist and has had the same difficulty over getting a female model for his picture and he also has already looked across to her window and has painted her without her knowing. The committee at the exhibition hang the two portraits side by side which furnishes a snappy, pleasant ending. The trouble with this as with most farces that we see is that it is too long; it shows padding. Mark Swain is the author, and it was produced by C. Jay Williams. Alice Washburn, as Wilson's housekeeper, who thinks she would make a good model, and Arthur Houseman, as the electric light man in Gertrude's studio, help in the final result.

"DYED, BUT NOT DEAD" (Biograph), Sept. 29.—Red paint is not real evidence, but it surely looks like murder. In this knock-about farce, ~~William~~ Murray, a very clean tramp in the beginning, is suspected of being the crazy culprit; but he is the good-natured victim of the two kids and their pail of red paint. Kate Toncray and Gus Pixley play the parents, and there are three farcical cops, all of whom are amusing in their roles. The offering seemed to please and made a good deal of laughter.

"WITH THE AID OF PHRENOLOGY" (Biograph), Sept. 29.—On the same reel, this farce is not so funny, and there was little sign that it was especially liked. ~~William~~ Murray plays the bossed husband of a new woman. She bats him over the head with the broom and he gets a bump of combativeness that looks so much like a malignant tumor that, watching it, the reviewer's scalp began to itch.

"THE ATHEIST" (Kalem), Sept. 29.—We do not think this picture with a moral clearly dragged in will impress many spectators. It doesn't ring true except at the very end; but the closing episode is very good. The leading role is taken by Tom Moore, who plays with vivacity; but is not able to make his character seem a real human being through most of the action. The photographs are excellent.

"WHEN THE WEST WAS YOUNG" (Vitagraph), Sept. 29.—The artistic, pictorial quality of most of the scenes in this offering give it very high merit; they are lovely and will surely please those who care for art. The story is simple and convincing as a real episode, except that the starving Indian of the early scenes is round of limb and well nourished in appearance. Those who want the story alone will also like it, and there is nothing in the action that seems cheap or that will detract from the delight the discriminating will take in its scenes. W. J. Bauman deserves much credit for the way he has handled this picture, and the story was well written by Wm. Hanson Durham. George Holt plays the settler, father of a little girl (Maxine Elliot), and the friendly Indian is played by George Stanley.

## Licensed Specials.

"IN CONVICT GARB" (Essanay), September 26.—This two-reel subject holds interest very steadily throughout the greater part of the picture. Too much is made of the pursuit of the handcar on which the escaped convict and kidnapper of the warden's daughter is trying to get away from his pursuers. It is overdone. The fleeing prisoner must have jumped his handcar over the two dead handcars standing on the same track, as revealed in the flash showing the warden's automobile. It is hardly probable, also, that a man turning state's evidence in an unsuccessful burglary would still be in prison five years after the commission of the crime, especially as a trusty. It was forcing a situation to put in as warden of the prison and over the convicted cashier the man who won a wife by reason of his rival's downfall. In the print seen the warden's wife twice descended the stairs from the room where the whistle rope was. It appeared like a retake overlooked. The prison scenes are exciting, and are well put on. E. H. Calvert was strong as the convicted cashier, although inclined to overact in one or two scenes. Ruth Stonehouse played well in the role of the wife of the warden.

"HARD CASH" (Edison), September 26.—There are good situations and strong ones, too, in this two-part adaptation from the novel of Charles Reade. Some of the best of these begin at the point where Captain Dodd, finely portrayed by Charles Ogle, has rescued young Hardie from the burning insane asylum and stands on the cliff overlooking the surf below. The picture is well played throughout. Bigelow Cooper, Barry O'Moore, Miss McCoy and Richard Tucker are especailly deserving of mention for good work. An excellent release.

"FOR HIS BROTHER'S CRIME" (Cines), Sept. 23.—This two-part feature offering is an artistic production in all save the construction of its story. Its plot is coherent enough and, with the exception of one very weak part, plausible enough to interest. Of the two brothers, both of whom love the same girl, one earns an honest living as a butler. The other, favored of the girl, tries so hard to make a fortune that, being unsuccessful, grows dissipated, becomes a thief, and robs the house of his brother's employer. The fastening of the crime on the good brother won't hold water one minute. The ending in which the good brother gets the widow is a bit too sentimental for most of us, we fear. The picture has some fine scenes, such as an Italian court of justice, Italian prisoners at work, etc. The players are natural; the photography is very clear, and many of the backgrounds are full of beauty.

"A MIDNIGHT MESSAGE" (Kalem), Sept. 24.—A picture story notable for the dramatic quality of its action, which is full of suspense, except at the climax, where three persons, an elderly father, his very pretty second wife and his son by a former wife, are standing together, and a thieving butler has accused the son falsely to the jealous father. This is full of dramatic possibilities and in a play-dialogue would have lengthened the suspense and made it effective; but in the picture there are no attempts, so it seems, to explain anything, and the result makes the characters seem stupid and, for a moment, ineffective. The situation is, in the beginning, delightfully introduced and pretty carefully developed. There are clearly-drawn characters, natural acting in distinguished scenes with perfect photography. Alice Joyce's prettiness is also of much use in this picture. Henry Hallem plays the father; Alice Joyce, his second wife; Tom Moore, his son, and James Cooper, his butler. Everyone of these is good, especially the last as a character.

"SELF-CONVICTED" (Lubin), Sept. 25.—It is a novel idea to give a man who had escaped from prison and become a detective his own Bertillion identification data and ask him to go out and hunt for himself. This melodramatic picture exists for this. It begins without a love story, although at the time of the climax, the detective has a wife and child, brought in, of course, to give the situation punch. This is already enough to make the offering acceptable, although there are three unnecessary blemishes in it that noticeably weaken it. It wasn't made clear what the hero was doing at the mill when the strike was talked of. If he were a workman, he becomes a traitor, in the atmosphere of the story, to his cause when, after averting a bad strike, he becomes a detective to fight all strikes, good or bad. Then, when later he has taken home the "mug" and the finger prints, he loses nerve, becomes a coward; there was no conscience in it at all. At the end he shows a flash of nerve; but goes against conscience. Then, to have his wife play the snoop, was not desirable in a melodrama and harmed our opinion of her. A melodrama should shut its eyes to unpleasant weaknesses in its heroine. It cannot be said that the heroine or any of the cast acted strongly; the heroine is plainly not equal yet to such demands as her part made. The picture is staged very well.

"THE INVISIBLE GOVERNMENT" (Selig), Sept. 29.—There is very little that is probable in the story told by this picture; but our interest is kept awake; for with such perfect photography and such careful handling, especially as to staging, it could not be wholly a failure. The players also help it much by their unconstrained acting. They are as natural as the script would let them be; but the script is very unconvincing. This is the second of the "Man in the Street" stories and, while it is a complete story, it assumes that the spectator has seen the former and will understand that the "Man" is a detective. We heard one spectator ask whether he were the District Attorney, which, in the early scenes he seemed to be. Thomas Carrigan carries the detective's role as well as in the first of the series. Frank Weed, as the "Invisible boss," and Jack Nellson, as his son, also do well—the affection of these two, which convinces, is the story's biggest asset. Oscar Eagle produced it.

## Independent.

"THE PILGRIM" (Powers), October 10.—In this, as in several recent numbers featuring Edwin August, there has been lack of harmony in plot and setting. Mr. August's forceful personality requires unusual care in these matters. This allegorical offering gives us a sad jumble of time and place, ranging from the stone age up to the days of briar pipes and smoking tobacco. The story itself is none too interesting, though it might have answered if the atmosphere of the production had been better.

"THE ECHO OF A SONG" (Rex), October 12.—The leading character in this is a man posing as a modern Fagin. The characterization seemed to us rather revolting in point of makeup and the part was overacted. He hears his daughters singing in the church and is confronted with visions of his past. The whole episode was too fragmentary to be considered a plot.

"THE TRAIL OF THE LONESOME MINE" (Nestor), October 6.—There is a lot of good horseback riding in this picture, which will interest the lovers of westerns. The story is of a man falsely accused of being a horse thief, but who, with the aid of his wife and the wife of the sheriff, establishes his innocence.

"CHIVALRY DAYS" (Powers), October 8.—A grown-up story acted by the Universal juvenile company in California. All of the settings and props are in miniature, with ponies for horses and all that sort of thing. It is a South before the war drama with deep dyed plots, and dark villainy. The acting of the kids is very clever and the whole idea, though serious, is very funny. Children everywhere will rave over this picture, and also the grown folks. Any picture that can get continual laughs out of a room full of hardened reviewers and censors is going some.

"OUR BABY" (Gem), October 6.—A half reel containing some interesting studies of child life. The baby plasters itself with mud and jam, smokes a pipe and does the tango. Better effects would have been obtained with more moderation.

"THOU SHALT NOT RUBBER" (Imp), October 11.—A young boy masquerading by accident as a girl attracts a large following of men by virtue of the shapely limbs in this part reel comedy of frivolous people. The "rubbernecks" come to grief in a pond and the boy's mother leads him home at the finish by one of his ears. The film is mildly amusing.

"THE SIMPLE LIFE" (Nestor), October 10.—This was no doubt intended for smart comedy of a breezy sort, but in reality it goes so far over the line as to be offensive. The audience should have been shown in the beginning that the supposed bachelor was really married to his young housekeeper; as it stands the situation becomes impossible before the joke is arrived at. But even if the marriage were known, the hiding of the silverware in the housekeeper's unoccupied bed would be decidedly broad comedy.

"DRESS REFORM" (Crystal), Oct. 7.—The young wife's mother arrives and insists on Pearl wearing bloomers. Chester, to punish them, dresses as a woman. Quite an amusing situation results.

"BALDY BELMONT WANTED A WIFE" (Crystal), Oct. 7.—On same reel with above, Baldy advertises for a wife and when he succeeds in locating one that can cook, his false friend marries her. Simple in plot, but diverting.

"THE WOMAN AND THE LAW" (Crystal), Oct. 12.—Pearl loves Chester, but marries another. Her husband is afflicted with lung trouble and must be sent to a warmer climate. Pearl steals money from the landlord and is apprehended. A dramatic offering, telling a story of only ordinary interest and lacking any great degree of strength or feeling. The photography is good.

"LOVE ME, LOVE MY DOG" (Apollo), Sept. 14.—A "train" story, reaching clear across the continent. The wife is on the same train with her flirtatious husband and his valet. The first scenes occur in California and the final ones at the Pennsylvania station in New York. The wife cures her husband of flirting by giving him a dose of his own medicine. Well pictured, but not overly strong in plot.

"THE REVELATION" (Kaybee), October 10.—Mr. Burns, a student of Theosophy, has a dream in the hammock. He sees himself, his wife and her admirer, in a previous existence. These scenes, in which the characters wear skins and fight with clubs and stones, were not very pleasing. The costumes were too scant and the scenes lacked the feeling of reality. This idea has been worked out previously in stronger form.

"THE MOTOR BUG" (Gem), Oct. 6.—This is the old story of a community frightened by news of an escaped lunatic from the adjacent asylum and the wrong man being taken for the fugitive. There are incidents in this picture that will amuse, according to the composition of a house.

"BILLY DODGES BILLS" (Keystone), Oct. 2.—This pictures a young man pursued by his creditors. He flees from his boarding house and goes down to the beach, where much of the ensuing action takes place on the various amusement devices. After finally being captured by his creditors he inherits a large estate. There is some amusement in this, but it is hardly up to the Keystone standard.

"THE LOVE TRAIL" (Nester), Oct. 8.—This drama of the West swings around the mistaken notion of a girl that she has killed a "bad man." The story is not so clear as it might be, but the situations are quickly unfolded and the action is spirited.

"THE WIFE MUST FOLLOW THE HUSBAND" (Eclair), Oct. 12.—A newly married couple have some amusing adventures in this film because the groom is a policeman who is called to capture a dangerous criminal while he is eating his wedding supper. The bride bravely follows and assists her new husband. The result is very spirited comedy.

"ROTIFERA" (Eclair), Oct. 12.—Dividing the reel with the above is this natural history subject, dealing with the life and habits of a micro-organism found in ponds and raingutters and the like. These pictures are always interesting.

"THE SPEED BEAR" (Apollo), Sept. 28.—In this offering Fred Mace drives an auto named "The Speed Bear." The scenes are full of action, but rather confused and lacking a very strong plot element. An auto race at Santa Monica is featured in the picture.

"A MAN OF THE WILDERNESS" (Majestic), Oct. 4.—A Western offering in which the atmosphere did not seem exactly true to life. Williams intervenes in the love affair between the girl and the trapper. The former is caught in a bear trap, but refuses to marry the girl after being released. When the trapper forces him to appear at the wedding, the girl rejects him and gives her love to the trapper.

"THE TWINS AND THE OTHER GIRL" (Thanhouser), Oct. 3.—A story with a very slight plot, introducing the Thanhouser Kidlet and the more recent acquisition, the Twins. The latter's parents separate, each one taking a twin, but the Kidlet plays "Black Hand" and succeeds in reuniting the family. Not strong, but pleasing.

"THE SURF MAIDENS" (Gem), Oct. 13.—A beach comedy number, written by Capt. Leslie T. Peacock. The arrival of the chorus girls at the seashore creates consternation among the wives, and admiration among the men. But the wives retaliate by getting brief bathing costumes of their own. The humor did not develop very strongly in this number, though it has a fair degree of interest.

"THE LOVE OF CONCHITA" (Majestic), Sept. 28.—A story with a Mexican setting, which ends tragically. Conchita, a high-bred Spanish girl, becomes enamoured of Romeriz, an outlaw. The various scenes are stirring and well handled, though somewhat conventional in type. She rides to warn Romeriz, who is shot and killed. The costuming is a feature carefully attended to.

"A SLIGHT MISUNDERSTANDING" (Majestic), Sept. 27.—Many have been the comedies built around the mixing up of two letters, and like many of its predecessors, this offering is successful. Smith's theater tickets go to his washerwoman, and his note of protest against the ruination of his shirt fronts goes to his best girl. The results are laughable and make a very pleasing offering of its kind.

"WHEN THE DEBT WAS PAID" (Majestic), Sept. 30.—The counterfeiting scenes in this film did not have quite the proper atmosphere, it seemed, as the story was not very convincing. It was hard to believe, in the casual development of the plot, that the young doctor was really a member of the band. The piece is not without interest, in spite of its improbability, and is helped materially by good photography.

"THE FARMER'S DAUGHTERS" (Thanhouser), Sept. 28.—One of the brightest and most original comedies shown by this company in some time. The daughters of the farmer did some very good character work in fooling the young college graduates, who were bent on matrimony. A neat, well-acted and clearly-photographed film story.

"THE INVADER" (Lubin), Sept. 29.—A melodrama that is played and produced so conventionally that it is not always convincing in small things. In some of the scenes though, it is natural and believable. The plot is not a bad one, but by no means new; it will hold attention. The backgrounds are interesting and pretty well photographed. A fair offering.

"WHEN FATHER GOES TO CHURCH" (Frontier), Oct. 9.—A rural comedy in which a hired man, a hired girl, a preacher and the pretty daughter of the father who does not like to go to church are the principal characters. The characterization of the old man is good and the film will win its laugh.

"WILLIE'S GREAT SCHEME" (Crystal), Oct. 21.—Willie gets a friend to flirt with auntie while he makes love to the niece. This is his "great scheme," and how it works out is well told in this amusing little comedy.

"THE TURKISH RUG" (Crystal), Oct. 21.—A hobo steals a newly purchased rug in this breezy farce which appears on the same reel as the above.

"HARMONY AND DISCORD" (Frontier), Oct. 11.—A dissolute son goes West in this spirited drama and has redeemed both his character and his fortune when he marries the daughter of the ranchman who gave him a job when he first landed in the West. The photography is very good in this picture.

"HIDDEN FIRES" (Imp), Oct. 13.—In this excellent, well-balanced drama, an actress goes to a seashore for knowledge of simple fishermen and gets it when one of them falls in love with her. He is a young man, this lover, and his love so frightens her that she sends for her husband. The situation thus developed holds attention from first to last. The acting is good, the settings are interesting, and we are furnished an entertaining story. This film gets over in good shape.

"LEAVES FROM HY. MAYER'S SKETCH BOOK" (Imp), Oct. 18.—A number of characteristic drawings by the well-known cartoonist.

"THE CLOWN AND THE BEGGAR" (Imp), Oct. 18.—This, on same reel with above, presents a clown in a balancing act, which proves fairly interesting to the observer.

"ROGER, THE PRIDE OF THE RANCH" (Nestor), Oct. 13.—The story of an old-fashioned horse race, in which the girl rides her pretty, white equine to victory. The plot is not very fresh, but the scenes are well photographed and the story has a good climax.

"PEARL'S MISTAKE" (Crystal), Oct. 14.—One of Pearl White's and Chester Barnett's bright little comedies, in which Pearl advises her maid's sweetheart how to propose to the maid and thereby creates misunderstandings and amusing complications.

"GETTING THE GRIP" (Crystal), Oct. 14.—Sharing the reel with the above is this comedy sketch in which "maw" tries to row a boat, upsets it, and thus begins some interesting and laughable adventures.

"HEARTS ENTANGLED" (Crystal), Oct. 19.—The title is well chosen. This drama of the West tells of many marriages which somehow cross each other and create disturbances. Miss White's acting carries the film. It is a fair offering.

"MEMORIES" (Rex), Oct. 16.—This is a very pretty allegory showing the progress of a maid from her innocence to the wisdom of a mature woman. The production is artistic, admirably staged and will win many friends. It is a good offering.

"A VENETIAN ROMANCE" (Key-Bee), Oct. 17.—Fine settings and careful costuming make this production memorable. The setting and atmos-

[illegible] have just [illegible] expanding the plot into a two-part number. [illegible] streets, Venice and Genoa, and has a good love [illegible]. An entertaining number.

"CRIMINALS" (Rex), Oct. 19.—This film story suffers throughout its entire length from short, choppy scenes, with no compelling chain of incidents for the observer to follow. The intent of the picture is also quite vague. There is an interesting case of dual personality, the girl's father being none other than John Dick, safecracker. She runs across him in her settlement work and they both attempt robbery at the same time, for different reasons. With clearer treatment and more logical plot development, this might have made a strong picture; but as it stands, it is disappointing.

"THE CLUE" (Rex), Oct. 20.—An entertaining offering in which Phillips Smalley appears as a detective. Murder is committed at a society function and he traces the crime by finger prints. Some of the situations are melodramatic, but as a picture, this is better than the average.

"THE SOUL OF MAN" (Solax), Sept. 26.—This story is of a minister who reforms a crook. The picture is well put on and well acted. Joseph Levering plays the minister; Darwin Karr, the crook; Violet Horner, the wife of the latter, and little Master Lathrop, the child.

## Independent Specials.

"ONE OF THE RABBLE" (Eclair), Oct. 8.—A two-part special offering. No picture could have a much better situation than this; but in its development there are unconvincing things and the result is not so good as the opening scenes led us to hope for. Milly Bright plays a young woman of fashion who is proud and silly and thinks herself above common people. One day, by a well-arranged series of circumstances, she finds herself stranded in a strange city with no money or friends. A few truthful scenes following this would have produced an effect much deeper than the ultra-romantic love story that develops. The girl is attacked by roughs and her rescuer fights a bar-room full to save her till the police come. This scrap is a wonder in its way; no one will go to sleep watching it. In stagecraft the picture shows merit; but the story is not convincing. It will make a fair offering.

"THE GIRL AND THE TIGER" (Bison), Oct. 7.—A three-reel subject employing many of the Universal City's new assortment of animals, including elephants, camels and tigers. Lieut. Clifford falls in love with the Maharajah's favorite nautch girl. He is lured on a hunting trip in the jungle and is rescued from death by the nautch girl after many thrilling experiences. The Hindu characters and setting are fairly well realized in this, although some of the architecture is of improper type. The jungle scenes in the second and third reel furnish most of the interest. Considerable overacting is apparent throughout the film, but the picture is entertaining.

"A FORGOTTEN MELODY" (Broncho), Oct. 8.—A two-reel Western offering, telling a strong and appealing story of an old music composer and his daughter. They cross the plains and become separated during an Indian massacre, which was very strongly pictured. Later the girl finds a producer for the opera written by her father and he appears during the rehearsals and supplies the "missing melody." There is something very effective about this film offering, and the closing scenes are particularly sincere and memorable.

"IN THE WILDS OF AFRICA" (Bison), Oct. 14.—An entertaining outdoor number in two reels, giving close views of the elephants, tigers and other animals at Universal City. Native Africans and visiting Arabs help out the cleverly-devised setting. The story is very entertaining, though it cannot be said to be really exciting. The adventures of the child in the jungle with a friendly chimpanzee furnished a decidedly unique situation. The doctor's cabin is burned and the family is reunited after wandering at random in the wilds. A good release.

"FRED'S TRAINED NURSE" (Apollo), Sept. 21.—This two-reel farcical number is characterized by good photography and breezy acting. The plot will not strike some observers as being worth two reels, but it is a light, engaging concoction and will bring many laughs. Fred Mace is featured as a young man in love with a trained nurse. He feigns illness in order to be taken to her hospital. Later, his friends follow suit. They dance with the nurses and demoralize the hospital staff, the result being that they are ousted from the institution and the nurses suspended for two weeks. Pleasing light comedy.

"LIFE'S PATHWAY" (Thanhouser), Sept. 30.—A two-reel number which gets up a strong interest in the life drama of twin girls. They are first seen as babies, then as children of perhaps 10 years and later Florence LaBadie doubles on the part and plays both sisters. One girl is adopted by rich people and later falls in the social scale after ruining her husband by extravagance. The second sister becomes a settlement worker. All of the closing part of the picture was hurried and ineffective, which was the more disappointing because the theme was a strongly dramatic one and should have worked up to a satisfactory climax.

"FIGHTERS OF THE PLAINS" (Bison), Oct. 11.—This two-reel production concerning pioneers, Indians and cowboys tells a good, strong story about a little girl who was captured by the redskins to grow up among them and cause trouble, which, however, she converts into a blessing at the end. A rattling good fight between the Indians and the cowboys is presented and the film has a delightful flavor of adventure throughout. It will be liked.

"TARGETS OF FATE" (Reliance), Oct. 4.—A two-reel film story, written by Adele Luhrman. The plot has been done several times in various ways, but never we think in a more pleasing or better-pictured form than it is shown here. The scenes of the first reel were particularly good, including the escape from the big steamer in life boats, the men tossed about on the high sea on a raft, the rescue, and others. The manner in which the first husband's memory was restored by an operation and his final decision to bury his former identity forever, complete the story satisfactorily. Rosemary Thebe, Thomas R. Mills and Stanley Walpole play the leads.

"THE FIREFLY" (Film Releases of America).—This is a four-part picture made by the Kinograf Company. There are sensational scenes in it, but it would have made a stronger feature had it been shorter. There are improbabilities and inconsistencies. The boy grown to manhood under the domination of the gypsy obtains employment as a chauffeur when nothing has indicated that he had ever seen a machine. Later, he takes back to her old home the daughter of the countess, kidnapped twelve years before, which proves he knew how to find it and consequently could have done it at any time during these years. The dropping of the letter of proposal at the feet of the chauffeur was hackneyed. Ralph's escape from the tower of the castle, his sensational climb over the wires to drop then into the water, and his long swim back to extinguish the burning fuse attached to the bomb necessarily required far more time than would have been required to consume one foot of slowmatch. On the other hand, the "firefly" scene in the theater was finely done. The tinting from one color to another as the woman swung in the air, suspended by a wire, made an unusual spectacle. The photography is of high quality.

"IN A SERPENT'S COILS" (A. K. C.).—This multiple-reel picture is supposed to be made in California, but it must be said that there is not an American note in it. It will take no keen eye to discover that not only is there lacking the atmosphere of the west coast, but that distinctly there is present the atmosphere of the other side of the water. The so-called desert is a meadow. The carts used in crossing the waste are those made familiar in foreign pictures, as also are some of the structures. There are some good photographic sunset effects, which make a feature of the pursuit along the beach. The snakes will furnish a thrill.

"THE GOD OF CHANCE" (Domino), Oct. 9.—A two-reel number, written by William H. Clifford, with the scenes laid in England and America during the days of Puritanism. The English settings were very beautiful and attractive and the story gets under headway very nicely, illustrating the manner in which Purity starts for America with her father. The scenes laid in this country also appeal to the observer. The story has action and a certain historical interest. The love element was of a rather uncertain nature, but the scene in the mill was above the ordinary. A good release.

"THE GIRL O' THE WOODS" (Victor), Oct. 17.—This two-reel subject, written by C. H. Hoadly, and produced by H. L. Solter, is a remarkably strong and entertaining number. Florence Lawrence, the recent acquisition of the Universal forces, gives us a life-like picture of a girl reared in the wilds. She battles for an existence among the rough men of the community. Her love for the young artist was a real and tragic thing. The backgrounds are well chosen, the photography above the ordinary, and the direction good. The story moves smoothly and there is no abatement of interest, the strong personality of Miss Lawrence being shown to the best advantage. A strong feature number.

"THE DARE-DEVIL MOUNTAINEERS" (Imp), Oct. 16.—A two-reel offering, which could well have been shown in one reel. Rodman Law appears in the part of Slow Jim. Over-acting is perhaps the chief fault of the production, though the story is not very new. The latter half of the second reel contains the most interesting situations, where Jim and the girl make a lightning escape on a motorcycle and plunge off the open draw-bridge into the water. The lively finish helps the picture very much.

"FROM THE BEYOND" (Eclair), Oct. 15.—A weird offering in three reels. People fond of occult subjects will reveal in this conglomeration of spiritualistic practices. Others will feel that they are going through a series of horrible psychical experiences. The story is not to be considered seriously, though it is well pictured and clearly presented. The professor appears after his supposed death to haunt his rival. Double photography is employed to bring about his ghostly visits. The plot is slow in developing and two reels would have answered to cover the incidents depicted. The sarcophagus and other accessories employed helped the atmosphere of the production.

"THE WINNER" (Victor), Oct. 10.—This two-reel drama of the race track tells the story of a jockey who went down and came up again in fine shape, in the end winning a very important race and marrying his employer's daughter. Some excellent race scenes are shown, and the situations throughout are exciting. The production is good.

"THROUGH BARRIERS OF FIRE" (Bison), Oct. 18.—Edwin August produced this picture and plays the leading part, that of a young Confederate soldier, a two-reel drama of the Civil War. The main situation, well developed through interesting action, appears when the hero, the above-mentioned soldier, after shooting a Union man in a fair fight, takes refuge in his widow's house to escape capture as a spy. Some exciting battle scenes occur and the driving of the ammunition wagon through a barrier of fire, the incident which affords a title for the play, is both novel and thrilling.

### DEATH OF EDWARD HARRINGTON.

An old time film exchange man and a very lovable character passed away on Wednesday, September 24, when Edward M. Harrington breathed his last at the Polyclinic Hospital in New York City. Mr. Harrington's death is greatly deplored by his many friends, who think that fate was a bit unkind in taking him away at the early age of 34.

Eddie Harrington's most valuable asset was his engaging personality. It made a successful man of him, from a small beginning to a position of moderate wealth. In 1907 he started the Actograph Film Exchange on 17th Street, near Fourth Avenue, New York, on a capital of fifty dollars. Before long he took in as a partner, Mr. Frank Belcher, a New York attorney and his loyal friend. The Actograph prospered and a branch was established in Albany. Two years ago the Actograph Company was absorbed by the General Film Company and Mr. Harrington was retained as manager of the Albany exchange. He became very popular in Albany and gained a wide circle of acquaintances. While there he became interested in the exhibition end of the business and invested in a theater circuit in Northern New York.

The interment was at Syracuse, the city where Mr. Harrington was born and which he considered his home. He was unmarried and is survived by his father.

# Indiana Exhibitors in Convention

### State Branch Reorganizes and Pledges Allegiance to National Organization—Officers Elected.

Chicago, October 1—The convention proceedings for the reorganization of the Indiana Branch of the Motion Picture Exhibitors' League of America were opened in the Severn Hotel, Indianapolis, yesterday afternoon at 2 o'clock with President M. A. Neff in the chair. This was an open meeting, and a number of members of the association were present, among them being Dr. J. M. Rhodes, Indianapolis; F. J. Rembusch, Shelbyville, and E. H. Zaring, Fort Wayne. President Neff announced that the opening session would be immediately followed by an executive session and that those who wished to remain, excepting delegates to the national convention at New York, might do so providing they avowed their allegiance to the League. Mr. Neff stated that it was only natural men should have honest differences and that an honest heart-to-heart talk often brought together those who had disagreed.

Mr. Rembusch said he had done a great deal of work three years ago in organizing the Indiana League Branch. He had always found the utmost cordiality and good fellowship at all the state meetings. He had noticed a spirit of brotherhood at these gatherings which he had not seen in any other state. On this occasion he was spokesman for no one but himself. He believed Indiana exhibitors should stick together. At the recent association meeting no one in particular was censured. At that meeting it was the feeling of exhibitors that if there were two organizations they would have nothing to do with either. He lauded the Indianapolis local for the loyalty of its members. The members of the local had stood together in the recent strike of the operators and their business interests had been protected. A state organization was also important, as it enabled exhibitors to act as a unit against unfavorable laws. We also believed in a national organization—one, not two. He strongly recommended reconciliation and expressed regret over the bolt at the New York convention because a great mistake had been made by dividing the parent organization. He urged that existing differences be eliminated and said a beginning could be made in Indiana. He suggested that President Neff should invite those who had severed connection with the League to rejoin.

President Neff said that he was placed in a difficult position so far as the seceding delegates were concerned. They must await the action of the national executive committee, which will meet in Cincinnati early in January. As for other exhibitors in Indiana who had supported the delegates, they will be reinstated by reavowing allegiance to the League before the state officers.

Dr. J. M. Rhodes then took the floor to answer charges against his stewardship in the disbursement of certain funds. He promised that any Indiana exhibitor could see the books and satisfy himself that every cent was accounted for. He denied the right of the National League to examine these books, as it's prerogative was confined to an examination only so far as the per capita tax was concerned. President Neff then ordered that the charter of the Old Indiana Branch of the League and other papers, books, etc., be turned over to the new state president. He then expressed the hope that Indiana would shortly be solidified in one organization.

The following officers were elected: National Vice-President, Phillip Gloeckner, Palace Theater, Richmond; State President, J. C. Lockwood, Princess and Ideal Theaters, Frankfort; Secretary and Treasurer, J. W. Cochran, Theatrum, Washington. It was decided that the Ohio state constitution and bylaws be in force until the next state meeting, which will be held the first Tuesday in March. The meeting pledged its allegiance to the national organization.

## MOVIES FOR TEACHING RAILROAD SAFETY.

A letter from L. F. Shield, general safety supervisor of the Rock Island lines, addressed to E. E. Fulton, a Chicago supply dealer, is interesting as evidence of the far reaching benefits of the motion picture and its application to almost any line of endeavor. This is not the first instance where a large corporation has used films to instruct its help but it is none the less noteworthy in showing the steady progress of the motion picture. The letter follows:

"Replying to your request as of June 30th, for testimonials or photographs in connection with motion pictures used on our safety work, beg to advise that we have a reel of motion pictures that were staged by the undersigned, and taken by the Advance Motion Picture Company, of this City, which reel was the very first to demonstrate the dangerous and the safe way to perform railroad work, and to be used to entertain and educate our employes, our passengers, our patrons and the general public to the neccessity of eliminating dangerous and unnecessary chances and thus conserve life and limb.

"After the pictures were ready, a machine to display them was necessary and after considerable inquiry, we decided on Power's 6-A, purchased it from you, and it is eminently satisfactory. In fact it was said at Peoria, Illinois, that we had the finest outfit that ever entered that city. Power's machine was used there on May 7th, and assisted to interest the 2500 that assembled. It has been used elsewhere to large audiences, and the entertainment has been appreciated. It is giving entire satisfaction and does what we hoped it would do."

## LAWRENCE GRIFFITH OUT OF BIOGRAPH.

### Famous Director Severed Connection with That Company on October 1—Has Been Making Pictures Five Years.

Lawrence Griffith, the man who made Biograph films famous the world over and who by practically all American motion picture men is conceded one of the greatest producers of silent drama, severed his connection with the Biograph Company on October 1. In spite of the fact that some of the wise ones have for some time been expecting an important move on the part of Mr. Griffith, his announcement of his resignation came as a surprise to the men and women who for the past five years have worked under his direction. Mr. Griffith went to the Biograph company as an extra at the rate of $5 a day. It was not long before he was given an opportunity to make a picture. His success was pronounced. In a short time he was in charge of the Biograph producing forces. His salary has been generally conceded to be the highest of any employe of a motion picture manufacturer in the world.

It is not known at this writing what Mr. Griffith's plans are. It is understood he is considering several propositions. The announcement of his intentions will be awaited by film men and by exhibitors with lively interest.

## GERMAIN HAS FEATURE SERVICE.

Mr. L. Germain, who has long been connected in various branches of the motion picture industry, has placed all of his motion picture feature interests with the National Feature Film Service, Inc.

L. Germain.

Such productions as Sarah Bernhardt in "Camille," Madame Rejane in "Madame Sans Gene," Helen Gardner in "Cleopatra," have been the class that he has offered to motion picture exhibitors.

The latest big feature that he has secured for States of New York, New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia, Ohio and Indiana, is Ambrosio's masterpiece "The Betrothed," from the romance by Alexander Manzoni, in six reels.

A stamp of consideration and reliability has always marked anything L. Germain has been connected with in the motion picture line. It therefore follows that the National Feature Film Service, in which he is actively interested, will be a welcome factor that the exhibitor will appreciate.

Headquarters have been established at 552-554 Fifth Avenue, Brooklyn, N. Y. (Phone 516-J South), with branches at Philadelphia, Pa., New Jersey, Dayton, Ohio, Cleveland, Ohio.

## NEW PICTURE MUSIC.

The Bastion Supply Co. has published a set of melodramatic music arranged for orchestra—ten parts and piano. Their advertisement will appear later.

# Manufacturers Advance Notes

## "DEAR OLD GIRL" (Essanay).

To say that the production "Dear Old Girl" is a drama of more than ordinary merit is putting it mildly. Great admiration will be shown by the audience for the hero, Francis X. Bushman, in his peculiarly sympathetic role. To have lost the girl you love is one of the hardest blows a human can receive, but to lose your mind as a reward for your faithfulness and undying love is a penalty the most hardened criminal should not receive. Ted Warren (Francis X. Bushman), a student at Cornell University is madly in love with Dora Allen (Beverly Bayne). The time has been set for the wedding. As the gay party are speeding to Ithaca, New York, there to meet Ted, the train is wrecked. Ted's devotion and love for Dora and her untimely end drives the student mad.

Scene from "Dear Old Girl" (Essanay).

The boys' sympathy and love for their college chum takes an upper hand and they lead the now wrecked man to the railroad station every morning, only to see the train pull in, and then speed out on its journey—and Dora always fails to arrive. The old church chimes continue to ring out with the melody of "Dear Old Girl," which has a tendency to make Ted realize something—something—just something. He cannot tell what. Weeks pass and the same routine follows—to the railroad station and back, and always—Dora does not come. The end is pathetically sad, and as we see our hero walking, sometimes running, down the tracks to meet the incoming train, we know that the end cannot be far distant, and the painful ending that brings a lump into the throat of the onlooker dies away easily as Ted passes on into another world to meet his sweetheart, Dora. "Dear Old Girl," is a worthy production and a photoplay that will be remembered as a heart interest one.

This production is booked for release Friday, October 10th.

## "THE GALLOWS OF THE GODS."

### Film Releases of America.

The familiar principle of the villain being "hoist by his own petard" is utilized strikingly in this subject. The bad man, seeking to kill the pursuing hero, steps in the way of the windmill's arm, is caught in its mesh, swung high aloft, from thence to drop to mutilation and death. There's fate for you! Rough country and rougher men are the scenes and characters. Beauty of landscape obviates the artificial and, as the humorist would say: "This is a lovely place for a murder."

Scene from "The Gallows of the Gods."

The story concerns itself with the nearly successful efforts of a civil engineer to fix upon the girl who has spurned him the guilt of having stolen the money for the pay-roll. This engineer is not much more adapted for successful villainy than for engineering and he has the wrong idea in regard to the proper handling of accomplices. Instead of "splitting" a la politics, he "annoys" the accomplice by hitting him. Of course, the accomplice "squeals," making it possible for the story to have a happy ending. A rousing tale this, and the fact of it having been cut several hundred feet considerably accelerates its action.

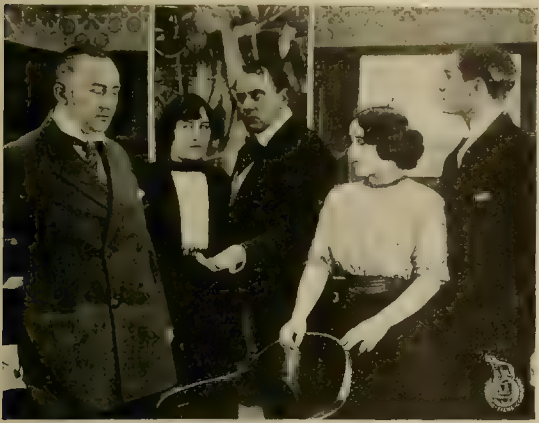
## GAUMONT BUYS "ARIZONA" FOR GREAT BRITAIN.

The All Star Feature Corporation has sold to the Gaumont Company the exclusive rights to "Arizona" for England, Ireland, Scotland and Wales. The purchase of this feature from the All Star by a company like Gaumont, which has made many noteworthy features of its own, is regarded as a high compliment to the producers of this fine American six reel feature. "Arizona" was staged as a photodrama by Augustus Thomas, the author of the play; contains two hundred and ten scenes and consists of six reels. The purchase was made with the proviso that the All Star Feature Corporation would give the Gaumont Company an option for the English rights on all future productions.

## "BREED OF THE NORTH" (Lubin).

This very dramatic picture has a unique quality in the fact that the leading roles are twin brothers and the two parts are played by one man, the scenes being so arranged that both characters are seen in the same picture. It is undoubtedly a clever piece of photography, and many situations are intensely thrilling. The atmosphere of Canadian border life is well preserved and very picturesque.

John and Jim, twin brothers, are in love with Molly. Jim wins out and John joins the Northwest Mounted. Later, Jim, a fugitive for a crime he did not commit, is in hiding along the border, and John with Phillips, another officer, takes up the chase, not knowing the fugitive is his brother. After a terrible chase the brothers, exhausted and starved, meet. John is torn between love for his brother and Molly, and makes Jim change clothes with him and escape. John shaves to complete the deception and is taken prisoner as the fugitive later by his brother officer. Molly refuses to join Jim over the border when she discovers the prisoner is not her husband and Jim comes back disguised as John and takes his place in jail unknown to anyone but Molly. John, disguised as himself, takes up the trail and finally locates the real murderer in Nelson and forces him to confess. Jim is freed and John leaves his brother happy in Molly's love and returns to the lonely forest ranges.



Scene from "Breed of the North" (Lubin).

## FAMOUS PLAYERS EXCHANGE ADDS STATES.

So successful has the Famous Players Film Service, of Pittsburgh, been with the Famous Players Features in Western Pennsylvania, West Virginia, Ohio and Kentucky, that it recently applied for and obtained the states of Illinois and Indiana. These states are considered profitable feature territory, and the Famous Players Film Service should more than duplicate its previous success. This concern contemplates establishing western headquarters in Chicago.

## WORLD SPECIAL FILMS CORP. EXPANDING.

Within the next week the World Special Films Corporation will have two more branch offices opened—one in Boston, Mass., the other in Detroit, Mich. Mr. Charles Stern, formerly of the Universal, will be in charge of the Boston office and will be located on Boylston Street; and Mr. Dickerson, formerly with the International Feature Film Company, will be at the head of the Detroit office.

Arrangements have been made with W. A. Sherman to manage the Cleveland offices with George Stocton as assistant. Offices have been opened in Room 420, the Columbia Building. Messrs. Sherman & Stocton have both been affiliated with the Lake Shore Film Exchange. Philip Adler, formerly of the Du Quesne Film Exchange, Pittsburgh, has been made manager of the Pittsburgh office.

Owing to the fact that the World Special could not reach the western exhibitor at once, arrangements have been made with the Progressive Motion Picture Company, of San Francisco, to handle California, Oregon, Utah, Nevada, Arizona, New Mexico, Colorado, Wyoming and Montana on the "Two Sergeants."

## "CAUGHT IN HIS OWN TRAP" (Great Northern).

A motion picture theater, with its full staff of attendants and a brand new film, are the principal ingredients of this attractive comedy-drama. Randal, the manager of the motion picture theater, is enamored of the young woman in the ticket booth, but Oda, the daughter of the proprietor, takes exception to their conduct and complains to her father, Mr. Corna. Randal and his sweetheart become enemies of the young woman and this enmity is extended to Linck, the operator of the motion picture machine, who is in love with Oda. The latter, by the way, is the pianist of the theater, and during an intermission Linck pays her a visit and leaves his booth unprotected. Shortly before his departure the proprietor has intrusted him with a valuable feature reel subject and warns him to be careful of it.

Scene from "Caught In His Own Trap" (Gt. Northern).

During the absence of the operator, Randal enters the operating room and with a knife slashes the film that had been intrusted to the care of the operator. Randal cuts himself accidentally and when the film is placed upon the screen the audience demands its money back on account of its mutilated condition. An investigation follows and both Linck and Randal are called to the manager's office. The cashier and Oda later appear and the climax arrives when Oda explains that it would have been impossible for Linck to have mutilated the film, because he was seated at her side during the intermission. When it is noticed that there is blood on the film and that Randal's hand is bandaged, Manager Corna puts two and two together and dismisses both the manager and the cashier. The comedy-drama should prove of especial interest because of the fact that the interior of a moving picture theater is shown and there is just enough of melodramatic interest to hold concentrated attention.

## STATE RIGHT SALES.

State rights on "The Voice of the Wild," the second subject of the Film Releases of America, have been sold as follows: Golden Gate Film Exchange, of Los Angeles and San Francisco; Northwestern Film Exchange, of Portland and Seattle; Famous Players Film Company, of Boston; Weiland Film Co., of Pittsburgh; Electric Theater Supply Co., of Philadelphia.

## RECENT SALES OF "RICHARD III."

The Sterling Camera and Film Co. has sold the Great Britain rights for Frederick Warde in "Richard III' to H. Winik, 35 Little Newport Street, London, England; South American rights to Antonio Sanchez, Mexico City, Mexico. Greater New York, New Jersey, Delaware, Maryland, Virginia and District of Columbia were bought by the Keen-O-Scope Co., 1204 Race Street, Philadelphia, Pa.

## ADDRESS OF HELEN GARDNER FEATURES.

State right operators who are interested in the Helen Gardner Picture Players productions are invited to address all communications to the New York sales office, Broadway Film Co., 145 West 45th Street, or The Helgar Corporation, 472 Fulton Street, Brooklyn.

## KLEINE-CINES SUBJECT IS PHOTOGRAPHIC GEM.

"The Wheels of Justice," the Kleine-Cines release for Tuesday, October 21, offers many unusual and some original and striking features not often seen in two reel subjects. The plot itself is out of the ordinary.

A rising young novelist is thrown into the river after being shot by a jealous, young and unsuccessful author. The assaulted man's sweetheart, Miss Vincent, is the sister of Frank Vincent, a structural engineer who has just completed the erection of a bridge. The disappearance of the novelist is blamed upon Frank, who fearing trouble owing to the collapse of the bridge, is about to fly the country.

Scene from "Wheels of Justice" (Kleine-Cines).

From such an unusual start the story swings into the heart of Italy. The famous Cines Company never used better judgment in the selection of beautiful exteriors. The watcher is charmed with a succession of quaint and dainty vistas. Also, the picture is remarkable for a feat of daring that will call forth much applause. The above cut of the falling bridge fails to do justice to this extraordinary scene, for in the moving picture, two men are seen to hurtle over the bridge, with the entire structure falling after them. Incidentally, the men are not "prop" dummies and the feat is one of genuine daring well calculated to stir the sluggish blood and make you wonder how they did it.

## LUBIN COMEDY CO. GOES SOUTH.

The Lubin Comedy Company, Arthur D. Hotaling, director, left Philadelphia last week for the Jacksonville, Fla., studio, where they will spend the winter. The principal players are Mae Hotely, Hazel Smith, Margaret and Frances Ne Moyer, Julia Calhoun, Jessie Milton, Leola May, Peggy Anderston, Dorothy Betz, Jerry Heverner, Raymond McKee, Garry Hotaling, chief operator, Frank Griffin, James Levering, William Betz, Walter Heires, William Bowers, Neil Morton, Henry Bard, and a host of stage carpenters, camera men, electricians, scene painters and property men. Mr. Hotaling is having lights installed in the studio so that hereafter he can laugh at the rain.

## STATE RIGHT PURCHASES.

Encouraged by their success with the program of the Exclusive Supply Corporation in Eastern Pennsylvania and Southern New Jersey, the Electric Theater Supply Company, represented by H. O. Schwalbe, will this week consummate arrangements for the handling of the Exclusive program in their neighboring territory: Delaware, Maryland, District of Columbia and Virginia. This agreement has been prepared by Joseph R. Miles, General Manager of the Exclusive and probably will be signed in New York. J. W. Morgan, of Kansas City, Mo., has entered negotiations for the Exclusive program in his territory.

## STREYCKMANS OUT OF PASQUALI AMERICAN CO.

Hector J. Streyckmans, who recently left the Mutual Film Corporation, to organize the Pasquali American Company, has sold his interests in the latter company and is considering other connections. As there is no better informed or more capable motion picture man than Mr. Streyckmans he will soon be placed.

## "A DAUGHTER OF THE UNDERWORLD" (Kalem).

The recent action of a great political leader in adopting, as a member of his household, an unfortunate girl of the slums, makes the latest Kalem two-part feature production "A Daughter of the Underworld," of particular interest. This film is scheduled for release on October 22nd.

Like the man in real life, the hero of the Kalem production takes into his own home a young girl whose environment is wholly vicious. By a strange coincidence, "A Daughter of the Underworld" was actually being produced when the newspapers throughout the country blazoned forth the news of the manner in which this leader of his political party was following the precepts of the Great Teacher.

Scene from "A Daughter of the Underworld" (Kalem).

According to the story, the girl, although seventeen, is an accomplished thief. At a Rescue Mission she hears the young minister preach. The man becomes interested in her and takes her into his own home and places her under his mother's care. A climax of unusual power is that in which the girl goes back to the underworld and resumes her life in order to reveal her brother as the man who has committed a murder of which her benefactor is accused. The story throughout is strong and the situations powerful.

## COPY OF STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC.,

filed pursuant to Section 267½, Act of August 24, 1912, of MOVING PICTURE WORLD, published weekly at New York City, required by Act of August 24, 1912.

NAME OF POST OFFICE ADDRESS,
Managing Editor, John Wylie, 17 Madison Ave., New York.
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{ Eliza J. Chalmers } New York
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Known bondholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities: None.

JOHN WYLIE,
(Business manager).

Sworn to and subscribed before me this twenty-fourth day of September, 1913.
MAY C. GUERIN,
[Seal] Notary Public,
Kings County,
Certificate filed in N. Y. County.
N. Y. County Register's No. 6236.
(My commission expires March 30, 1915.)

## IMP EUROPEAN COMPANY IN BERLIN.

The Imp European stock company left Paris for Berlin on September 4, where the third of the international series of motion pictures under Universal auspices will be taken. Leah Baird, William Shay, George Hall and Joe Brandt are in the party.

## "BISHOP'S CARRIAGE" INJUNCTION NOTE.

The publicity department of the Famous Players Film Company issues the following statement:

An incomplete report published in a few trade journals tending to imply that the temporary injunction obtained by the Liebler Co. against the film production of "In the Bishop's Carriage" applies to every print of this film produced by the Famous Players Film Company violates the spirit of the writ, as in text and effect the injunction was only designed to prohibit the Famous Players Film Co. from manufacturing, producing, exhibiting, or causing to be manufactured, produced or exhibited any films based on the subject during the pendency of the action, but is not intended to govern, and does in no manner restrict, the exhibition of the prints released before the issuance of the injunction. Exhibitors who have arranged to book this production will not be deterred or molested, and can advertise the production as extensively as they see fit without hindrance or restraint.

## KLEINE AFTER PIRATES.

James E. Northmore who was arrested by the Federal authorities for making copies of George Kleine's copyrighted photographs of "Quo Vadis?" and selling them in the open market, was arraigned yesterday in Chicago and bound over to the Federal Grand Jury in one thousand dollars bail. Northmore furnished bail and engaged counsel. Mr. George Kleine and his associates have determined to prove the values of Federal protection in copyright issues and intend to relentlessly pursue all violators. Since George Kleine made his immense success with the Cines production of "Quo Vadis?" there have been several minor attractions started that have taken advantage of his advertising and press notices and have even gone so far as to use his copyright photos and cuts, and in some instances to use his own press matter—misleading the public into the belief that they are presenting the original Astor Theater production.

## NOTES OF THE TRADE.

MOTION Pictures of Mayor Gaynor's funeral were shown in the Albambra, Bronx, Orpheum, Keith's and Moss & Brill's Circuits the same night of the funeral, 8:30 p. m. The Commercial Motion Picture Company, of New York, furnished prints to theaters the same day that the funeral was photographed.

* * *

A clever love story which is also educational to a large degree is "Through the Sluice Gates," by Phillip Lonergan, a coming Majestic release featuring Wm. Garwood and Belle Bennett in the leading roles. Produced by John Adolphi, this picture shows scenes along the new Los Angeles Aqueduct, that great engineering feat of the Southwest rapidly nearing completion. One of the strongest scenes in the play is a thrilling man hunt in which the unjustly accused hero is aided by his sweetheart in escaping through the sluice gates of the Aqueduct.

* * *

Among the sale of Itala features in the week is that of "The War Correspondents," to the Eagle Feature Film Co., of New York, which has purchased the Greater New York, Northern New Jersey and New York State rights.

* * *

Adam Kessel, Jr., President of the New York Motion Picture Corporation, became the proud father of a little girl on September 25. There is some talk that she will be named "Domino," after Mr. Kessel's youngest brand of film.

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Charles Clary, formerly leading man at the Selig Plant, in Chicago, who made his first appearance under the auspices of the Selig Polyscope Company, in picture plays in Chicago, has, after several years' absence, gone back to that company.

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Architects planning the beautiful de luxe house which George Kleine and several prominent New Yorkers will build on 42nd Street, near Broadway, New York, are adding many unusual features in the hope of erecting a house that will have no equal in the country.. Built especially for pictures, a number of expensive ideas have been added in the hope of making the house distinctive and unusual.

* * *

Ed. J. Brady, who has joined Wallace Reid's company, is well known on the vaudeville circuits both for his Jewish impersonations and "rag" singing. Following considerable experience with the Powers, Vitagraph, Republic and Kay-Bee companies, he joined the Universal.

* * *

Miss Ida Lewis and Joseph P. Swickard have been engaged to play characters in the "Ricketts" branch of the Flying "A" company in California. Both have had extensive experience on the legitimate stage and in pictures and their work on the screen is highly commendable.

* * *

Charles Dickson, author of "The Three Twins" and other well known stage successes, will be seen in "The Buffer," Reliance release for October 6th. "The Buffer," which Charles Dickson wrote and used as a starring vehicle in vaudeville, makes a splendid comedy reel, having been staged under the author's personal direction.

* * *

"Ketcham & Killem," obviously a comedy, in one reel, featuring Fred Mace, and having as many laughs in it as a porcupine has quills, will soon be released by the Apollo, to add to the gaiety of nations. The point on which the fun revolves, and on "ball" bearings, too, for there's a "gun" used in the story, is the subscription list of the "Modern Magazine."

* * *

Just prior to leaving Paris, Director Brenon, of the Imp European Stock Company, put on a single reel picture of great novelty called "The Child Stealers of Paris." The Latin Quarter of Paris and the famous Boulevards are the environment of this absorbing film-drama.

* * *

Mr. Arthur Ashley was a professional stock actor in several stock companies before joining the Vitagraph company. Mr. Ashley has been with the Vitagraph about six months and together with Miss Florence Dyer, who was formerly on the stage, takes the leading part in "Two Aristocratic Penitents," which is to be released with "Wild Beasts At Large," as a special exclusive General Film release.

* * *

Joseph Spero, recently appointed a district manager for Warner's Features, Inc., has severed all his connections with the Warner organization. No successor has been appointed up to the present time.

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Adolph Zukor, President of the Famous Players Film Co., who has been making a two-months' tour of Europe in the interests of his company, reports from abroad that foreign conditions are very favorable to American film of the higher standard. Mr. Zukor has traveled through England, France and Germany, spreading the gospel of better pictures and higher standards.

* * *

Miss Florence Gribbon, of the Sales Company fame, has succeeded Mr. J. C. Epping as manager of the New Rochelle combined shipping department of the Thanhouser, Reliance, Majestic and other Mutual producing companies. Mr. Epping goes to Los Angeles as business manager of the Majestic Studios there. Miss Gribbon is one of the youngest business women in the film game and served with Miles Brothers, Motion Picture Distributing and Sales Company and Film Supply Company before becoming the assistant at New Rochelle to the man whom she succeeds in the management of the big shipping office.

* * *

George Ellis, chief electrician of the Pilot Company, is attending to duties with the aid of crutches, which is no easy matter. Ellis, who was (he is not now) a motorcycle enthusiast was run down by an auto. For two weeks he lay in bed with a broken ankle, and several severe cuts and bruises. Ellis wants to sell his motorcycle.

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One of the most spectacular two-reel subjects ever made by Cines is promised for early release in a remarkable adventure story where many of the scenes were made some fifteen feet under water around the sunken hulk of a sea-going vessel. The attempt to photograph under water has frequently been made by other companies with indifferent results. However, the Cines Company secured some splendid negative in this way, due probably, very largely, to the remarkably clear water of the Italian Coast. The two divers are plainly seen walking about among the sea-weed and peculiar ocean vegetation.

* * *

Thomas W. Ross, who was starred in the original production of "Checkers," has been engaged by the All Star Feature Corporation to play the role he originally created in the photoplay production of "Checkers," which is now under way. This production will be made under the stage direction of Augustus Thomas, who acts as general director of productions of the All Star Feature Corporation.

* * *

On a recent visit to San Francisco, Thomas H. Ince, general manager of the New York Motion Picture Corporation, secured a valuable acquisition to the motion picture stage. Through a flattering offer he has succeeded in luring from the fold of the legitimate the clever character actor Walter Belasco, brother of David Belasco.

* * *

"Making Pig Iron" is a recent American production of much interest. The soft glow of the natural heat of the molten metal as it is issued from furnace to ladle, and passes on from one process to another lends a certain weirdness to the scenes that is decidedly acceptable and pleasing. The subject is devoid of dry and technical matter and will be especially well received by schools and manual training institutions as well as the general public. It will be released with a good comedy subject, "Courage of Sorts," on October 13.

* * *

Ned Finley, James Morrison, Harry Northrup, Edith Storey, Arthur Ashley, Mrs. Storey, Mrs. S. F. Clinton, Temple Carr, Logan Paull, Florence Klots and Jack Harvey, the owner of Shep, the Vitagraph dog, who has made good and appears in "Heartbroken Shep" and several other Vitagraph pictures, are going to North Carolina to produce a picture similar to "The Strength of Man." Mr. Finley took the lead in "The Strength of Man." He will take the lead and direct this coming production. The company expects to be gone about three weeks, starting about October 1.

* * *

What promises to be a treat extraordinary is a comedy, "The Boob's Dream Girl," featuring Robert Leonard and Margarita Fischer. Bob will be seen as the Boob and Miss Fischer will play the Dream Girl.

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# CORRESPONDENCE

## CINCINNATI.

ON Tuesday, September 9, the Cincinnati branch of the Exhibitors' League of America met in the Sinton Hotel, and matters of importance were brought up for discussion, but according to President Dinglestedt, no formal action was taken on any of the propositions discussed. President Dinglestedt intimated that several matters are held in abeyance which, when made public, will cause much interest in the local motion picture field.

To prevent the closing of small motion picture theaters after the censorship law becomes effective November 4, the State Motion Picture Censor Board decided Tuesday, September 10, to begin immediately the censoring of films now on hand in the different branch exchanges. Thus a supply of censored films will be insured for theaters which use films from 30 to 120 days old. The three board members will do this work. Harry Vestal will go to Cleveland, J. B. Maddox to Cincinnati and Mrs. Maude M. Miller will remain in Columbus. When the law becomes effective all films will be sent here for approval of the entire board. Representatives of New York, Pittsburgh, Cleveland and Cincinnati, Detroit and Indianapolis film companies were present at the board's meeting on September 9, in Columbus.

The Commercial Tribune on September 11 devoted a considerable amount of space to the return engagement of the famous photoplay, "Quo Vadis?" which started a week's engagement at Music Hall, Sunday, Sept. 14. "Quo Vadis?" was recently exhibited at B. F. Keith's Theater and the demand for admission was so great that thousands were turned away and a return engagement was necessary. Music Hall was selected as the place for the exhibition of the picture, because of its spacious auditorium.

Heart disease caused the death of Morris Jacobsen, aged 52, proprietor of the Elder Moving Picture Theater, on Wednesday, Sept. 10.

Discontent reigns supreme among the many moving picture show proprietors who were present at a meeting of the Ways and Means Committee of Council September 12 when a hearing was had before that body on the proposed ordinance to restrict the moving picture licensed operators of the city. The meeting became enlivened when Chairman John Weld Peck, of the Committee, attempted to curtail the talk of Attorney Amos Foster, acting for the picture show operators. Chairman Peck told Mr. Foster his time for discussion was exhausted. Attorney Foster responded that it was a public meeting upon a public question and that he would talk as long as he chose. He also said that if the chairman desired him to cease, he could order him to quit the floor. This Chairman Peck did not do. The result of the hearing was that the committee action be laid over until the next meeting, pending the gathering of additional information. Over one hundred picture show owners were present at the meeting. At the close of the meeting Chairman Peck put the boot to President M. A. Neff, of the Motion Picture Exhibitors' League of America, when he refused him the privilege of the floor. Mr. Neff turned away from the committee table, saying that he had understood he had been invited to discuss the proposed changes in the present ordinance and that as a citizen of the city he ought to have the right to address the committee. Mr. Peck laughed. Attorney Foster charged that the measure will take the control of the moving picture houses out of the hands of the owners and place it in the possession of the employees. He also insinuated that the measure is purely political and is intended to draw votes during the coming campaign. He said that the appointment of a new commission will place political jobs in the hands of administration bosses. When Attorney Foster declared that the Unions are back of the proposed measure, Chairman Peck rapped on the table and declared that he was not the sponsor of the proposed measure, but that it came from the city solicitor's office and that the Unions were not back of it. Mr. Foster also said that Indianapolis, Spokane, and Seattle had refused similar ordinances. He made the charge that the local license board has shown favoritism in examinations, and that none but Union men could pass the lists offered by the city board. This brought A. G. Sturdevant, electrical inspector of the Building Commissioner's office, to his feet with a denial of the allegation. When asked to explain why out of fifteen applicants only four passed and that some of the failures were experienced operators, Mr. Sturdevant said he could not explain. The result of the meeting aroused much discontent among the many show owners who were present. Chairman Peck refused to say whether or not the proposed ordinance would go before council at its next meeting.

On September 8 the Moving Picture Censor Board decided at a meeting that portrayal of murders, suicides and other harrowing scenes that are liable to have a bad effect on the minds of the young, will not be thrown on the canvas of moving picture shows in Ohio when the law becomes effective November 4.

Troubles at the Victor picture show in Brighton, a suburb of Cincinnati, on September 9, because of the employment of non-Union musicians, took an acute turn when Union men appeared at various times carrying banners announcing that the house was not "Union." Trouble started when the first man appeared. City patrolmen placed him under arrest. The sign he carried was sent to the station house. The emblem was hardly out of sight when another man bearing the same kind of banner was stopped and cited to appear in court. A half hour later another man appeared carrying a third banner, the duplicate of the others. When patrolmen took this banner, a crowd gathered. The people hooted the officers and called to the carrier of the emblem to keep it and not surrender it at any cost. Police reinforcements quieted the crowd that had assumed great proportions. "FOXIE."

## PHILADELPHIA.

THE Wayne Palace Theater was opened on Sept. 8, and throughout the entire evening the house was packed to capacity. The owner, Mr. F. Shilling, has spared no expense in making this theater one of the best in the northwest section. With a seating capacity of 750 and plenty of lobby room, the theater, which is located in one of the best paying sections of the city, should be made a great success. The two Power's 6 A machines were bought of the Calehuff Supply Company, Inc.

The Independent Film Company has moved into its new quarters at 804 Vine Street, and this thriving concern, under the management of George W. Bradenburgh, is due to become one of the big factors in the life of the trade in Philadelphia.

Robert Hamilton is building a new picture theater at Fifty-third Street and Lansdowne Avenue at a cost of $10,000.

After having spent several weeks in New York City looking over the latest features, H. B. Reynolds has returned to Philadelphia. A number of new features were brought back by him which promise to make a hit with the local exhibitors.

Alterations which will greatly improve the theater of C. Chapman at Tacony and Orthodox Streets are being made at the present time at a cost of $2,000.

E. Latisch, formerly connected with several of the feature houses of this city, is now in Syracuse, N. Y. He expects to return to this city within a few weeks to enter the film business again.

Application is being made by Louis B. Mayer, N. A. Haley, Samuel Jones and E. J. Pershing for a charter for an intended corporation to be known as the Louis B. Mayer Company of Pennsylvania. The object of the new corporation is to own and operate all kinds of theaters and amusements.

It has been announced that Chris S. Hand of Ocean City, N. J., will be a candidate for Assembly on the Republican ticket of New Jersey.

Marion Leonard, in "Those Who Live in Glass Houses" and "On the Trail of the Spider Gang," is proving to be one of the biggest hits in the picture world of the season. These plays are both booked solidly by the National Feature Film Company for the next two months.

The Ideal Amusement Company has granted a contract for the erection of a new theater at Sixth and Jackson Streets which will be completed in the early winter.

Moving pictures have been adopted as sermons by the Rev. Dr. Charles E. McClellan, of the Fairhill Baptist Church, and feature men who have appropriate subjects should get in touch with the progressive minister.

The Lincoln Theater, under the management of Mr. Pollon and his untiring efforts to give the people who patronize his show the very best possible service, has built up a reputation which is known all over the city. Several improvements have been made to the interior of the house, while the outside has been renovated and two large arc lights placed in position in front of the theater.

B. A. and H. H. Weaver, of Mountoursville, Pa., are the owners of a theater which is under construction at that place. The exterior of the theater will be finished in brick bluestone terra cotta and ornamental stucco work, and with the interior furnishings will cost over $9,000.

Charles Streamer, manager of several up-state theaters and exchanges, was in Philadelphia last week and purchased a number of features.

At the last election of officers for the Moving Picture Operators' Union in this city, the following were elected to serve for one term of office: President, Lew Krause; vice-president, P. F. Marx, W. Simms, financial secretary; T. Lucchese, treasurer, and Bob Taylor, business agent.

The Fairmount Theater and the Airdome, operated by J. Goodman, had exceptionally heavy patronage with the feature, "Resurrection." E. W. Booth, owner of the film, reports steady booking with very few open dates.

Charles Campbell, road representative of the American Features, is now on a tour of the state, and word received from him is to the effect that exhibitors are booking without much solicitation.

T. W. Williams, of the Exclusive Supply Company, has opened a suite of offices in the Abott Building, where he will handle a line of license films as well as general supplies for the exhibitor.

W. C. Karrer, of the State Rights Film Company, has sold the feature, "The Black Snake," to the Key-O-Scope Company, which will fill all bookings.

Edward Kraupa and Carl Schwartz have formed a partnership under the name of the Monarch Feature Film Company, with offices at Ninth and Race Streets, and will handle a line of imported feature films, for which they will be the sole agents in the United States and Canada. Already a large number of foreign films has been received, and with the arrival of each vessel from a foreign port additional features are being brought in. Mr. Schwartz is formerly of the Interstate Film Company and is one of the most experienced men in the business. Mr. Kraupa also enjoys the same distinction. CONGDON.

## INDIANAPOLIS.

A REORGANIZATION of the Indiana Motion Picture Exhibitors' League, under the name of the Indiana Motion Picture Exhibitors' Association, took place at a meeting held at the Denison Hotel in Indianapolis, on September 10. The reorganization took place because the old organization was identified with the Motion Picture Exhibitors' League of America. The Indiana association will not be affiliated with any national association. There is no change in the officers, who are: President, J. M. Rhodes, Indianapolis; vice-president, F. J. Rembusch, Shelbyville; secretary-treasurer, A. C. Zaring, Indianapolis. M. A. Neff, of Cincinnati, president of the Motion Picture Exhibitors' League of America, has called a meeting to be held at the Severin Hotel, Indianapolis, on September 30, for the purpose of reorganization of a state association to be affiliated with the national association. Mr. Neff was in Indianapolis recently arranging for the meeting. The Indiana Motion Picture Exhibitors' League was opposed to Mr. Neff's election at the National Convention, held in New York City in July, and withdrew from the convention, when, they say, there was evidence of a "frame up" to re-elect Mr. Neff. The Indiana association was the guest of the Lyric Theater during its meeting September 10.

Operators of some of the downtown motion picture houses in Indianapolis have been on strike for some time. They are demanding a wage scale of from $19 to $21 a week for day work and from $21 to $23 a week for night work, and for shorter hours. For a time the strikers distributed cards in front of the picture houses asking people not to attend because non-Union operators were employed. This was stopped when some of the strikers were arrested.

Cases filed against the owners of fourteen motion picture houses in Indianapolis who were arrested for not filing with the county clerk their own names and the names under which they are operating their places, have been dismissed. Those arrested complied with the law when their notice was called to the matter. The cases were against the owners of the Scenic, North Star, Iris, Vandetta, Eureka, Brookside, My, Virginia, Garden, Pastime, Alcazar, Imperial, West Side and June theaters.

Edward G. Sourbier has opened the Palms, a new picture house at Illinois and Wabash Streets, in Indianapolis. The house was erected by Mr. Sourbier at a cost of $16,000 and is next door to the Indianapolis Traction and Terminal station, where all of the interurban cars entering the city arrive and depart. The new house has a seating capacity of 360 and is tastefully finished in ivory and tan. Mr. Sourbier also is proprietor of the Oriental, with a seating capacity of 1,100, in South Meridian Street. CUMMINS.

## IOWA.

THE opening of the Majestic Theater at Des Moines, on September 14, as an exclusive photoplay house, was announced by Elbert & Getchell. This will be made possible by the new Empress, which will take care of the vaudeville shows. The Majestic will show first-run Licensed pictures. A new two-manual pipe organ from the William Scheulke factory at Chicago, has been installed.

The city council at Des Moines may be asked to amend the moving picture theater ordinance which provides that photoplay houses can only be erected on corners. The movement is credited to promoters of some outlying houses, who have sites which they declare will admit of side exits. Harry McNutt, fire marshal, is reported favorable to the change, provided the theaters comply with all other restrictions.

Charles Palmer has sold the Crystal Theater, at Moulton, to W. H. Wright, of Avoca.

George Ogden has sold his picture show at Elgin to Clifton Christ, and with his family, will remove to Florida. Sunday evening shows were contemplated by the new proprietor.

John A. Meadows and son Roy, of Spencer, have purchased a photoplay house at Sioux Rapids.

Lemen & DeBaggio, of Colfax, are now owners of the Palace, at Adel.

John Billo has sold the Novelty Theater, at Avoca, to Simon Beine, owner of the Majestic.

Loren Arbengust and Ross Pratt, have purchased the Gem Theater, at Independence, from Joy Bradley.

R. V. Stephens has sold his interest in the Electric theater, at Morning Sun, to C. A. Peterson. The place is now under the management of Yohe & Peterson, S. A. Yohe retaining his interest.

H. H. Ling is erecting a building at Newell, to be used for a picture show.

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KENTUCKY......Famous Players Film Service, Inc., 125 Fourth Ave., Pittsburgh, Pa.
MAINE......Famous Players Film Co., of New Eng., 228 Tremont Ave., Boston, Mass.
MARYLAND...........Electric Theater Supply Co., Room 303 Abbott Bldg., Philadelphia, Pa.
MASSACHUSETTS..Famous Players Film Co. N. E., 228 Tremont Ave., Boston, Mass.
MISSOURI...............Dalton & Wolf, Beers Hotel, Grand & Olive Sts., St. Louis, Mo.
MONTANA..........Northwestern Feature Film Co., 329 Oak St., Portland, Ore.
NEVADA...............Golden Gate Film Exchange, 234 Eddy St., Los Angeles, Cal.
NEW HAMPSHIRE..Famous Players Film Co. N. E., 228 Tremont Ave., Boston, Mass.
NO. NEW JERSEY..........Modern Film Company, 137 Roseville Ave., Newark, N. J.
SO. NEW JERSEY....Electric Theater Supply Co., Room 303 Abbott Bldg., Philadelphia, Pa.
NEW YORK............Theater Film & Supply Co., 12 Union Sq., New York City.
OHIO............Famous Players Film Service, Inc., 125 Fourth Ave., Pittsburgh, Pa.
OREGON............Northwestern Feature Film Co., 329 Oak St., Portland, Ore.
E. PENNSYLVANIA....Electric Theater Supply Co., Room 303 Abbott Bldg., Philadelphia, Pa.
W. PENNSYLVANIA.Famous Players Film Ser., Inc., 125 Fourth Ave., Pittsburgh, Pa.
RHODE ISLAND..Famous Players Film Co., N. Eng., 228 Tremont Ave., Boston, Mass.
VERMONT....Famous Players Film Co. of N. Eng., 228 Tremont Ave., Boston, Mass.
WASHINGTON......Northwestern Feature Film Co., 329 Oak St., Portland, Ore.
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# Calendar of Independent Releases

## Universal Film Mfg. Co. Current Releases

### SUNDAY, OCTOBER 5th, 1913.

CRYSTAL—The Norwood Case (Drama)
ECLAIR—Private Box 23 (Comedy)
ECLAIR—Polyp (Zoology)
REX—Like Darby and Joan (Drama)

### MONDAY, OCTOBER 6th, 1913.

NESTOR—The Trail of the Lonesome Mine (Drama)
IMP—The Stolen Love (Two parts—Drama)
GEM—The Motor Bug
GEM—Our Baby (Comedy)

### TUESDAY, OCTOBER 7th, 1913.

"101" BISON—The Girl and the Tiger (3 parts—Drama)
CRYSTAL—Dress Reform (Comedy)
CRYSTAL—Baldy Belmont Wanted a Wife (Comedy)

### WEDNESDAY, OCTOBER 8th, 1913.

NESTOR—The Love Trail (Drama)
POWERS—Chivalry Days (Comedy-Drama)
ECLAIR—One of the Rabble (Two parts—Drama)
UNIVERSAL—Animated Weekly No. 83 (News)

### THURSDAY, OCTOBER 9th, 1913.

IMP—Their Parents (Drama)
REX—Shadows of Life (Two parts—Drama)
FRONTIER—When Father Goes to Church (Comedy)

### FRIDAY, OCTOBER 10th, 1913.

NESTOR—The Simple Life (Comedy-Drama)
POWERS—The Pilgrim—Messenger of Love (Drama)
VICTOR—The Winner (Two parts—Drama)

### SATURDAY, OCTOBER 11th, 1913.

IMP—Thou Shalt Not Rubber (Comedy)
IMP—Hilarities by Hy. Mayer (Comedy)
FRONTIER—Harmony and Discord (Comedy-Drama)
"101" BISON—Fighters of the Plains (Two parts—Dr.)

## Advance Releases

### SUNDAY, OCTOBER 12th, 1913.

CRYSTAL—The Woman and the Law (Drama)
ECLAIR—Wiffles Must Follow Husband (Comedy)
ECLAIR—Rotifers (Natural History)
REX—The Echo of a Song (Drama)

### MONDAY, OCTOBER 13th, 1913.

NESTOR—Roger, the Pride of the Ranch (Drama)
IMP—Hidden Fires (Drama)
GEM—The Surf Maidens (Comedy)

### TUESDAY, OCTOBER 14th, 1913.

"101" BISON—In the Wilds of Africa (2 parts—Drama) 2000
CRYSTAL—Pearl's Mistake (Comedy)
CRYSTAL—Getting the Grip (Comedy)

### WEDNESDAY, OCTOBER 15th, 1913.

NESTOR—Patsy's Luck (Comedy)
POWERS—The Escape (Drama)
ECLAIR—From the Beyond (3 parts—Drama) 3000
UNIVERSAL—Animated Weekly No. 84 (News)

### THURSDAY, OCTOBER 16th, 1913.

IMP—The Daredevil Mountaineer (2 parts—Drama) 2000
REX—Memories (Drama)
FRONTIER—Curing the Doctor (Comedy)

### FRIDAY, OCTOBER 17th, 1913.

NESTOR—Their Two Kids (Comedy)
POWERS—His Pal's Banquet (Drama)
VICTOR—The Girl O' the Woods (2 parts—Drama) 2000

### SATURDAY, OCTOBER 18th, 1913.

IMP—The Beggar and the Clown (Comedy)
IMP—Leaves from Hy Mayer's Sketch Book (Novelty)
FRONTIER—The Brute (Drama)
"101" BISON—Through Barriers of Fire (2 parts—Dr.) 2000

## Mutual Film Corporation Current Releases

### SUNDAY, OCTOBER 5th, 1913.

APOLLO—The Rube Boss (Comedy)
MAJESTIC—A Mix-Up in Pedigrees (Comedy)
THANHOUSER—(No Release)

### MONDAY, OCTOBER 6th, 1913.

AMERICAN—A Pitfall of the Installment Plan (2 parts—Drama) 2000
KEYSTONE—Across the Alley (Comedy)
KEYSTONE—Abelone Industry (Educational)
RELIANCE—The Buffer (Comedy)

### TUESDAY, OCTOBER 7th, 1913.

MAJESTIC—The Heritage (Drama)
THANHOUSER—Louis, the Life Saver (Comedy)

### WEDNESDAY, OCTOBER 8th, 1913.

BRONCHO—The Forgotten Melody (2 parts—Drama) 2000
MUTUAL—Mutual Weekly No. 41 (News)
RELIANCE—Once Upon a Time (Fairy Tale)

### THURSDAY, OCTOBER 9th, 1913.

AMERICAN—Taming a Cowboy (Drama) 1000
DOMINO—God of Chance (2 parts—Drama) 2000
KEYSTONE—Schnitz the Tailor (Comedy)

### FRIDAY, OCTOBER 10th, 1913.

KAY-BEE—The Bully (Drama) 1000
THANHOUSER—A Daughter Worth While (Drama)

### SATURDAY, OCTOBER 11th, 1913.

AMERICAN—Calamity Anne's Sacrifice (Drama) 1000
MAJESTIC—The Ice Man's Revenge (Comedy)
RELIANCE—The Rebelious Pupil, (Comedy)

## Exclusive Supply Corporation Current Releases

### MONDAY, OCTOBER 6th, 1913.

BLACHE FEATURES—Prisoner of the Harem (Feature—Drama)

### TUESDAY, OCTOBER 7th, 1913.

GAUMONT—A Chorus Girl's Romance (Drama)

### WEDNESDAY, OCTOBER 8th, 1913.

GAUMONT—Gaumont's Weekly No. 83 (News)
SOLAX—The Little Hunchback (Drama)

### THURSDAY, OCTOBER 9th, 1913.

GAUMONT—A Matrimonial Raffle (Comedy)
GAUMONT—Casblance, In Picturesque Morocco (Scen.)

### FRIDAY, OCTOBER 10th, 1913.

LUX—The New Governor (Drama)
SOLAX—Handcuffed for Life (Comedy)

### SATURDAY, OCTOBER 11th, 1913.

GREAT NORTHERN—Caught In His Own Trap (Dr.)

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# Calendar of Licensed Releases.

## Current Releases

### MONDAY, OCTOBER 6th, 1913.

BIOGRAPH—His Secret (Drama)....................1000
EDISON—A Short Life and a Merry One (Comedy)..
EDISON—Birds of the Southern Sea Coast (Zoology)..
KALEM—The End of the Run (Drama)..............1000
LUBIN—The Counterfeiter's Fate (Drama)...........1000
PATHEPLAY—Pathe's Weekly, No. 56 (News)......
SELIG—The Conscience Fund (Special—2 parts—Dr.)..2000

### TUESDAY, OCTOBER 7th, 1913.

VITAGRAPH—Ann of the Trails (Drama)...........1000
EDISON—Wilful Colleen's Way (Drama)..............1000
ESSANAY—A Matter of Dress (Comedy-Drama)......1000
LUBIN—The Two Cowards (Drama)..................1000
PATHEPLAY—Plants Which Eat (Natural History)...
PATHEPLAY—How Mountains Grow (Geology).....
PATHEPLAY—A Journey Through Crimea (Travel)..
CINES—The Flower of Destiny (Special—2 parts—Dr.).2000
SELIG—The Missionary and the Actress (Drama)....1000
VITAGRAPH—A Homespun Tragedy (Drama)......1000

### WEDNESDAY, OCTOBER 8th, 1913.

EDISON—Boy Wanted (Comedy-Drama)..............
EDISON—Pink Granite Industry at Milford, Mass. (Industrial) ..........................................
ESSANAY—Dad's Insanity (Comedy)..................1000
KALEM—The Riddle of the Tin Soldier (Special—2 parts—Drama) .......................................2000
PATHEPLAY—The Smuggler (Drama)...............
SELIG—The Dream of Dan McQuire (Comedy)......1000
VITAGRAPH—When Friendship Ceases (Comedy)....1000

### THURSDAY, OCTOBER 9th, 1913.

BIOGRAPH—Never Known to Smile (Comedy)........
BIOGRAPH—Scenting a Terrible Crime (Comedy)....
ESSANAY—Love and the Law (Comedy-Drama)......1000
LUBIN—Breed of the North (Special—2 parts—Drama).2000
MELIES—Cast Amid Boomerang Throwers (Drama)..1000
PATHEPLAY—Pathe's Weekly, No. 57 (News)......
PATHEPLAY—Two Mothers (Spec.—2 parts—Drama).2000
SELIG—Saved from the Vigilantes (Drama)..........1000
VITAGRAPH—Heartbroken Shep (Drama)............1000

### FRIDAY, OCTOBER 10th, 1913.

EDISON—In the Shadow of the Mountains (Special—2 parts—Drama) ..................................2000
ESSANAY—Dear Old Girl (Special—2 parts—Drama).2000
KALEM—Pete's Insurance Policy (Comedy)..........
KALEM—The Sea Scouts of America (Educational)....
LUBIN—The Drummer's Narrow Escape (Comedy)....
LUBIN—Going Home to Mother (Comedy)............
PATHEPLAY—The Millionaire's Ward (Drama)......
SELIG—Only Five Years Old (Drama)................
SELIG—A Ceylon Tea Estate (Travel)................
VITAGRAPH—Cutey's Waterloo (Comedy)..........1000

### SATURDAY, OCTOBER 11, 1913.

BIOGRAPH—So Runs the Way (Drama)............
EDISON—The Girl and the Outlaw (Drama)........1000
ESSANAY—Broncho Billy's Oath (Drama)...........1000
KALEM—The Influence of a Child (Drama)..........1000
LUBIN—The Higher Law (Drama)..................1000
PATHEPLAY—Talkative Tess (Comedy)............
VITAGRAPH—The Test (Special—2 parts—Drama)..2000

## Advance Releases

### MONDAY, OCTOBER 13th, 1913.

BIOGRAPH—McGann and His Octette (Comedy)......
BIOGRAPH—Aunts Too Many (Comedy) ..............
EDISON—Bill's Career As Butler (Comedy) ..........
KALEM—The Hermit's Ruse (Drama) ................1000
LUBIN—The Fiancee and the Fairy (Drama) ........1000
PATHEPLAY—Pathe's Weekly No. 58 (News) ........
SELIG—The Bridge of Shadows (2 parts—Drama)....2000
VITAGRAPH—Mrs. Upton's Device (Comedy) ......1000

### TUESDAY, OCTOBER 14th, 1913.

EDISON—Bill's Career as a Butler (Comedy) ..........
ESSANAY—Three Scraps of Paper (Drama) ..........1000
LUBIN—A Deal In Oil (Drama) .......................1000
PATHEPLAY—A Yankee In Mexico (Drama) ........
PATHEPLAY—The Petrified Forests of Arizona (Geo.)
ECLIPSE—The Last Minute (2 parts—Drama)........2000
SELIG—The Silver Grindstone (Comedy) ............1000
VITAGRAPH—The Ballyhoo's Story (Drama) ........1000

### WEDNESDAY, OCTOBER 15th, 1913.

EDISON—The Widow's Suitors (Comedy) ............
ESSANAY—Their Waterloo (Comedy) ..............1000
KALEM—The Vampire (Special—3 parts—Drama)....3000
PATHEPLAY—The Bullet's Mark (Drama) ..........1000
SELIG—As a Father Spareth His Son (Drama)........1000
VITAGRAPH—Master Fixit (Comedy) ..............
VITAGRAPH—Buddist Temples and Worshippers (Tr.)

### THURSDAY, OCTOBER 16th, 1913.

BIOGRAPH—Red and Pete, Partners (Comedy)......
ESSANAY—A Borrowed Identity (Comedy) ..........1000
LUBIN—The Taking of Rattlesnake Bill (Special—2 parts—Drama) ..........................................2000
MELIES—Scenes of Saigon, Cochin China (Scenic)....1000
PATHEPLAY—Pathe's Weekly No. 59 (News) ......
PATHEPLAY—In the Haunts of Fear (2 parts—Dr.)..2000
SELIG—The Golden Cloud (Drama) ..................
SELIG—The Abduction of Pinkie (Comedy) ..........
VITAGRAPH—The Outlaw (Drama) ..................1000

### FRIDAY, OCTOBER 17th, 1913.

EDISON—The Foreman's Treachery (Special—2 parts—Drama) ............................................2000
ESSANAY—Broncho Billy Gets Square (Special—2 parts—Drama) ............................................2000
KALEM—The Boston Floating Hospital (Edu.)........
KALEM—The Troublesome Telephone (Comedy) ......
LUBIN—The Mate of the Schooner, Sadie (Drama)....1000
PATHEPLAY—Her Hour (Drama) ....................1000
SELIG—The Woman of the Mountains (Drama)........1000
VITAGRAPH—Matrimonial Manoeuvers (Comedy)....1000

### SATURDAY, OCTOBER 18th, 1913.

BIOGRAPH—Girl Across the Way (Drama) ..........
EDISON—Twice Rescued (Drama) ....................
ESSANAY—Alkali Ike and the Wildman (Comedy)....1000
KALEM—The Railroad Detective's Dilemma (Drama)..1000
LUBIN—The Highest Bider (Comedy) ...............
LUBIN—A Sleepy Romance (Comedy) ...............
PATHEPLAY—A Plant with Nerves, Mimosa Pudica (Botany) ...........................................
PATHEPLAY—St. Cloud and Its Environs (Scenic)....
VITAGRAPH—The Pirates (Special—2 parts—Drama).2000

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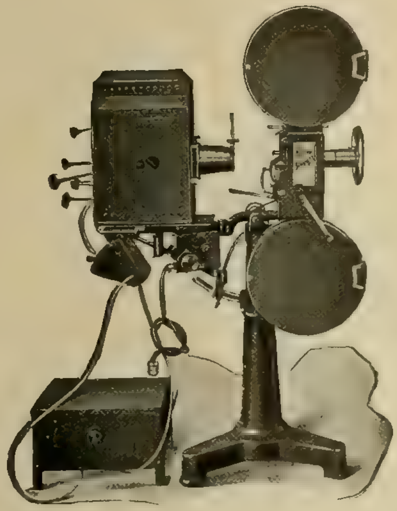

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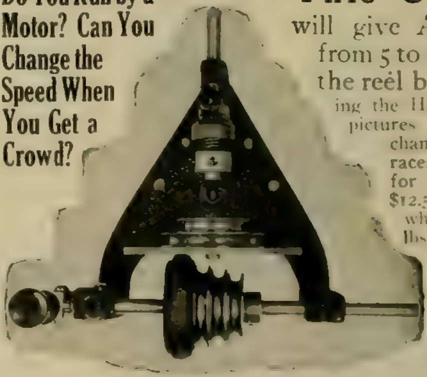

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# LICENSED FILM STORIES

## LUBIN.

**THE FIANCEE AND THE FAIRY** (Oct. 13).—John Thorpe and his wife, people of once large means, are very desirous of bringing about a marriage between their daughter, Helen, and a young millionaire named Morton. The demands of creditors press heavily upon the much distressed Mr. Thorpe, and in response to his earnest pleas his daughter consents to the engagement. The Mortons call on the Thorpes to ratify the engagement, and invite them to a sumptuous betrothal party at their magnificent home. At the outset of this function, Helen begins to regret the engagement. While showing the Thorpes through the mansion they enter the picture gallery, and Helen is deeply attracted to a portrait, which she learns is that of her fiance's grandfather. Later in the evening young Tom Thorpe engages in singing and dancing with some of the younger people. Helen steals away into the picture gallery and sits looking at the old portrait, which presents her ideal of a lover. She talks to the portrait. "Oh, why can't some good fairy send me a lover like you?" A fairy does appear and in response to the statement of her grievances, the fairy endows Helen with two wishes—the first wish will bring you your ideal lover, the second one will send him away. The fairy fades away. Helen calls for her ideal lover, and the picture steps from its frame. The new lover becomes very ardent in his protestation of affection, and his manner of doing it is so courtly and refined, that she falls completely under his influence. She becomes cold and indifferent toward Harry in spite of the protests of her parents. He is particularly snobbish to Harry, calls attention to his many unrefined habits and is disagreeable to him. Harry, however, in his good-natured way, bides his time and waits for the finality. The picture lover complains of the abandon of modern social ways, of the glaring vulgarity in dress, and of the dangerous liberties permitted young women. Disillusioned, she makes the second wish given her by the fairy and the picture lover is paint and canvas again. The fairy appears again, reads Helen the moral of the story, "let well enough alone" and she permits Harry to take her in his arms.

**A DEAL IN OIL** (Oct. 14).—Harry Montague, son of wealthy parents, has two prime pastimes: one is driving his motorcar at unlawful speed and the other ordering clothes for his dad to pay for. One day while driving he passes a tennis lawn and sees his sweetheart among the players. A ball jumps the fence and bounces toward Harry. He secures the ball and Ethel comes up to claim it. The young rich man tries to hold her in conversation, but she begins to criticise him on his "flashy" clothes and runs away. Harry is disappointed and returns home to dress in less conspicuous clothes. Again he starts out and is more successful. Ethel's horse takes fright and bolts. Harry's speed comes in handy; he stops the frightened animal, rescues the girl and restores her safe and sound to her father's arms. He asks her father for the hand of his daughter; but Mr. Hammond tells Harry to wait. The young lover, disappointed again, seeks his best friend—the car—but his best friend goes back on him. It breaks down and skids into a ditch. Harry notes the fact that the mud in the ditch discloses oil. Ethel's father comes along and finds Harry under his car and covered with oily mud. The young man sees that he has discovered a fortune and immediately gets in touch with the farmer, who owns the ditch and agrees to furnish the money to bore for oil, the two to be partners in the result. Ethel's father is left out of the deal and again puts a veto on Harry's wooing. The oil well is developed, but the business is too dirty for Harry's liking. He sells out to Mr. Hammond and while the latter and the farmer are closing the deal of partnership, the lovers mount the car and speed away into the dim distance to talk over another partnership.

**THE TAKING OF RATTLESNAKE BILL** (Special—2 parts—Oct. 16).—Rattlesnake Bill is a daring outlaw who has for a long time successfully evaded capture. Sheriff Granger has sworn to get Bill, who, hearing this, rides into town, holds up the sheriff himself, and makes good his escape. The sheriff's little girl, left motherless, is being sent to him from the East, and is the only passenger on the stagecoach. Dan, the stage driver, is half drunk, and when he stops to make some repairs to his harness he does not observe that the child gets out of the coach and drives off without her.

Bill finds the child almost dead from thirst and exhaustion. He takes her to his cabin. He realizes that the child is dangerously ill and determines to secure a doctor. He goes to the town and induces a physician to return with him. In his haste, Bill neglects his usual precautions and is seen by the sheriff. The physician does all that is possible for the child and leaves her in Bill's care, telling him that the child only needs sleep, but that she must sleep until she awakens naturally and that a violent awakening would prove fatal. The doctor on his way to town meets the sheriff, but the doctor refuses to give any information. When the sheriff reaches the hidden cabin, he fails to take Bill by surprise, and Bill gets the drop on the officer, but, thinking of the child, does not shoot. The sheriff refuses to be driven off, gamely declaring he will risk Bill's missing one shot, and prepares to give battle. Bill quietly surrenders. The sheriff discovers that it is his own child that Bill has saved, and though filled with gratitude, does not dream of not doing his official duty nor does Bill expect him to fail therein. The two men sit for long hours waiting for the child to wake, which she at length does. By Indian smoke signals the sheriff has called his deputies, who, in due course, arrive and take Bill away.

**THE MATE OF THE SCHOONER "SADIE"** (Oct. 17).—Lute Drew, mate of the schooner "Sadie," is in love with Beth Ross, daughter of John Ross, the captain. Lute is a fine-looking boy with a sweet, clean disposition. His father, also a sailor, was a man who drank heavily. Liquor crazed him and while threatening to strike Lute's mother in one of his fits of passion, the father dropped dead. With the horrible picture always before him, Lute consistently refuses to touch liquor. Before starting on a voyage, Lute visits Beth. There it is decided that Lute and Beth shall be married after the coming voyages. In honor of the event, Capt. Ross produces a bottle of liquor and proposes that they drink a toast to the bride-elect. The curse of Lute's father is not known to Capt. Ross and Beth. Lute is afraid to drink the toast, but rather than have his loyalty to Beth questioned, drains the glass. Leaving the house to round up the crew, Lute finds himself in torment. He tries to pass a saloon, struggles with the effect of the toast and loses. He goes into the saloon and a few drinks craze him. Going to the schooner in this condition Lute runs across Capt. Ross, grossly insults him and is promptly knocked down by the captain. Enraged, Lute plunges for Capt. Ross, but is arrested before doing any damage. On the way to the jail, Lute breaks away from the officers and after a spirited chase eludes them, jumping into the channel and swimming to the schooner, which is just working out from the docks. Lute clambers aboard without attracting attention and conceals himself in the captain's cabin. He breaks open the medicine chest and drinks a bottle of liquor he finds there. Lute waits until the schooner is at sea, then lurches from his hiding-place and attacks Capt. Ross who is at the wheel. The crew, scenting trouble, comes on Lute, and the unconscious captain. Lute escapes and runs the length of the ship and climbs out on the bowsprit. There he defies the crew to capture him. When two members of the crew start for him, he stands on the slender footing, lurching, ready for the attack. His foot slips, he falls into the sea and is drowned.

**A SLEEPY ROMANCE** (Oct. 18).—Silas Hicks is one of those boobs, who find that the most pleasure in life is to sleep. He has a sweetheart, Bess Brown. He also has a rival in Tom Lusk. Si seems to be the favored one by Bess. The wedding day arrives and Si's mother makes preparation for the function. Friends are invited and everyone seems to take a living interest in the affair, but Si, is continually falling asleep. His rival, Tom, calls and finds Si on the verge of another nap. Tom makes the best of the situation by being attentive to Bess. The hour of the wedding arrives. The minister and the guests have arrived, but Si does not show up, he having fallen asleep as he went to dress for the ceremony. Bess starts to cry and leaves the room. Tom follows and persuades her to marry him. She consents; they return to the parlor and the knot is tied. The boys wondering where Si is go to hunt for him. They find him asleep in his room. The blowing of their horns wakes him up and he is informed that his girl has married Tom. He yawns, stretches and says, "Well, in that case, I will finish my sleep."

**THE HIGHEST BIDDER** (Oct. 18).—Tom Denton is in love with Margie Maynard, who works for his father as a stenographer. Old man Denton catches them kissing and takes Tom in his private office and shows him his will, in which Tom becomes heir only on condition that he marry his father's choice. Tom replies by again kissing Margie. Then Tom receives a letter that his aunt is dead and he inherits $30,000 if he will marry her choice. Tom's mother receives a letter that if Tom marries Martha Sprague he inherits $50,000, but Tom sticks to Margie, and he and Margie are ordered out of the office. Before they leave the office a messenger brings a telegram saying that Margie has inherited about a half million, so Tom marries the highest bidder after all.

## MELIES.

**CAST AMID BOOMERANG THROWERS** (Oct. 9).—One hundred years ago a sailor is cast away on the Australian coast, reaching shore on a raft. Almost the only thing left to him is a chart in a thin case. When attacked by natives he uses this as a weapon, and the savages shrink away in terror, thinking the object to possess some evil power. The sailor makes full use of this superstitious dread to save his life. He is befriended by a native boy, who reveals to him a hidden water hole and gets him food. But this brings on the fierce enmity of his own people, and he is eventually killed when showing the sailor a place where alluvial gold could be picked up. The sailor, unable now without the boy's help to find nourishment, dies, but writes on the chart with his blood where the gold exists.

Fifty years later the skeleton of the sailor is found hugging the chart case. The natives have still preserved their superstitious fear and shunned the spot as accursed. Two prospectors and a woman, wife of one of the men, are the discoverers of the skeleton. They read the words on the chart and find the gold deposit. Attacked by the natives, the woman remembers the words on the chart which told of its powerful influence over the aboriginals' minds. Thus she saves the party's lives. She also rides to mining headquarters to register the claim, escaping the savages, and there follows a rush of miners to the golden gully before which the black tribesmen fade away.

## EDISON.

**MR. TOOTS' TOOTH** (Oct. 1).—Mr. Toots had a toothache. Toots' toothache was a jumping toothache. Every time his tooth started to jump, Toots started instantaneously for the dentist's. You cannot temporize with a jumping toothache. Oddly enough, just as soon as Toots reached the dentist's he invariably discovered that his toothache had disappeared. Once he got as far as the dentist's chair. The dentist attempted to make a primary investigation of the tooth with an instrument of a peculiarly savage appearance, and Toots assured him that it was all a mistake. One of the easiest things people do is suggesting. All of Toots's friends took a hand at curing the painful tooth. Acting on their advise he tried various infallible patent "soothers" and toothache candies. At his office business was entirely suspended and Mr. Toots' clerks and stenographers organized themselves into a relief department. They tied a string around the afflicted tooth and attempted to fasten the other end of the string to a door. Mr. Toots objected strenuously. One of the clerks tied the end of the string around a heavy book and attempted to drop the book out of the window. Pale with terror, Toots caught the book just in time. A moment later, angered beyond endurance by the continued suggestions, he caught a book up from his desk and threw it at one of his clerks. It was the book with the string tied to it. The string was still tied to his tooth. Hence his tooth followed the book.

**DAMASCUS AND THE RUINS OF BAALBEK** (Oct. 1).—"Man can enter into paradise only once," said Mahomet, "and what desire shall I have for the paradise of the hereafter, if I look longer upon this paradise on earth?"

It is true that Damascus may not meet with the entire approval of our Western ideas as an abode of the blest, but none the less, we must admit that it is a pleasant place to look upon. The city itself is no wayside hamlet. It is a thriving metropolis sending forth its manifold productions to the ends of the earth. After we have had a glimpse of the points of interest about the city—Mt. Lebanon, the Abana River, the "Street called Straight," etc.—and have watched the antiquated methods employed in making rope, hammering brass and inlaying furniture, we turn to another city which is a decided contrast to busy Damascus. Baalbek, the ancient Heliopolis of the Romans, at one time rivalled Damascus in splendor and importance. Today, it is a melancholy ruin—a waste of graceful columns and fallen pediments gleaming in the light of a sun which shall never rise again on the grandeurs of the old days.

**WHY GIRLS LEAVE HOME** (2 parts—Oct. 3).—The story hinges about a minister who receives a pamphlet announcing that the melodrama "Why Girls Leave Home," is to be produced at the local theater. Stirred by the danger to his flock from so pernicious an influence, he prepares a vigorous sermon against the play. In order to make his sermon particularly apt, he decides that he must see the play himself, and so he steals secretly from home on the night of the performance. His daughter, stenographer and cook arrive at the same conclusion and also go to the performance with their respective young men. The simultaneous home-coming of these seven people after the play, produces an extremely amusing situation which is culminated by the arrival of an usher with the minister's coat.

**THE CONTENTS OF THE SUITCASE** (Oct. 4).—When Harry Mayhew stepped off the train at Hammondsville, there was nobody at the station to meet him. Mayhew decided to walk the four miles to the Hammond house, and accordingly set out over the hills. After wandering about for some time, Mayhew drifted into a camp of moon-

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shiners. The gentle mountaineers instantly held him up at the points of their guns. Robinetta, the daughter of the chief of the gang, promised to help him out of his difficulty, and accordingly stole away from the camp and hurried across the hills to the Hammond house. While she was gone, Mayhew discovered to his astonishment that the suitcase he carried was not his own. Opening it, he found it packed with bank notes of large denomination. Jared Gale, Robinetta's father, wrenched the suitcase out of his hands, and plunged into the woods. A little later the sheriff and his posse surprised the gang of moonshiners and took their prisoners and the jubilant Mayhew back to the Hammond's house. Shortly after Mayhew left the train a tall, dark fellow with shifting eyes, who sat in the seat behind him, discovered that Mayhew had taken the wrong suitcase. Swinging off the rapidly moving train he walked back to Hammondsville and set out for the Hammond's followed by a quiet unobtrusive man who had been hanging about the station for some days. The tall dark man burst in suddenly on the group at the Hammonds' veranda, and demanded his suitcase. Just as he laid his hands upon it, the man who had followed him, snapped a pair of handcuffs on his wrist. "Counterfeiter!" he explained shortly to the astonished group. Since the money he had stolen was really worthless, Robinetta's father was allowed to go free, and Mayhew settled down on his visit to the Hammonds firmly convinced that it is the unexpected that always happens.

**A SHORT LIFE AND A MERRY ONE** (Oct. 6).—A ragged tramp, wandering about the countryside, came upon a scarecrow in a corn field. "That's the sort of job I'd like to have," he remarked enviously. "Just stand still all day, and look ugly at the crows." After which lofty observation, the tramp threw himself down and fell asleep. A mischievous imp, hearing the tramp's words, decided to take him seriously. Accordingly he brought the scarecrow to life and put the tramp in his place. He gave the astonished scarecrow his magic wand, told him that he could bring inanimate objects to life or restore them to their original condition at will with it, and warned him that his life would cease when the wand left his hand. The delighted scarecrow immediately set out for the city. Coming across another scarecrow on the way, he touched him with the wand, and brought him to life. A little later, he animated the dummy in front of a clothing store. The two scarecrows and the dummy were simultaneously struck with the charm of a beautiful young lady of wax in a modiste's window. The first scarecrow brought her to life, and because he feared the dummy would become a dangerous rival, forced him to take the young lady's place in the window. More of the same happened before the tramp woke up.

**BIRDS OF THE SOUTHERN SEA COAST** (Oct. 6).—The alarming decrease which has taken place of late years in the numbers of the sea-fowl which breed on our Southern shores gives a peculiar interest to this film. The senseless slaughter of thousands of beautiful herons and egrets for the purpose of gratifying the vain desires of a number of unthinking women, has reached the stage of a national disgrace. Popular opinion has been awakened of late years to the necessity of limiting the depredations of unscrupulous plume hunters, and much good has resulted from protective legislation. There is still, however, much to be done and it is our hope that this film may serve to help this movement along, by giving the public an intimate view into the lives and habits of several varieties of these beautiful birds.

Most of the sea-fowl pictures have been taken in the neighborhood of Secessionville, S. C. Large nesting colonies of Snowy, Louisiana and Little Blue Herons are shown, and closer views give us an insight into the daily habits of the birds, and how they raise and care for their young.

Besides the three varieties of Herons, a picture is shown of a large colony of Terns on Vessel Reef in Bull's Bay, S. C. These trim, gull-like birds are pictures of grace and beauty in the air, and the sight of hundreds of them rising from the ground at once is very impressive.

**A WILFUL COLLEEN'S WAY** (Oct. 7).—In all County Galway there was none could stand against Terence O'Flynn whether it was in running, in wrestling or in throwing the great stone. Straight he was and strong and wurra but it was the cold bold eyes he had when danger came in his way, but Terence came to his end through a woman. Eileen O'Moore was her name. It was Terence held first place in her heart. For his part Terence loved the little shoes of her more than all the world. The squire first caused trouble between them. When Terence learned that the squire was hanging about Eileen, he spoke bitterly to her. And then, on that very day, she danced with the squire on the green, and neither eye nor ear had she for poor Terence. Terence went out with the fishing fleet. So soon as he was gone, Eileen was sorry and went to the little church to pray he might come back. Terence came back to Eileen. He came drifting on the top of the big waves with a broken oar in his hands and seaweed in his eyes. They buried him on the beach where his body landed, and no kind word was spoken that day to Eileen O'Moore.

**BOY WANTED** (Oct. 8).—When a cradle arrived at the Powell's house one morning, Bobbie was deeply interested. Bobbie was six years old. The nurse and his father assured him that the cradle was not for him, and told him the beautiful old story about the stork who brings little children to deserving homes. Bobbie was much impressed. He wanted a brother, and he intended to have one. That afternoon while walking down town with his nurse, Bobbie observed a sign "Boy Wanted" in the window of a store. Bobbie went home, inveigled some money out of his father, returned to the shop and bought the "Boy Wanted" sign. That night, he slipped out of his room and nailed the sign securely to a post on the front porch. Next morning Bobbie was not at all surprised when they informed him that he had a baby brother. He inspected the infant carefully when it was shown to him. He informed his astonished father that he was responsible for the baby being a boy and led him out to see the sign. They arrived on the front porch just in time to assure an early applicant for the position that no more boys were wanted just at present.

**THE PINK GRANITE INDUSTRY AT MILFORD, MASSACHUSETTS** (Oct. 8).—A carefully planned film that is admirably suited to educational purposes. The whole life-story of the granite block is illustrated and particular pains have been taken to make each step clear to the observer's mind.

**IN THE SHADOW OF THE MOUNTAINS** (Oct. 10).—George Foster, ruined by a drop in the stock market, finds that of all his fair weather friends, only one will stick by him in the hour of his greatest need. This one friend, Griscombe, gives Foster a thousand dollars and advises him to go West and begin his life anew. Foster takes the money and advice and sets out for the Rocky Mountains with his valet Hopkins. In Canyonville, Foster earns the gratitude of Loco Holmes, an eccentric old man, by saving him from a rough crowd in a saloon. Loco Holmes takes Foster into partnership with remarkably successful results.

To Foster a far harder blow than losing his money has been the fact that Mary Livingstone, the girl he was engaged to, refused to have anything more to do with him when she discovered he was a poor man. In Alice Holmes, Loco's daughter, the young man finds something that was lacking in the mercenary Miss Livingstone. The mine soon shows prospects of being enormously valuable. Foster goes East to raise capital. His friends sneer openly at his story of the mine's richness and refuse to risk any money on the venture. Foster inserts a typical "get rich quick" advertisement in the newspapers. Results are instantaneous and astounding. Foster is almost overwhelmed by the floods of money which pour in. Federal authorities arrest Foster for illegally using the mails to promote a worthless mine, but Loco Holmes, and Alice arrive just in time to disprove this accusation by showing a valiseload of nuggets lately taken from the mine. Foster shuns the repentant and affectionate Miss Livingstone, and returns to the West with Alice Holmes.

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**THE GIRL AND THE OUTLAW** (Oct. 11).—Sheriff Morton receives word that Jim Dawson, wanted for the shooting of Hank Smith, is at large somewhere in the woods nearby. The sheriff immediately starts out with his posse to effect the outlaw's capture. Shortly after he leaves, another telegram arrives which his daughter Agnes carelessly tucks in her dress unopened. Agnes while at a picnic goes too far into the forest in her search for a hiding place, and gets lost. At last she comes on Jim Dawson camped in an inaccessible portion of the forest. Her desperate plight touches the man and he assures her that she has nothing to fear. In the morning, careless of his own peril, Dawson leads Agnes to the edge of the woods near her home. Here he is pounced upon by the sheriff and his deputy. Agnes' story touches the sheriff but his sense of duty will not allow him to countenance the prisoner's escape. Suddenly Agnes thinks of the telegram. Pulling it from her dress, she hands it to her father. The sheriff opens it, and discovers that the man Dawson shot has recovered and has cleared the prisoner from all blame.

## VITAGRAPH.

**MRS. UPTON'S DEVICE** (Oct. 13).—Mrs. Upton introduces her friend, Molly Meeker, to her husband's young friend, Walter Bliss. She has an idea that they were made for each other. She gives an evening party and the young people are invited to attend. To throw them more closely together, they appoint Walter as Molly's escort to take her home. At home, each, in the quiet of their room, dreams of the other.

Mrs. Upton is relentless to see these two young people married, and again she and Mr. Upton invite them to spend the week-end at their country home. Naturally they are thrown in each other's society playing lawn tennis, in pleasant walks and drives about the villa, which terminate in their engagement. The course of true love never did run smooth, and it is not long before they quarrel and break their engagement.

This is a severe blow to Mrs. Upton, but she does not despair. She tries again by inviting Molly to go to the opera with her. Then, unknown to Molly, she invites Walter. They both accept and are not a little embarrassed to be thrown together again. Gradually the humor of the situation begins to dawn upon them, and it is not long before their differences are repaired and Walter once more places the ring upon Molly's finger.

**THE BALLYHOO'S STORY** (Oct. 14).—Thoughtlessly picking up a curiously woven basket, a party of sightseers at a pleasure park ask the old Indian curio vender the meaning of its design. He tells the following story:

"Long ago, there lived a beautiful Indian maiden, the daughter of a mighty chieftain. Among her many suitors there was one whom she loved above all others. He was but a common brave. Another had been chosen by her father; a warrior whom she did not love.

"The maiden would have none of him and clandestinely met her lover. One day, however, her father found them together. His wrath knew no bounds and he outlawed the youth from the tribe; and her loved one wandered away.

"Prostrated with grief, the maiden sought out the tribal medicine man and told him her story. Following his advice, she steeped some poisonous weeds and drank the extract, hoping thereby to realize her fondest hopes; fell dead.

"While this occurred, the two rivals met in deadly combat. One of the two, mortally wounded, fell into the rapids, and a water grave. The other, from a knife thrust, reeled fatally wounded to the ground.

"As evening came on the old chieftain, returning to his home, came upon the young brave's

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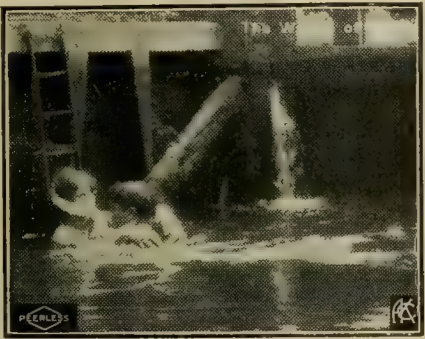

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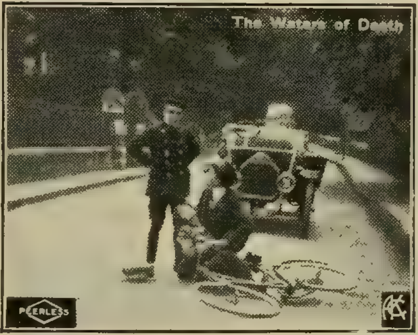

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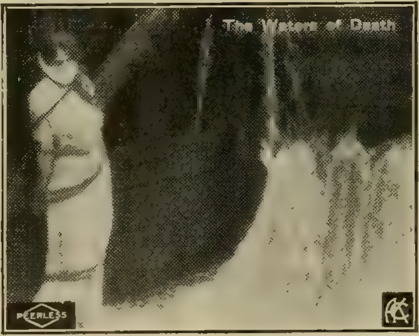

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[illegible] with [illegible] that [illegible] When he reached [illegible] he found his daughter stark and cold [illegible]. Unable to restrain his grief, he fell [illegible] to the ground for he saw too clearly [illegible] had wrought." And then the [illegible] added: "I was too severe with my own [illegible] is now in the happy hunting grounds with the love I had denied her while she lived."

**MASTER FIXIT** (Oct. 15).—Professor Rugby, in search of rare specimens of entomology, chasing butterflies and various other insects, meets Ruth, a country maiden, with whom he falls in love. He is very much disturbed by the presence of her little brother, Master Fixit, who lets his rare specimens of "bugology" out of his basket, very much interfering with his love-making. Evidently young Fixit takes a pronounced dislike to the professor. It is quite different when Edward Walton, a young city chap, appears upon the scene. His presence is somewhat unexpected. He is fishing in a stream for trout and Master Fixit, seeing his trout fly floating upon the stream, picks it up and fastens it in his sister's dress. Young Walton thinks he has made a catch. So he has, but it is not the kind of a fish he anticipated, but it serves as an introduction to the pretty girl. Immediately a rivalry springs up between Walton and the professor.

Master Fixit enters into an agreement with his friend Walton to get rid of "the buggy gentleman" and fix it so Walton will have the field all to himself. He does this with his slingshot, which he uses upon the most convenient part of the professor's anatomy, also by leading him a chase in the direction of a bear trap, which fastens itself to the studious gentleman and from which he is released by Walton. He soon departs to other realms and Walton has no trouble in telling Ruth of his love and winning hers.

**BUDDHIST TEMPLES** (Oct. 15).—A comprehensive view of the many phases of the great God of India. Different conceptions of the Buddhist's deity.

**THE OUTLAW** (Oct. 16).—The citizens of Cherokee County are aroused over the depredations of Jon Wallace, a notorious outlaw and horse thief. Wallace lives with his daughter, Nan. Jim Farrell, a roving young prospector, is caught cheating at cards in the "Red Dog" saloon, and after an exchange of shots with his accuser, he makes his escape into the desert, where, without water and seriously wounded, he wanders aimlessly about all night.

At sunrise Wallace, from his shack, sees the solitary form stagger and fall in the desert. Suspicious of every stranger, Wallace cautiously approaches Farrell, and finding him half dead, takes him back to the shack, where Nan cares for him. She falls in love, but Farrell very lightly regards the devotion of the uncultured mountain girl. Provisions run low. Nan is the only one who can go to town to secure a fresh supply. She accomplishes her errand and Farrell sees in an old newspaper wrapped about her purchases a picture of Wallace, and a notice of the reward offered for information leading to his capture.

One night, while Wallace and Nan are sleeping, Farrell seeks the sheriff, to whom he betrays his benefactor and guides a posse back to the mountain hut, where Wallace and his daughter make a desperate resistance. Wallace is killed and Nan is forced to surrender. The sheriff and his men bury her father's body, after which she returns to the cabin. She sees her father's gun upon the floor and a solitary bullet, which she picks up and places in the rifle. She makes a detour across the hills and catches sight of the departing posse, with Farrell trailing in the rear. She takes aim and, with her last shot, kills the treacherous ingrate.

**MATRIMONIAL MANEUVERS** (Oct. 17).—Martin Mills is always hard up and he does not like to work. He lives mostly on money supplied by his aunt Julia, a rich widow. His applications become too frequent, but Mrs. Black has a weakness for court news and high society; so she tells her nephew that if he will introduce her to some of the aristocratic friends he is always boasting about, she will give him money, and if she can make a match with one of them, she will give him more; otherwise, her purse is closed.

He goes to an actor, a friend of his, named Hartley, and proposes that he shall pose as Lord Ormonde De Verde. Hartley, who is a decent sort of chap, does not like the job, but he is out of work and in pretty hard straits. At last he consents.

The scheme works well, Julia is infatuated and gives her nephew the advance fee, but it goes farther than was expected, for she actually makes a leap year proposal to Hartley. He writes her that circumstances which he cannot explain have called him from England, perhaps forever. She is terribly upset and gives Martin money and tells him to find her lover and bring him back to her. Hartley in the meantime, on returning home, finds he has secured a London engagement. Things look well for him, but his conscience troubles him. Not satisfied with the way Martin is conducting things, Mrs. Black comes to London herself. Martin tells his servants to get tickets for the theater and Jenkins gets them for the theater at which Hartley is playing. Martin discovers this when too late. Mrs. Black sees Hartley and makes a scene. Then suspecting her nephew she uses stratagem and gets Hartley's address. She goes to him and accuses him and he confesses. She is in a terrible rage and threatens to prosecute him, in spite of his penitence and his wife's prayers. Little Nellie, their daughter, wins her way to Mrs. Black's heart, and for the child's sake she forgives; but she hands her nephew $20 and tells him to get out of England and never come back.

**THE PIRATES** (Special—2 parts—Oct. 18).—Captain Jim Faulkner receives a letter requesting him to call to attend to a matter of great importance. He reaches the appointed place and there he is confronted by an apparently prosperous and well-to do gentleman, who makes him a proposition to employ his sloop and his crew to board a yacht and to kidnap those on board it. Jim indignantly refuses it and the offer of $10,000. As he turns to leave, he confronts a young woman wearing a mask. She is irresistibly handsome. Impulsively he exclaims: "If you will throw off that mask and go as my captain, I will hold up all the ships on the seven seas!" She consents to do so. Helene boards the sloop as captain and commander. Toward midnight, they sight the yacht which they are to hold up, draw alongside and board it. A terrific struggle follows. Its crew is overcome and their prisoners rushed aboard the "Ella." A revenue cutter gives pursuit. A running fight takes place. Jim orders his men to let out every inch of sail, hoping they may soon escape in an approaching fog.

The chase is exciting, the fog falls and soon they are far beyond the reach of their pursuers. Jim makes way to a wild place on the coast, where he lands his captives and makes provision for their week's stay. Jim is very much surprised at the good-natured way in which they take it. The next morning Helene tells Jim that she will have to go to the city and gives him her promise that she will come back at the end of the week. At the end of seven days Helene returns, loaded down with a collection of newspapers. She holds up one of them and they all read as follows. "Entire Board of Directors of the 'Eat-Um Biscuit Company' captured by Modern Pirates." Helene then introduces Jim to her father, one of the prisoners, and he explains that all his piratical experience means, saying, "The Eat-Um Biscuit Company were on the brink of ruin, our competitors had more money for advertising. We have received a million dollars' worth of free advertising." With a great show, he hands Jim his check for $10,000. The young captain indignantly tears it up and scatters it to the four winds, remarking, "I did not do this for money, I did it for Helene." Her father slaps Jim on the shoulder and places Helene's hand in Jim's, saying: "She could not find me a braver son-in law. She is yours."

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## KALEM.

**THE HERMIT'S RUSE** (Oct. 13).—Hayden learns that his wife and Henderson, a gambler, have become friends. He orders this friendship to cease. Mrs. Hayden promises to abide by her husband's request. She breaks her promise, however, when the gambler calls the next day. The two are having tea when Hayden is heard outside. The gambler leaves by the back door. But the miner, who has sized up the situation at a glance, runs to the back door in time to see Henderson disappearing down the street.

Hayden realizes that his wife has merely been foolish and asks the advice of an old friend, Arapahoe, a hermit.

Securing clothes similar to those worn by the gambler, Arapahoe rigs up a dummy and sets it in a field. He then sends an Indian messenger to Mrs. Hayden, telling her to come at once if she desires to prevent her husband from becoming a murderer. At the same time, the hermit goes after the miner and tells him to follow him if

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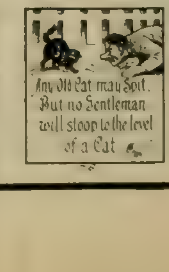

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he wishes to prevent the gambler from running away with Mrs. Hayden. The miner seizes a rifle and follows.

The hermit brings Hayden to the field where the gambler stands. The miner raises his rifle and fires just as the wife runs up. The gambler is seen to topple over, apparently killed. Mrs. Hayden, realizing her husband's peril, urges him to flee, saying she will go with him. Seeing that the woman now realizes what her friendship for the gambler has brought about, Arapahoe takes Hayden and his wife to the "corpse," and shows them that it is just a tailor's dummy. The ruse has the desired effect.

**THE VAMPIRE** (Special—3 parts—Oct. 15).—Harold is ensnared by the wiles of Sybil, an adventuress. The boy forgets Helen, his country sweetheart. Sybil's influence over him is so evil that he can no longer apply himself to his work. His employer finally discharges him. When Harold's money is gone, the adventuress throws him over. He becomes a drunkard. Helen, failing to hear from him, comes to the city, where she secures a position. Harold decides to become a hold-up man. To pass away the time before midnight, he goes to a theater where Bert French and Alice Eis are presenting their famous "Vampire Dance."

The characters are an artist and a vampire, in the guise of a wood nymph. Harold sees the artist attracted by the beautiful creature and then his struggles as he realizes what the result of the fascination must inevitably be. The victim beats her in his frenzy of fear, but is irresistibly drawn into the coils by the vampire's fiendish wiles. The vampire fascinates the man by her beauty and lures him toward a forest dell There the horrible creature succeeds in taking his life. Harold feels that a veil has been torn from his eyes. He seems to have reviewed his life with Sybil, and vows to reform. He succeeds in regaining his position and once more takes his place among men. The boy learns of Helen's presence in the city, but can find no trace of her. Sybil, learning of Harold's prosperity, attempts to drag him into her net once more, but the boy, with the memory of "The Vampire Dance" before him, resists her efforts. That night he finds Helen, and to insure his reformation, proposes immediate marriage. His sweetheart consents, and the knot is tied.

**THE TROUBLESOME TELEPHONE** (Oct. 17).—Mrs. Morris eagerly welcomes the telephone recently installed in the Morris home. She soon falls into the habit of calling up her husband at his office several times an hour.

A patient enters the doctor's office suffering with a toothache. The phone rings. His wife is on the wire. When the conversation ends he finds that the patient has seized the opportunity to escape.

A few moments later, Smith enters the office and begs for relief. At the same moment, Mrs. Morris calls up again. To keep his patient in the chair, the dentist gives him gas. Later two lovers call on Mrs. Morris and she shows them the new phone. She calls her husband up just as he is about to work on Smith. The lovers take advantage of the opportunity to kiss. Morris hears the sound. Believing someone is making love to his wife, he rushes home, leaving Smith in the chair.

When the dentist arrives home he learns of his mistake. About that time his patient awakes from the effect of the gas, and finding his agony unrelieved, smashes the office furniture. When Morris returns he finds his place in a fearful state. In the midst of his survey his wife calls him up to tell him that a mouse is on the piano. Rushing home, the dentist tears the phone from the wall and throws it out of the window.

**THE BOSTON FLOATING HOSPITAL** (Oct. 17).—To the sick children of Boston's slums this floating hospital is a veritable God-send. The children who cannot be treated at home are taken aboard the vessel with their mothers and given the advantage of the bracing sea air.

The Boston Floating Hospital is completely equipped, and a staff of doctors and nurses watch the condition of their little patients with minute care. The picture shows a day's routine aboard the vessel, and the work that is being done in attending the unfortunates who cannot afford the services of capable doctors.

**THE RAILROAD DETECTIVE'S DILEMMA** (Oct. 18).—Billy Wayne, railroad detective, is ordered to run down a gang of freight car thieves. In one of the rifled cars he finds a piece of paper on which several Italian words are written. He is led to suspect a gang of section hands working in the vicinity and fixes upon an Italian called Nick as their leader.

Billy saves the life of Tony, a laborer. Nick, who loves Rosa, Tony's daughter, resents the friendship and quarrels with Tony. That evening the latter receives a threatening missive and in alarm sends Rosa for Billy. The detective finds that the writing in the letter is identical with that on the paper in his possession.

The following day Billy accidentally loses a pair of handcuffs, which are found by Nick. The detective is waylaid that evening and is placed in a sack. Noticing a mail pouch hanging from a crane, and waiting to be picked up by the fast mail, Nick removes the pouch, replacing it with the sack containing Billy.

The gang then proceeds to Tony's house. They attack him, after informing the man of the fate in store for his friend. Rosa dashes out of the house to save Billy, but the whistle of the fast mail tells her she cannot reach the crane in time. In desperation she snatches a stilletto from her bosom and hurls it into the mail car as it dashes by. The knife strikes the clerk, who is holding the mail catcher, in the arm. He releases his hold just in time to miss the sack containing Billy. The train is stopped and Billy liberated. The passengers, headed by Billy, rush to the house in time to save Tony. The desperadoes are soon in custody, and as Nick is taken away, Billy asks Rosa to be his wife.

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## ESSANAY.

**THREE SCRAPS OF PAPER** (Oct. 14).—Ruth is kidnapped by an unsuccessful and jealous suitor. She is taken to an old tumble-down house in an out-of-the-way section of the city. She writes a message, calling for help, on three scraps of paper and throws them out of the window. In a very remarkable manner the three pieces of paper find their way to her fiancé, who rescues her just in time to prevent her from being forcibly married to her kidnapper.

**THEIR WATERLOO** (Oct. 15).—Susan has three ardent admirers, and she, loving admiration more than she loves any particular man, is sweet to all, and encourages each of them in their attentions. Father and brother object to all three of the young men and never allow any of them to call on her. One day when all the family but Susan are away, the three boys come to pay their respects, but the unexpected return of the family sends Susan scurrying to hide her three friends. The situations that develop with the three in hiding are screamingly funny.

**A BORROWED IDENTITY** (Oct. 13).—Harry West, on the way to visit the ranch of his father's friend, meets and changes clothes with a cowboy, in order to play a joke on his prospective host. The real cowboy is mistaken by the family for their guest from the East, and "fussed" over considerably by everyone but Evelyn, who has heart and eyes for no one but the make-believe cowboy. Harry is arrested on a charge of horse-stealing, in spite of his protestations and denial of guilt. Through Evelyn he sends a telegram to his father. Mr. West arrives and Harry is released on his recognition, and joyfully received by the ranch-owner and his family. It is his acquaintance of the road who is the guilty one. Harry introduces Evelyn to his father as his fiancee

**BRONCHO BILLY GETS SQUARE** (2 parts—Oct. 17).—A reward is offered for the capture of Broncho Billy and David Kirkland and freedom is promised to either one who will turn state's evidence. Broncho and Dave are pals, but they fall out over a pretty Indian girl and Dave, who is jealous of Broncho Billy's success in winning the favor of the girl, tells the sheriff where to find Billy, and the latter is captured. Dave then writes a letter to the Indian girl under Billy's name and tells her that he is going away and cannot marry her. Fifteen years later Billy is released from prison and finds White Feather, the once pretty Indian girl, a gray-haired, worn-out squaw. She tells him that she became the wife of Dave and that he had deserted her. Billy sets out to get Dave, who has become a roving gambler. In the little town of Sennet, Dave has succeeded in getting the postmaster and storekeeper in his power and won his consent to let Dave marry his daughter Grace. The girl is engaged to a young ranchman, but agrees to marry Dave to save her father from disgrace. Just as the wedding is about to be performed, Billy comes on the scene with White Feather and several Indians of her tribe. Kirkland is exposed and is taken away by the Indians. Ned is sent for and marries Grace and Broncho Billy is happy.

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To aid those who wish to guard against the formation of bad writing habits, or who wish to estimate their progress, I offer the following service:

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Plot Estimates If your stories do not sell and you want to know why, send me five synopses and one full script. I will criticise the script and tell you whether it is your plot or your development that is wrong. The fee for this service is $5 for the five synopses and additional plot. Synopses must not run more than 300 words each. Send a synopsis of your undeveloped plot and fee of one dollar and you will be advised as to whether it will pay you to develop the same.

Please Note My fees do not include envelopes or return postage. Send prepaid and self addressed return envelope and remit in New York exchange; not local checks. I reserve the right to return unread (with fee) any story or plot that does not warrant treatment. All scripts must be typewritten.

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## BIOGRAPH.

**McGANN AND HIS OCTETTE** (Oct. 13).—Dan McGann is served with a warrant by Ikey Goldstein for non-payment of rent and is borne off to the police station. Ikey reckons without Judge O'Reilly, a friend of Mrs. McGann. The judge decrees that Goldstein should support the family during McGann's sojourn in jail. Did Ikey stand for that?

**AUNTS, TOO MANY** (Oct. 13).—Krazy-Nutt, tired of the confinement of four stone walls, left quite unexpectedly. Krazy-Nutt's passion was athletics. Mr. Newlywed thought Krazy-Nutt his aunt and sought to gratify the passion when Krazy-Nutt cried for a horse to go horseback. The Dilly boys of the local theater supplied the need as the fore and aft of a much desired steed. They started something and kept it up—and Krazy-Nutt had a ride all right, all right.

**RED AND PETE, PARTNERS** (Oct. 16).—Mrs. Van Thorn stepped from her automobile to interview the officer of the Traffic Squad. She dropped the necklace her husband had given her that day. It was found by little May, who took it home to her sick grandfather. Red and Pete followed. After the affair in the house, Red pretended he did not find the necklace. Pete learned of his trickery. Each accused the other before the officers, who took matters into their own hands.

**THE GIRL ACROSS THE WAY** (Oct. 18).—It was a lonesome old burg the boy found, back for his vacation. Interesting possibilities appeared in the girl across the street. He started in to show her life. It lifted the veil of his intention. Then came his repentance. She forgave as the "Book of books" directed. The mother of ambition and wealth stepped in, but the boy took off his coat and got to work. As for the rest, a mother's a mother.

## PATHEPLAY.

**PATHE'S WEEKLY, NO. 53,** (Sept. 25).—**Liverpool, En.**—After lying in state all night at the foot of the grand staircase in the town hall, an unprecedented honor to an American, the body of late Mayor Gaynor of New York, is transferred to the S. S. "Lusitania."

**Cornish, N. H.**—President Wilson closes the summer White House here and motors to Windsor, where he takes train for the Executive Mansion.

**New York, N. Y.**—The Ladies Day Carnival of the Hudson River Yacht Club attracts the women swimming experts of this city to various events.

**Boston, Mass.**—The new Argentine battleship Rivadavia, the largest man-of-war afloat, is temporarily disabled on her trial trip by her boilers making so much steam that some turbine buckets began to curl under the great pressure, causing a loss of efficiency.

**New York, N. Y.**—The public funeral of the late Mayor, William Jay Gaynor, is held at Trinity Church, after the body has lain in state for two days in City Hall, half a million persons attended the ceremony.

**Torquay, Eng.**—The German Kaiser's schooner "Meteor" leads the "Germania" and "Margherita" home at the centenary celebration of Torquay regattas.

**New York, N. Y.**—Col. Theodore Roosevelt gets into the lime light again as a possible envoy to England and Germany, to persuade these nations to exhibit at the Panama-Pacific Exposition in San Francisco.

**Scranton, Pa.**—The newest automatic baseball scoreboard, which registers each play in game by means of manikins, is demonstrated in this city.

**Editorial Section.**—The first consignment of beef from Argentine arrives in Boston, and, after paying freight and duty, can be sold at two cents a pound less than domestic meat. The new tariff is expected to increase these imports of beef from South America, and thus reduce the high cost of eating.

**PATHE'S WEEKLY NO. 54—1913** (Sept. 29).—**Brooklyn, N. Y.**—The employees of the Edison Electric Company hold their annual Field Day at Edison Field. A novel egg and spoon race is won by Miss Ray Regan.

**Chattanooga, Tenn.**—Fifteen thousand veterans of the Civil War attend the G. A. R. encampment in this city.

**Great Falls, Mont.**—The Fort Peck Indian Reservation is cut into 8,500 homesteads and these are to be allotted to a corresponding number of citizens selected from among 35,000 applicants by lottery.

**Communipaw, N. J.**—A committee representing the State of New Jersey points out to Secretary of the Navy Daniels the advantage of moving the Navy Yard from Brooklyn to this city, a project that is being considered.

**Richmond, Va.**—The busy Secretary of State Mr. Bryan, on the way to deliver a Chatauqua lecture, meets Governor Mann, of Virginia, and discusses the new Currency Bill at the American Institute of Banking banquet.

**Havre, Mont.**—J. J. Hill, the "Empire Builder," visits this town, the county seat of J. J. Hill County, to make a speech at the County Fair.

**Spokane, Wash.**—The Spokane Derby, for a purse of $2,000, the feature of the Interstate Fair is won by "Lady Panchita."

**Princeton, N. J.**—President Wilson returns to his old town to vote at the Democratic primaries for Gubernatorial candidates.

**Comic Section.**—Jeff decides that the Matteawan authorities have overlooked a good bet in Mutt. Drawn by Bud Fisher.

**PATHE'S WEEKLY NO. 55—1913** (Oct. 2).—**Bizerta, Tunis.**—Roland G. Garres, the French aviator, flies without a stop over the Mediterranean from St. Raphael, France, to this city, a distance of 558 miles. This is the longest over-sea flight on record.

**St. Louis, Mo.**—The large crowd attending the St. Louis County Fair witnesses several close finishes before the trotting championship is decided.

**Hoboken, N. J.**—The excursion boat "Cygnet," which sank mysteriously at her pier in the dead of night, is raised in order that an investigation of the cause may be taken.

**New York, N. Y.**—The Giants, with Matty pitching, defeat the Brooklyn "Dodgers" by a score of 2 to 1.

**Winchester, Va.**—Major-General Leonard Wood reviews the largest mobilization of cavalry since the war, 16,000 cavalrymen participating.

**Helena, Mont.**—Upon arriving at the Montana state fair grounds, Governor Stewart receives the message of President Wilson opening the fair and extending greetings to the people of Montana.

**Spokane, Wash.**—To save both time and distance the Oregon Western R. R. is building a steel bridge across the Spokane River. The bridge is 3,000 feet long and 185 feet high.

**Bedouin, France.**—All sorts of vehicles compete in their respective classes at the annual Mont Ventoux meet, considered the supreme test of hill-climbing capabilities.

**Posen, Germany.**—The Kaiser, Kaiserin and Crown Prince, accompanied by Prince Regent Louis of Bavaria and other sovereigns, attend a military review at this city.

## THEATERS PROJECTED.

**Detroit, Mich.**—Jacob Schewith, 300 Farnsworth street, is to build a two-story theater and dance hall, 50 by 87 feet. The theater will seat 400.

**Lorain, O.**—Charles M. Irish, secretary and treasurer of the Lorain Banking Company, Broadway, and B. G. Nicholls, real estate and insurance broker, 20 Pierce Block, are planning to erect a one-story moving picture theater, 25 by 100 feet, to cost $6,000. The seating capacity of the theater will be 300.

**New York, N. Y.**—Brettholz Krumholz Construction Company, 302 Broadway, are to build a two-story moving picture theater, 88 by 100 feet, to cost $25,000.

**New York, N. Y.**—Mrs. Rose Fels, care Charles Bauermann & Company, 507 Grau street, has had plans started for a one-story moving picture theater, 75 by 100 feet, to cost $15,000. The theater will seat 600.

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# INDEPENDENT FILM STORIES

## UNIVERSAL

### NESTOR

**ROGER, THE PRIDE OF THE RANCH** (Oct. 13).—John Allen has two daughters, Betty, a quiet, demure girl, her mother's right hand "man," and Allie, a pretty, vivacious young lady, who has just spent a year in the East. To celebrate Allie's home-coming, the father gives her a beautiful white horse, named Roger, which the boys call "The Pride of the Ranch." Betty is pleased to have her sister home and to have her receive Roger, but not to have Ned Roberts spend so much of his time with her. She is unaware that Ned and Allie are only planning an engagement ring for her. Bert Andrews is also displeased with Ned, for he wants Allie to himself. Allie, however, takes a dislike to him and is delighted when Ned declares that Roger can easily beat Bert's famous horse, "Beauty." The men bet heavily, and Bert bribes Bill, one of the Allen cowboys, to note Roger's speed, and notify him at once. Bill obeys, and as a result, Bert pays him to secret Roger until after the race is over. To do this, Bill is obliged to chloroform Joe, the trainer. He then takes Roger to a hiding place. The cowboys all turn out, however, and soon trace "The Pride of the Ranch" and bring him safely home in time to start for the track. Ned, Allie and her father start for the race. Joe, upon attempting to mount the horse, finds he is too weak to ride. Not daring to trust one of the boys to ride Roger, Betty dresses in Joe's clothes, enters the track as the trainer and wins the race before anyone recognizes her.

Allie is delighted with her quiet little sister and sends Ned hurrying after her with the delayed engagement ring, while she walks proudly off past Bert with "The Pride of the Ranch."

**PATSY'S LUCK** (Oct. 15).—Patsy's wife, Tilda, rules him with an iron rod. One day she sends him to town to match some dress goods for her, but he returns late with the wrong goods. Patsy is at a loss to know what to do, when his friends surround him and literally pull him in to have a little drink "to bolster up his courage." The "just one" ends in several, so that when Patsy arrives near home and finds he has picked up a bottle of whiskey from the bar instead of the dress goods; he longs to become an outlaw.

Turning his horse around, Patsy soon comes upon a band of real outlaws in the woods. When the outlaws demand an explanation, he hilariously insists that he is the outlaw for whom a reward has just been offered. The captain and his men, pleased to meet so great a personage, at once become friendly and later tells him of a plan to rob the town bank that night.

Waiting until all are asleep, Patsy creeps out, mounts his horse and slips away into the night to notify the sheriff; then hurries back and has just laid down under his blanket when the captain and his men awaken to start upon their night's work. Soon, with Patsy to guide them, they are on their way and arrive at the bank, to be surrounded by the sheriff and his posse. Then Patsy remembers Tilda. The sheriff, however, reassures him with a letter, which offers a big reward for these outlaws, so that he is not only received with open arms, but is treated with due respect.

**THEIR TWO KIDS** (Oct. 17).—John McDonald is madly in love with Ramona, the pretty daughter of a crusty old millionaire named Fording, who refuses to let John marry Ramona until his fortune equals hers.

John writes to his father for the wherewithal, but his father writes to the effect that when John had settled down and had two kids of his own, the money would be forthcoming. Les Morane, a club friend, calls on John, and finding him in the deep blues, inquires the cause. Shown the letter, his eye catches the phrase "2 kids," and turning to Paton, another friend, he whispers a word, and leaving the mystified John, they hurry away. Later that night the apartment house is disturbed by the return of the boys, accompanied by a small kid—goat. John, after his surprise is over, realizes the joke to be played on father, and hastily wires him to the effect that he has one kid and expects another at any moment. The latter part of this is true, as the boys have gone in search of another.

Arriving at John's apartment they display their trophy and a second wire reaches dad to the effect that the second kid arrived and to send along the money. The fact of the kids eating John's shirt inspires a postscript, "Appetite immense—eating everything in sight." Dad received this wire and sends the check immediately, but he also determines to visit the happy family. After a shower of kisses dad unpacks the toys and demands to see the "kids." Ramona tries to explain the recent wedding, but dad produces the incriminating telegram about the second kid and Ramona bursts into tears, thinking John has been married before. She immediately decides to go home to mother and dad agrees to accompany her. Ramona pens a hurried note to John, telling him she knows all and has returned to mother. John received the note at the club and his two friends decide to help him out. The 2 kids, kept at the club, as mascots, are seized, and John hurries to Ramona's home. Here he is greeted by a storm from the two fathers, Ramona and her mother. Motioning his friends on he shows all of them his two "kids" and Ramona rushes to his arms as the fathers both bless and forgive him.

## FRONTIER.

**CURING THE DOCTOR** (Oct. 16).—When a girl decides she should flirt, she usually succeeds, much to the discomfiture of the young man. Dorothy Vernon was no exception to the rule. Her decision to flirt brings her many admirers, among them Harry Willets and Dr. John Roth. At her home she finds Count Von Gasbag, a German nobleman, being entertained by mamma, who has had dreams of a title for her daughter. Dotty takes the cue from mamma, starts immediately to captivate the count, much to the disgust of Willets. He leaves in high dungeon, hikes to his home and spends the night on the veranda much against the wishes of his mother. He catches a very severe cold, and in the morning a hurry call is sent for Dr. Roth. The doctor comes and seeing his opportunity to dispose of his hated rival, he tells the mother that she must take her son out West, where he can get more sunshine, and live a strenuous life, that he has serious lung trouble.

Dotty and the count call and offer their sympathies. Willets asks Dotty to marry him, but she could not think of marrying a dying man. She leaves him to his fate. Later health comes to young Willets. He marries Juanita, the beautiful daughter of the Spanish inn keeper. He then sends a message to Dr. Roth to come at once. Dotty has married the count and they are off on their wedding tour. Dr. Roth boards the same train on his way west to see Willets, who is dying, and his sympathy is aroused. The doctor induces Dotty and the count to get off at Santa Paula to visit the supposedly dying man.

Juanita's father meets the doctor and party at the train, and shows them to the hotel. The doctor and Dotty get the surprise of their lives when they see young Willets so strong. The doctor is very much disturbed, for he feels that he is the victim of the joke. He introduced Dotty's husband, feeling that it will shock young Willets. Willets says, "You have none the best of me, allow me to introduce my wife."

Young Willets then tells the doctor he thinks he has something coming to him and that he is going to give it to him. He immediately starts to clean up the street with the doctor, which he does in a most artistic manner.

**THE BRUTE** (Oct. 18).—It is often said that the brute nature in the make-up of a man may be subdued by the constant love of a good woman. Such is the case with one Jim Burt, a mining prospector. Burt had been in the habit of ill treating his wife. One morning he and his wife's attention are attracted by a lynching bee. It seems that Pedro Mendoza a young Mexican boy, is a little inclined at times to cheat at cards. He is caught in the act and the wrath of the cowboys with whom he is playing is aroused, and they form themselves into a vigilant committee to rid themselves of the cheat. Mary begs her husband to interfere, but he will have nothing to do with the matter. Seeing this Mary decides to interfere herself. The rough and uncouth men are touched by her pleadings and release Pedro.

Jim starts out on a prospecting tour, and stops at the shack of old Gonzales, a reprobate Mexican, to inquire the road. It so happens that Gonzales is the father of Anita, Pedro Mendoza's sweetheart, and when Jim sees her he craves to possess her. He takes advantage of Gonzales' drunkenness and makes a deal with him to take the girl with him as his cook. Shortly afterward Pedro calls on his sweetheart and her father tells him of the deal he had made with the prospector. Pedro becomes enraged at this and decides to track Jim and the girl.

In the meantime Mary decides to follow her husband. Pedro later discovers Jim's camp and decides to rescue Anita from him. He takes advantage of Jim's back being turned from him and grabs him by the throat. The men struggle and Pedro is about to finish Jim with a blow from the butt of his gun when Mary, who has discovered them, pleads for her husband's life in return for the life she gave Pedro earlier in the day. Pedro grants this and takes Anita and they start for home. Jim, who is very much ashamed of himself, for the first time in many years takes his wife to his arms in a loving embrace.

## ECLAIR.

**FROM THE BEYOND** (Three parts—Oct. 15).—William Lodge, a professor of psychology, his assistant, Otto Myers, and his daughter, Nora, spend all their time conducting seances in the professor's private laboratory. Nora is a psychic, a medium through whom her father has succeeded in getting members of the spirit world to appear and with specially constructed apparatus has photographed them. Dr. Fred Nevins, head of the institute, who scoffs at spiritualism, and Jack Pearst, a newspaper man, visit Professor Lodge at his laboratory. Nevins manages to steal one of the photographs showing Nora and the shade. Later, he has a clever photographer make two separate photographs. These he offers for examination at the next meeting of the institute, where Lodge is lecturing, to disprove his achievement. In this way the professor becomes dishonored in the eyes of his colleagues and the public. To right himself and show Nevins up, Lodge proposes to prove his discovery of the Hindoo secret of suspended life by being shut up in a sarcophagus for the period of one month. To protect himself in case of failure in the experiment, Lodge sends Myers, his assistant, to Canada, where he must send word back that Lodge is with him. Even Nora and his mother are left in ignorance of the professor's real whereabouts. When the Canadian Imperial Hotel is burned to the ground, Lodge is reported among those dead, and Myers, bound to silence, cannot contradict the report. Nevins, now being haunted by the astral body of Lodge, has Myers imprisoned on a charge that he murdered Lodge. In this position he is unable to free Lodge on the appointed day. Nora, grief stricken at these developments, causes her father's shade to materialize, and is directed to the dictaphone in his library. From this she gets the message, "I am not dead. I am in the sarcophagus," left by Lodge previously. Lodge is freed and appears at the court as sentence was about to be passed. After explanations, Professor Lodge is made an honored member of the Psychological Institute, taking Dr. Nevin's place. Myers and Nora, drawn together by their suffering, gain consent to their marriage.

## BISON.

**IN THE WILDS OF AFRICA** (2 parts—Oct. 14).—Dr. Clifford, a missionary in the heart of Africa, finds his task no easy one. The Sheik Ali Ben Abdul's child falls sick, and he is advised to send for the "doctor missionary." Clifford treats the child, leaving it much better. Meanwhile, a native is mauled by a lion, and again Clifford is sent for. It so happens that Paul, a brother missionary, is calling upon Clifford's sister, Alice. Clifford being absent, Paul consents to go with Alice and see the injured native and finds on his arrival that he can do no good.

Clifford's baby has attempted to follow her aunt, and is followed by a chimpanzee, and Clifford's wife not seeing the child, follows, armed with a rifle. Mrs. Clifford is pursued by a lion and climbs into a tree until it passes, when she renews her search. Paul and Alice return and cannot find Mrs. Clifford and the baby, and go to find them. They are, in turn, attacked by a lion, and Paul wounds the brute. The chimpanzee leads baby Alice into a hollow tree as it sees the lion coming, and the distracted mother passes close by. The witch doctor of the natives persuades the chief that Paul killed the man, and the natives burn Clifford's house. Clifford finds his house in ruins, and starts out to hunt his beloved ones. He goes for the mounted police, but his horse shies at the chimpanzee, which has left the baby, and he rises with a hurt leg. Paul and Alice find the child, and the exhausted mother is discovered by her pet elephant, who lifts her to his back. Clifford staggers to a stream, and being faced by a lion, shoots it, and is helped from the water by an Arab, who has been sent to seek him to again attend the Sheik's sick child. He is helped to a horse, and on the way they fall in with Paul and Alice and the child. The elephant arrives with Mrs. Clifford.

**THROUGH BARRIERS OF FIRE** (Two-part—Oct. 18).—Chance Ward, a Northern sympathizer, leaves his Southern home and enlists in the Northern army at the outbreak of the Civil War. Later, in 1864, Edwin August, a young Southerner, joins the Confederate forces. Edwin leaves behind his mother, his sweetheart and his brother Frank. During an engagement, the Confederates run short of ammunition. Edwin reports this condition to the Confederate commander, who sends an orderly with Edwin to deliver dispatches to outlying posts asking for more ammunition. The orderly falls into the hands of the Yankees and is taken to the Union headquarters, while Edwin succeeds in getting through the lines. The Union commander reads the dispatch requesting help, found on the captured orderly. He sends a detachment to light fires around the Confederates and burn down the bridge, their supply route. In the Confederate outposts these fires are seen as the ammunition is about to be dispatched. The regular gun carriage driver refuses to run the risk of driving powder through the flames. Edwin volunteers to undertake the perilous feat. He mounts the carriage and makes a dash for the bridge, succeeding in crossing just before it falls. Later, he and a troop of Confederates are returning to camp when they come upon a Union foraging party. The Confederates surprise the Yankees; and in the skirmish, Ward, the Union soldier, and Edwin, the Confederate, become separated from their respective commands. As the Yankees escape in the woods, the two meet and in a hand-to-hand fight Ward is killed, Edwin escaping just as he is discovered by the retreating Yankees. Edwin flees into the nearest house and asks the woman

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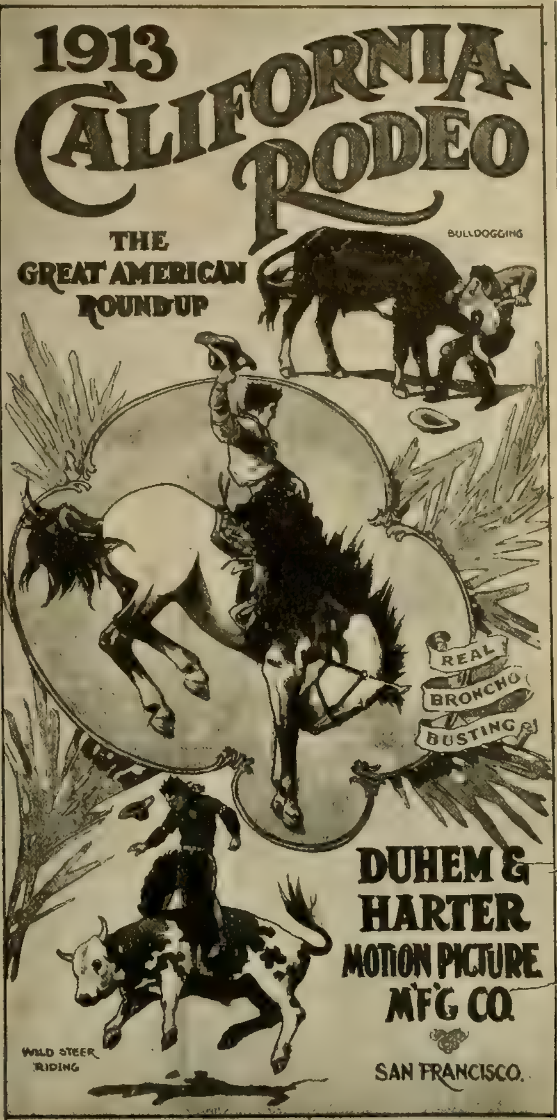

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[illegible] -Ward's wife -to hide him. She secretes him in the fireplace and denies having seen him when the Yankees arrive. They give up the search and with Ward's body return to the house.

Several soldiers have been left on the porch, and Edwin has remained hidden in the fireplace. They bring in Ward's body. His wife is heartbroken and hysterical. As they leave, they tell her the man they were looking for was the man who killed her husband. Edwin comes out and learns that it was the husband of his savior whom he killed. The wife blames him, but he tells her the situation and she understands. Edwin leaves her with the body and returns to his command. The war has ended and Edwin goes back to his home, where a joyful re-union takes place, while Ward's wife and child sorrow for the husband who gave up his life for the cause of his country.

## REX.

**MEMORIES** (Rex), Oct. 16.—An old lady in a picture gallery sits before a picture entitled "Youth in the Garden of Innocence." The picture springs to life and she sees an allegory which largely represents the life of many women, her own included. A girl blossoming into womanhood and full of the joy of life tires of the narrow confines of her garden and going to the garden gate, she pleads with the woman, Experience, to let her through. Experience tries to dissuade her, but the girl insists and enters. In another garden beset with stones and many weeds, she encounters Love, who leads her hand in hand to some pretty spots. She sees Life coming along with a woman, beautifully garbed, and with many jewels, and becomes conscious of her own lack of jewels and pretty clothes. Life sees and covets the girl, and she is flattered when he gives her a jewel, which he takes from the woman with him. Love offers her a flower instead, but she puts it aside for the jewel, and as she goes with Life and his Mistress, Love goes sorrowfully away. Youth is shown in Life's beautiful home, and she is given gowns. She meets Life and his Mistress, and while Experience looks sorrowfully on, she drains the goblet of Life and sees Life changed into Mephistopheles. The scales fall from her eyes and she seeks Love. She finds him dead, and implores Experience to take her back to the garden of youth, but it cannoat be done. She weepingly leans on Experience and goes forth into the world. The picture again becomes inanimate and the old lady is told the gallery is closing. The attendant draws a curtain over the picture.

**CRIMINALS** (Two parts—Oct. 19).—Richard Wainwright is living a double existence; a well-to-do man by day, and a cunning burglar at night. He worships his daughter, Pauline, who for charity performs many kindly acts. One James Stevens, a man old in crime, is a maker of criminals. Wainwright has done his full share of wrong, for besides being an expert cracksman, he has led others astray, including the two Rosson boys, who live with their young sister. She knows what they are doing and vainly endeavors to reform them. She, too, does many little acts of kindness, and one day while she is visiting a poor widow, she meets Pauline, who learns that her heart is breaking because she cannot reclaim her dear brothers. Pauline promises to help her and she appeals to the brothers but they tell her that they cannot live on the scanty wages they can—earn. They tell her that if she lands Jim Stevens in prison, she will do more good than by trying to reform them. She determines to do this. When the brothers have gone, the sister tells Pauline that "John Dick" (Wainwright) makes the boys steal. Pauline also resolves to see him and appeal to him. She discovers their haunts and tries to get an interview with "John Dick." Failing in this she goes to Jim Stevens, and gaining admittance she begs him to give up his calling. He has her turned out. That night she goes to Stevens' office and opens the door with a hairpin—a trick shown her by her father. She gets in and hunts for evidence and is interrupted by the entrance of someone else. She comes face to face with the intruder and learns for the first time that her father is the noted cracksman. While she is in a faint, the father gets the papers she wants and places them near her. On coming to she finds them and takes them to the editor of the daily paper. Wainwright persuades the "boys" to quit the crooked game and goes away. Pauline hears that Stevens has been arrested, and has shot himself. She finds a note from her father, telling her that by the time he returns, the law will have been satisfied and that he loves her better than life. She has done her duty and will await his return.

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## VICTOR.

**THE GIRL O' THE WOODS** (Two parts—Oct. 17).—Bruce Cameron receives a letter from a prospective purchaser of a wild tract of land in Tennessee that he has learned that squatters have settled upon it. Cameron sends his son, Hal, to look up the matter and eject the squatters. These squatters prove to be Dan and Jake Hawkins, young hunters, and their sister Mab. Hal secures an order of eviction from the court and proceeds to the township to give the warrant to the constable. The constable, in sympathy with the squatters, warns Hal that he will be shot if he attempts to carry out his purpose. The constable then proceeds to the squatters place and assures the two boys that if they kill Hal they will not be prosecuted. Previous to this, Jake and Dan have decreed that Mab shall marry Nat Craig, a dissolute young hunter. Well armed, the two boys and the girl scatter in the woods to await the coming of Hal. While Hal is resting on a rock reading, Mab comes upon him. He is the first man of the outer world to enter her life. She instinctively admires him and is convinced that he is not the hated owner of the land. Yet she decides to shoot him and is only prevented by the picture book Hal holds in his hands. She can draw and she loves pictures. Laying down her gun, she approaches. Hal is impressed with her round, healthy body and smiling face. They become better acquainted and he gives her his card. When she is gone, he decides it is too late to visit the squatters, unaware that she is one of them. On the following day they meet again and the attraction deepens. Mab takes the card to the sheriff to learn the name upon it—she can neither read nor write. She learns that the man she loves is the man her brothers are after—the man whom she should hate. Her brothers go gunning for Hal that day and Mab is resigned to not interfere. But her love triumphs and she sketches a warning on paper and fastens it to a tree at the trysting place. He sees it and decides to go away. She manages to meet him and denounces him as her enemy and the enemy of her brothers. He declares his love and urges her to marry him. She refuses and when he is gone the full realization of her hopeless plight comes upon her. Returning home, Hal persuades his father to send the Hawkins a deed to the land. Later, he receives a queer letter—on an envelope is pinned to the visiting card he gave Mab and on the paper is a drawing showing the girl holding out her arms to him. In the woods he finds her full of life and ambition to reach a higher plane of living.

## POWERS.

**THE ESCAPE** (Oct. 15).—The striving artist is discouraged, but his wife and little child comfort him. He sees a notice in the paper, in which $5,000 is offered as a prize by the National League for the best marine picture of the season and he determines to try for it. With his wife and child, on a rocky beach he sets up his easel and starts to work, as his wife and child leave him alone. Some smugglers, headed by a crafty man, think-

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ing that he might threaten their safety, determine to get rid of him. The smuggler goes to a sea captain and offers to get him another sailor, to which proposal the captain cheerfully assents and the smugglers seize the unsuspecting artist. The artist on the anchored ship secures a knife and cutting his bonds, jumps overboard after a fight with the mate, who follows him, and after a terrific struggle in the water, the mate is killed, and the artist reaches the shore in an exhausted condition. He is filled with the desire for revenge, and looks for the smuggler and sees him sitting on the dock. But his child has wandered from its mother and falls from the dock into the water. The smuggler jumps in and saves her. The desire for revenge melts into gratitude as the artist grasps the hand of the smuggler, who begs for a lock of the child's hair as his reward.

**HIS PAL'S BEQUEST** (Oct. 17).—John Randall, a confirmed bachelor, received a dying message from an old pal to be guardian and friend to his daughter, Marcia. He is horribly frightened at the idea, but does not feel he can evade the responsibility. Marcia arrives—a delightful bit of femininity. She starts to make John's house look neat and clean and bosses the willing serving man.

Harold Runyon, John's good-looking nephew, is in the clutches of an adventuress, "The Wasp," who, at the instigation of her companion, D'Armand, manages to bleed him of considerable sums of money. Harold gets very hard up and decides to try and get a loan from John. He calls and sees Marcia and is soon in love with her.

While John and Marcia are absent, Harold is tempted to forge a check on John, but the latter finds him writing and prevents the crime. John sees a picture of the Wasp and urges Harold to give her up, and Harold leaves after some high words.

John, believing that Marcia loves Harold, goes to the Wasp and writes her a check to leave Harold alone. The latter comes and sees them together and puts a wrong construction on their meeting. He denounces them both.

Six months pass and Marcia cannot understand John's attitude toward her. He loves her, but believes she favors Harold. The latter calls and proposes to her and learns that she loves John and not him. He leads her to John, and leaves them together and John learns that he is the chosen one.

## GEM.

**THE SURF MAIDENS** (Oct. 13).—A bevy of chorus girls, at the close of a successful season, decide to go on a spree, to a quiet beach resort. They plan beautiful designs in bathing suits. The country rubes go crazy over them, but the local Spinsters' Club is aroused and the girls are all arrested in their bathing suits. The judge fines them each five dollars. There is no money in their bathing suits! The judge pays their fines himself and, later goes to collect the money. The girls give him the time of his life. From being a "Rube Town" the conditions become altered, but the Spinsters' Club gets busy and the girls aid them; eventually a good moral lesson is given to the community.

## IMP.

**HIDDEN FIRES** (Oct. 13).—Whimsical Jane Gail has just finished a successful starring season with "The Merry Bachelors" and decides to go for her vacation to a remote fishing village to get the right atmosphere for her new part in the next production. She leaves her husband, Charles Craig, and her child Mimi, both of whom she loves devotedly, and sets out on her journey. She arrives at the village and secures rooms at the house of a widow, Mrs. Moore, whose son Matthew (a fisherman) is her sole support. Jane conceals the fact that she is married and an actress and soon the impressionable young fisherman is over head and ears in love with her. Jane is delighted with this—as it is in accord with her new part—so she leads him on, until he worships the very ground she walks on. The golden days go on without a shadow to disturb the young fisherman's happiness, until like a bolt from the blue sky, Jane sends for husband and child, and on their arrival the fisherman finds out how he has been fooled. The shock leaves him dazed with grief, and the sight of the other man kissing Jane makes him yearn for vengeance. He decoys the husband to his boat, knocks him senseless and takes him to the treacherous manacles rocks, which the seas sweep over at high tide. Jane, frightened at her husband's absence asks the fisherman where he is. He with fiendish glee, hands her his telescope and points him out to her on the rocks, with the waves dashing over him. She begs with him to save her husband, but he pushes her roughly away and tells her that she has to pay for her sport. Realizing that he is in earnest, she holds up her child Mimi, who pleads for her father's life. The fisherman, touched by the child's pleading, grimly sets out in his boat, only just in time to save the husband, whom he delivers back to the wife and child and then sternly bids him "keep your woman away from men, because sometimes they are apt to make mistakes."

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**THE DARE-DEVIL MOUNTAINEERS** (2 parts—Oct. 16).—She is a wild young thing, the heroine of this drama, living along with her widowed mother high in the hills. She loves, and is loved by, a young man of her own tribe, a dare-devil of the worst kind. The widow, however, has seen enough of the world to encourage social ambitions and she takes her daughter and moves to a distant city.

Without the girl the young mountaineer is unable to console himself. In the city the mother is seeking to force her daughter into an alliance with a fortune hunting Count. Hearing of this, the mountaineer seeks the city and the girl. Locating her home on the eve of the wedding, he climbs the rainpipe to her room. Willingly she joins in an effort to escape.

They are hotly pursued. Though ignorant of its workings the boy purloins a motorcycle and with the girl back of him they make a wild dash, with the Count in an auto and several motorcycle policemen following close behind. When the couple come to an open drawbridge they rush onto it without a moment's hesitation and plunge, motor and all, into the water some forty feet below. Out of the city and across the state line they fly. In the mountains they live their own life as they see it, happy in each other's love.

## CRYSTAL.

**GETTING THE GRIP** (Oct. 14).—Harold calls on Nell. He suggests taking her out on the river for a row. Nell's mother insists on accompanying them. Harold hires a boat and they go out. After a while, mother persists in trying her hand at rowing and while changing places with Harold in the boat she upsets it and all three are precipitated into the water. They swim to shore, wet, frozen, and much the worse for, when Harold offers to get them some clothes that are dry. By chance he sees an auto passing, from which drops a grip. He gets it and upon opening it finds that it contains some man's wearing apparel. He gives some to the girl and her mother and dons some himself. They again start on their way home. Meanwhile the occupant of the automobile discovers the loss of the grip and looks for same. He sees the three with the grip and his clothes on and gives chase. They pelt him with stones and finally elude him, going home. They are no sooner home and still in their strange raiment when the door-bell rings and once again they are confronted by the man who has chased them and whose grip they stole. They order him out of the house, but he shows mother a letter of introduction to

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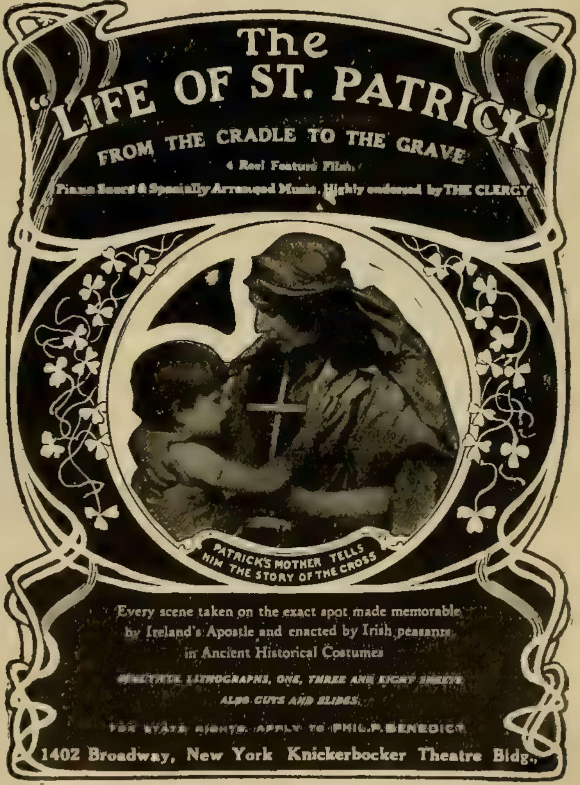

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[illegible] a friend in a distant city, and explanations being in order, all is forgiven, the grip and [illegible] tickets returned, and all ends well.

**PEARL'S MISTAKE** (Oct. 14).—Pearl and Chester are sweethearts. Pearl's maid Nora is in love with John Billings, a plain gentleman. Pearl enters the kitchen while Nora is entertaining John, who is not making much headway in his attempts at winning Nora. Nora introduces John to Pearl and she treats him well. He admires her openly, making Nora jealous. He leaves. The next day he writes Pearl a letter, telling her he loves her maid and asking her advice on how to win her. Pearl writes a letter telling him that the way to win a girl is to take her in your arms and kiss her. She also writes a letter to Chester, asking him to call that evening. Nora sees the letter, asking Chester to call that evening, and seeing the envelope addressed to John, thinks it is meant for him. By mistake Pearl mixes up the letters and John gets the one, asking him to call that evening, while Chester gets the one, telling him to take a girl in his arms and kiss her. John calls first and proceeds to make love to Pearl. Nora enters with a carving knife. Pearl promptly faints. John runs out the window, with Nora after him. He finally eludes her. Chester calls as Pearl recovers from her faint and following her advice takes her in his arms and kisses her. She does not resent his actions and when he sees no opposition claims her as his own.

## UNIVERSAL.

**ANIMATED WEEKLY, NO. 82** (Oct. 1).—The Funeral of Mayor Gaynor.—The late Mayor of New York City is buried with impressive ceremonies, New York, N. Y.

**Meeting of the "Movie" Men.**—Many prominent exhibitors of the Golden State attend the Second Annual Convention of the Motion Picture Exhibitors' League, and assist in the laying of a corner-stone at the Exposition Grounds, San Diego, California.

**New York Giants vs. Brooklyn Dodgers.**—The National League Champions and the Brooklyn Dodgers play an exciting game at Ebbets Field, Brooklyn, N. Y.

**Royalty at Braemar.**—Queen Mary of England, attends the annual gathering of the Royal Highland Society and reviews the Royal Highlanders, Braemar, Scotland.

**Prominent People in the Public Eye.**—Secretary of War Lindley M. Garrison, and Hon. Joseph Tumulty, Secretary to President Wilson, arrive in Jersey City to cast their vote at the New Jersey primaries.

**Educational Section.**—Interesting exhibition of rescue work performed by Government experts at the Experimental mine of the Bureau of Mines, Pittsburgh, Pa.

**Big Gun Practice.**—The Pacific Coast Reserve Artillery Corps holds big gun target practice, using the ten and twelve-inch disappearing guns, Fort Warden, Washington.

**Weekly Fashion Hints.**—Figured materials, showing brocades, Scotch plaids and Roman stripes, are in high favor for smart Fall dresses. The Ladies' Home Journal Pattern Company.

**Boy Scouts of America.**—Several hundred Boy Scouts attend and participate in the Scouts' Annual Rally, at Hoboken, N. J.

**Topical Cartoons by the World-Famous Cartoon-**

## MUTUAL FILM CORPORATION.

### AMERICAN.

**MAKING PIG IRON** (Oct. 13).—The first scene shows the loading of scrap for remelting by means of a powerful electro-magnet. There is shown a series of pictures at a blast furnace having a daily capacity of five hundred tons, with the large volume of molten metal pouring from the orifice; the tremendous ladles carrying the metal to the pig machine, the hot pigs on the conveyer and the discharging and cooling of pigs at the yards for shipment, form an interesting part of this subject.

**COURAGE OF SORTS** (Oct. 13).—Silas Bragg, owner of a big ranch, laid down the law that no man should marry his daughter until he had first proven his heroism. Hence when young Dr. Winton paid court to his daughter, Silas decided some test of courage was necessary. It was decided that on the following night he, Silas, would go to the haunted house on the hill to see if the doctor had spent the night there alone. It was agreed and arranged.

Silas, the next day, looked up some ancient white coverings, closely resembling a woman's nightgown, and was observed in his movements by the astute daughter, who put her sweetheart "wise." Late that day, attired in a long nightgown, Silas sallied forth. Arriving at the haunted house, Silas saw a gate open by invisible hands. He trembled. Suddenly to his horrified gaze a skeleton lowered itself from the tree in front of him—then the door of the house swung wide of its own accord. When Silas Bragg reached the farmhouse, the ghost in pursuit found no difficulty in claiming the hand of pretty Mabel Bragg.

**THE END OF BLACK BART** (Oct. 16).—The mountains of southern California had become unsafe for regular travel because of the daring of a lone bandit known as Black Bart. When excitement ran at its height in the town of Hurtsville, the International Stock Company made its appearance for an engagement at the Opera House. For an hour before the scheduled performance the entire company had given an open air concert and the leading man had been racing up and down with hand bills. It was almost time for the curtain to rise, but the expected audience proved a sore disappointment. The house manager insisted upon giving the performance according to contract, but the leading lady balked. The fifty per cent. of receipts would not pay the hotel expense of a single member of the company, so their baggage was held by the hotel proprietor to satisfy his claim for a day's board.

Some were given odd jobs about the hotel to work off their bill, but the leading man and lady were told to secure work on a ranch. In desperation they attempted even this, but their efforts proved in vain. Accidentally they came upon the dug-out of Black Bart, and, in the absence of the occupant, they feasted on the food they found stored away.

After their meal they realized the nature of the place they found and taking a formidable-looking pistol they wandered on only to run into the bandit. Having no valuables about them, he requires a demonstration to prove their claim of being stranded actors. This folly proved his undoing, because it gave them chance to disarm him, but by a ruse he regained his pistol, but a running fight resulted in the bandit's death.

Fear-stricken, they fled from the scene of what they presumed to be their crime. The sheriff had been warned by two men, who by chance came upon the drama that was being enacted in the woods, and with a posse he went to their relief. When the body of the bandit was found, they made diligent search for the two actors and upon finding them brought them in under arrest, only to give them the reward of $500 that had been offered for the arrest of the bandit. Joy in the company ranks knew no bounds when this rare good fortune enabled them to liquidate and regain their effects.

**THE MAKING OF A WOMAN** (Oct. 18).—To the whole-hearted Jim Blake, all women were angels. Consequently within a month after his marriage to Gladys, he begins to realize in a dumb sort of way that a butterfly is a butterfly and will not, without a miracle, become a creature of more substantial worth.

But the gods are kind to Jim and send to his aid an angel in the person of Red Dolan, the outlaw. Now Dolan loved only one being in the world and this was his son, Billy. The crime of murder made it desirable for Dolan to occupy an inaccessible place in the hills. Fate guides the wife of Jim Blake to the vicinity of Red Dolan's shack in her anxiety to get back home after a quarrel with Jim. She is lost in the woods and becomes terror-stricken. Her cries for help bring out Red Dolan, who forces her to accompany him to help his boy. She refuses the aid asked, even the offer of the reward for Dolan's capture will not induce her. She hears the voice of the child in delirium cry out "mother." She no longer can resist and by morning her efforts have caused the fever to leave the boy.

When later the smoke from the shack guides the frantic Jim Blake to the place, he is overjoyed to find his wife. The experience has worked a miracle with Gladys. The better nature of the woman has been aroused. There is a mutual obligation between the men. Jim has recovered his wife, awakened to the responsibilities resting upon her, and Red Dolan has the companionship of his boy. For this he was willing to surrender himself so that Jim's wife could receive the reward, and upon Jim's request he promises to leave the country and lead a better life.

## RELIANCE.

**THE BUFFER** (Oct. 6).—Dick and Daisy have their honeymoon interrupted by Dick's cousin Howard. Daisy resents this intrusion, but Dick is rather pleased at having another man in the house to play golf and billiards with. Finding herself left very much alone she writes to her brother telling him of the situation. He answers her letter advising her to pretend to Howard that she has fallen in love with him, thus frightening him away. She tries this very successfully. Poor Howard is so overcome that he decides to leave the house at once. But he finds the letter from Daisy's brother and understands her little plan. Then he makes up his mind to turn the tables and give Daisy a bad half hour. He pretends to her that her affection is all returned and commences making wild love. She, frightened, tries to get out of his arms. It is thus that her husband finds them. He asks for an explanation. Howard with serious face tells him that he and Daisy love one another and are going away. Daisy tries to protest that this is false. Her husband pushes her one side. He demands that Howard fight a duel with him. Howard solemnly agrees. But as all preparations are made, he tells his cousin that the joke has gone far enough and explains it all. Despite Dick's request that he stay he says No. Taking his traps he leaves the house to the honeymooners, much to Dick's regret—but to Daisy's joy.

**ONCE UPON A TIME** (Oct. 8).—Once upon a time in a fairy kingdom there lived a beautiful little princess who was called Rosebud. Tired of the court she wanders away and in the woods meets a witch's daughter. They become great friends. Rosebud is betrothed to Prince Charming and the betrothal feast takes place amid much gayety. The Prince—lost in the woods—comes across the witch's daughter and she not knowing who he is casts a spell over him. The King learns of this through his court jester and has the witch's daughter flung into a dungeon. She is rescued by Rosebud. Then for the first time the poor girl learns whose lover the Prince Charming is and she straightway breaks the spell. And so the Prince returns to his Princess and all is happiness for ever after.

**THE REBELLIOUS PUPIL** (Oct. 11).—Young John Marsden goes to a little town to take charge of his first school. In this town lives a family named Barton—a wild untamed bunch—the worst of whom is a sixteen year old daughter, Peggy, a wild imp. She goes to school only to make teacher's life miserable. Marsden tries to be nice to the girl but to no avail. Seeing her on Sunday, ashamed of her torn bonnet, he offers to buy her the prettiest bonnet in town if she will be good for a week. Half-heartedly she consents. She is also growing fonder of the teacher—but her fondness is the real thing. She begins to try hard. Then a young lady comes from the city and Marsden is seen with her a great deal. Peggy is aroused to jealousy and hatred. She is again the sulky, bad girl and makes poor Marsden's life miserable. Peggy strikes a boy with a wad of paper. For discipline's sake he is forced to punish her. It is just one on the little quivering hand—then Peggy rushes out of doors to sob herself tired in the woods. Then she tells her father, and old Zeke Barton awaits the teacher as he passes and fells him with a blow. It is thus that Peggy finds him later. Fearful for his life she dips handfuls of water and washes his face with it, imploring him in wild words to live for her sake; to forgive her, for she loves him. He comes to, slowly, and hears her. Assured that he is all right, she rushes away. But she does not come to school any more. But she learns that the lady is Marsden's sister and that she is going away and then she returns to school and is received by Marsden with open arms and sobs her love on his shoulder.

## MAJESTIC.

**A MIX-UP IN PEDIGREES** (Oct. 5).—Robert Forsythe was an elderly widower of wealth who prided himself upon his distinguished lineage.

Muriel, his daughter, did not share her father's views on pedigrees. A young society man was favored by her father as her future husband, but she reserved her smiles for a young business man who had no "family connections" to recommend him. Mr. Forsythe did not approve of Brown, and the young merchant was peremptorily refused. "He is not of our station in life, dear," he told his daughter, "and is unfit to marry you." "I don't believe that Paul's family is any better than Bob's," the girl retorted scornfully. The father wrote to an old genealogist to trace the family history of the two men. The genealogist's report stated that Devere, the young society man, was descended from one of the French Kings, While Brown had an ancestor who was hanged for stealing hogs. The genealogist gave the report to his stenographer to deliver. She had reason to like Brown, and when the report was delivered to Mr. Forsythe it was so altered that he ordered Devere out of the house, and gladly gave his consent to his daughter's engagement to Brown.

**THE HERITAGE** (Oct. 7).—Helen Lawson is trained almost from childhood to know the full joys of physical and intellectual health and purity. She comes to look upon life as a glorious field for adventure, but one that is not devoid of the necessity to face with courage the ills which will inevitably confront all. Her attitude in this respect is conveyed by a motto which she purchases while on a shopping tour with her mother. Ultimately, Helen meets Harwood and finally consents to be his wife. The wedding day is but a month distant when, through reading a letter which has dropped from Harwood's pocket, Helen believes that she has discovered that his past life has not been clean. Helen, stricken with grief, confronts Harwood with the letter and learns that her fears have not been unfounded. A struggle between her ideals and her selfish love for Harwood ensues. Love has apparently triumphed over ideals, when, most unexpectedly, an incident of her former life is enacted, and Helen forever turns away from Harwood.

**THE ICE MAN'S REVENGE** (Oct. 11).—Mike, a husky ice man, is in love with Delia, a servant girl. Smith, a fireman, meets Delia and she forsakes Mike. The ice man is unconsolable over his loss.

The family that employs Delia goes away and Delia is left in charge. Smith invites her to go with him to the ball of the Daniel Slattery Association, and she consents. Her mistress's clothes are so fine, and she is sure that she would look well in them that in an evil moment she yields

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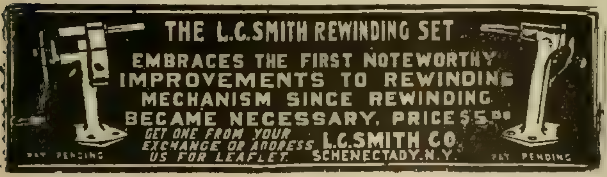

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to temptation and goes to the ball arrayed in them. She is belle of the ball and Smith is proud that he is her escort, while poor Mike stands gloomily by, brooding over his wrongs.

The Harrisons return unexpectedly from their visit and Mrs. Harrison discovers that some of her clothes are missing. A jealous maid tells of Delia's act and the Harrisons, accompanied by a policeman, go to the scene of Delia's triumph. Delia is shorn of her borrowed finery while the fickle fireman and her former admirers laughed at her plight, but Mike, her former admirer, comes to her assistance, secures clothes for her, and earns her undying devotion and gratitude.

## THANHOUSER.

**LOUIE, THE LIFE SAVER** (Oct. 7).—Louie was lazy, and owing to a diet of flashy novels, he grew up to be a worthless young man. He had a job in an office, but when summer came, gave it up and hied himself to the seashore, securing a place as life guard. He decided after a few days that there was one girl who would suit him. She was very pretty, and accompanied by an elderly gentleman, undoubtedly her father. Louie tried to scrape an acquaintance with her in the water, but failed. Just the same his chance came. The girl was seized with cramps, and Louie gallantly rescued her. Everything was going just the way things did in the yellow backed novels. But he was rudely awakened, however, for the next day the broker called to thank him. Then Louie learned to his sorrow, that the "girl" was the old man's wife, and that old men are sometimes stingy with their money.

**A DAUGHTER WORTH WHILE** (Oct. 10).—The president of the big corporation was able and just, and did not realize that there was an effort to displace him. The head of the conspiracy was the vice-president of the company, who posed as one of his chief's most loyal friends. Secretly, however, he was organizing certain dissatisfied stockholders, and expected that he would succeed to the place of his superior.

A day or so before the annual meeting, the president was striken at his summer home. He confidently sent for the vice-president, gave him the proxies for his stock, and believed that everything would be clear sailing. Then the conspirator went away, met one of his allies, boastingly told him of his success. Fortunately for the sick man, his daughter gained wind of the plot, and took steps to defeat it. She induced her father to give her a new proxy, and started for the mainland. She missed the ferryboat and boldly took a neighbor's yacht and ran it across the bay. She arrived at the mainland too late to catch the last train, but she commandeered an automobile, and by a wild ride was able to reach the board room in time to save her father.

## KAY-BEE.

**THE BULLY** (Oct. 10).—Village school comedy: class of boys take advantage of old gray-headed schoolmaster and become very unruly. The master attempts to chastise them, and led by the bully they desert the school in a body, but come flocking back when a young lady supersedes the old schoolmaster. The bully falls in love with the new teacher, shows it in every way, coming to school in his best store clothes, bringing bouquets in the morning and threatening the other scholars if they attempt to annoy the school "marm." The bully escorts the school "marm" home after school and one day proposes. She laughingly rejects him. The old schoolmaster's son in the meantime returns from college and begins paying attention to the young lady, whereupon the bully vows vengeance and starts to disrupt the class. The old schoolmaster's son happens to be passing at the time when the revolt was at its height; he steps in and endeavors to give the bully a thrashing, which is done with difficulty. The bully is expelled from school and the school "marm" becomes daughter-in-law-to-be of the old schoolmaster.

**VENETIAN ROMANCE** (Oct. 17).—Paola, a young Venetian captain, receives instructions and a copy of the plan of the campaign to be brought against their enemy, the Genoese, from the Counsel of Ten, the rulers of Venice. Carlo, a Genoese spy, from his place of hiding among the draperies of the room, takes in the whole scene and therefore plans to steal the plans for both patriotic and personal reasons. Carlo and Paola are both in love with Marguerita, who returns Paola's love. Carlo, through the connivance of Paola's servant, steals the plan from his apartment. Carlo then goes before the counsel and accuses Paola of being a traitor. Counsel then calls on Paola to return the plans. He endeavors to do so by going to his apartment and there discovers that they have been stolen. He returns and tries to explain to the council, but is thrown into prison as a traitor. Marguerita, suspecting the true nature of affairs, dresses herself in male attire and invades Carlo's apartment, finds the plans in a secret panel and hides them on her person. Carlo then enters his apartment and demands to know the cavalier's business and just then discovers the secret panel is open. With an oath, he jerks the large cavalier from her head, which allows her hair to fall and him to discover it is a woman. Marguerita draws her sword and a wicked sword fight ensues, in which she is disarmed. In the meantime her servants who had been waiting for her below in a gondola, seeing Carlo enter the house, go for assistance, which arrives as Carlo is embracing Marguerita. Andreas, Marguerita's father, attacks Carlo and in a terrific sword combat drives Carlo back foot by foot, until he is close to an open window, through which he leaps into the river, where he is captured, brought to the Council of Ten, where he is sentenced to die by torture. Paola in the meantime being freed, and the end is Paola asking Marguerita's hand of her father, which he gives with his blessing.

## KEYSTONE.

**ACROSS THE ALLEY** (Oct. 6).—A militant old maid lives across the alley from a small family, comprised of an elderly gentleman and his grandchild, whose whole pleasure in life seemed to be in blowing his toy trumpet and hammering on his drum, much to the old dame's annoyance and dismay. This brings on a farcical war between the old gentleman and old maid.

**ABELONE INDUSTRY** (Oct. 6).—Showing the diving for the Abelone, a shell-fish, which has to be pried from his bed with an iron bar, as it has the clinging power of 40 lbs. to the square inch. Also the different ornaments manufactured from its shell, such as ladies' hatpins, brooches.

## MUTUAL WEEKLY.

**MUTUAL WEEKLY NO. 40.—New York City.**—Crowds throng the line of march as the body of the late Mayor Gaynor is taken to its final resting place, escorted by members from all the City Departments.

**Buc, France.**—Pegoud, the daring French aviator, thrills the spectators by flying upside down.

**Edgewater, N. J.**—Miss Laura Ryan, the only "Girl Hobo," on her way from Seattle to New York.

**The Hague, Holland.**—The Queen of Holland, with a delegation from all nations, dedicates the Palace of Peace, a gift from Mr. Carnegie.

**Baltimore, Md.**—The watermelon fleet arrives at Baltimore, and a negro boy races with a white boy to see which can eat a quarter of a melon first.

**The Fashion in Paris.**

**Los Angeles, Cal.**—60,000 spectators see Cooper in a No. 8 Stutz, win the free for all, at the Corona Road Race.

**Petersfield, Eng.**—Lord Selborne dedicates the statue of William of Orange.

**New York City.**—Park Commissioner Chas. B. Stover employs 300 youths to guard Central Park's shrubberies against precocious vandals.

**Vienna, Australia.**—The nobility and population join in celebrating the 83rd birthday of their Emperor, Francis Joseph.

**Baltimore, Md.**—Mayor Preston receives from the N. Y. "Giants" a baseball upon which all the players have signed their names.

**Montreal, Canada.**—Scores of persons are injured, when a trolley car runs away down a steep hill and collides with another one turning it completely over.

**Aberdeen, Eng.**—The Gordon Highlanders receiving their regimental colors from Lord Roberts.

**Baltimore, Md.**—2,000 newsboys spend the day at Riverview.

**New York City.**—Com. Brown the first man to accomplish the feat of swimming from the Battery to Sandy Hook.

**San Francisco, Cal.**—Huge fire wipes out the Pope Talbot lumber yard, causing a loss of $100,000.

## EXCLUSIVE FILM CORPORATION

### SOLAX.

**HANDCUFFED FOR LIFE** (Oct. 10).—The fashionable May O'Malley gets tired of doing nothing and yearns to make her mark in the world. One day she has a vision of herself performing great deeds as a policewoman, and that settles it. She persuades her father, an influential man, to get her a job. Thinking to cure her, he telephones to the district captain, and both in a humorous mood decide to give her her way. May, prepared with a flash light lantern and a dainty pearl revolver, arrives at the station house full of her importance. The policemen have a good laugh; as that does not phase her, they send her on the trail of "Bosco Pete." She gets in the house of a millionaire named Brown. After many ludicrous situations, May handcuffs his right hand to her left and brings him to the police station. When she arrives at the station house with her prisoner, she finds she has lost the key to the handcuffs through a hole in her stocking, which cannot be found. She must therefore, stay locked to Brown, he in the cell and she outside nearly crying. Brown tries to console her to no end. May's father arrives just in the middle of this trying situation to see how things are progressing. He has found the key to the handcuffs. He releases May and she hides her head on his shoulder. After gaining her self-control, she presents her revolver to the captain, who promises to wear it for a watch charm. When May learns who Brown is she gives him her both hands and they have a good, hearty laugh and are later handcuffed for life.

**THE LITTLE HUNCHBACK** (Oct. 8).—In Casgar, on the utmost boundary of Tartary, lived a tailor and his pretty wife. One day a little hunchback seated himself at the shop door and began to sing and play on a tabor. The tailor invited the hunchback in to entertain his wife. The hospitable wife immediately placed a dish of fish before the men. The hunchback swallows a bone and chokes to death. The accident greatly alarms the tailor, who fearing the magistrate will hear of it, plans to get rid of the corpse. They carry the body to the house of the Jewish doctor and put it at the bottom of a steep flight of stairs, then hastily run away. The doctor, coming down the stairs without a light, falls upon the corpse. He thinks he has killed a poor, sick fellow coming for treatment. Stealthily, the doctor and his wife carry the body to the terrace of their house and throw it down the chimney of their Mussulman neighbor. The Mussulman is one of the Sultan's purveyors; coming into the room, sees a man at his chimney. Thinking he is a robber, he strikes him a good blow with a stick. The corpse falls on the floor, and he thinks he has killed the man. In great distress and fear he carries the body to the end of the street and places it in an upright position against a shop. A rich Christian merchant, coming home from a night's festivities, jostles into the corpse, which falls upon him. Thinking he is being attacked by a thief he throws him down, calling "Thief." The outcry alarms the watch, and finding a Christian beating a Mussulman, they arrest the merchant and bring him to the magistrate. The magistrate recognizes the hunchback as the Sultan's buffoon, and orders death to the merchant. Just as he is about to be hanged, the purveyor comes along proclaiming himself the guilty party. The executioner releases the merchant and puts the rope around the purveyor's neck. Just then the voice of the Jewish doctor calls for the execution to be suspended. The Jewish doctor tells his story and is condemned in the place of the purveyor. The rope is just about to go around the doctor's neck when the tailor rushes in to tell his story. The Sultan, hearing of the mixup, commands them all to his presence, and though he grieves for his buffoon, he pardons all concerned in his favorite's death.

## GAUMONT.

**A CHORUS GIRL'S ROMANCE** (2 parts—Oct. 7).—Nellie Palmer's attractiveness almost leads to her death in a dismal underground dungeon. As principal dancer and chorus singer at the Imperial Theater she is a popular young woman with many admirers. A rich American, William J. Smithson, is so enamored of her that when repulsed he goes to her parents and offers to marry Nellie. Nellie is already engaged, and although her fiancé is only a young bank clerk, her love is proof against the advantages offered by an alliance with the American millionaire.

Smithson has a private secretary, one John Davis, a scheming, smooth, oily, suave young man. Davis learns that his employer means to divide his wealth between Nellie and Davis, so he arranges that Mr. Smithson shall not cumber the earth much longer, by substituting a deleterious compound for the medicine which the doctor has prescribed. Smithson makes his will, leaving the whole of his fortune to be equally shared between Nellie and his secretary, and in the event of one pre-deceasing the other, the whole amount is to go to the survivor. Davis being shown this will immediately begins scheming to obtain the whole of the money. Fate plays into his hands. He reads in a paper that the "Eden Girls" with Nellie Palmer at their head, have been engaged to dance and sing at Triveau Lodge on the invitation of Count and Countess Valnoise, and that the girls would be conveyed by motor-car to and from the lodge. So he goes to the garage and punctures the tires on both of the front wheels. Naturally a breakdown occurs and the girls troop off to walk to the nearest house, Nellie being the last to leave the car. Davis stealthily follows her, and at a favorable moment he captures and gags her, conveying the unconscious girl to a filthy underground dungeon. When Nellie regains her consciousness she finds a revolver and a phial of poison by her side, together with a note bidding her take her choice of death, as she will never leave the place alive.

A poacher pursued by two keepers eludes them by gaining an entrance to the dungeon by way of a secret passage through a well in the grounds, and he reaches his haven of refuge just as Nellie sinks to the ground with a cry of despair. This cry proves her salvation. Knowing the secret of the well the poacher makes his way into the dungeon and finds the terrified Nellie, who relates what has happened. They decide to lay a trap for the crafty Davis, and arrange that when the criminal returns he shall find Nellie apparently dead, having committed suicide. Davis does return and is gratified that Nellie has accepted one of the two courses and is dead. He removes the "body" from the dungeon and carries Nell into a wood, intending to leave the "body" there. Laying her down, he is astonished to find himself looking into the barrel of a revolver. Before he can recover his surprise the poacher has come

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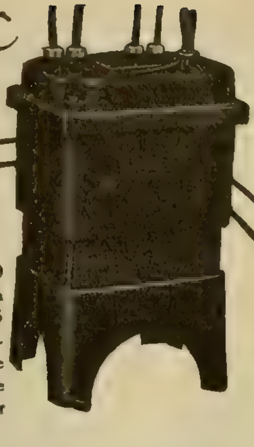

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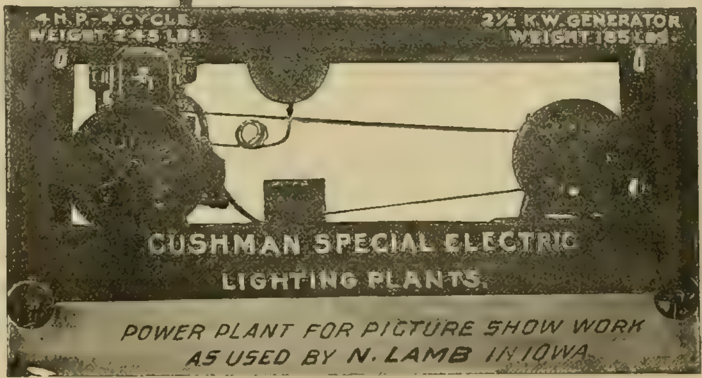
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upon the sc[illegible] and seizes Davis, who is handed over to the [illegible]. Nellie returns home, happy [illegible] marries the bank clerk, and a year later Mr Smithson presents his recently arrived godson with a gift of a [illegible], value $25,000.

**A MATRIMONIAL RAFFLE** (Oct. 9).—Ever on the lookout for amusement, and being of a speculative turn of mind, Simple Simon sees a fine chance in the offer made by Dale's Matrimonial Bureau, which is organizing a weekly matrimonial raffle, wherein it is possible to win a wife with a fortune varying from $2.50 to half a million dollars. This is no "con game," and to make it interesting the faces of the ladies are hidden and their ages not revealed. Simon's luck is in. He wins a prize, and he is so elated by his success that he makes a bee line for the prizes and seizes his bride-to-be. Horrors! His "win" is a lady of uncertain age, decidedly verging on the sere and yellow. Simon cannot foreswear his bargain, and the marriage is almost completed when his heart fails him and he runs away. Being captured, the organizer of the raffle points out that Simon has held his ticket upside down, making 6 look like 9, and his real prize, No. 6, is a very charming young damoiselle.

**CASABLANCA, IN PICTURESQUE MOROCCO** (Oct. 9).—Opening with a general view of the town, the pictures show the busy bazaar quarter, where numerous kinds of trades are represented. Water-carriers and toy-makers jostle one another in the narrow streets, spice merchants shout the merits of their goods and quarrel among themselves, while the boat makers' insistent hammering adds to the clamor. An interesting sight is the changing of the guard, for strict surveillance about the city is still very necessary.

**GAUMONT WEEKLY, NO. 81** (Sept. 24).—**France Accepts Exposition Site.**—Gaston de Pellerin de Latouche, representing French republic, is present at the laying of cornerstone of French Building, San Francisco.

**Fantastic Aeroplane Exploits.**—Pegoud rides upside down and leaves machine by parachute.

**A Belgian Jubilee.**—Festival of Notre Dame or Hanswick is held at Malines, in presence of King Albert.

**Suffragettes Go Camping.**—New York leaders in votes for women movement, hold an outing at Huntington, L. I.

**Funeral of "Big Tim."**—Congressman T. D. Sullivan, idol of the East Side, is buried in New York.

**England's Volunteer Navy.**—New recruits give demonstration of training in London.

**The Funeral of Bebel.**—Germany's most noted Socialist dies and is buried with great honors.

**"Quo Vadis?" Outdone.**—Western cowpuncher throws the bull in truly Roman fashion at Beery's horse-training grounds, Dayton, Ohio.

**Mayor Gaynor Dies.**—Chief executive of America's greatest city is mourned by thousands.

**York's Fire Boats.**—Metropolitan fleet of flame-fighters parade on Hudson River.

**"U. S. S. Adams" Visits England.**—United States training ship is guest of our British cousins.

**A Suffragette Aeroplanist.**—"Votes for Women" campaigner goes up in the air to distribute literature.

**The Last Summer Dive.**—New Yorkers make most of dying season at swimming resorts.

**French Artists in Comedy Contests.**—Annual exhibition of burlesquers in Paris entertains large audiences.

**The Flight from Mexico.**—Hundreds of Americans reach New Orleans after hurried departure from war-stricken country.

**A Champion Club-Swinger.**—English athlete keeps up his exhibition for 24 hours.

**Where Commerce Centers.**—A busy day about New York's famous docks.

**Wolf Hounds.**—Champion pair of rare breed exhibited in Chicago.

**Mayor Gaynor Dies.**—Chief executive of America's leading city is buried with high honors.

**Watch the Engines Collide.**—Motion pictures of an actual railway smash-up in California.

# FEATURES

## TRUE FEATURES.

**THE HUMAN TORPEDO** (Feature Release—3 parts).—The courage of women is often blind when love speaks. A woman finds herself in this strangest of predicaments: she faces the man whom she promised to marry after having given her hand to another. The deserted lover has the woman absolutely in his power; he is an officer in the Turkish army and the woman has just been brought before him as a captive. He tells her he will keep her in death as he cannot have her in life and prepares to embark in a torpedo boat, taking the woman with him after he had bored a hole in the little destroyer. Death seems certain to the woman, when the loyalty of a poor wretch whom she befriended in distress presents a means of salvation.

Omar Bey is the Turkish ambassador at the [illegible] of Greece and Helena, a beautiful Greek [illegible], has fallen in love with him. They [illegible] troth. She is to join her lover in [illegible] before the Spring comes, the [illegible] over the Balkans-Greek arms ag[illegible] foe and Helena, yielding to the demands of her parents, gives her hand in marriage to Demos, one of her own countrymen and one of the commanders of the Greek fleet. The war goes on week after week and month after month. Helena has joined the army as a nurse and has found contentment in her marriage. It so happens that Helena falls into the hands of the Turks and into the hands of the man she had promised to marry.

Relief to Helena seems impossible. The Turkish army is entrenched along the coast and before the Greek vessels can land their troops, Omar Bey will have dragged his fair victim to the bottom of the sea. The faithful servitor of Helena, whom she had years ago saved from an angry mob in Athens, proposes to hide her in a torpedo and to be shot across the waters on board the ironclad commanded by Demos, her husband. Helena does not hesitate a moment. Bravely she allows her humble friend to place her in a torpedo. The friend arranges to have the dangers of death minimized by wrapping Helena in big wads of cotton. The torpedo with its human freight is hurled toward the Greek warship, but it falls short of its aim, dropping into the water. It is seized by Greek sailors. Upon opening the projectile it is found to contain Helena. Helena is united to her husband, while the Turkish officer finds too late that his develish scheme has been foiled.

## APEX.

**The CRIME ON THE COAST** (Feature Subject—3 parts).—Patrick Masters, a poor fisherman, learns that his son, Sam, has run into debt. He writes to Mr. Burrows, a friend of his youth, who has since grown wealthy, asking him for advice. Mr. Burrows pays a visit to Masters and is followed to the fisherman's cottage by Tanala, a Greek, who is in love with Mrs. Burrows. Tanala fires through the window of the cottage mortally wounding Burrows. He is pursued by Patrick Masters, but manages to elude him. Meanwhile Burrows succeeds in scrawling a few words in a book on the table before him, ere he falls back dead. The book containing the note is put away in a drawer with its precious message unseen, and Patrick Masters is tried and convicted for the murder of Burrows.

A year passes by, and poor old Masters has died in prison. Tanala, the Greek, is now engaged to Mrs. Burrows. Her daughter, Fifi, is strongly opposed to the match, and does all in her power to prevent it. Sam Masters, the ne'er-do-well son of the dead fisherman, finds the book containing the message, "I have been shot by Tanala—John Burrows," and determines to blackmail the Greek.

Young Masters visits Tanala's home, and his interview with Tanala is overheard by Fifi. Tanala gives Sam a small sum of money, and secretly tears the incriminating page out of the book. Then he returns the book to the fisherman, telling him that he may do what he will with it. Fifi Burrows steals the torn out page and hides it in the base of a statuette. Later, Sam, discovering that Tanala has outwitted him, throws himself into the sea and is drowned.

Sam's dead body is recovered from the sea and the book is also found. On examination, it is discovered that the message written in ink in the book has penetrated through to another page, and the evidence against Tanala remains unaltered. Mrs. Masters is summoned to attend Fifi, who is ill, and the girl produces the leaf she has hidden in the statuette, exposing Tanala's villainy in time to prevent his marriage to her mother.

**RED POWDER** (Feature Subject—3 parts).—Charles Keil, a young chemist, discovers an explosive composition of such tremendous power that it gives promise of revolutionizing many industries. During his explorative work, Dr. Joseph Reimer, a laboratory colleague, jealous of Keil's success, abstracts his formulae from Keil's notebook. After a number of demonstrations that prove the value of the discovery, a moment's carelessness causes an explosion that wrecks the laboratory and buries both men in the burning debris. They are rescued by firemen and taken to a hospital, where Kiel dies, but not until he had imparted a mystic message to his fiancee, Lucy—the final ingredient of the precious "Red Powder," which had never been included in any formulae he had intrusted to writing.

Dr. Reimer, in possession of what he believes to be the complete formula, also secures the limited existing supply of "Red Powder" and claiming the discovery as his own, proceeds to give a series of demonstrations that result in a large bank becoming interested in its promotion. Angered by this injustice, Lucy appears before the bank directors and charges Dr. Reimer with the theft, but she is regarded as having been crazed by the death of her sweetheart, and Reimer, who has married the daughter of one of the bank directors, is hailed as a great discoverer.

Further experiments on land and sea increase Reimer's fame, and result in another accident through a premature explosion, but Reimer escapes death again. Nemesis is on his trail, however, in the form of a detective retained by Lucy. The detective secures employment in Reimer's laboratory, and soon when the original supply of "Red Powder' gives out, watches Reimer endeavoring to create a new supply. The thief cannot understand his failure to get results. Not knowing his stolen formula is incomplete, he surreptitiously consults it again and again, until the detective watching him through the agency of a mirror, discerns the dead chemist's writing. He immediately telegraphs the bank that Reimer is a fraud, but it is too late. The failure of the explosive made by Reimer to fulfill its function has embarrassed several big concerns that depended upon it; the bank in turn totters and collapses, and the community is in a state of frenzy with thousands out of employment, when word reaches the angry crowd that Reimer's treachery is responsible for the widespread ruin. Riots follow; Reimer's home is stoned and a flying missile overturns a lamp, starting a fire. With his wife and little child, Dr. Reimer flees for his life. Just as the frenzied mob is about to seize him, Dr. Reimer clutches the chain of a huge derrick and with his wife and child clinging to him, is swung far over the heads of the rioters and in safety over the spreading fire to the approaching police reserves.

Accusation pursues him even there. A search is made and the incriminating writing is found. Dr. Reimer is arrested, but escapes. After an exciting chase, he breaks down. His death follows at the hospital where he is taken, but not before he has sought forgiveness from Lucy and his family.

# Picture Theaters Projected.

**Pittsburgh, Pa.**—Harry Davis and John P. Harris have secured a long term lease of the site of the old Girard Hotel, at the corner of Federal and Isabella streets, north side. The property is owned by Russell H. Boggs, who will erect a theater on the site for Davis & Harris. Plans for the building are being prepared by H. E. Kennedy & Co., of Pittsburgh, Pa., and Cincinnati, O. The theater will be of terra cotta, stone and brick construction, with steel structural frame.

**Philadelphia Pa.**—The Erie Theater, at the northeast corner of Marshall street and Erie avenue, which occupies a lot 74 by 130 feet, has been sold by the Erie Amusement Company, to a syndicate headed by James J. Springer. The theater has a seating capacity of 1,200, and is assessed for $35,000. The purchaser is the same syndicate which operates the Plaza Theater, Broad and Porter streets; the Imperial Theater, Sixtieth and Walnut streets, the Park Theater, Ridge avenue and Nationa streets, and the Empress Theater, in Manayunk.

**Philadelphia, Pa.**—Thomas Lamb has completed plans and specifications for alterations to the People's Theater, Kensington avenue and Cumberland streets, for Nixon Nirdlinger.

**Philadelphia, Pa.**—Clarence P. Wynne is having plans prepared for a moving picture theater to be erected on the east side of Broad street, south of Columbia avenue. The structure will measure 32 by 239 feet, and have seating capacity of 500.

**Philadelphia, Pa.**—C. & B. Electric Sign Company has taken out a permit to erect a sign at the Garrick Theater, Juniper and Chestnut streets, for the Weightman estate. The sign will cost $150.

**Philadelphia, Pa.**—Plans are being prepared by Harry Zimmerman for a handsome new moving picture theater for Frankford. The site of the proposed theater is a lot 91 by 175 feet, on the west side of Kensington avenue, 32 feet northeast of Womarth street. The lot was purchased by Hyman Frank and Joseph Sedwitz.

**Philadelphia, Pa.**—The store building, 2212 North Front street, lot 18 by 58 feet, and the stable property in the rear, 2213 to 2227 Hope street on a lot 80 by 52 feet, have been purchased by Margolin & Block, for a consideration close to $40,000. The properties will shortly be demolished and the site used for a moving picture theater. The new structure is estimated to cost $35,000.

**Des Moines, Ia.**—Barnes & Brodshaw, 14[illegible] East 12th street, have obtained a contract to erect a moving picture theater for Sam Elman, [illegible] East 6th street. The theater will have seating capacity for 300 persons.

**Washington, D. C.**—Florida Amusement Company, care John Nolan, 1413 G street, N. W., have had plans prepared for a one-story moving picture theater, to cost $10,000.

**St. Joseph, Mo.**—Stock company has been formed, headed by Joseph Goldman, 401 German-American Bank Building, who are having plans prepared for the remodeling of a store building into a modern one-story moving picture theater, to cost about $20,000.

**Grand Rapids, Mich.**—The Empress Theater Company, Charles Rosenbaum, president, Kalamazoo, Mich., are having plans prepared for a three-story theater, store and office building, 100 by 150 feet., to cost $200,000. There will be four stores on the ground floor and sixteen offices in the upper floors. The theater will have seating capacity of 2,000.

**Detroit, Mich.**—Fuller Chaflin, 406 Elks' Temple Building, is preparing plans for the remodeling of a dance hall into a moving picture theater, with seating capacity of 600 and to cost $20,000.

**Manchester, N. H.**—Leon Lempert & Son, 149 Cutler Building, Rochester, N. Y., are preparing plans for a theater building, 77 by 100 feet, to cost $70,000. It will have seating capacity of 1,200. The theater will be of brick and fireproof construction.

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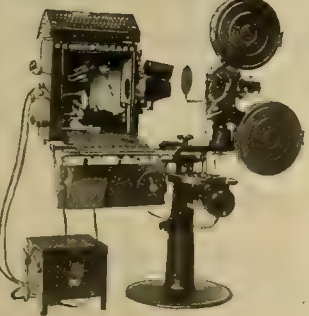

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Oct. 9—Taming a Cowboy (Drama)...........1000
Oct. 11—Calamity Anne's Sacrifice (Drama)....1000
Oct. 13—Making Pig Iron (Industrial) ....... 375
Oct. 13—Courage of Sorts (Drama) ...... . 625
Oct. 16—The End of the Black Bart (Drama) 1000
Oct. 16—The Making of a Woman (Drama) . 1000

### AMBROSIO.

July 26—The Missionary's Sister (2 Parts—Dr.)
Sept. 27—Alice's Dream (2 parts—Drama). 2000
Oct. 4—The Wild Guardian (2 parts—Drama).2000
Oct. 11—Chopin's Nocturne (2 parts—Drama) 2000
Oct. 18—The Two Mothers (2 parts—Drama) 2000

### APOLLO.

Sept. 28—The Speed Bear (Comedy)..........
Oct. 5—The Rube Boss (Comedy)............
Oct. 12—Ketchem and Killem (Comedy) .... .

### BISON.

Sept. 16—In the Coils of the Python (2 parts—Drama) ........................
Sept. 20—Through the Window (2 parts—Dr.)
Sept. 23—The Struggle (2 parts—Drama)......
Sept. 27—Captain Billy's Mate (2 parts—Dr.)
Sept. 30—Shon, the Piper (2 parts—Drama)...
Oct. 4—Good-for-Nothing Jack (2 parts—Dr.)
Oct. 7—The Girl and the Tiger (3 parts—Dr.)
Oct. 11—Fighters of the Plains (2 parts—Dr.)
Oct. 14—In the Wilds of Africa (2 parts—Dr.) 2000
Oct. 18—Through Barriers of Fire (2 parts—Drama) ... .... 2000

### BRONCHO.

Aug. 31—The Broken Thread (Drama).........
Sept. 3—The Gambler's Pal (Drama)..........
Sept. 7—May and December (Drama).........
Sept. 10—The Judge's Son (Drama)...........
Sept. 17—The Land of Dead Things (2 parts—Drama) ........................
Sept. 24—Silent Heroes (2 parts—Drama).....
Oct. 1—The Greenhorn (2 parts—Drama)....
Oct. 8—The Forgotten Melody (2 parts—Dr.) 2000

### CRYSTAL.

Sept. 28—His Last Gamble (Drama)..........
Sept. 30—Charlie's Little Joke (Comedy)......
Sept. 30—Baldy Belmont As a Roman Gladiator (Comedy) ...........................
Oct. 5—The Norwood Case (Drama).........
Oct. 7—Dress Reform (Comedy).............
Oct. 7—Baldy Belmont Wanted a Wife (Com.)
Oct. 12—The Woman and the Law (Drama)...
Oct. 14—Pearl's Mistake (Comedy)....... ...
Oct. 14—Getting the Grip (Comedy)..........

### DOMINO.

Oct. 9—God of Chance (2 parts—Drama).....2000
Oct. 16—Romance of Erin (2 parts—Drama)..2000

### DRAGON.

July 14—The Organist (Drama)...............
July 21—Memories of Long Ago (Drama)......
July 28—The Bride of the Sea (Drama)......

### ECLAIR.

Sept. 14—A Pawnee Romance (Drama)........
Sept. 14—Hydrogen (Scientific) ..............
Sept. 17—Rob-Roy (3 parts—Drama)..........
Sept. 21—Stung (Comedy).....................
Sept. 21—Curious Fish (Zoology)..............
Sept. 24—A Puritan Episode (2 parts—Drama)
Sept. 28—Why Aunt Jane Never Married (Com.)
Oct. 1—Jacques, the Wolf (2 parts—Drama).
Oct. 5—Private Box 23 (Comedy).............
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Sept. 11—Dorothea and the Chief Razamataz (Comedy) ..........................
Sept. 13—On Forbidden Paths (Drama).......
Sept. 18—The Juvenile Kidnappers (Comedy)..
Sept. 20—The Ranchman's Double (Drama)...
Sept. 25—The Village Pest (Comedy)..........
Sept. 27—The Moonshiner (Drama)............
Oct. 2—The Shop Girl's Big Day (Comedy)...
Oct. 4—A Girl of the Dance Halls (Drama)...
Oct. 9—When Father Goes to Church (Comedy)
Oct. 11—Harmony and Discord (Drama).......
Oct. 16—Curing the Doctor (Comedy).........
Oct. 18—The Brute (Drama) ....... .........

### GAUMONT.

Sept. 18—Tiny Tim's Elopement (Comedy)....
Sept. 23—The Sheriff's Devotion (Drama).....
Sept. 24—Gaumont's Weekly No. 81 (News)..
Sept. 25—An Awful Relapse (Comedy).......
Sept. 30—The Doctor's Sacrifice (Drama).......
Oct. 1—Gaumont's Weekly, No. 82 (News)....
Oct. 2—Tiny Tim in Society (Comedy).......
Oct. 2—Atom of Life in the Deep (Comedy)...
Oct. 7—A Chorus Girl's Romance (Drama)...
Oct. 8—Gaumont's Weekly, No. 83 (News)..
Oct. 9—A Matrimonial Raffle (Comedy)......
Oct. 9—Casablanca, in Picturesque Morocco (Scenic) .. ..........................

### GEM.

Sept. 15—The Manicure (Comedy).............
Sept. 15—Sam's Despondency (Comedy).......
Sept. 22—None but the Brave Deserve the (?) (Drama)..............................
Sept. 22—Sanitary Dairy Plant, Washington, D. C.............................
Sept. 29—The Bachelor Girls' Club (Comedy)..
Oct. 6—The Motor Bug (Comedy)............
Oct. 6—Our Baby (Comedy)..................
Oct. 13—The Surf Maidens (Comedy).........

### GREAT NORTHERN.

Sept. 6—A Girl Graduate (Comedy)..........
Sept. 13—For Sale by Auction (Comedy)......
Sept. 13—Under the Danish Beeches (Travel)..
Sept. 20—Convict 337 (Comedy)...............
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Oct. 4—Whimsicalities by Hy. Mayer (Nov.).
Oct. 6—The Stolen Love (2 parts—Drama)....
Oct. 9—Their Parents (Drama)...............
Oct. 11—Thou Shalt Not Rubber (Comedy)....
Oct. 11—Hilarities, by Hy. Mayer (Novelty)..
Oct. 13—Hidden Fires (Drama)...............
Oct. 16—The Daredevil Mountaineer (2 parts—Drama) ... .. ........ .......2000
Oct. 18—The Beggar and the Clown (Comedy).
Oct. 18—Leaves from Hy Mayer's Sketch Book (Novelty) .........................

### KAY-BEE.

Aug. 29—The Green Shadow (2 parts—Drama)
Sept. 5—The Ironmaster (2 parts—Drama)...
Sept. 12—The Waif (Drama)..................
Sept. 19—The Reformation (Drama)...........
Sept. 26—The Forlorn Hope (Drama)..........
Oct. 3—Loaded Dice (Drama) ...............
Oct. 10—The Bully (Drama)..................1000

### KEYSTONE.

Sept. 18—The Faithful Taxicab (Comedy).....
Sept. 22—When Dreams Come True (Comedy).
Sept. 25—Mother's Boy (Comedy)............
Sept. 29—The Bowling Match (Comedy).......
Oct. 2—Billy Dodges Bills (Comedy).........
Oct. 6—Across the Alley (Comedy)...........
Oct. 6—Abelone Industry (Educational)......
Oct. 9—Schultz the Tailor (Comedy).........
Oct. 13—Their Husband (Comedy).............

### LUX.

Sept. 12—The Tax on Bachelors (Comedy)..... 455
Sept. 12—Arabella's Rival (Comedy).......... 540
Sept. 19—The Blacksmith's Son (Drama)...... 980
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Sept. 26—A Large Family (Comedy).......... 285
Oct. 3—Mary's Neighbor (Comedy).......... 895
Oct. 10—The New Governor (Drama).........

### MAJESTIC.

Sept. 21—The Shoemaker and the Doll (Drama)
Sept. 23—An Aesthetic Match (Comedy).......
Sept. 23—The Baseball Umpire (Comedy)......
Sept. 27—A Slight Misunderstanding (Com.)..
Sept. 28—The Love of Conchita (Drama).......
Sept. 30—When the Debt Was Paid (Drama)..
Oct. 4—A Man of the Wilderness (Drama)...
Oct. 5—A Mix-up in Pedigrees (Comedy)...
Oct. 7—The Heritage (Drama)...............
Oct. 11—The Ice Man's Revenge (Comedy)...

### MUTUAL WEEKLY.

Sept. 8—Mutual Weekly No. 37...............
Sept. 15—Mutual Weekly, No. 38 (News)......
Sept. 22—Mutual Weekly, No. 39 (News) ....
Sept. 29—Mutual Weekly, No. 40 (News)......
Oct. 6—Mutual Weekly No. 41 (News) .....

### NESTOR.

Sept. 22—For the Peace of Bear Valley (Dr.)
Sept. 24—Heart of a Vacquero (Drama).......
Sept. 26—His Crazy Job (Comedy)............
Sept. 29—Justice of the Wild (2 parts—Drama)
Oct. 1—Beyond the Law (Drama)............
Oct. 3—His Brother's Wives (Comedy).......
Oct. 6—The Trail of the Lonesome Pine (Dr.)
Oct. 8—The Love Trail (Drama)...............
Oct. 10—The Simple Life (Drama)............
Oct. 13—Roger, the Pride of the Ranch (Dr.)
Oct. 15—Patsy's Luck (Comedy)..............
Oct. 17—Their Two Kids (Comedy)........ ..

### POWERS.

Sept. 26—Blood Red Tape of Charity (2 parts—Drama)................................
Oct. 1—A House Boat Elopement (Comedy)...
Oct. 3—The Trap (Drama) ..................
Oct. 8—Chivalry Days (Comedy-Drama)........
Oct. 10—The Pilgrim (Drama)...............
Oct. 10—The Messenger of Love (Drama)......
Oct. 15—The Escape (Drama).... ...... ....
Oct. 17—His Pal's Bequest (Drama) . ...

### PILOT.

July 24—The Sure Tip (Comedy).............. [illegible]
July 24—The Bug Professor (Comedy)........ [illegible]
July 31—Loyal Hearts (Drama)..............1000
Aug. 7—The Green-Eyed Monster (Com.-Dr.)..1000
Aug. 14—(Title Not Reported.)
Aug. 21—(Title Not Reported).
Aug. 28—Getting the Evidence (Drama)......

### RAMO.

Aug. 20—Dangerous Sympathy (Drama).......1000
Aug. 27—The Springtime of Love (Drama).....1000
Sept. 1—The Worker (State Rights—8 parts—Drama)...............................8000
Sept. 8—The Black Opal (Drama)............1000
Oct. 1—Cards (Feature—3 parts—Drama).....
Oct. 16—The Current (Feature—3 parts—Dr.).

### RELIANCE.

Sept. 20—The Stolen Woman (2 parts—Drama)
Sept. 22—The Hardest Way (Drama).........
Sept. 24—The Missing Ring (Drama).........
Sept. 27—The Original Will (Drama)..........
Sept. 29—Hearts of the Dark (Drama)........
Oct. 1—(No Release this date)..............
Oct. 4—Targets of Fate (2 parts—Drama)....
Oct. 6—The Buffer (Comedy).. ........ ...
Oct. 8—Once Upon a Time (Fairy Tale) ....
Oct. 11—The Rebellious Pupil (Comedy)......

### REX.

Sept. 25—Genesis: 4 9 (2 parts—Drama)......
Sept. 28—Paying the Price (Drama)..........
Oct. 2—His Brand (Drama) .................
Oct. 5—Like Darby and Joan (Drama)........
Oct. 9—Shadows of Life (2 parts—Drama)....
Oct. 12—The Echo of a Song (Drama)........
Oct. 16—Memories (Drama) .................
Oct. 19—The Criminals (2 parts—Drama)....2000

### SOLAX.

Sept. 17—Invisible Ink (Comedy)..............
Sept. 19—Western Love (Drama)..............
Sept. 24—The Quality of Mercy (Drama)......
Sept. 26—The Soul of Man (Drama)..........
Oct. 1—Tale of a Cat (Comedy).............
Oct. 3—The Lame Man (Drama)............
Oct. 8—The Little Hunchback (Drama)......
Oct. 10—Handcuffed for Life (Comedy).......

### THANHOUSER.

Sept. 19—Flood Tide (Drama).................
Sept. 21—When the Worm Turned (Com.-Dr.).
Sept. 26—The Official Goat Protector (Comedy-Drama) ...................................
Sept. 23—An Unfair Exchange (Drama).......
Sept. 28—The Farmer's Daughters (Comedy)..
Sept. 30—Life's Pathway (2 parts—Drama)....
Oct. 3—The Twins and the Other Girl (Comedy-Drama)..........................
Oct. 5—(No Release).
Oct. 7—Louie, the Life Saver (Comedy)......
Oct. 10—A Daughter Worth While (Drama)..

### VICTOR.

Sept. 12—A Bride from the Sea (2 parts—Dr.)
Sept. 19—Percy H. Baldwin, Trifler (Drama)..
Sept. 26—For the Sins of Another (Drama)....
Oct. 6—The Closed Door (2 parts—Drama)...
Oct. 10—The Winner (2 parts—Drama)........
Oct. 17—The Girl of the Woods (2 parts—Dr.).2000

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Fichtenberg Enterprises, New Orleans. La.
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B. F. Keith, New York, N. Y.
Mark-Brock Co., Buffalo, N. Y.
Nixon-Nirdlinger, Philadelphia, Pa.
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F. F. Proctor, New York, N. Y.
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**Thursday** — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

**Friday**—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

**Saturday**—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph (Special).

### BIOGRAPH.

Sept. 15—His Hoodoo (Comedy)..............
Sept. 15—Dan Greegan's Ghost (Comedy)......
Sept. 18—The Stolen Treaty (Drama)..........
Sept. 20—For the Son of the House (Drama)..
Sept. 22—The Law and His Son (Drama)......
Sept. 25—A Saturday Holiday (Comedy).......
Sept. 25—The End of the World (Comedy)....
Sept. 27—The Influence of the Unknown (Dr.)
Sept. 29—Dyed, But Not Dead (Comedy)......
Sept. 29—With the Aid of Phrenology (Com.)
Oct. 2—A Tender-Hearted Crook (Drama)....
Oct. 4—The Chieftain's Sons (Drama)........
Oct. 6—His Secret (Drama)..................
Oct. 9—Never Known to Smile (Comedy)......
Oct. 9—Scenting a Terrible Crime (Comedy)..
Oct. 11—So Runs the Way (Drama)...........
Oct. 13—McGann and His Octette (Comedy)..
Oct. 13—Aunts Too Many (Comedy).........
Oct. 16—Red and Pete, Partners...........
Oct. 18—Girl Across the Way (Drama)......

### EDISON.

Sept. 16—Jerusalem and the Holy Land (Scenic).1000
Sept. 17—Cornwall, the English Riviera (Scenic) 400
Sept. 17—The Comedian's Downfall (Comedy).. 600
Sept. 19—Saved by the Enemy (Special—2 parts—Drama)..........2000
Sept. 20—The Great Physician (Drama).......1000
Sept. 22—For the Honor of the Force (Drama)..1000
Sept. 23—The Stroke of the Phoebus Eight (Dr.)1000
Sept. 24—The Embarrassment of Riches (Com.).1000
Sept. 26—Hard Cash (Special—2 parts—Dr.) 2000
Sept. 27—A Proposal from the Sculptor (Being the third of the series "Who Will Marry Mary)........ 1000
Sept. 29—The Stolen Models (Comedy)........1000
Sept. 30—A Daughter of Romany (Drama)....1000
Oct. 1—Mr. Toots' Tooth (Comedy)..........
Oct. 1—Damascus and the Ruins of Baalbek (Travel) ..........
Oct. 3—Why Girls Leave Home (Special—2 parts—Drama) ..........2000
Oct. 4—The Contents of the Suitcase (Drama)1000
Oct. 6—A Short Life and a Merry One (Com.).
Oct. 6—Birds of the Southern Sea Coast (Zoology.) ..........
Oct. 7—A Wilful Colleen's Way (Drama).....1000
Oct. 8—Boy Wanted (Comedy-Drama)........
Oct. 8—The Pink Granite Industry at Milford, Mass. (Industry) ..........
Oct. 10—In the Shadow of the Mountains (Special—2 parts—Drama) ..........2000
Oct. 11—The Girl and the Outlaw (Drama)....1000
Oct. 13—Bill's Career as Butler (Comedy)....
Oct. 14—The Family's Honor (Drama).......
Oct. 15—The Widow's Suitors (Comedy)......
Oct. 17—The Foreman's Treachery (Special 2 parts—Drama)..........2000
Oct. 18—Twice Rescued (Drama)............

### ESSANAY.

Sept. 13—Broncho Billy Reforms (Drama)......1000
Sept. 16—Women (Drama)....................1000
Sept. 17—Sweet Revenge (Comedy)...........
Sept. 17—The Duck Raising Industry (Zoology)
Sept. 18—The Broken Parole (Drama).........1000
Sept. 19—The Right of Way (Special—2 parts—Drama)..........2000
Sept. 20—The Redeemed Claim (Drama)........1000
Sept. 23—For Old Time's Sake (Drama).......1000
Sept. 24—Love Incognito (Comedy)............1000
Sept. 25—Days of the Pony Express (Drama)..1000
Sept. 26—In Convict Garb (Special—2 parts—Drama) ..........2000
Sept. 27—Why Broncho Billy Left Bear County (Drama)..........1000
Sept. 30—A Ray of God's Sunshine (Drama)...1000
Oct. 1—A Successful Failure (Comedy)......1000
Oct. 2—The Belle of Siskiyou (Drama).......1000
Oct. 3—Tony, the Fiddler (Special—2 parts—Drama) ..........2000
Oct. 4—The Struggle (Drama) ..........1000
Oct. 7—A Matter of Dress (Com.Dr.).........1000
Oct. 8—Dad's Insanity (Comedy)............1000
Oct. 9—Love and the Law (Comedy-Drama)...1000
Oct. 10—Dear Old Girl (Special—2 parts—Dr.)..2000
Oct. 11—Broncho Billy's Oath (Drama)........1000
Oct. 14—Three Scraps of Paper (Drama)....1000
Oct. 15—Their Waterloo (Comedy)...........1000
Oct. 16—A Borrowed Identity (Comedy)... . 1000
Oct. 17—Broncho Billy Gets Square (Special—2 parts—Drama) ..........2000
Oct. 18—Alkali Ike and the Wildman........

### KALEM.

Sept. 20—The Breath of Scandal (Drama).....1000
Sept. 22—The Counterfeiter's Confederate (Dr.).1000
Sept. 24—A Midnight Message (Special—2 parts—Drama)..........2000
Sept. 26—The Hobo and the Myth (Comedy)....
Sept. 26—The Largest Duck Farm in the World (Zoology)..........
Sept. 27—A Demand for Justice (Drama).....1000
Sept. 29—The Atheist (Drama) ..........1000
Oct. 1—The Battle at Fort Laramie (Special—2 parts—Drama) ..........2000
Oct. 3—And the Watch Came Back (Comedy)
Oct. 3—Historic Boston (Travel) ..........
Oct. 4—The Railroad Inspector's Peril (Dr.).1000
Oct. 6—The End of the Run (Drama)........1000
Oct. 8—The Riddle of the Tin Soldier (Special—2 parts—Drama) ..........2000
Oct. 10—Pete's Insurance Policy (Comedy).....
Oct. 10—The Sea Scouts of America (Edu.)....
Oct. 11—The Influence of a Child (Drama)...1000
Oct. 13—The Hermit's Ruse (Drama)........1000
Oct. 15—The Vampire (Spec—2 parts—Drama).2000
Oct. 17—The Troublesome Telephone (Comedy).
Oct. 17—The Boston Floating Hospital (Edu.).
Oct. 18—The Railroad Detective's Dilemma (Drama) ..........1000

### GEORGE KLEINE.

Sept. 2—The Sign of the Black Lily (Cines—2 parts—Drama—Special) ... .....
Sept. 9—The Mysterious Man (Cines—2 parts—Drama—Special)..........
Sept. 16—High Treason (Cines—Special 2 parts—Drama)..........
Sept. 23—For His Brother's Crime (Cines—Special—2 parts—Drama).........
Sept. 30—Misgotten Gains (Cines—Special—2 parts—Drama)..........
Oct. 7—The Flower of Destiny (Cines—Special—2 parts—Drama) ..........
Oct. 14—The Last Minute (Eclipse—Special—2 parts—Drama)..........
Oct. 21—The Wheels of Justice (Cines—Special—2 parts—Drama) ..........

### LUBIN.

Sept. 22—Poker Paid (Comedy)............... 400
Sept. 22—This Isn't John (Comedy)........... 600
Sept. 23—A Mexican Tragedy (Drama)........1000
Sept. 25—Self Convicted (Special—2 parts—Drama)..........2000
Sept. 26—Winning His Wife (Comedy).........1000
Sept. 27—The Great Discovery (Drama).......1000
Sept 29—The Invader (Drama) ..........1000
Sept. 30—The Actress and Her Jewels (Drama) 400
Sept. 30—The Constable's Daughter (Comedy). 600
Oct. 2—The Special Officer (Special—2 parts—Drama) ..........2000
Oct. 3—The Scarf Pin (Drama)..............1000
Oct 4—For Her Brother's Sake (Drama).....1000
Oct. 6—The Counterfeiter's Fate (Drama)....1000
Oct. 7—The Two Cowards (Drama)............1000
Oct. 9—Breed of the North (Special—2 parts—Drama)..........2000
Oct. 10—The Drummer's Narrow Escape (Com).
Oct. 10—Going Home to Mother (Comedy)......
Oct 11—The Higher Law (Drama).... .. ....1000
Oct. 13—The Fiancee and the Fairy (Drama).1000
Oct 14—A Deal in Oil (Drama)..............1000
Oct 16—The Taking of Rattlesnake Bill (Special—2 parts—Drama) ..........2000
Oct. 17—The Mate of the Schooner "Sadie" (Drama) ..........1000
Oct. 18—The Highest Bidder (Comedy).......
Oct. 18—A Sleepy Romance (Comedy).........

### MELIES.

Aug. 7—Snapshots of Java (Scenic).........1000
Aug. 14—The Robber of Angkor (Drama).....1000
Aug. 21—In the Land of Fire (Drama)........1000
Aug. 28—Lost in Cambodia (Comedy)..........1000
Sept. 4—A Day at Singapore (Scenic)..........1000
Sept. 18—Home Life in Japan (Manners and Customs)..........
Sept. 18—A Japanese Funeral (Manners and Customs)..........
Sept. 25—A Cambodian Idyll (Drama).........1000
Oct. 2—Things Japanese (Typical)............1000
Oct. 9—Cast Amid Boomerang Throwers (Dr.).1000
Oct. 16—Scenes of Saigon, Cochin China (Sc.)..1000

### PATHEPLAY.

Sept. 16—Mrs. Morton's Birthday (Drama).....
Sept. 17—The Merill Murder Mystery (Drama)
Sept. 18—Toad Traits (Zoology)...............
Sept. 18—Hot Springs and Geysers of New Zealand (Travel)..........
Sept. 18—Pathe's Weekly, No. 51 (News).....
Sept. 19—(Title Not Reported)...............
Sept. 20—Her Brave Rescuer (Drama).........
Sept. 22—Pathe's Weekly No. 52 (News)......
Sept. 23—The Blind Gypsy (Drama)..........
Sept. 24—The Secret Treasure (Drama)........
Sept. 25—Blazing a New Trail in Glacier National Park, Montana (Scenic)............
Sept. 25—The Sago Industry in Borneo (Ind.).
Sept. 25—Pathe's Weekly No. 53 (News)......
Sept. 26—Birds of Prey (Bird Life)...........
Sept. 26—Sicily, the Picturesque (Travel)....
Sept. 27—The Fish With a Storage Battery in Its Brain ..........
Sept. 27—The Pearl of the Bosphorous, Constantinople (Travel) ..........
Sept. 27—Promenade in Rome (Travel).......
Sept. 29—Pathe's Weekly, No. 54 (News)....
Sept. 30—Lillie's Nightmare (Comedy)........
Sept. 30—Deschutes Canyon, Washington (Sc.)
Oct. 1—Oxygen (Scientific) ..........
Oct. 1—Along the Padas River (Scenic)......
Oct. 2—Pathe's Weekly, No. 55 (News)......
Oct. 2—The Depths of Fate (Special—2 parts—Drama)..........
Oct. 3—A Clever Story (Comedy)............
Oct. 4—A Wall Street Wail (Comedy).......
Oct. 4—Riding the Flume (Travel)...........
Oct. 6—Pathe's Weekly, No 56 (News)......
Oct. 7—Plants Which Eat (Natural History)
Oct. 7—How Mountains Grow (Scientific)....
Oct. 7—A Journey Through Crimea (Travel)..
Oct. 8—The Smuggler (Drama)...............
Oct. 9—Pathe's Weekly, No. 57 (News)......
Oct. 9—Two Mothers (Special—2 parts—Dr.)..
Oct. 10—The Millionaire's Ward (Drama)......
Oct. 11—Talkative Tess (Comedy)............
Oct. 14—A Yankee in Mexico (Drama)........1000
Oct. 14—The Petrified Forest of Arizona (Geol.).1000
Oc. 15—The Bullet's Mark (Drama)...........1000
Oct. 16—In the Haunts of Fear (2 parts Dr.)..2000
Oct. 17—Her Hour (Drama)...................1000
Oct. 18—A Plant with Nerves, Mimosa Pudica (Botany) ..... ........ . ..
Oct. 18—St. Cloud and Its Environs (Scenic)..

### SELIG.

Sept. 18—The Redemption of Railroad Jack (Drama)..........1000
Sept. 19—The Rejected Lover's Luck (Dram)..1000
Sept. 22—The Young Mrs. Eames (Special—2 parts—Drama)..........
Sept. 22—Sissybelle (Comedy)................
Sept. 23—Bumps and Willie (Comedy).........1000
Sept. 24—The Spell of the Primeval (Drama)..1000
Sept. 25—The Capture of Bad Brown (Comedy).1000
Sept. 26—The Policeman and the Baby (Dr.)..
Sept. 26—The Taj Mahal, Agra, India (Travel)
Sept. 29—The Invisible Government (Special—2 parts—Drama) ..........2000
Sept. 30—The False Friend (Drama)...........1000
Oct. 1—The Cattle Thief's Escape (Drama)...
Oct. 1—The Elephant As a Workman, Rangoon, India (Educational) ..........
Oct. 2—Our Neighbors (Drama) ..........
Oct. 3—John Bousall of the U. S. Secret Service (Drama) ..........1000
Oct. 6—The Conscience Fund (Special—2 parts—Drama)..........2000
Oct. 7—The Missionary and the Actress (Dr.).1000
Oct. 8—The Dream of Dan McQuire (Comedy).1000
Oct. 9—Saved from the Vigilants (Drama)....1000
Oct. 10—Only Five Years Old (Drama)........
Oct. 10—A Ceylon Tea Estate (Travel)...... ..
Oct. 13—The Bridge of Shadows (Special—2 parts—Drama) ..........2000
Oct. 14—The Silver Grindstone (Comedy)......1000
Oct. 15—As a Father Spareth His Son (Drama).1000
Oct. 16—The Golden Cloud (Drama)..........
Oct. 16—The Abduction of Pinkie (Comedy)..
Oct. 17—The Woman of the Mountains (Dr.).1000

### VITAGRAPH.

Sept. 16—Their Mutual Friend (Drama).......1000
Sept. 17—The Hindoo Charm (Drama)..........1000
Sept. 18—Sunny; or the Cattle Thief (Drama)..1000
Sept. 19—John Tobin's Sweetheart (Comedy)..1000
Sept. 20—Our Wives (Special—2 parts—Com.).2000
Sept. 22—Daddy's Soldier Boy (Drama)........1000
Sept. 23—Extremities (Comedy)................
Sept. 23—Scenes in Singapore (Travel)........
Sept. 24—The Other Woman (Drama)..........1000
Sept. 25—The Race (Drama)..................1000
Sept. 26—Bunny for the Cause (Comedy)......1000
Sept. 27—Under the Daisies (Special—2 parts—Drama)..........2000
Sept. 29—When the West Was Young (Drama)1000
Sept. 30—Which? (Comedy) ..........1000
Oct. 1—Salvation Sal (Drama) ..........1000
Oct. 2—The Autocrat of Flapjack Junction (Drama)..........1000
Oct. 3—The Treasure of Desert Isle (Com.-Dr.)1000
Oct. 4—The Mystery of the Silver Skull (Special—2 parts—Drama) ..........2000
Oct. 6—Ann of the Trails (Drama)..........1000
Oct. 7—A Homespun Tragedy (Drama).......1000
Oct. 8—When Friendship Ceases (Comedy)...1000
Oct. 9—Heartbroken Shep (Drama)...........1000
Oct. 10—Cutey's Waterloo (Comedy)..........1000
Oct. 11—The Test (Special—2 parts—Drama)..2000
Oct. 13—Mrs. Upton's Device (Comedy)......1000
Oct. 14—The Ballyhoo's Story (Drama)...... 1000
Oct. 15—Master Fixit (Comedy)..............
Oct. 15—Buddhist Temples and Worshippers (Travel) ..........
Oct. 16—The Outlaw (Drama)...............1000
Oct. 17—Matrimonial Manners (Comedy)..... 1000
Oct. 18—The Pirates (Special—2 parts—Dr.).2000

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## SENSATION OF TWO CONTINENTS

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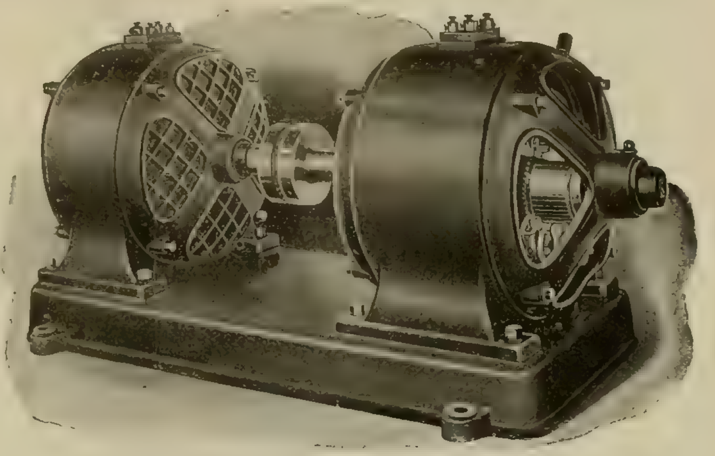

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A MIX UP IN PEDIGREES

## "THE-GIRL-THE-CRITIC-FOUND"

# FRANCELIA BILLINGTON

**Works Well with**

# "BILLY" GARWOOD and EARNEST JOY

# in this Majestic Picture!

**"A MIX-UP IN PEDIGREES,"** Sunday, October 5th, is the reel and it features the Louis Reeves Harrison girl, Miss Billington—Mr. Harrison pointed her out in a small part in a big production he reviewed last Spring, and we instantly signed her for "stock." She has more than vindicated the critic's judgment and our own; it has been a short leap from the small part to the strong lead—in "A Mix-Up in Pedigrees," for instance. See Francella Billington's work in this to learn how promising talent can be developed into perfect material under New Majestic stage direction. Of course, Garwood and Joy are more pleasing than ever in this farce. There are no favorites like New Majestic favorites!

## Other Releases of the Week:

**"THE HERITAGE,"** strong drama, out Tuesday, Oct. 7.

**"THE ICE MAN'S REVENGE,"** perfection comedy, out Saturday, Oct. 11.

## The Main Release of the Month

is still **"SAPHO,"** with Florence Roberts, that we are circulating on the state rights plan. It is filling big theaters everywhere. As for small theaters they just won't be able to hold the crowds! Has your small theater asked for booking yet? Even as a police-watched play, **"SAPHO"** never drew people as she does now as a clean Florence Roberts photoplay.

## A Great Two-Reel "REGULAR" Is Coming

in **"THE VAN WARDEN RUBIES,"** which has a feature cast and feature paper. It's a marvelous mystery story, full of superb acting. You will be kept guessing clear to the finish. Regular release of Sunday, Oct. 12.

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*Oct. 9th*

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The harrowing experience of a sailor shipwrecked on a land of savages.

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I have run your No. 6 three years and all other makes of M. P. machines for fifteen years, but your machine is so far ahead of the rest for steadiness, simplicity and reliability that I can only see one M. P. Machine and that is Power's No. 6.

Yours very truly,
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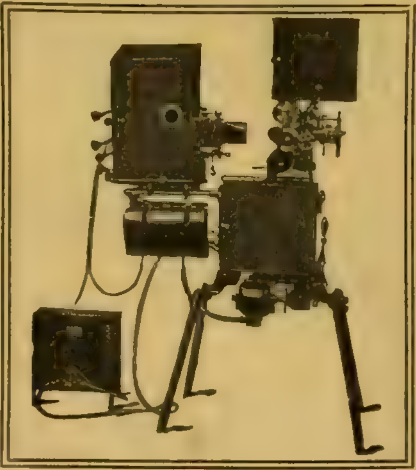
(Signed) HARRY A. WOODWARD



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Vol. 18, No. 3 October 18, 1913 Price 10 Cents

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Two Spies" (Gaumont).

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**THE THANHOUSER THREE-A-WEEK** urges every theater that does "good business" with a good feature to investigate the goodness of their FOUR REEL Mutual specials,

## "MOTHS," with Maude Fealy — and "ROBIN HOOD"

The stirring life of the great adventurer of the Middle Ages is here shown properly in black and white pictures for the first time. Every man, woman and child knows the story. This is the big, popular film of the Fall. See any Mutual Program Exchange for special terms.

Get "MOTHS!" Get "ROBIN HOOD!" Get "MOTHS!" Get "ROBIN HOOD"

## THE NEW THREE

(Sunday, October 12) **"A DEEP SEA LIAR"**

The second of the famous "by the sea" productions made at Cape May by a special company. A romantic maiden is told by a romancer that he is owner of a yacht whose crew mutinied and flung him overboard. He proves to be a mere deckhand who had fallen overboard while intoxicated!

(Tuesday, October 14) **"THE PLOT AGAINST THE GOVERNOR"** A Subject of the Hour—in Two Reels

Governor James Cruze ignores the State machine in making appointments and the machine proceeds to "get" him. Now, as the papers are showing day by day, "getting" a governor is a simple pastime for some bosses, but the boss who was "after" Cruze had Mignon Anderson for his stenographer and she did not think the State and the people would benefit by the Governor's retirement. In the end she saved the governor. It makes two gripping reels that will hit the public better at this time than could any other kind of political story imaginable.

(Friday, October 17) **"A PEACEFUL VICTORY"**

There was a great strike, and the men were being beaten. Then suddenly the manufacturer gave in! None were more greatly surprised at the surrender than the men themselves and now, for the first time, the outer world is apprised of the reason. It lay with a girl. Flo La Badie and William Russell do notable "team" work in this.

**COMING!** More "By-the-Sea" stories from Cape May, "Beauty in the Seashell" (Sun., Oct. 19), and "The Mystery of the Haunted Hotel" (Tues., Oct. 21).

**COMING!** Riley Chamberlin in "The Old Folks at Home" (Fri., Oct. 24), and "How Filmy Won His Sweetheart" (Tues., Oct. 28).

**COMING!** Both the Kidlet and the Twins in "The Children's Hour," "Jack and the Beanstalk," and "The Big Beautiful Doll," released in November.

**THANHOUSER FILM CORPORATION** ∴ ∴ ∴ **NEW ROCHELLE, N. Y.**

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FIVE-A-WEEK

# Essanay

## EXHIBITORS, HERE IS YOUR OPPORTUNITY!!! BOOK THIS FEATURE

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# "BRONCHO BILLY GETS SQUARE."

(IN TWO PARTS)

RELEASED FRIDAY, OCTOBER 17th!

**Now here's an opportunity of a lifetime for you, Mr. Exhibitor. If you do not clean up big receipts on this feature, it will be your fault. Just think of it, this is the first two reel "Broncho Billy" picture ever produced and released. The story is well photographed and the portrayal is excellent. Better book it today, before it slips your mind. See Mr. Anderson in an unusual role. Heralds and posters now ready.**

Released Tuesday, October 14th.

## "THREE SCRAPS OF PAPER."

A drama of more than usual interest with a touch of pathos that will make you remember this story. Ruth Stonehouse, E. H. Calvert, Thomas Commerford and Eleanor Kahn at your service.

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Released Wednesday, October 15th.

## "THEIR WATERLOO."

This is absolutely a feature comedy. A world beater from start to finish. Book this today.

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Released Thursday, October 16th.

## "A BORROWED IDENTITY."

A Western comedy-drama with unusual and interesting situations. Marguerite Clayton, the California beauty, featured.

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Released Saturday, October 18th.

## "ALKALI" IKE AND THE WILDMAN.

You certainly know the drawing quality of "Alkali" Ike pictures by this time. "'Alkali' Ike and the Wildman," is a dandy. Be sure and book it. Augustus Carney, the "Gibraltar of Fun," featured.

**Coming October 24th!** **Coming October 24th!**

# *"THE LOVE LUTE OF ROMANY."*

(IN TWO PARTS)

**A dramatic story of the gypsies, photographed at Ithaca, New York. Many exciting and thrilling scenes throughout this production make it a box-office attraction of more than ordinary pulling power. The theme is new and one to be remembered long. A splendid cast, excellent backgrounds and climacteric events of unusual number. Book this feature now. Heralds and posters ready.**

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UNIVERSAL FILMS

TRADE MARK

# Use the brains

Answer this question: How on earth can any film manufacturer in the world, especially the little "fly-by-nights" who are now dumping their wares on the market, the so-called "state-righters," the peddlers of foreign trash, the people who have flashy posters but nothing back of them — how on earth can such people hope to give you real features that can compare with the features produced by the largest film manufacturing concern in the universe? *USE THE BRAINS GOD GAVE YOU!*

**Continued on**

# God gave you!

The Universal has the best known stars in the film business. It has the brainiest stage directors. It spends more money and gets better results than any other company in the world. It has the most extensive equipment in the whole film world. Its scenario department is now by far the cleverest in the trade. The Universal's six features every week are far better than any you can secure elsewhere, and yet some of you are still booking trash from every Tom, Dick and Harry who comes along with a flashy poster and a lengthy subject under his arm. ***USE THE BRAINS GOD GAVE YOU!***

**Next 2 Pages**

Continued from

UNIVERSAL
FILMS
TRADE MARK

# Quit showing

You can't succeed in the film business with half-stewed, weak-spined, warmed-over methods. You can't sit in your swivel chair and expect the nickels to roll into your jeans in the future just because you've succeeded in spite of your laziness in the past. The man who hustles, the man who watches the market like a keen-eyed hawk, the man who demands the best and sees that he gets it is the man who is going to survive in this exhibition business. Today the Universal exhibitor is the only one who is using his brains. *USE THE BRAINS GOD GAVE YOU!*

Continued on

**Preceding 2 Pages**

UNIVERSAL
FILMS
TRADE MARK

# rotten films!

I will admit that the Universal has had some rotten pictures on its program. But so has every other program. We fought and bled and almost died to reach the point where we could shelve poor productions instead of releasing them. And we've reached that point. Those of you who are NOT using Universal films are showing several rotten pictures every week mixed in with your good ones. That's why you have to go out and book the so-called state-right stuff and give away profits that rightfully belong in your own bank account. ***USE THE BRAINS GOD GAVE YOU!***

**Next 2 Pages**

**Continued from**

# Now get down

How much longer are you going to be fool enough to throw your money away? Don't you know that conditions change like lightning in this business? Just because you didn't like the Universal program some weeks or months ago is no reason for not even looking at it now. Do you know that the Universal exchanges, in spite of the fact that they offer you better films than any other exchanges, are actually more reasonable in price? Doesn't that mean anything to you? Doesn't it strike you as a corking good chance to better your business and save money too? *USE THE BRAINS GOD GAVE YOU!*

**Universal Film**

**CARL LAEMMLE, President**

Preceding 2 Pages

UNIVERSAL
FILMS
TRADE MARK

# to brass tacks!

If any other legitimate business in the world—a drug store, shoe store, hardware or any other store—should overlook opportunities the way YOU do; if it passed up good stuff and paid higher prices for poor stuff IT WOULD GO BANKRUPT IN A MONTH. You've been lucky, old man, confoundedly lucky. Wait till you get some real competition. Then you'll sweat real blood and go back to the simple life and seven dollars a week! The moving picture theatre business is now a legitimate business. It must be run on legitimate business lines. The sooner you wake up to that fact the better for your future. It is time now to ***USE THE BRAINS GOD GAVE YOU!***

**Manufacturing Co.**

**Mecca Bldg., Broadway and 48th St., N. Y.**

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THE DAWN BROKE AT 6.03 THIS MORNING

Daniel Frohman

Presents

# "AN HOUR BEFORE DAWN"

## A Startling Modern Female Detective Play

With LAURA SAWYER and HOUSE PETERS

An astounding mystery introducing the greatest scientific marvel of the age. A sensational crime that mystifies the police is finally traced to a recent authentic scientific discovery!

A SEQUEL TO
"CHELSEA 7750"

IN THREE REELS
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NEW YORK

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"30 FAMOUS FEATURES A YEAR"

# EXHIBITORS

can obtain bookings in their respective territories for Mrs. Fiske in "Tess of the D'Urbervilles," "In the Bishop's Carriage," presenting Mary Pickford; Henry E. Dixey in "Chelsea 7750," Lillie Langtry in "His Neighbor's Wife," and

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**"An Hour Before Dawn"**
**Presenting Laura Sawyer and House Peters**

**James O'Neill in**
**"The Count of Monte Cristo"**

and all future "Famous Features" from the exchanges that have contracted for our entire annual output, listed as follows:

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| **The Casino Co., Dimes Bank Bldg., Detroit, Mich.** | MICHIGAN |
| **Famous Players Film Service Co.**<br>**Chattanooga, Tenn.** | NORTH CAROLINA<br>SOUTH CAROLINA<br>GEORGIA FLORIDA<br>ALABAMA TENNESSEE<br>MISSISSIPPI LOUISIANA |
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# FILM COMPANY

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MANAGING DIRECTOR

"30 FAMOUS FEATURES A YEAR"

# BLACHÉ STATE

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# A PRISONER

**WITH THE FAMOUS** **COUNTESS**

# SPECTACULAR FIGHT

## Preface

THE atmosphere in this story of thrill and unique sensationalism is pungent with the aroma of mysterious, treacherous and voluptuous India. The spectacle of woman being traded like merchandise and cattle, represents an interesting problem of modern civilization in the East. The animal interest interwoven with the theme and plot produces a combination at once forcefully interesting and compelling. To it all are added touches of genius reflecting the personalities of Countess de Marstini in the title role and the artistry of Herbert Blaché, the producing director.

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THE encounter between the man and the lioness, and the lioness and the tiger are scenes that are depicted here for the first time in the history of the world. The struggle between beast and beast lasted six hours and more than two thousand feet of film were taken, but about two hundred used in picture. It became a test of endurance and the lioness finally fell from exhaustion and the intermittent clawing of the tiger.

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## BETWEEN LION AND TIGER

## The Story in Phrases

TORU, beautiful daughter of a Hindu miser, inspires the Rajah with an inordinate desire for her acquisition to his Harem. She fights—is imprisoned—lover comes to her rescue with pet tiger—almost succeeds—is recaptured—lover sentenced to be the victim of his own pet—plan unsuccessful—lion is forced into his cell to destroy him and his tiger—Toru views the torture from the royal box—thrilling encounter—first, man and lion—then lion and tiger. Lion killed—Rajah undertakes to execute prisoner himself and is mauled to death by tiger—lover and tiger escape. The successor to throne has Toru sentenced to be burned at altar of fire—but English soldiers arrive in time to prevent outrage.

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A tale involving the operation of a "still" and all the excitement and daring attending such unlawful practice

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A DRAMATIC story of love and revenge involving two young collegians—one a "bummer," the other a "dig." Roommates and classmates, their ways divide when they step out into the world. The worthy young man is falsely accused for the weakness of the other, but the Bertillon test establishes his innocence.

**IN TWO REELS** **RELEASED OCTOBER 20th**

---

**October 21st "DISHWASH DICK'S COUNTERFEIT"**

The scion of a big ranch owner, unknown to his cowboys, is mistaken for the camp cook and initiated with severity—A rollicking Western comedy.

On the same reel with

**"SURF AND SUNSET ON THE INDIAN OCEAN"**

**A SUPERBSELIGVIEW**

**October 22nd "DOROTHY'S ADOPTION"**

A little child, an unwelcome visitor to the head of the house, outwits a thief and saves the family jewels and in turn is adopted as a family jewel.

**October 23rd "LIFE FOR LIFE"**

The practical value of the pulmotor is revealed cleverly in an interesting story of life and death, overruling all class distinctions.

**October 24th "DESTINY OF THE SEA"**

A thrillingly interesting drama, showing the fallibility of mortals in matters of the heart, and certain phases of nature that affect fate, which in this instance is the tide of the sea.

Attention of Exhibitors is particularly called to SELIG'S new line of attractive paper—One-sheets for every attraction, three-sheets for the two-reel releases, and additionally six-sheet stands for special releases. Make the lobby of your house attractive with this colorful illumination.

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## "The Finger Print"

Selig. Two Reels. *Released Oct. 20.*

Suppose you were a detective playing cards with a man whom you suspected of a pearl robbery. Would it occur to you to ink your cuff, brush it against his fingers and then use his cards as finger-print evidence? That's the turning point in this gripping story of two college room-mates, a girl, a gang of gamblers and a great detective.

## "A Daughter of the Underworld"

Kalem. Two Reels.

*Released Oct. 22.*

A minister's adoption of an unfortunate girl whose life has been wholly vicious starts this remarkable feature. The climax comes when the girl returns to the underworld to exonerate her benefactor from a murder charge. She finds the real murderer—her brother.

## "The Wheels of Justice"

Cines-Kleine. Two Reels.

*Released Oct. 21.*

An intense story centering about the supposed murder of a successful novelist. In reality he is saved by peasants and finds the love of one of them. One episode is the falling of a bridge, plunging two men into the water. Wonderful realism in beautiful exteriors.

## "The Evil Eye"

Lubin. Two Reels. *Released Oct. 23.*

People thought Don Alma had the evil eye, because the power of his glance had once saved him from a lion. The beautiful Sobre was warned against him, but when once she met him she found the emotion in her heart wasn't fear—it was love. A beautiful story of strong personality in a romantic setting.

# General Film Company, (Inc.)

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## "The Death Song"

Patheplay. Two Reels.

*Released Oct. 23.*

She was just his wife until she found she had a voice—but then she became an artiste with a career. It brought her money and fame and the love of a celebrated composer. The husband was left behind—until he realized it. What he did and how it affected the other two—that's the crux of this big, effective picture.

## "Silas Marner"

Edison. Two Reels.

*Released Oct. 24.*

All the resources of the Edison studios have been called into play to make this adaptation of George Eliot's novel all that it should be. The theme of the old miser awakened into a new life of tenderness and sympathy by the coming of a little girl into his life has made a masterpiece for the films.

## "The Love Lute of Romany"

Essanay. Two Reels.

*Released Oct. 24.*

Romany—the land of romance! Its people are different from the rest of us, and when the lovely gypsy girl was thrown by circumstance between two young lovers, the call of the open road led her safely out of their lives. Exquisite in conception is this idyll of love and the great outdoors.

## "The Next Generation"

Vitagraph. Two Reels.

*Released Oct. 25.*

A young ship-designer finds a flaw in the plans which his uncle has made for a new liner. Yet the older man, jealous of his nephew's skill, succeeds in having the great four-funneled ship launched. In mid-ocean, with gayety at its height, the disastrous shock comes. Then panic, fighting for the lifeboats. Fearful, powerful realism here.

## 200 Fifth Avenue, New York

## *A Highly Spectacular, Intensely Dramatic Kleine-Eclipse*

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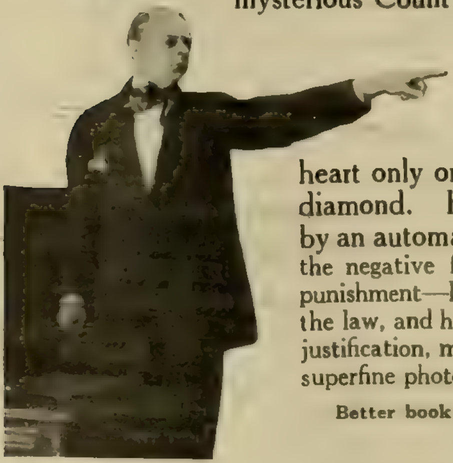
# The Rajah's Diamond Rose

**(Release Tuesday, October 28)**

An enchanting story, like a yarn from Stevenson or Poe. Charged brimful with delightful adventure—one of the very best yet made by ECLIPSE!



Jamie Sandoz, a rich young man, visiting in Paris, meets the mysterious Count Seroff, who shows him a diamond of remarkable size and beauty. Jamie disappears from the country a disgraced man.

A year later Jamie's sister, Ophelia, goes to Paris. She agrees to marry her sweetheart only on condition that he steal the Count's great diamond. He does so—only to be caught red-handed by an automatic camera. Count Seroff offers to sell him the negative for $25,000. How the Count finally met a just punishment—how the young man cleared himself in the eyes of the law, and how Ophelia's faith in her brother proved its own justification, make an absorbing story that fairly sparkles with superfine photography, splendid situations and convincing acting.

**Better book it—and remember the date is Tuesday October 28**

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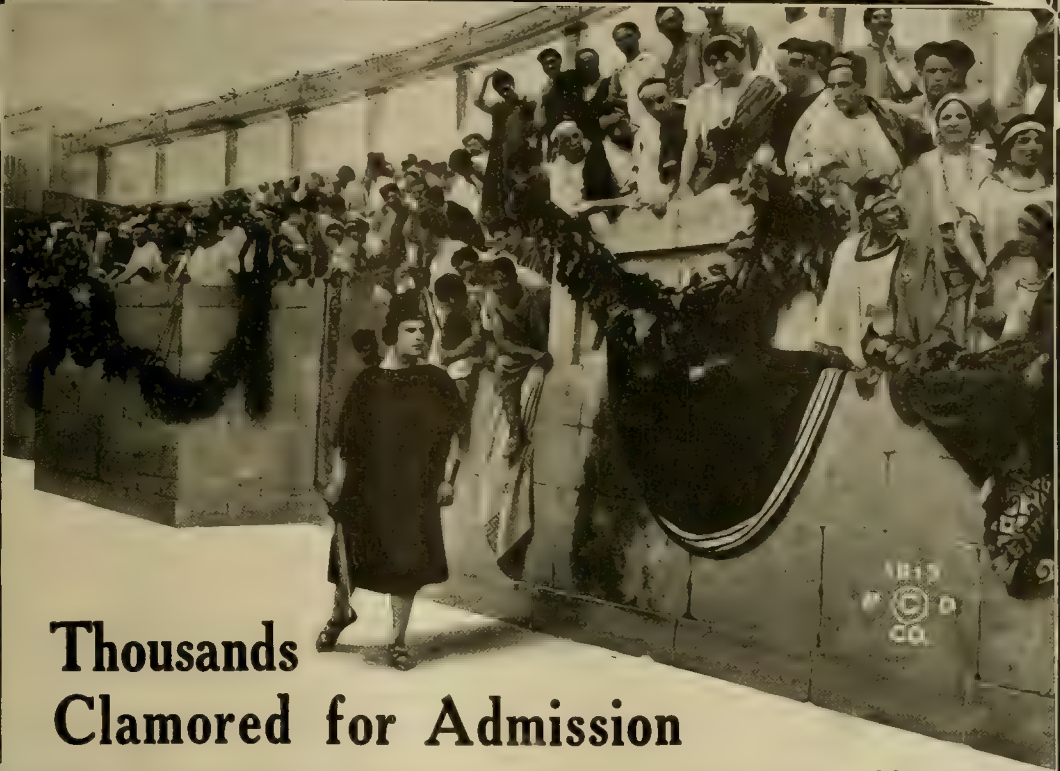

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The giant Paris Hippodrome, seating 5,000 persons, "turned 'em away," at prices from $1.50 down!

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**In 6 Parts of 2 Acts Each**

Has smashed the world's record for attendance at any motion picture. Under date of October 2nd, our Paris representatives wired:

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# LOVE and WAR

IN TWO PARTS

Rarely is a good story united with such beautiful backgrounds, spectacular views and excellence of acting as combine to make this

**PATHEPLAY**

A Really Notable Production. Released Thursday, October 30th

# * * * SILAS MARNER

*From the Famous Novel by George Eliot*

**In Two Reels** **Released Friday, October 24th**

George Eliot's novel is undoubtedly one of the most universally known and liked of all the works of fiction. Her wonderful gift of character drawing and her genius as a dramatic writer are clearly displayed in "Silas Marner." We have followed the story very closely, depicting Silas' first stroke of epilepsy in the church, his vigil at the bedside of the dying deacon when William Dane steals the church money and shifts the blame upon Silas. Then the banished Silas becomes a miser, living alone and hoarding his gold. Dunston Cass robs him of his money; Molly, Godfrey's unacknowledged wife, dies in Silas' house on the night of Godfrey's marriage to Nancy, leaving Effie in Silas' care. After sixteen years of duplicity Godfrey tells Nancy that Effie is his child and they offer to take her to their beautiful home. In a highly dramatic scene Silas denounces Godfrey and Effie clings to the old man, refusing to leave him.

## COMING EDISON SINGLE REELS

### *Reginald's Courtship

Reggie, the star boarder, gets over his head in the social swim.

**Released Tuesday, October 21st**

### *His First Performance

The leading man's Pa and Ma break up the show.

(On the same reel)

### Jaffa, the Seaport of Jerusalem, and Its Orange Industry

**Released Wednesday, October 22nd**

### **A Proposal from—Nobody

Being the fourth story of "Who Will Marry Mary?" Produced in collaboration with "The Ladies' World." Mary falls into the hands of a half-crazed Maine guide.

**Released Saturday, October 25th**

### *A Hornet's Nest

A case of mistaken identity.

(On the same reel)

### Across Swiftcurrent Pass On Horseback

**Released Monday, October 27th**

### *A Daughter of the Wilderness

**Released Tuesday, October 28th**

A powerful dramatic tale of the Canadian woods.

### *The Horrible Example

Picturing the downfall of a rabid prohibitionist.

**Released Wednesday, October 29th**

***One sheet Posters. **One and three. ***One, three and six sheets by the Morgan Lithograph Company**

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# LUBIN · FILMS

*LOOK FOR OUR TWO REEL PICTURES EVERY THURSDAY*

## "THE EVIL EYE" **Two Reel** **Thursday, October 23rd**

A strong Mexican story of superstition and rural ignorance.

## "The RATTLESNAKE"

TWO REEL

**Released October 30th**

A psychological story which suggests snake charming. Tony, a young Mexican, is set upon by a rival for the hand of the pretty Inez. Just as Jose is about to strike the death blow, he is bitten by a rattlesnake, which kills him. Tony takes the rattler to his bosom; he becomes demented, and Inez refuses to marry him until the snake is dead. She marries a Surveyor, and Tony's jealousy prompts him to put the snake in the Surveyor's bed. The mother puts the child in the bed, but Tony rescues the little girl and kills the snake.

## "THE PRICE OF VICTORY" **Two Reel** **Thursday, November 6th**

A dramatic incident of the Civil War.

## FIVE RELEASES EACH WEEK

**"A DEAL IN OIL"** **1000 feet** **Tuesday, October 14th**

A pretty romance of a rich young man, who strikes oil.

**"THE TAKING OF RATTLESNAKE BILL"** **2000 feet** **Thursday, October 16th**

Powerful melodrama, with a beautiful, pathetic finish.

**"THE MATE OF THE SCHOONER SADIE"** **1000 feet** **Friday, October 17th**

A sad story of the curse of drink.

**"THE HIGHEST BIDDER"** **400 feet** **Saturday, October 18th**

A very laughable love tale, with money everywhere.

**"A SLEEPY ROMANCE"** **600 feet** **Saturday, October 18th**

While the gink sleeps, the wideawake lover wins out.

**"FATHER'S CHOICE"** **400 feet** **Monday, October 20th**

Father is beautifully outwitted and beaten at his own game.

**"ALL ON ACCOUNT OF DAISY"** **600 feet** **Monday, October 20th**

A roaring mix-up caused by a dog named Daisy.

**LUBIN 5 Color Posters, One, Three, and Six Sheets**
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# VITAGRAPH

**"MRS. UPTON'S DEVICE" Comedy** *Mondav, October 13th*

She devises ways and means of making a match between two young people. After many upsets she gets them to the opera, and the deed is done.

**"THE BALLYHOO'S STORY" Descriptive Drama** *Tuesday, October 14th*

Told by an old Indian Chief, which pathetically and beautifully depicts the tragic love of his daughter. Supremely impressive.

**"MASTER FIXIT"**
**"BUDDHIST TEMPLES"** } **Comedy & Topical** *Wednesday, October 15th*

1. The young rascal fixes things so that the young fisherman catches his sister and queers the Professor. 2. Showing the Temples and Worshippers of Buddha, in India.

**"THE OUTLAW" Western Drama** *Thursday, October 16th*

His heart is touched by a fellow-sufferer who returns evil for good. The ingrate's treachery is avenged by the outlaw's daughter, who also suffers by his ingratitude.

**"MATRIMONIAL MANOEUVRES" Comedy** *Friday, October 17th*

Very fat and very romantic, the widow longs for a husband of nobility. Her nephew introduces her to a bogus lord, which costs her a pretty penny. **Maurice Costello** makes a plausible nephew.

**"THE PIRATES" Comedy**

**SPECIAL FEATURE IN TWO PARTS**

*Saturday, October 18th*

They capture a yacht full of financiers, under the leadership of Clara Kimball Young. They help their captives make one million dollars. She marries one of the pirates amid the rejoicings of Bunny and all the others.

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## *SIX A WEEK*

| | | |
|---|---|---|
| "THE WHITE FEATHER" | Western Drama | MONDAY, OCTOBER 20th |
| "LUELLA'S LOVE STORY" | Drama | TUESDAY, OCTOBER 21st |
| "SLEUTHS UNAWARES"<br>"LOW CASTE BURMESE" | Comedy and Topical | WEDNESDAY, OCTOBER 22nd |
| "THE DOCTOR'S SECRET" | Drama | THURSDAY, OCTOBER 23rd |
| "ON THEIR WEDDING EVE"<br>"FEEDING THE ANIMALS" | Comedy and Educational | FRIDAY, OCTOBER 24th |
| "THE NEXT GENERATION" | Special Feature In Two Parts | SATURDAY, OCTOBER 25th |

THE VITAGRAPH COMPANY RELEASES A SPECIAL FEATURE IN TWO PARTS EVERY SATURDAY AND A COMEDY EVERY WEDNESDAY AND FRIDAY.

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS—SPECIAL MUSIC FOR ALL SPECIAL RELEASES.

**THE VITAGRAPH CO. of AMERICA, East 15th St. & Locust Ave., Brooklyn, N. Y.**

# High-born Child and Beggar

*750 Feet*

A tragedy of childhood. A wealthy little cripple is cheered by the friendship of a beggar maid; caste intervenes, and death comes to both.

*(On the same Reel)*

## Sports in Merrie England

An English otter hunt, with a pack of hounds swimming in pursuit, one of the exciting scenes.

**Released Monday, October 27th**

## Motion Picture Dancing Lessons

*In Three Parts*

The greatest novelty since the invention of motion pictures. The Tango, Turkey Trot and Viennese Hesitation Waltz taught step by step, by Wallace McCutcheon and Miss Joan Sawyer, of the New York Theater Roof Garden. Special music with each film. See announcement on inside back cover.

**Released Wednesday, October 29th**

**Get the two striking special One-Sheet Posters Also special Three and Six-Sheet Posters.**

## The Speed Limit

Chasing the town marshal, who is eloping with his daughter, a Judge is arrested for speeding and tried in his own court. A laugh clear through.

*(On the same Reel)*

## The Granite Industry

Showing the operation of the largest granite quarry in the world. The hoisting of a 100-ton block one of the interesting scenes.

**Released Friday, October 31st**

## The President's Special

Through clouds of steam caused by the bursting of a valve the boy plunges to save his enemy. His heroic deed brings about a reconciliation with his father, the president of the road, who had disowned him.

**Released Saturday, November 1st**

## Kalem Company

**235-239 West 23rd St., New York**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
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*(The index for this issue will be found on page 318)*

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, October 18, 1913

# Facts and Comments

THE follies and vagaries of censorship under any name or system are again demonstrated in a ruling of the Ohio Board of State Censors regarding a scene in the feature of a well-known and reputable producer. The feature in question deals with life in Cambodia and has a distinct educational value. In the very last scene of the picture, running scarcely more than twenty-five feet, a happy couple of dusky natives are shown with their twin children in a hammock. The children are really new-born babies, and just as the mother picks them out of the hammock the scene comes to a quick curtain.

*

There is absolutely nothing offensive in this scene. Naked babies are constantly shown in public advertisements printed in every newspaper of the world. To remove even the slightest objection the babies are held with their backs to the camera, or at least away from the camera. Unless we are prepared to maintain that Mother Nature herself ought to be ashamed for allowing babies to be born without any clothes whatever, we cannot possibly find the least fault with this scene. In the Vatican museum there are scores upon scores of little angels on the canvas and in marble, just as unadorned as the dusky little Cambodians and in much franker and bolder positions. Millions of men and women look at these pictures every year without experiencing any perceptible moral shock. It has remained for the censors of Ohio to object. We would like to see this action taken into the courts by either the producer or the exhibitor. That would mean the beginning of the end of "State" censorship.

* * *

UNCLE SAM will hereafter take a look at every film that asks permission to come in from other lands, and if the stranger proves to be undesirable it will not be allowed to enter. In another part of this issue THE MOVING PICTURE WORLD prints an interview with the Chief of the Customs in the Treasury Department, which ought to prove interesting and instructive reading. While we remain unalterably opposed to censorship, we think it is a most desirable thing to have an offensive film within the easy reach of Uncle Sam. It is but fair to say that the cheap and nasty producer of certain European products has found plenty of imitators in our own country. The number of "features" plainly designed to appeal and cater to low and depraved tastes is, we are sorry to say, on the increase in this country.

*

There is every reason to believe that Uncle Sam will be able and willing to make a distinction between the products of well-known producers with a proper sense of their responsibilitiy and the many bad films turned out and shipped here by mushroom concerns without any sense of responsibility whatever. We owe some of our very finest productions to Italy. On the other hand, Italy sends us—with the possible exception of Germany—some of the worst and most reprehensible "features." The same applies with scarcely less force to France, while the stuff we get from England is, with some notable exceptions, entitled to close scrutiny at the custom house.

* * *

FROM time to time the melancholy films come in unwelcome quantities. The death-bed scenes, the athtetics of the dying villains and heroes, the brutal father walloping the "chee-ild" in the cradle, the ladies and gentlemen preparing themselves for a more or less picturesque suicide, the last ceremonies of an execution, etc., etc., are altogether de trop, or, as they say in Chicago, "dee trow." We have too much of this gloomy stuff. There are two or three of our native and foreign producers whom we are constrained to suspect of currying favor with undertakers because of the frequency of their death scenes and "beautiful" funerals. Only recently a paper in Pennsylvania recorded the case of a poor cripple who it was claimed had been driven to suicide by viewing a succession of gloom-dealing films. There are people who love the titillation of the horrible, but they are in the minority by a decided majority. There is no sense in spreading gloom on the screen. People go to moving picture theaters to escape the glooms of life rather than to find them. Gloom in its proper place in the development of a dramatic story is unavoidable, but gloom for gloom's sake is unpardonable. We want the cheerful rather than the cheerless. Tombstones and cemeteries do not look a bit more cheerful on the screen than in reality, and few people want to spend more time than is required by attendance at a funeral in places intended for the burial of the dead. The "gloom" film is entitled to a long vacation.

# Pleasing the People

By Louis Reeves Harrison

THE pictured story's infinite variety now and then deals with romance, imaginative tales we strained our eyes to read in the twilight, of old houses, of streets deserted, of slumberous towns, of the enduring charm that is attached to a hint of mystery. "The Romance of an Old House" as a title would cause every grown member of an audience to watch expectantly, because a home that has received the impress of human beings through long years has a personality all its own and has been loved by those who found shelter and comfort within its rooms. It has been the scene of the human drama in all its forms. It has covered the secret lives of those who have come and gone and has gathered into its silences tragedies unwhispered.

There seems to be almost as much pathos in a neglected old house, falling to ruin, as in a broken down human being. When it has passed the spring of its youth, the summer of its glow and the mellow autumn of its gathered experience, it seems almost human in its pitiful decay. We know that it has stories to tell, perhaps secrets to reveal, that it may impart some of its wisdom. Soft steps may still be heard on its floors in the still hours of the night! What screen stories could be told of old houses by having some wanderer penetrate them one after the other and dream of what had passed within their walls!

The philosophy of dreams, with its spiritual suggestions, with its depths unfathomable, can serve its turn in glimpsing the secret history of great men and women. The returning wanderer finds some inanimate object that brings up haunting memories and sits dreaming while spiritual characters step from secret panels and enact a strange drama hitherto unrevealed that brought about some great change in his life and in the life of those he left when he went on his wanderings. It may be shown what turned the scale at some political crisis, what inspired some military leader to win his cause, what was important in his own career and hitherto incomprehensible.

Why are so few screen romances shown? I don't know. It may be because of certain predilections among those exhibitors who demand the sensational, regardless of other values, and do not leave producers of intelligence judgment free. When a producer turns out stuff in response to a supposed demand, he is at his worst. He is bound to commonplace and mechanical. You might as well tell a sincere author what to write. If his story is to have force, beauty and charm, he must write as he is impelled by the directive tendencies of his own mind. The hack producer, like the hack writer, who attempts to respond to an alleged demand, is not convincing, is not even interesting—he comes close to being a joke.

John Kendrick Bangs describes another type, the would-be author, who seeks glory or profit without genius or preparation. "First be sure you write, then go ahead. The first symptom by which you may ascertain whether you write or not will manifest itself in a burning sense of indignation excited by the stories of other people. 'Tush! What rot! I could do better myself with both hands tied behind my back.' If it makes you inordinately jealous every time you see a certain author's name in print, the little *scribendi* germ has got into your system, and the sooner you get it out the better. The only cure is to write. It has been said by one of our most eminent authors that no man ever learns that he cannot write until he has tried it. Why delay? Acquire the necessary tools and begin."

"Speaking generally, it will be well to have some sort of an idea to write about, at least something remotely resembling an idea. Dullness and imperspicuity are the privilege of the famous, the damnation of the diminutive." "The West has always been a fertile and profitable field for beginners, especially for those who have never been further West than Ninth Avenue, New York. Their lifelong aloofness from the scenes they depict acts as a stimulant to the imagination. They are not hampered by any known facts, and will write therefore with greater freedom and buoyancy. An ordinary industrious beginner, with a liking for killing off Indians by the tribe, instead of one by one, ought to be able to write convincingly without leaving Forty-second Street or getting further west than East Orange, New Jersey."

That is the kind of stuff some exhibitors claim to be pleasing to the public. It may please some people, but there are people who love romance, or history in the vesture of romance, and there are also people who enjoy a pictured story of the inevitable, but a certain great portion of our people would warmly welcome stories of sincere inspiration, especially those attempting a truthful interpretation of life and character. Above all things the public welcomes *what is good of its kind*. The kind of story may only be limited by decency of subject and treatment—it is the genius of conception and the genius of interpretation in successful combination that wins all hearts in the end. Even our ordinary people, men and women of primitive tastes, are swift to detect insincerity on the part of those who pretend to please them.

The sensational poster has its uses, but intelligent people do not take it seriously—they are not to be so easily misled—and there must be merit within the show unless the exhibitor imagines that he can fool all the people all the time. The poster may well set forth an intense scene, but its effect will be to turn people away after awhile if it is only a lurid lie. A place of entertainment that is all promise and no performance will not survive its infancy, and many of those now dragging along would have a line at the box office if quality of product had been considered first, foremost and all the time.

The exhibitor was at one time in a position helpless and almost hopeless, but it is now time for him to give intelligent consideration to the unformulated taste of his patrons. That means insistent demand for high quality of service, plays by men of genius interpreted by directors and actors of ability, not the insincere and childish photodramas some have been demanding under the impression that there was no permanence in the business. The making of moving pictures is a publishing business requiring art in representing pictorially what is of general interest.

Nauseating stories, or low taste in the treatment of what is naturally clean and virile, either of these means the degradation of the art and consequent loss of standing in civilized communities. A fascinating romance, a delightful bit of characterization that we all recognize, a noble story of struggle for high ideals and joyous success or tragic failure, a tale of mystery that holds us enthralled, whatever the subject matter, ask for the best of its kind and show that kind to the best obtainable musical accompaniment if you would "please the people."

# Uncle Sam as Censor

**What the U. S. Government Proposes To Do Under the New Tariff Law.**

Washington, D. C., October 8, 1913.

THE new tariff law contains the following provision at the end of the film schedule:

"Provided, however, that all photographic films imported under this section shall be subject to such censorship as may be imposed by the Secretary of the Treasury."

It is practically settled that the Treasury Department will not let this provision of the new law go by default. This paragraph dealing with censorship is worded in such a way as to leave the entire matter in the hands of the Treasury. While the Secretary of the Treasury had nothing whatever to do with this legislation, having not even been consulted on the matter, he will establish rules and regulations in order to carry out the legislative intent.

The task of drawing up such proper rules and regulations will be entrusted to Mr. F. M. Halstead, Chief of the Customs. While Mr. Halstead will be under the formal supervision of the Secretary of the Treasury, it is altogether likely that the latter official will not disturb any conclusions which may be reached by Mr. Halstead.

I called upon Mr. Halstead in his office at the Treasury Building and asked him what the plans of his Department were regarding the moving picture censorship provision in the new tariff law. Mr. Halstead is a very busy man at all times and just now he is practically working day and night doing his share toward adjusting conditions to the new tariff.

"You may tell the readers of the Moving Picture World," he said to me, "that no definite plan has been decided upon, but it is altogether probable that we will take positive action under this censorship clause. We may require the importer to either have his films examined and passed upon by this department, or in lieu thereof furnish a bond, say for one year. If during that time complaints about the film reach this office and the complaints are sustained by the evidence, the Department reserves to itself the right to act. I am, of course, only speaking from a moral point of view and do not in any way refer to complaints of any other character.

"It is too early to get a complete and detailed outline of our regulation, but I will say that there will be certain prohibitions. All obscene matter will be rigidly excluded. Another thing that I think will be barred is the film portraying contemporaneous crime or scandal. We will work out the different standards to which the importers will have to conform."

Though a dozen things at once claimed Mr. Halstead's attention, he did not let them interfere with the interview. He plainly showed that he was deeply interested in the subject

"I consider the moving picture of immense value," he continued quite earnestly. "It is not the business of the government to uplift the moving picture, but it is the business of the public to keep to good standards. There is, I know, a lot of talk to the effect that the public demands the abnormal and sensational and thrills of horror and passion, such as hatred and fury, etc. In the first place, I do believe that this demand is as great as is claimed, and in the second place the demand, even if it exists, ought not to be gratified. There is a demand for opium and a good many other forbidden things which society resists for its own good. If I had the power I would deal the cheap melodrama a blow between the eyes. I would like to see the motion picture both here and abroad on the highest plane. Indeed, if I had my way, educational and uplifting alone would be tolerated. Of course, you understand that this is my personal view and that I am not guided in my official action by these personal views. Civilization has come to us by very slow degrees, and the uplift of the motion picture will be gradual. I am not bigoted or intolerant enough to impose my views on others."

Mr. Halstead was interrupted just as he was about to launch into the subject at full speed, and he resumed after the interruption with the remark that children in the audience should never be lost sight of.

"There is too much of the story showing the man who runs away with another man's wife, and there is too much of the coarse and brutal and the horrible in a good many films that I have seen."

"Before adopting any regulations, Mr. Halstead," I asked, "will you give a hearing to the importers of the country?"

"Not unless they specially ask for it," came the quick reply. "If there is any one who wishes to be heard on this subject, I will, of course, be glad to hear from him, but I will not set down any date for a general hearing."

"What about the expense of this censorship if you require a screen examination at any time?"

Mr. Halstead thought for a moment and then remarked:

"Well, I am not sure. If the importers can be made to pay for it under the law, we will make them pay for it, but we will not ask or collect a penny unless we have ample legal warrant to do so."

"How soon do you expect the rules and regulations to be elaborated?"

"I cannot say with any certainty. I may take a week or two and even longer."

Mr. Halstead betrayed not only a great, but very intelligent interest in the moving picture industry. He was anxious to know about the effect which censorship of the foreign-made films would have on the character and quality of the films made in our own country.

"What," he asked, "does the Moving Picture World think of censorship?"

"The Moving Picture World is opposed to censorship on principle, but it believes that the government is well within the limits of its jurisdiction in keeping out the film garbage of Europe."

W. STEPHEN BUSH.

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# "The Japanese Sword—Maker"

Reviewed by W. Stephen Bush.

THIS two-reel Melies feature has high educational value. It gives us a fair picture of Old Japan when the feudal aristocracy of the Samurai ruled the land. The story is simple and genuinely dramatic.

A swordmaker renowned for his skill is introduced to one of the feudal lords and commissioned to make a sword. The swordmaker turns out a wonderful blade, which he tests by what is known as the test of iron. A rod of iron is placed in the ground and the finely tempered sword severs the rod at one blow. The swordmaker delighted with his work hides it in a safe place and prepares to present it to the lord. In the night an envious rival steals the precious weapon and substitutes his own sword, which is of baser metal and far poorer temper. When on the next day the lord has the old swordmaker put his sword to the test of iron it fails and the old swordmaker is disgraced. It is not long, however, before the truth becomes known and the old swordmaker is vindicated.

**Scene from "The Japanese Swordmaker" (Melies).**

Much may be said in praise of the charming outdoor settings of this picture. The quaint architecture of Japan, the curious customs, still in fullest force at the time in which the story is laid, the strange costumes, the elaborate ceremonies of Japanese life, all are shown with great fidelity to life. The picture gives us a good idea, too, of the Japanese way of looking at life and shows the position of women in the scheme of the social life of Old Japan. It is interesting to watch Japanese actors and actresses, so entirely different from our own. One cannot deny the intelligence displayed by the Japanese artists though their standards of acting are at times odd to European eyes. The landscape of Japan has a singular charm and of this the producers have made all possible use. The spectator is struck with the important part which politeness plays in the life of the Japanese, indeed it often seems that this excessive politeness cloaks and hides their real emotions.

"The Japanese Sword Maker" will be released in the week of October 27th and will be placed in the General Film Company's exclusive service list.

## "Zuma, the Gipsy" (Cines-Kleine)

Reviewed by James S. McQuade.

FOR perfection of detail and general finish, I would recommend "Zuma, the Gipsy" as the finest of the Cines product, in this respect, that I have viewed since "Quo Vadis?" was introduced. It is not my intention by any means to place the subject mentioned in the same class, except as mentioned; but the director of "Zuma, the Gipsy" deserves his meed of praise just as worthily as did the producer of "Quo Vadis?"

At the very outset the spectator is introduced to the members of a traveling gipsy band. He witnesses the arrival of the little caravan in an Italian village and is absorbed at once in the study of these strange nomads—in their manner of living, their daily intercourse, their costumes and their daily work. He notices that, strong though tribal ties may be, cruel wrong is wrought upon the weak by those in power, and is convinced that human nature is the same under whatever garb. He cannot rid himself of the feeling that he is living amid the scenes. Everything is so real, and the illusion is enhanced by the perfect settings and the objects peculiar to the surroundings. He is even introduced to the interior of a wagon that serves as a sleeping place at night, and by gazing curiously at the shadows, he discovers new sights and forms every fraction of a second.

The scenes soon change to those showing life in the villa of a nobleman and his family. Here the same praiseworthy painstaking as to detail is observable at all times. The interiors betray no signs of stage effects; everything points to a well ordered home, where cultured minds and good taste have left their imprints. The scene in this nobleman's home showing the charity fete is imposing, picturesque and altogether attractive. The snake dance of Zuma—the climax of the fete—is full of subtle charm, though some may not look favorably on the writhing reptile that deals her a death wound.

I referred to the "general finish" of the production. This was intended to include the acting of the principals in the cast. Miss Hesperia, a fascinating young lady, appears in the title role. She always forces one to acknowledge her as the central figure although surrounded by other eminent actors and actresses. Among the latter are: A. Mastripietri (the Chilo of "Quo Vadis?"), as the gipsy chief and ringmaster; Thomas Lupi as Count Fossi; Miss Fucci as Countess Fossi; Miss Pina Menichelli as Luciana, the false friend of the Countess, and B. Castellani (the Ursus of "Quo Vadis?"), as the strong man in the gipsy performing ring. Miss Menichelli is especially deserving of mention for her fine portrayal of Luciana, the patrician beauty who tries to wean away Count Fossi from his adorable little wife.

There are several beautiful light effects in these films and the photography is excellent. Some of the scenes have been artistically lightened by tasteful toning.

Zuma, a beautiful gipsy girl, is cruelly treated by the ringmaster of a traveling gipsy show. Count Fossi and his tender-hearted wife pay the ringmaster a large sum of money for his claim to the girl. In her new home she devotes herself to the service of her benefactors.

When the Marchioness Luciana visits her friends, Count and Countess Fossi, she attempts to lure the nobleman from his wife. Zuma, who loves her mistress, watches Luciana and forces her to flee from the house, under pain of death. Now Zuma finds, under self examination, that she herself loves the count. Loyal to her mistress she determines to seek death. At a great charity fete given by the count and countess, she offers to appear in her famous snake dance. The snake secured for the occasion still retains his poison fangs. The count tells Zuma to extract them. Unknown to him and his guests she fails to do so, finding in this way the means of death. "I die happy, as I have always looked after the happiness of my masters," she whispered to her grieving friends as she passed away.

November 4 has been set as the release date.

### VITAGRAPH ENTERTAINS BIG BROOKLYN CLUB.

The Vitagraph Company recently entertained the members of the Municipal Club of Brooklyn, which is composed of prominent citizens of the Vitagraph's home borough. There were seventy in the party. They were shown all over the plant, saw pictures in the making, and later, in the projection room of the factory, saw on the screen pictures not yet released. In the evening the club sat down to dinner at a Brighton Beach establishment, where addresses were made by J. Stuart Blackton and John Bunny of the Vitagraph Company, the Rev. William Sheafe Chase and others. William T. Rock, president of the Vitagraph company, was also present.

### J. R. FREULER RETURNS FROM EUROPE.

J. R. Freuler, Vice-President of the Mutual Film Corporation, recently returned from Europe, on the Mauretania, after an extended tour of several months through England, Germany, France, Holland and Switzerland. Accompanying him were his wife and two daughters, Gertrude and Loraine.

Mr. Freuler, in addition to enjoying a very pleasant trip, was a careful observer of film conditions in Europe, where he has a number of business interests, which he reports are operating on a most favorable basis. On his return, he spent a number of days in New York, prior to returning home. A warm welcome was accorded him on his arrival at Milwaukee.

### THREE "POMPEII" PICTURES.

There promises to be a sufficiency of pictures depicting the "Last Days of Pompeii" on the American market. George Kleine has announced an Ambrosio subject; the Pasquali subject is now running at Wallack's theater, New York City, and W. H. Schofield, formerly connected with the Ambrosio American Company, is said to be on his way to America with another big feature covering the same subject made by the Gloria Film Company, of Turin, Italy.

The Pasquali American Company, which controlled the Pasquali picture, has sold the exhibiting rights for the United States and Canada to the World's Special Feature Film Corporation, of which E. Mandelbaum is president.

Scenes from "Zuma the Gipsy," a Kleine-Cines Two Reel Special.

# Janet of the Dunes

### Two-Reel Edison Feature.

Reviewed by Louis Reeves Harrison.

THIS is an interesting story of two generations—such stories are usually interesting from the contrasts they afford—carefully adapted from a novel by Harriet T. Comstock. It reads like a novel, and its other merits most worthy of note are the acting of Mabel Trunnelle and the entire play's artistic presentation. Some of the scenes are those a painter of genius would choose for canvas subjects, and Miss Trunnelle's impersonation is a source of perpetual delight, but the release is not without structural defects that can be avoided in future photodramas of the kind if attention is called to them now.

**Scene from "Janet of the Dunes" (Edison).**

The director wisely chose the extreme eastern end of Long Island for his setting, and he has not only used that bold coast to great advantage in both reels but has given evidence of rare picture sense in his groupings, utilization of back lights and in measurement of values. By the latter expression I mean the preservation of distances, the relations of light and shade and the relations of one object to another which produce a delightful effect upon the eyes and mind of the spectator. Knowledge of values may be acquired, but it is usually instinctive in successful painters of nature.

**Scene from "Janet of the Dunes" (Edison).**

In all such releases, where the backgrounds are picturesque and the values nicely measured, we feel like asking the operator to stop his projection machine a moment that we may dwell upon the view. Into this "atmosphere" is projected the heroine, a fisherman's daughter of wild beauty and warm impulses. No one watches over her moral safety except "Captain Billy," impersonated by versatile Charles Ogle, a rude, honest and somewhat disinterested suitor. He watches the courtship of a pleasure seeker from the city, a gentleman of leisure impersonated by Herbert Prior, and resents the latter's conduct in abandoning Janet at the end of the summer. He follows up the city man and brings about a "wedding on the dunes."

This forced wedding leads to a forced situation, which would not have been the case if the idea of Steerforth and "Little Emly" in David Copperfield had been carried out by the author. The city man wearies of his bride after she has given birth to a baby, goes away, sends her a check and writes her a note saying that he will be away for some time adding that she "need not bother." Janet is in good circumstances and perfect health; she has her child to care for; her condition is far from being a hopeless one; she has exhibited no criminal tendency; her jealousy has not been excited; she is not insane, yet she is made to abandon her frail infant to the mercies of a rude fisherman, Captain Billy, and destroy herself by drowning.

The act of suicide is not ordinarily committed under such circumstances, and the enormity of taking her own life at the time a tender little human creature has been committed to her care, one of her own creating, makes the act in this case so illogical that spectators will be disturbed by the conspicuous absence of a logical motive. It is too much in the nature of a mother to treasure and fight for her offspring for her to do so under such circumstances unless it be clearly shown that the condition of her mind was such that she was no longer morally responsible for her acts.

It could have been easily shown that the mother was suffering from severe mental disturbance at the time, or in weakened condition, and there were many other ways out of the difficulty. My point is that whatever is illogical in the novel should not, merely on account of fidelity, be repeated in the screen adaptation. The second reel shows Miss Trunnelle as the deserted child grown to sweet girlhood. It looks as though her story was to be a repetition of her mother's experience, but there are many delightful scenes, in which Richard Tucker plays the lover, and a termination of compensating happiness. The whole feature is like one of those novels we read until dusk and then turn on the lights to finish because of sympathetic human interest enlisted.

## CARBON TARIFF REDUCTION.

### Statement by Hugo Reisinger, Importer of "Electra" Pink Label Carbons.

True to my promise to the framers of the tariff bill at Washington, that I would give the consumer the benefit of any reduction they may make on electric light carbons, I now take pleasure in announcing herewith that my new reduced prices on "Electra" pink label carbons will go into effect immediately, since President Wilson has just signed the Underwood-Simmons tariff bill.

Under the Payne-Aldrich bill the rate of duty on electric light carbons was 65 cents per hundred feet, while through my strenuous efforts in Washington during the framing of the new tariff bill, the rate has been reduced to 40 cents per hundred feet. This is still an unjustified and exorbitant rate of duty, since electric light carbons do not cost more to manufacture in this country than abroad. I have again and again tried to convince the gentlemen of the Committee on Ways and Means. and the Committee on Finance, that 20 cents per hundred feet would more than protect the domestic goods, but unfortunately I have not been successful.

I am, however, glad, in the interest of the consumer, that I at least succeeded in getting a reduction of 25 cents per hundred feet, which, at any rate, will mean quite a saving to the consumers in the United States.

My well known high grade "Electra" pink label carbons, which are known to be the standard of the world, and are used almost exclusively by the great consumers in this country and abroad, can now be bought at a lower price than ever before.

The "Electra" carbons are manufactured by C. Conradty, of Nuernberg, who owns the largest carbon works in the world, and who has been successful in keeping up the superior quality of "Electra" pink label carbons and delivering at all times a uniform quality.

All the ingredients used in the manufacture of "Electra" pink label carbons are made in the factory itself, which is a great factor in delivering a uniform grade of carbons.

I carry on hand in my large warehouse in New York a complete assorted stock of all sizes of "Electra" pink label carbons, and I am therefore able to handle every order and make immediate shipment the day the orders are received.

To be able to reduce my prices gives me great pleasure and I sincerely hope that the trade will appreciate my successful work in the tariff matter.

## "The Fall of Constantinople"

(Gaumont)

By George Blaisdell.

THE Gaumont Company will issue on November 1, "The Fall of Constantinople," a three-reel hand-colored subject. It is one of the most pretentious productions that this company has put upon the market. It might be said that there are comparatively few organizations with the facilities for making a picture of this description. That it is entirely of studio manufacture makes the triumph all the more marked. In elaborateness of settings, gorgeousness of costumes, numbers of men and women employed, splendid pageants and artistic and striking ensembles, the production is unusual. The interpretation is of the best, the action at all times being restrained, dignified, as befits the rank of the principals.

The period of the story is 1453. The theme is the siege of the city by Mohammed II and its unsuccessful defense by Emperor Constantine XIII. As the Turks assail the walls of the town the women and children gather in the great church of St. Sophia and offer up prayers. There is an impressive procession in which is carried the statue of the protectress of the city. In the palace Constantine assembles the principal inhabitants and asks pardon of all whom he has injured. The assault on the walls is highly spectacular. In one scene the invaders bring into use a great battering tower, filled with soldiers.

Scene from "The Fall of Constantinople" (Gaumont).

In the third part we see the Turks enter the city by means of an underground tower left open during the fighting. The result is that the defenders of the tower of Romanus find themselves surrounded. Constantine doffs his royal mantle and fights in the ranks, but it is only a moment before he falls. The Turks press on to St. Sophia, where are gathered the women. There are harrowing scenes as the women are bound by the arms and carried off by the soldiers, to be sold into slavery. Later Mohammed makes his entry into the city and takes possession. He consecrates to Islam the marvelous edifice of St. Sophia. "The Fall of Constantinople" will be sure to arouse much attention among film lovers.

### "In the Clutch of the Paris Apaches."

In this strong four-part release on October 18, by the Gaumont Company, there is fine acting by little Jean Mary Laurent, a child who shows a dramatic force that would do credit to one older. She wins our sympathy right at the beginning of the picture and she holds it to the end. The story is sensational in so far as it carries melodramatic situations, all of which, by the way, are well handled. The child is the daughter of Captain De Valen, supposed to have been lost in foreign service, and the widow places her in boarding school. Unhappy there, the child escapes and is found by an alleged artist. Later, when the captain returns uninjured, a reward is offered for the recovery of the little one. The father is lured to the haunts of the Apaches. Bosco, a hunchback, who before has befriended the child, follows the artist and informs the police, who break in upon the criminals, but fail to capture the child. Marie is taken by her captor to Nice, still followed by Bosco. How he lost trace of the two and later found them make an interesting train of adventures.

The first half of the picture is laid in Paris and the last in Nice, 700 miles away. There are fine views of prominent points in both cities, of the latter especially. The grounds about the Villa Carmen, where the chief of the Apaches carries Marie, form a splendid setting, more marked, perhaps, by reason of the strong contrast with the dens of the underworld shown in the earlier parts. The backgrounds, however, do not make the story; they fortify it; the plot itself sustains the interest. One of the strongest scenes is where the captain goes to the Apaches to pay the reward for the return of Marie and to claim her. There are many other situations that make for suspense.

Scene from "In the Clutch of the Apaches" (Gaumont).

### MANUFACTURING COMPANY INCORPORATED.

The Colorado Motion Picture Company, of 1444 Stuart Street, Denver, announces its incorporation under the laws of that State. The officers of the company are: C. S. Dines, president; W. E. Foley, vice-president; Tyson Dynes, Jr., secretary and treasurer, and O. B. Thayer, director.

This company is now making a three-reel feature film, featuring Tom Tynan, warden of the Colorado State Penitentiary, at Canon City, Col. A specialty will be made of military and Western feature films, all of which will have the advantage of the extraordinarily fine mountain scenery of Colorado.

### WEST COAST COMPANY BUILDING STUDIO.

Word comes from Fresno, Cal., which is the headquarters of the West Coast Motion Picture Producing Company, that that concern is now building a studio that will be one of the finest and most completely equipped to be found anywhere. When the building is finished work will be commenced at once upon photoplays of the highest standard, produced and executed by men who are considered the best available for such work. These productions will consist of features and regular releases. The initial release will be one feature and one single reel per week, which will be increased as the trade demands.

### COURTENAY FOOTE FILLING DATES.

Having recently terminated his connection with the Vitagraph Company, Mr. Courtenay Foote, the well-known legitimate actor and photoplayer, has been taking on dates for appearances at motion picture theaters in the larger cities. His tour is scheduled to begin about the first of November. Mr. Foote did not furnish any address, but it is quite probable that communications will reach him at the Allen Academy of Arts, Hartford, Conn. He has appeared in a number of Vitagraph's features, one of the latest of which is "Father and Son, or the Curse of the Golden Land," in which he played the lead.

### LITTLE WILLIE'S ORDER.

Willie Miller, of Edinburg, Indiana, wrote to the Kleine Optical Company, stating that he was interested in theater equipment and to kindly forward a projection machine, drawing on the Union Trust Company, Edinburg, Ind., for the necessary funds. The machine went in due course and in due course, also, went a sight draft on the Union Trust Company. A week elapsed and then manager Frank Hough was stunned by the receipt of the draft returned by the bank, with a note attached saying: "William Miller unable to make payment. Stated intention was to pay on the installment plan. Party about twelve years old."

# "His Hour of Triumph"

## The Imp Company Produces a Fine Two-Reel Drama and a Most Amusing Single-Reel Burlesque.

By George Blaisdell.

THERE was thrown on the screen in the Universal Company's exhibition room on Friday, in the course of the ordinary showing for the Censorship Board, a two-reel picture that is bound to make a strong impression. The script is written by Walter MacNamara. It is produced by George L. Tucker. That the combination is a good one there is no doubt; if there were, the one-reel burlesque shown later in the day and played by the same company would clinch it. Here were two productions, one the opposite of the other—surely a good test of the versatility of writer, producer and players. The leads in these excellent pictures were played by William E. Shay, Jane Gail and William E. Welsh. It is interesting to note that Mr. Welsh these days is receiving recognition in the assignment of important parts—and he more than makes good.

Scene from "His Hour of Triumph" (Imp).

"His Hour of Triumph" succeeds where nearly all pictures fail—in attempting to make a play within a play. Not only does it keep steadily in the view of the observer the main action—i. e., the triumph or failure of the reporter who is fighting first for money to send away a sick wife and secondly for himself—but it makes interesting the stage production in which the reporter-playwright is making his debut. There is heart interest and there is suspense and there is pathos. Judiciously interspersed throughout the two reels there is fine comedy—just flashes of it, sufficient to relieve the tension and never enough at any time to throw the attention or the interest from the main theme.

Scene from "Jane of Moth-Eaten Farm" (Imp).

The heart interest comes when we see the distress of the reporter at home—with his sinking wife, on her face the gray look that marks the approach of the end. It is intensified when we see her holding the manuscript as her husband rehearses his part. Even stronger is the situation at the end, of the wife as it is of the story, as she passes out without learning of the triumph of her husband, who, surrounded by the members of his company and the author of the play—their former skepticism and ill-concealed jeers now forgotten in the hearty congratulations—hears over the telephone that his triumph is in vain. Those who have been watching the screen knew it before the new actor did; flashes of the sickroom have told the story. The deepest note of suspense comes at the moment when the star prepares for the opening of the play. There is every indication that his debut will be a fluke—his trembling hand as he tries to drink the bracer which the colored man brings to him seems a sure sign. When we see him enter upon the scene with the air of the trained actor the relief compensates for the strain.

The best of the comedy is in the behavior of the theater audience. There is one big man in front who during the first act scandalizes his neighbors by going to sleep. His violent applause in the second act shows his awakening. Seated near him is a face that will be recognized by many who live in or near the metropolis—that of a well-known critic. Bored at first, he indicates later his approval by a gentle tapping of the hands. The author of the play, seated in a box by himself, gives us a fine bit of character work. The stagehands also, by their deep interest in the progress of the play, furnish cause for laughter.

William E. Shay, now in Europe in the company of Herbert Brenon, gives a splendid interpretation of the reporter-playwright. Jane Gail as the leading woman, playing the part of the adventuress, maintains the reputation she has won for steady, heady work. Director Tucker says she has brains. It may be added in all truth that she has charm of manner and magnetism. William Welsh in the role of actor-manager by his fine playing adds to the illusion of the play. Among the many whose character work stands out are the author of the stage play and the young woman who interprets the sick wife. Just a word as to the staging of the picture. The atmosphere of the theater is early established and maintained throughout. The release date is October 27.

### "Jane of Moth-Eaten Farm."

The Imp Company will release on October 30, a burlesque by the same author, director and players. There is a full reel given over to fun. We recall no picture made on these lines that is its superior; and that is speaking with much conservatism. It will be enjoyed in all theaters; and the ment and satisfactory service are assured.

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## FEATURE FILM COMPANY MOVES.

The Feature Film Company, which has been doing business for some time at 108 East 12th Street, New York City, has moved to suite 805, on the eighth floor of the Masonic Building, Sixth Avenue and 23rd Street, New York. The new quarters are much larger and more suitable for the business, which has been growing rapidly under the management of Messrs. I. Cohen and Charles Penser. Both Mr. Cohen and Mr. Penser are old hands in the motion picture business and enjoy the confidence of their patrons. Their familiarity with the feature film trade has enabled them to extend the business of the concern to a remarkable degree.

The new offices of the Feature Film Company will be fitted up in the best style; new furniture and fixtures have been installed and present an imposing appearance. The stock of features has also been strengthened by liberal purchases of the best available product in the world's market. European and American manufacturers have alike contributed their quota to the list of subjects now available for customers of the Feature Film Company.

A general invitation is extended to exhibitors seeking features to call at the new offices of the Feature Film Company and inspect its list of up-to-date subjects. Courteous treatment and satisfactory service are assured.

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## ROSKAM FILMING WORLD SERIES.

The Commercial Motion Pictures Company, of 102 West 101st Street, New York, announces that it has secured the official privilege of recording, in moving pictures, the World Series baseball games between the New York Giants and the Athletics of Philadelphia.

One day after the series is over complete prints, measuring approximately two thousand feet, showing every game, event and important play, will be sold to exchanges, theaters and feature film men who desire to book the completed pictures of the entire series in the thousands of vaudeville and moving picture theaters throughout the country.

It is probable that these films will be taken under the direct supervision of Mr. Edward M. Roskam, president of the company, whose long experience as a photographic expert should insure a perfect set of pictures.

## Dancing Lessons Pictured

**Kalem Produces a Novel Subject Illustrating the "Tango" and the "Turkey Trot"—A Three Part Feature.**

EDUCATIONAL enthusiasts, more especially those savants who are concerned about the proper instruction of the art terpsichorean, will find much to interest in the approaching Kalem picture, "Motion Picture Dancing Lessons." From a technical point of view it is one of the best the Kalem company has issued in some time. Good photography and settings are noticeable and praiseworthy. The subject is one that cannot fail to be of interest, especially since there has been so much written concerning the dances that are featured in the picture, namely, the "Tango" and the "Turkey Trot."

Scene from "Motion Picture Dancing Lessons" (Kalem).

Professor Wallace McCutcheon, not unknown to the motion picture art, who has been passing his summer dancing tangos and trots with Ziegfeld's Follies in company with a very charming dancing partner, Miss Joan Sawyer, is the instructor in the Kalem picture. His first lesson is in the new Viennese Hesitation Waltz. Assisted by Prof. Walter Simon at the piano, Prof. McCutcheon puts his pupils through the initiatory steps in his studio, or "Ecole du Danse." At first the full figures of the professor and student is shown, then close up views of the professor's feet giving the steps for the man, and then the women are shown. Finally what purports to be a typical roof garden scene with orchestra, guests and waiters, is given and here the finished product is shown and it is some graceful dance. Following this is dancing by all the roof garden votaries—a very pretty scene.

Professor McCutcheon successively conducts his pupils through the "Turkey Trot," the "Tango" and its several variations, proving those much denounced dances to be quite decorous. It is just possible that Professor McCutcheon has taken some of the "tang" out of the "Tango" in giving his exhibition, but it goes to prove that it is not the dance, but the dancer, who is to blame for any odium that may attach to these newest variations of the "light fantastic."

"Motion Picture Dancing Lessons" is in three parts and is none too long for a subject of the kind. Suitable music is suggested for the dances.

### S. S. HUTCHINSON RETURNS TO CHICAGO.

On Saturday morning, September 27th, Mr. S. S. Hutchinson, president of the American Film Manufacturing Company, returned to Chicago from an extended stay at Santa Barbara, Cal.

Mr. Hutchinson states that the new plant and equipment is progressing in a most satisfactory manner. The property holdings have been practically doubled and the construction of the buildings, with other improvements to be made on the property, will entail an expenditure close to $100,000.

The construction of the buildings and the laying out of the grounds has all been done under the personal supervision of Mr. Hutchinson and every consideration given to a combination of practicability and artistic beauty. Ample facilities have been provided to insure a consistent variety of productions and the forthcoming releases of "Flying A" subjects will substantiate all claims in this respect.

After a short stay at Chicago and a trip to New York, Mr. Hutchinson will return to California for another protracted

## "The Heart of Kathleen"

**Multiple-Reel Broncho.**

Reviewed by Louis Reeves Harrison.

THIS story is chiefly remarkable for the acting of a girl I have not been called upon to notice before, Miss Dorothy Davenport, of unusual type and very attractive personality. She holds attention every moment she is in action and interest fades when dramatic requirements remove her from it. That she is ably supported by Messrs. Stanton and Chatterton helps matters, but all eyes will center on her up to the moment of her tragic death and vainly wander thereafter in search of compensation. The acting and the costumes and the settings are all good, but the play is too much on hackneyed lines and too lacking in humanity as we know it to be classed with others from the same company.

There is a shipwreck scene of good intentions and bad performance—the sailing vessel in a storm is shown as dipping on deck and as rolling like a steamer in the cabin—and there is a more consistent view of survivors on a raft. All this is to throw the last survivor, the dashing son of an English Lord, on a wild coast, supposedly that of Ireland, that he may fall in love with Kathleen and ruin her under promise of marriage. That she is already betrothed to honest young Dan Conner is in full accord with the moth-eaten Irish drama taken down from the shelf at regular intervals and brushed up for a reappearance.

Aside from the varying, fascinating and altogether delightful character revelations of Mistress Dorothy, there are a few—all too few—exquisite scenic effects, those of sunset in the early reels and in the final one. These deserve high praise. All people love that beauty and all love what young Miss Davenport has scant opportunity to show, interesting revelations of human nature. Such tales are almost naif in their bare narrative of incident with only a touch of what puts red blood into fiction. The essential art that is so lacking in such pictures is that which catches human nature in its moments of self revelation, catches it in the act of disclosing itself, surprises the secrets of character, bares its hidden springs, yet so delicately that the richness, breadth and intensity of character seems perfectly natural. There is no need of stretching and straining for high tension when flashes of insight into personality and motive light up a dull play, and without it the best play becomes a hollow disappointment.

The idea of bringing in an English Lord as the heavy to put an honest Irish country boy in the limelight might have been all right in the days of uncombed Bowery audiences, when a smooth-faced Harp with glassy eyes fixed on the gallery sung out of the corner of his mouth that Ireland was Ireland when England was a pup, but such stuff disappeared long ago in the melting pot. We are splashing around in a lot of situations and problems of our own today and entirely too much engaged in the development of native character and drama to care a snap for what does not sound a note in harmony with thoughts and purposes of the hour.

The wrong done Kathleen is still done, but it could be depicted with far greater force if brought home to American hearts by a presentation of unjust conditions under which our girls are compelled to battle for decency in their lives and for the natural purposes of their sex endowment amid cruel oppressions of commercialism. We need not go so far afield for such a story.

### EDISON COMEDY EVERY MONDAY.

Every Monday will find a new Edison comedy release, as that company has decided to make a comedy release regularly on that day. Heretofore Edison has been putting out comedies on any day in the week but it is deemed advisable, in view of the great popularity of the comedies, to fix a certain day upon which to release them.

The comedies already listed on the Monday schedule are: "A Short Life and a Merry One," "Bill's Career as Butler," "Hiram Green, Detective" and "The Hornet's Nest." They form a chain of rattling good fun makers and there are promised many more, featuring such well known comedy players as Alice Washburn, William Wadsworth, Edward O'Connor, Herbert Prior, Arthur Housman and Dan Mason.

### OH POP! OH POP!

Mr. Phil. Gleichman, vice-president and general manager of the World Special Films Corporation is buying cigars for his friends, his wife having presented him with a ten pound baby girl last Friday.

## CHICAGO LETTER

By JAS. S. McQUADE

THE "gun play" in moving pictures has been taken up in Chicago by the judiciary, police authorities and reform officials. Even the suggestion of firearms has been condemned.

Major M. L. C. Funkhouser, second deputy superintendent of police, indorses the movement. He says his hands are full trying to live up to his principles of forbidding all plays exploiting crime, showing degradation of women, making a hero of a criminal, or ridiculing constituted authority.

Jeremiah J. O'Connor, of the Chicago censor board, is not impressed by the evil of shooting off pistols in a photoplay. "When no one is killed, there is no more harm in looking at a man shooting a pistol than to witness a display of military tactics, or soldiers marching fully equipped," said the sergeant.

But Judge M. W. Pinckney, who was present at the conference, believes otherwise. "There is no parallel in the cases," said the judge. "The soldiers defend the country and as such should be revered. In the plays a man draws a pistol because he is in a temper. The thought of a pistol is bad for a boy."

"I have already complained of the 'gun practice' in pictures," said Chief Justice Harry Olson of the Municipal Court. "One might as well have public executions in the jails as to have hangings on films."

"Children need no instruction in murders, quarrels, and the dragging of women through the patrol wagons. These things should not enter into a child's ideals at all," said Judge Mary Bartelme.

"I have shed tears from nervousness after seeing so much revolver practice in the pictures," said Miss Kate Adams. "There must be 50 per cent. of the pictures at least which feature rifles or revolvers. Parents who protect their children from associating with criminals do not appear to mind their spending many hours in the week with those criminals in the pictures. The influence is just as bad for a child's imagination as the real thing."

Counter to this preponderance of opinion against the use of firearms in moving pictures, a contributor to the editorial columns of the Chicago News, who signs herself "A Woman Citizen," gives us the following from a woman's wisdom:

"As a worker among children I should strongly protest against the exhibition of demoralizing or crime producing moving pictures to old or young, but surely some of our good citizens are drawing dangerously near to the borderline of sentimental prudishness.

"From the dawn of literature, tragedy, death, crime and wrongdoing have furnished plots for countless noble plays, poems and stories. Why not keep the young away from Shakespeare, the Bible, nearly all history, because murders and other crimes are therein portrayed? Why allow any drama or novel containing a robbery or a murder to be performed or published? Let us take Sherlock Holmes from the shelves of the library. Away with 'Hamlet,' 'Oliver Twist,' 'The Virginian.' Let us all read the 'Rollo' books! Are the motion pictures never to relate a historical, detective or tragedy story—never to dramatize the greatest literary masterpieces?

"It is not the plot of a film, but the treatment thereof that determines the influence of the picture. One of the most beautiful pictures recently shown contains a stabbing scene, but surely every fair minded person must recognize the noble quality of the 'Ghost of Granleigh.' **How is the right to triumph over wrong without the wrong?** Children's minds are not so weak as some people would have us believe, and nothing repels them so much as 'can't' and 'goody-goody' or stories.

"Also our friends forget that children are not the only patrons of moving pictures. 'Milk for babies' is not the only thing to be desired. The marvelous appeal of these pictures lies in their depiction of all sorts of people, in all sorts of places and circumstances, and their field should not be needlessly narrowed or weakened. **Such sweeping general rules as the elimination of firearms can only do great harm. The sight of a revolver in a film will do a boy no more harm than the use of military tactics as a boy scout. Let each film be judged on its own merits, and not by absurd rules.**

"All honor to the board of censors for their wisdom and broadmindedness so far. Let them eliminate indecency and brutality with all zeal; let them prohibit all pictures making heroes of criminals or showing cruelty to animals or little children. But for the sake of thousands of enthusiastic lovers of the picture drama, let them not, through overnicety, reduce our films to a state of milk and water debility. Let us see a few villains and have a few thrills. We shall survive them."

### Good Housewives Praying for Pictures.

There is still trouble in the home life of the housewives of Wilmette, all because they fear a general strike of their house maids whose entertainment by moving pictures has not yet been provided for, although many months have passed since the question was first agitated.

It appears that the trouble does not lie in an adverse ordinance, so much as in the rivalry existing between the owners of a theater in Evanston—who were unsuccessful in securing permission to erect a theater in Wilmette—and certain residents of Wilmette who have combined to build a theater in their own burg. The site the latter have selected, unfortunately, lies in too close proximity to a church, and by so doing infringes on the ordinance.

Meanwhile, the good housewives of the pretty suburban spot are praying that moving pictures may come before the long nights of winter set in, so that Wilmette may escape being branded as too slow a town by their help, who have threatened to migrate to "moving" climes.

### Historical Value of Buffalo Bill Series.

The Buffalo Bill series of moving pictures by Essanay promises to be unusually complete and possessed of valuable historical interest. Lieut. Gen. Nelson A. Miles, retired; Brig. Gen. Charles King, soldier and author, and several other distinguished soldiers of the Indian wars passed through Chicago on their way to the Pine Ridge Indian Agency, near Rushville, Neb., September 30, where they will join the Buffalo Bill forces.

Gen. Miles and his companions were persuaded to take part in the drama by the approval of Secretary Garrison, of the War Department, and Secretary of the Interior Lane. The object is to perpetuate in moving pictures some of the scenes of the Custer campaign, with the principal roles taken by men who actually figured in the fights of that period.

Gen. Miles' principal activities in the Indian wars were as leader of the expeditions against Geronimo and Natchez. Gen. King figured in the wars as captain of artillery and cavalry. Equally interesting was the work of Brig. Gen. Frank D. Baldwin, brevetted major for gallantry in his attack on the camp of Sitting Bull on Red Water River, Mont., and also recipient of two medals of honor.

Others with the party were Major Gen. Charles F. Humphrey and Brig. Gen. Marion P. Maus. The latter graduated from West Point at the outbreak of the serious Indian troubles and saw many years of service in the numerous campaigns down to the Sioux campaign of 1890, on the exact spot where he is now to appear before the camera.

Earlier he had fought the Nez Perces and Sioux and Apaches all the way from Montana to Mexico. Then he served through the Spanish War and returned to fighting Indians of a little different color in the Philippines. Gen. Humphrey, who won his medal for Indian service in Idaho, was retired only six years ago after forty years of service.

The assortment of Indians will be picked from the reservation, and a liberal detachment of regulars will be assigned by the War Department. The Department attaches considerable importance to the probable historical value of the pictures to be made, on which it is asserted $100,000 will be expended.

V. R. Day, manager of Essanay, left a few days earlier for the agency, a sixty foot baggage car being used to carry carbines, soldiers' uniforms of the period in which the Buffalo Bill scenes arelaid, Hotchkess guns, equipment, provisions, etc.

### Selig Director Imprisoned in Film.

At the recent International Refrigerating Congress, held in Chicago, the formal proceedings were happily varied by a visit to the Selig Polyscope Company's studio and plant. Director Oscar Eagle, at the time engaged in producing an exterior scene of "The Circular Staircase," a feature detective subject, devised a fire scene in the yard. This turned out to be more realistic than he had intended, as the fire consumed not only the building selected, but also the staircase in the photoplay itself, a piece of work highly prized by the boss carpenter and his corps of skillful joiners.

A passer-by pulled a fire alarm, thinking the big plant on fire, and the neighboring fire companies made a record run to the spot. The quick-gathering crowd, in the excitement and struggle to gain vantage points, mixed with the two hundred or more guests, and Palmer Brown, Mr. Eagle's assistant, could not resist taking a moving picture of the realistic scene.

At the time, the visitors did not know that they were being imprisoned in the film. Indeed, the whole scene was quite accidental, and nobody was more surprised than Director Eagle to find that he himself was being pictured as directing the fire fighters and warning the crowd to stand back.

### William Lee, Deceased.

William Lee, at one time on the staff of the American's Eastern company and for many years an actor of standing in the dramatic field and well known to many traveling and stock companies, died in Chicago, Monday, September 22nd. Mr. Lee's talented characterization of Jim Starbuck, the Tennessee mountain preacher in "The Starbucks," received commendation from all who viewed that fine American subject. The funeral was held at Lane's Chapel, 63rd Street, on Thursday, September 25th, and interment was made in Mount Hope Cemetery, this city. Mr. Lee's death was caused by heart failure. He was about 50 years old. He leaves a wife and daughter in this city to mourn his loss.

### Among Chicago Exhibitors.

Health Commissioner Young, of Chicago, in his campaign against ill-ventilated theaters, decided to issue a certificate to every house that installed the ventilation system recommended by the ordinance. The first theater ventilation certificate issued was given to Dirk Kemp, proprietor of a moving picture theater at 2122 West Chicago Avenue. Kemp told Dr. Young that he had been asked to subscribe $25 to the fund being collected by the moving picture exhibitors to fight the ventilation ordinance, and that he had refused.

On Saturday, October 4th, the Washington Theater, 39th Street and Cottage Grove Avenue, owned by C. C. Whelan, was closed by the health department on the charge of poor ventilation. It is known that the Washington is considered a well ventilated theater, there never having been any complaint among its patrons to the contrary. It is understood that a test case will be made of the charge against the Washington. Mr. Whelan has the full backing of the association and the result will be awaited with interest.

The adoption of the rule, three reels for five cents and five reels for 10 cents, it would appear, has fallen flat. The minority—and I may say a very small minority—called in counsel to assist them against coercion. On September 22nd, a registered letter was sent out to every officer of the association and to every film exchange by Adolph D. Weiner, attorney for the minority.

One paragraph of this letter reads: "I beg to call your attention to the Illinois Statutes, Chapter 38, Section 99, which reads: 'Any combination to regulate or fix the price of any article or to limit the amount produced or sold is declared a conspiracy to defraud, and subjects the offender to indictment and punishment.'"

The attorney also threatens that if the practices complained of are continued, "the facts will immediately be submitted to the Federal and District Attorney and to the State's attorney, reserving the right to seek damages individually from the guilty corporation, its officers and members."

A mass meeting of exhibitors will attend a special council meeting at the City Hall, Friday, October 10th.

### Chicago Film Brevities.

The following cablegram from George Kleine, Paris, October 2nd, was received in the Chicago office: "Hippodrome, Paris, has five thousand seats. All sold last night; no standing room left after running one week photodrama Pompeii. Prices one dollar fifty down. Gaumont paid twenty thousand francs for one week's rental with Paris priority. Also great success in Italy." This is the great photodrama in six reels by Ambrosio, the world rights for which have been secured by George Kleine and his associates.

* * *

Wm. N. Selig arrived in New York from Europe, after a two months' absence, Wednesday, October 8th.

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John C. Pelzer, formerly head of the Edison Kinetoscope and supply department and now assistant manager of the exclusive department of the General Film Company, was in the city Saturday, October 4th.

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E. M. Porter, Pittsburg representative of the Famous Players' Film Service, made a recent call at the World office, while passing through the city.

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I. Lesser Cohen, proprietor of the Globe Theater, Portland, Ore., accompanied by his son, paid a call at the World office, while stopping over in this city, on his way to New York.

J. H. Redder, owner of the Francisco Theater, 2917 Madison Street, paid a visit to the World last week. Mr. Redder states that his house is equipped with the latest ventilating system and that business is excellent. Mutual programs are used at this house, which seats 500 people, the admission charge being five cents. Mr. Redder subscribed for the World.

* * *

H. W. Griggs, of Milwaukee, called at the World office recently. He is contemplating the handling of educational films on a circuit out of the Cream City, in nearby towns. Mr. Griggs gives his presentations in churches on week days. It is his intention to carry a vocal quartet on the country circuit.

* * *

Two "baby" giraffes, each nine feet tall, arrived in the city Sunday night from the far Soudan. They were shipped out West to Selig's zoo in Edendale, Los Angeles, Monday, October 6th. The pets, which are about eleven months old, cost $10,000. They were accompanied to Chicago by two other "babies" intended for the Lincoln Park zoo.

* * *

Charles W. Cook, owner of the Bijou Theater, Indianapolis, the first theater built in that city, dropped in to say "Howdy?" the other day. The Bijou is doing excellent business, Mr. Cook said. He also paid a high compliment to the Moving Picture World and said that he could not get along without it.

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M. Jesselson, of Jesselson & Israel, owners of the Halsted Theater, Halsted and Van Buren Streets, now under construction, paid a visit to the World office last week. The Halsted will seat about 775 people and will be opened in about a month. Picture programs from the General Film Company will be used. The admission will be five cents.

* * *

O. W. Frederick, whom I saw at the Illinois convention in Peoria, is building a new theater in Pekin, Ill., which he expects will be finished in time for Thanksgiving opening. This theater, the old Standard of Pekin, will be all new except the walls when completed. It will seat 600 people and the cost of remodeling and re-equipment, etc., will be $24,000. O. W. Frederick is one of the members of the grievance committee formed at the Peoria convention.

* * *

The Howell Sales Company, with offices and salesroom in suite 746 First National Bank Building, has just been organized to promote the interests of the Simplex projector in Chicago and adjacent territory. F. Wilbur Howell and Arthur E. Johnson are the officials of the company. Both have been associated for several years with the well known Bell & Howell Company, this city, in important capacities. They are both well equipped young men, and thoroughly familiar with their chosen field and with its trade conditions. Their advertisement appears elsewhere in this issue.

* * *

Two ladies, owners of moving picture theaters, were the only representatives of the fair sex at the recent Peoria convention. They were Mrs. Musa Reese, of the Aereo Theater, Charleston, Ill., and Mrs. E. J. Striewing, of the Crystal Theater, Decatur, Ill. The manager of the Aereo is John Corcoran, who also attended the convention. Mrs. Reese is an ardent admirer of moving pictures and she has been very successful. The Aereo, which seats 300 people, is always full and well selected programs are offered at all times. Mrs. Striewing was forced to take over the management of the Crystal owing to the illness of her husband, who is now a confirmed invalid. Since January last, she has had all the responsibilities of management on her own shoulders, and it is pleasant to learn that she has been rewarded with business that is steady and profitable. The Crystal seats 415 people.

## WORLD SPECIAL FILMS CORP. ENLARGING.

The original headquarters of the World Special Films Corporation at 110 West 40th Street, New York have been found too small for the needs of the company. It has now taken the suite of offices in the rear of its present quarters, which gives one-half of the 9th floor of the Worlds Tower Bldg. A projecting room is being fitted up which will be one of the finest in New York.

Mr. E. A. Fenton, formerly of the Kinetograph Company, was engaged Saturday as manager of the Canadian offices, with branches in Montreal, Toronto and Winnipeg. These offices will be open within the next ten days or two weeks.

Mr. B. H. Brient, recent manager for the "Mutual" in Indianapolis, has been engaged to take charge of the new offices in the Willoughby Building this week.

Mr. C. B. Case, of Syracuse, will look after the business of the corporation in that city.

## OBSERVATIONS

### BY OUR MAN ABOUT TOWN

A RECENTLY published letter signed by some so-called "moving picture extra actors," complaining of mistreatment by agents has brought the subject of "extras" quite prominently before public notice, although the attention attracted is not of the kind the writers of the letter anticipated. The wail of the complainants was that agents induced them to run to the offices several times a day and several days in succession before giving them employment, and that when they do get work the unfortunates do not receive enough to pay a day's board. Crowding upon this, and with no defined reason, the writers of the letter ask "who looks after the sanitary conditions of the moving picture studio?" and "who looks after the agents who sometimes get away with our salary?" And, again, they yell, "the city officials should look into this matter."

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In a subsequent publication, the manager of a "super" agency took the opportunity by the forelock to get some free advertising by stating in an interview that the "supers" he engages for motion picture concerns get from $2.50 to $5 per day and that the "super" of today stands far above what he was in the old days of stage work with respect to the opportunities for money making.

* * *

So far as the complaining letter is concerned, it merits no more attention than that required to set the facts before the public, and the agency manager's interview carries about the same weight with it. Both mislead the public and both place in a very unpleasant light many very respectable and talented people who are really "moving picture extra actors."

* * *

The extra people employed in the production of motion pictures may be divided into classes, namely: Extra actors, "supers," extra people and—yes, the rabble is a good name for the fourth class; a class that was evidently responsible for the complaining letter. Extra actors are those who are called upon to play parts when the producing companies have not sufficient good people in their regular stock, or are known to be peculiarly adapted to the effective rendition of certain characters. They are professional people who justly take pride in their profession and whose ability lends valuable color to the studio work. Many of them have had brilliant stage careers; others are making them. Hundreds that appear in motion pictures during the late spring and through the summer seasons appear in the best stage productions at big salaries during the rest of the year. They are not "extras" as the term is applied in the recent publications. Their position is relatively the same as that of "extras" before the motion pictures took the field. When a theatrical company required enlargement, members became incapacitated, or some other emergency arose, the managers drew upon the theatrical agencies.

* * *

"Supers" is a term very much disliked by all the other classes of so-called extras, yet it is a distinguishing title. It may be said to class them above the other extras mentioned. To be a good "super" one should have ability as an actor and knowledge of stagecraft. In the old days he simply carried a gun or spear and little attention was paid to him unless some blunder evoked derision from the gallery. In the motion picture business it frequently happens the intelligence of a "super" will save heavy loss. The old time "super" rarely had the opportunity to advance that the modern one has.

* * *

Then come what are known as "extra people," and there are so many of them. They figure in the backgrounds of ball room and garden party scenes. All they have to do is to look nice and keep off the toes of their neighbors. They are automatons, and if they dare make an attempt to act the director reaches for a repeating rifle. The harvest of "extra people" comes mainly from the households. Some go into the scenes for the novelty of the thing. Others cherish the hope that they may some night have the unbounded pleasure of pointing to their picture on the screen for the benefit of their friends. Not a few seek to increase the income for the family's support. Many become automatons with the hope that it may be the stepping into an artistic career. Few live to realize this.

* * *

Next comes the rabble, the crowds that swarm into the fray, fill the seats at the races, or yell "Back to the mine, boys." It is this class that has rushed into print with nonsensical complaints. They balk on paying agents commissions for securing them jobs and cry out against sanitary conditions, if any objectionable exist, that they create themselves. It is the fact that mob scenes are sometimes important factors in productions that make these people feel they are important and indispensable. It has emboldened then to audacity and they cry out "Now, our brothers, the professional actors, have a White Rat Union that helps them out." In the good old days managers got as effective scenes by throwing open the stage doors and allowing the crowds to rush upon the stages from the streets. And it did not cost a penny to get the mobs. The privilege of getting upon a stage before a real, live audience was sufficient recompense. The services rendered today by the rabble are no more valuable than they were in the good old times when even the "supers" got only fifty cents a performance, and sometimes less. The reason the rabble now receives three times and more than that amount is the remote location of some studios from localities where the rabble can be secured.

* * *

The last species of "extras" can elicit little sympathy on the part of the public by such complaints as have thus far been made. There are many reasons for this. The majority of the people who force their presence at the various studios for almost a week and derive less than will pay a day's board brand themselves as being of an undesirable type. There are deserving people who hang on in the hope that conditions will improve, but there is a limit to their patience or endurance and they seek other means of livelihood. The habitual hanger-on hates the shadow of a shovel or pick, and it is no secret that he frequently becomes a crook. A contractor recently sought to hire a number of men who were hanging about the outskirts of a studio, but met with few responsible, although he offered the current rate of laborer's wages. Men having trades and an opportunity to follow them have been known to sit idle, waiting for a picture. This is a condition that is gradually becoming known to the public and accounts for its apathy when the so-called extras attempt to ventilate their troubles. An officer of a large motion picture producing company declared the so-called extra an expensive and abominable nuisance. "These people," he said, "feel that we should arrange our productions with the one idea of giving employment to them. Our expenses are of minor importance to them. If all the studios in the country tried to comply with the wishes of these people the supply would still exceed the demand and I consider it almost criminal for any publication to exaggerate the extra people subject as opportunities, the requirements and the money to be earned. The day after one of the recent publications was made we were deluged by applicants who had been led to believe that the studios were in desperation over the lack of such help. In less than two hours I can get together as large a mob as any studio can handle, and without the aid of any agency. A deplorable feature of the affair is the misguiding of so many respectable people by statements of avaricious agents and newspaper writers. It is a playing upon the credulty of the people that should stop."

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## EDISON ISSUES MUSIC CUES.

The Edison Company is now issuing music cues for all Edison films. They are being prepared by a well known orchestra leader, who has had years of experience in vaudeville and motion picture houses, and are being printed in the Kinetogram, the Edison house publication.

Contrary to the usual methods employed, a specific piece is rarely referred to in music cues, the writer describing simply the kind of music that is best suited to the action. This was done because of the fact that many of the pieces called for by name in music cues are totally unfamiliar to a large number of pianists and, if they do not happen to know the particular piece mentioned, the cue is worthless. The Edison plan leaves the actual selection of the piece to the pianist, suggesting only its character. Essential sound effects will also be indicated. These music cues will undoubtedly simplify the pianist's work a great deal where Edison films are concerned, and are sure to prove popular among the player folks.

# Moving Picture Educator

### The Ecclesiastical Standing of Moving Pictures.

THE moving picture, or more correctly speaking Kinematography, in all its best parts is now practically accepted by all leaders of religious thought and teaching as a necessary and in many instances a more than necessary aid to religious work, besides being a powerful auxiliary to all kinds of social and secular activities in the broad field of religious influences.

At a recent meeting of one of the New York Ministerial Associations the Rev. W. H. Jackson, who is well known to the readers of the Moving Picture Educator as a regular contributor to its pages, read a paper on "The Kinematograph and the Church." Not only was the paper well received and favorably discussed, but the standing of the moving picture was admitted as especially adapted to all kinds of ecclesiastical and socio-religious work. This marks a distinct advance which the moving picture has won for itself by proof of its own inherent values.

### Demonstrating Its Usefulness in Churches.

Under this title The Congregationalist and Christian World, of Boston, which is perhaps the leading religious publication in New England, publishes in a recent issue a two page article by the Rev. Edwin W. Bishop, D. D. After describing "what moving pictures are" in a way familiar to our own readers, he proceeds to show in the following language the extensiveness of the production of films and the still wider range of their uses by the multitudes of the people of all lands:

> A new phenomenon is at present sweeping over the popular heavens. Ten years ago it was hardly larger than a man's hand. It has now reached gigantic proportions. It began as a simple amusement. It has now completely overspread the amusement heavens, has become a phenomenon of no mean importance in the educational firmament, and is now invading that portion of the sky commonly conceded to religion. What is this phenomenon which began as sensational and often wanton amusement for the idle hour, and has gradually purified and lifted itself into the educational realm, and has in itself even the potencies for religious inspiration? What is this new form of recreation which has captured the working people, closed up the penny arcades, hit vaudeville a hard blow and decimated the middle class theaters to such an extent that many have already succumbed? What is this new economic and financial entity which, beginning with nothing, is now estimating its output and its intake in millions? It is the Moving Picture?

### Moving Picture Patronage.

Dealing with the question of the popular favor the moving picture has secured especially among children the article quoted further says:

> The motion picture outclasses the public library in the extent of patronage and rivals the daily paper in popularity. For weal or woe the impressionable classes of the nation are coming under its influence. What does this pretend? Shall this mighty potential force be looked upon with scorn, or—treated with indifference, or utilized for righteousness?

### Psychology of Motion Pictures.

> The psychology of the motion picture is not far to seek. Commonest of all appeals is the appeal to the eye. Eighty per cent. of the furnishings of our sensorium enters through the eye-gate. Then, too, motion is universally more compelling than still life. A moving object at once excites the attention of either the kitten or the baby. Couple these two facts with another, namely, that the love for drama seems to be instinctive in human nature, and you have in the motion picture a trinity of appeal that is well-nigh irresistible.

### Sociology of Motion Pictures.

No less apparent is the sociology of the moving pictures. Its democracy and its appeal to the family group have always been apparent. How it replaces the saloon by substitution is even more to the point. In Washington, D. C., 513 saloon licenses had been issued before November 13, 1911; on the same date in 1912 the number of licenses had been reduced by two-thirds. Many of the saloon keepers cited the development of the moving picture business as the reason. In Pottsville, Penn., about one hundred saloons flourishing in 1911 were put out of business in 1912. Here again the saloon keepers laid the charge at the motion picture door. "The Expulsive Power of a New Affection," as preached by Jesus, shows this principle is at the bottom of the sanest warfare work of the age. Can it be that an ally of the sober life is right at our hands?

### The Educational and Religious Pictures.

Concerning these pictures Dr. Bishop says much that our readers are already familiar with, especially when referring to films of living organisms and industrial pursuits. He is especially correct and worthy of quoting when he says:

> Any one who has seen a picture of the life cycle of the house fly, or of the production of a finished bookcase from the log in the forest to the finished article, thrown boldly and graphically upon the screen will never speak slightingly of the educational value of the motion picture.
>
> In the religious world, if the religious world could but see it, the motion picture is beckoning and saying, Come over into Macedonia and help us. The help given would be mutual. Through its appeal to the eye and its power of exciting and sustaining interest, the motion picture can easily become a splendid ally of the church. Through its adoption as a part of the equipment of the church the motion picture can be lifted to a higher level, not only in public estimation, but also in the character of the films presented. As the National Board of Censorship observes: If moving pictures became extensively used in churches, schools and social centers, a new motion picture audience would be created and a new standard of taste would quickly ensue. This would react on the average quality of motion pictures in such a manner as to make censorship increasingly unnecessary.

### Some Practical Results Worth Recording.

> Park Church, Grand Rapids, Mich., has been unsuccessfully facing the downtown problem in respect to a second service for some years. At this service the morning congregation was minus. Various expedients had been tried, such as special musical services, which were very taking fifteen years ago. But within a decade, times have changed. Motion pictures have carried the popular appeal from the ear to the eye. Faintly sensing this and earnestly desirous that our commodious church plant should have a larger use on Sunday than it was having, the church fathers somewhat reluctantly consented to the installation of a new method. A motion picture machine of the latest pattern was purchased and set up. Sunday afternoon at 4.30 was the time chosen. The enterprise was called Pleasant Sunday Afternoon. It was duly advertised. The first afternoon there were 500. In three Sundays there were 1,000, which is about all the church can comfortably accommodate. For thirteen Sundays the enterprise continued, or until the daylight caused our adjournment until fall.
>
> The most noticeable result was the large attendance, and this of people who had never before been within the walls of the church. Several times people were turned away. Whole families came together. The presence of children was strikingly apparent. And it was interesting to observe that whenever some other feature, such as a cantata or a stereopticon lecture, was tried, the attendance was diminished. The people wanted motion pictures, and clearly showed it. In the crowds was a fair sprinkling of church people, but the majority of attendants were unattached, as the following referendum showed.

### A Practical Referendum.

> One afternoon when 1,100 people were present, an expression of opinion was elicited from 445 of them by means of a printed ballot. As to method of conducting the service, 299 voted for motion pictures, 80 for the stereopticon, 75 for music, and 37 for an address. As to subjects, 208 voted for Biblical, 131 for general, 78 for patriotic, 37 for industrial, and 27 for sociological topics. Pilgrim's Progress was given an overwhelming vote as the best subject of the winter. This was given twice. As to church membership, 343 indicated that they were church members, with Congregationalists leading the list and Methodists next, down through a dozen denominations. It is fair to assume that the 757 not voting at all were largely non-church members if not non-churchgoers. The offering on this particular day was $17.98, in which there were 4 quarters, 56 dimes, 189 nickels, and 103 pennies. Forty per cent. of the audience therefore contributed something.

### A Good Program.

> Our meeting was invariably opened with the singing of America and the repeating of the Lord's Prayer. Announcements were then made, a musical selection rendered by the church choir, and the offering usually taken. Then the pastor, if he were not to follow the motion picture with running comments, gave a short preliminary talk concerning it, or comment upon the general subject. Hymns thrown upon the screen either before the reel or between the reels, if there were several, were heartily sung by the congregation. The subjects chosen were as far as possible Biblical, supplemented by sociological and industrial and educational films. There is some trouble in getting just what one would desire, but with a growing demand this deficiency will be corrected.
>
> It would be impossible to estimate spiritual impressions, since the data are not at hand. But the report given me of a little fellow who sat next to one of the members of the choir is not without significance. As Christian, in Pilgrim's Progress, entered the heavenly city, he exclaimed with tears running down his cheeks, "Gee, I wish I could be a Christian."

### The Logical Conclusion.

Asking the broad question "How shall we address ourselves to this new agency?" Dr. Bishop says:

> Shall we bury our heads in the sand like the ostrich who will not see, or shall we seize upon this which is at our very doors and re-consecrate it in the name of Christ for the benefit of humanity? Our problem to-day and looking into the future is to master the social force as our fathers mastered the physical forces. We cannot accomplish this by merely trying to hold down the lid

This well written article presented here in its best analysis is about the most appropriate reference to moving pictures which has appeared in any religious paper. It is a pleasure to reproduce much of it as at least showing the trend of the times, besides qualifying the opinions and truths so often expressed on the pages of The Educator. In a coming issue a review of Dr. Bishop's views by the editor of the paper in which they were expressed will be given.

## EMPIRE THEATRE, SEATTLE-

By F. H. Richardson.

During my visit to Seattle, very naturally I was called upon to inspect many of the theaters of that city. Seattle is blessed with a number of very beautiful theaters devoted either in whole or part to the silent drama.

There is one house, however, to which especial attention must be given namely, the Clemer Theater, on Second Avenue, near Pike Street, managed by James C. Clemmer. In all my journeyings I have yet to find a moving picture theater as thoroughly complete in its appointments and as charming and completely delightful in its decorations as is this magnificent house.

The foyer is perhaps twelve feet in depth by sixty feet in width, with an arched ceiling. Its decorations are in white, gray and gold, with carpeting and draperies of old gold. It is lighted by two large, indirect lighting fixtures, with an opalescent center which throws a diffused light directly downward, in addition to the reflection from the ceiling. This makes a complete and pleasing distribution of light.

The women's waitingroom is situated on a level with the front of the balcony, one short flight up from the foyer. This room, as a whole, can only be adequately described by such adjectives as "charming" and "delightful." In all my experience I have seen nothing to compare with it. To begin with, it is carpeted with a rich velvet carpet of Alice blue. The walls, the woodwork, and the furniture, aside from the wicker work, are finished in old ivory tints. To sum it up, it can be called a feminine paradise, and many of the women would as lief pay their admission for the pleasure of spending an afternoon in this room as they would to see the show. And that's not slamming the show either.

The main floor of the theater seats 600; and the balcony, which has a rise of 14 feet in about 60 feet, seats 600.

In the front of the balcony, at either side but back some fifty feet from the curtain, are two boxes, each seating eleven people in high-backed, wicker chairs. The front five rows of the balcony are separated from the rear by a brass railing, and these seats sell for twenty-five cents; the remainder of the balcony sells for ten cents.

At the foot of the balcony, at the center, is a large box containing several high-backed, wicker chairs; but at the rear of the main floor are several boxes containing wicker chairs. Seats in these boxes sell for twenty-five cents as against ten cents for the remainder of the floor; and the manager assured me that the box seats are in high demand. I noticed, incidentally, that the Seattle audience is wise. When the house is only partly filled, the rear seats of the main auditorium are all taken and the front seats will be entirely empty, though the front row of seats is fully thirty feet from the curtain.

The house is equipped with a piano and a magnificent pipe organ, built by the Estey Organ Company, costing $10,000. This organ is really out of the ordinary, and is in charge of Oliver G. Wallace.

In the front of the auditorium, extending about thirty feet back from the proscenium, is a huge, fan-shaped arch, in the sides of which are set the organ pipes—about fifty in number— a bank of pipes being on either side of the arch. The screen sets back some eight feet from the proscenium, and is approximately sixteen feet wide. The decorations are in gray, white and gold; the walls are paneled by pilasters, the panel decorations being in soft, scenic paintings, in harmonizing shades.

The ceiling of this house is unique. Back of the front arch, before mentioned, the ceiling is square; at the sides and ends are panels, probably eight feet in width. This leaves a center piece probably fifty feet in width by eighty long (I am guessing distances), which is occupied by a huge oval, the back end of which is blocked by the wall of the operating room.

In the small panels before mentioned are twenty-eight insets, probably a foot deep, bell-shaped, and painted white inside. These insets contain frosted lights, which remain lighted during the performance. The entire oval is of steel construction, its rim extending something like a foot beyond the edge of its sides, and around the top of this rim, set back just inside of the oval, are incandescent lights about two feet apart; these lights are switched on when the picture is off, thus giving a brilliant, indirect lighting effect. Around the walls by the pilasters, above and below, are a total of thirty-two electric torches containing lights inside of pale blue and amber opalescent torch-flame glasses. These lights also burn during the performance; the result being that while the projection is not injured, I could plainly distinguish the features of persons fifty feet away while the picture was running.

The aisles are covered with a velvet carpet. The screen is surrounded by a border of black. At either side of the proscenium sit huge brass pots filled with potted plants. As has been said, the curtain is back, probably, eight feet from the proscenium, and at the side, back about twelve inches from the proscenium opening, extending from the wall to the curtain, are draperies of heavy old gold velvet, with a wide fringe at the bottom, and at the top the same material is festooned in loops.

During intermission, or when a singer is on, a magnificent old gold velvet curtain is dropped in front of the screen, the same being in pleated effect, the pleats being about two feet in width, and at the bottom of the screen is a magnificent fringe of lighter shade, probably two feet deep.

I cannot spare space to describe the ventilation system in this house, but may say it is very complete indeed. The air is exhausted at the four corners of the ceiling by two large rotary fans, and at the sides of the arch of the auditorium are other large air ducts.

The operating room is probably ten feet long by eight feet wide and fifteen feet deep. In the center of the ceiling is an opening fully five feet square, extending through the roof; also there are large windows in front of the room opening directly to the outer air. The floor and walls are of cement, painted slate color, and white above. The floor is carpeted with old gold velvet carpet.

The equipment consists of two Powers 6, motor driven machines, set on special stands; a dissolver, and a spotlight. These are in charge of L. D. Read, a member of the Seattle union, who has been with Mr. Clemmer over five years.

The current is taken through two large rheostats, and Mr. Read here springs a new one. These resistances are located just outside the operating room, and right close to them he has a 16-inch electric fan running full blast, which takes away so much of the heat from the coils that I laid my hands on the coils of the rheostat and found them to be just comfortably warm. Mr. Read has a telephone in the operating room, and a clock and a motor rewind.

The wall shutters are arranged on the plan favored in Seattle, which, no doubt, is fairly effective, but like so many others, depends on the operator to close the shutter, if they are to close, quickly; the fusible links being located fully three and a half feet from the aperture. Brother Read is supplied with a slide showing a clock face with movable hands, and between each reel, the correct time is thrown on the screen—a very great convenience to the audience.

Ushers, uniformed in light brown, with the house monogram in gold, are in attendance. There are thirteen in all, working on different shifts. The basement of the theater is a splendidly equipped gymnasium, supplied with shower bath, for the employees.

# Foreign Trade Notes

## BRITISH NOTES.

(*Special Correspondence to the* WORLD.)

THIS week has seen the entrance into the realms of photoplay production of another personage of distinction, this time the Countess of Warwick. She comes part as authoress and part as producer for, I understand, she will personally supervise the taking of her subjects. After all that has been said and written on both sides of the "streak" about motion picture production becoming the "hobby" of the aristocracy, there is one decided advantage in taking up scripts from a person like the Countess. Mr. A. H. Kisch and Mr. E. Barker, two new, young producers, have evidently realized this to the full for they have successfully persuaded her ladyship to lend them the beautiful Warwick Castle along with another fine estate in Essex for the scenic purposes of the plays. Her first production will be, however, of a highly sensational order centering around the pearl necklace mystery, but, says the Countess, "I really want to produce educational films in dramatic form. There is much history that is practically unknown in the Warwick archives and I have two incidents now in mind that will form admirable subjects for dramatic treatment. They concern Piers Gaveston and Isobel, one of the daughters of the King-maker, who married that Duke of Clarence who was drowned in the butt of Malmsey. Every care will be taken to guard against such anachronisms as have been apparent in some recent films and a member of the council of the Archaeological Society will be retained to give expert advice."

* * *

Apropos of my remarks in the last letter, respecting Mr. W. N. Selig's visit, that gentleman has now left for a brief visit to France and Germany but will be back again in this country in time for the Manchester Exhibition where the Selig Company are to have a stand. By the way, from what I had whispered to me by Mr. Montague last Monday, there seems to be a probability of the genial "W. N. S." being mistaken for a traveling menagerie proprietor on his return to New York.

* * *

During a tour through filmland the other day an American gentleman complained about the recent criticisms in the London press on the trivial errors committed by American producers of English historic subjects. American producers can be consoled with the information that they are not alone with their anachronisms. I saw a film a day or two ago entitled "King Charles," a historical drama by the Clarendon Company, prepared by a well known trade journalist. With the exception of one or two minor incongruities the subject is a paragon of general excellence and although the heads of the medievals are trimmed on the latest American lines and some of the Cavaliers march out to battle in full court costume, the spectacular parts have been cleverly executed.

* * *

Mr. Geo. R. Sims' novel "Ostler Joe" is announced for release here shortly by the Edison Company. Ordinarily the copyright for filming this author's works has been vested in the Gaumont Company but the Edison company have taken over the production of this notable story.

* * *

Mr. C. A. Willat, of New York, was in London recently for a day or two negotiating for the representation in this country of the Willat Film Corporation.

* * *

Mr. Carl Van Hoffman, of the Universal Film Company, along with Mr. Fred Lee, has just left London after having taken a few lengths of film illustrating the sights of London. They are touring the capitals of the world and are at the moment handle-turning on the Continent. The tour, which is to secure a cosmopolitan and unique series of travel pictures, is expected to last three years.

Col. Seely, the Secretary for War, has intimated that he disapproves of the use of British soldiers for moving picture purposes. Producers are asking why he allowed them to appear in the Waterloo film.

* * *

The film showing the Johnson-Jeffries fight, which has been exhibited here recently, has been prohibited at Leeds. The picture was, however, successfully shown at Birmingham and Bradford.

* * *

Some time ago I described the remarkable trained insect pictures of Prof. Lozshki, of Moscow, and his method of production. I am informed on the same reliable authority that a new and even better series will shortly be released and handled by the Pegasus Film Co.

* * *

The British and Colonial Company still continue to be the pioneer producers, on this side, of ultra-sensational subjects. The other afternoon for the purpose of staging a shipwreck scene they purchased the abandoned liner, "Marie Leonhardt," which ran aground on the Goodwin Sands two years ago. Eight actors mounted the derelict, but were immediately knocked off by a breaker, most of them sustaining injuries. Nothing daunted they made a fresh start and managed satisfactorily until the explosion scene. The dynamite went off prematurely and Ernest Batley was blown a distance into the sea. He was picked up in an injured condition by the Ramsgate lifeboat. The film embodying these incidents will be entitled "The Tattooed Will."

* * *

An outstanding achievement in productive work is that of a new firm, the A. C. L. Feature Film Company, who have, before the conclusion of the actual trial in the law courts, produced a lengthy subject woven around the recent pearl necklace mystery. The entire subject, including many scenes upon the exact spots mentioned in the police court case, has been produced with greater speed than many an ordinary topical.

* * *

Sir J. Forbes-Robertson, who has often been described as England's most illustrious actor, will reach the American metropolis a few days in advance of this communication to complete his farewell tour. Before leaving he said, "I am pleased to have had an opportunity of playing for the kinema. It was a novel and extremely interesting experience, but I soon discovered that it is a special art. From an educational point of view I consider the possibilities of the kinema enormous; but, when I approach the subject from the dramatic point of view I am faced with the problem as to whether it will do the legitimate theater harm or good. In the first place, I think that at present they take away a certain portion of the usual audiences of the suburban and provincial theaters; but, secondly, I feel convinced that in the end they will, provided proper plays are produced by men who know their work, increase the theater-going public and stimulate a greater demand for good, healthy drama. Again, I feel, taking into consideration that a large proportion of the patrons of kinema theaters are children, that it is a good thing for them to see a scholarly play produced upon the screen. No one will deny that one of Shakespeare's plays is better as an educational item than a cowboy drama. Understand, I do not intend to cast the slightest reflection upon the cowboy pictures because I think they convey a breath of atmosphere which it would be impossible to create upon any stage. But from the purely intellectual standard a Shakespearian play must essentially be of greater value than buck-jumpers."

* * *

The Vitagraph Company may shortly be in a position to adorn, if they wish, their signpost with the Royal coat of arms. At a performance before the Princess Royal in Scotland, last week, four of the nine films exhibited were by the Vitagraph Company. These were: "A Fighting Chance," "A Regiment of Two," "The Freshet," and "The Prize Box."

J. B. SUTCLIFFE.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## Borders.

BEING both the manager of the Cando (N. D.) Opera House and the editor of the *Democrat*, Carl Nelson can boss the way his advertising for the house is set up, and he sends in a nicely displayed advertisement set with a flag border and writes:

> I am inclosing you herewith a copy of my show ad, the same being clipped from my own paper, *The Democrat*, published here. The flag border is used whenever I have military subjects. Other borders are being selected that will be typical of the subjects advertised.
>
> I keep an ad of this size in both of the weekly papers published here, and the space is increased whenever I have big features. I also get out bills for every one of my "movie" performances, giving the titles of the reels, etc. I have four reels Tuesdays and Thursdays—10c. and 15c., and six reels on Saturdays—15c. and 25c. Always have a packed house.

Using a flag border for a patriotic or military subject is an excellent idea and it fits particularly well with Stars and Stripes Forever—the subject advertised in the copy to hand. Mr. Nelson is building up a stock of borders that will be appropriate to the styles of subjects shown and in time he will probably have a line that will enable his patron, almost at a glance, to tell what sort of subject the chief reel is.

The style book of the American Type Foundry contains innumerable samples, and it is possible to buy your own borders and hold them for your own use that no other advertiser may employ the same border. It entails a comparatively small outlay, two feet of border costing from $1.35 to about $2 for a font; which will set most advertisements, and at once your advertisement becomes distinctive.

Even better, where you have a distinctive trade mark for your house, would be ad cuts, which are cast reproductions of any design on metal bases. They cost a little more than stock stuff, but they give an individuality to the advertising that is worth much more than the initial outlay and they last a long time if properly handled. For advertising work it is better to have them cast on the point system and by six point advances; either six, twelve or eighteen point.

Where the expenditures must be carefully considered and the eight or ten dollars required for a series of borders or even the two dollars for a single font is beyond the advertising allowance, which is very seldom, wayside ornaments or Collins' florets can be had as low as fifteen cents each.

## Special Borders.

Now and then it will pay to buy special borders, as, for example, the double armed cross of the anti-tuberculosis society for use in conjunction with the Red Cross Christmas Seal story that Edison releases each year. The crosses may be had for five to twenty cents each or from fifty cents to a dollar for a font of six inches. You can get, for instance, about fourteen thirty-six-point crosses for seventy-five cents, and these can be used on your circulars, in the papers or on any printed matter. Keep away from the generally used borders such as the Klondike, Flame and Bullfinch and you will be able to procure something distinctive and yet inexpensive. There is a special catalogue of electro cuts that can be had on application that will give a cut that can be adapted for almost any purpose. Don't be entirely dependent on the printer. Borrow his sample book and study it. Then buy the type yourself and you can keep it to yourself. We have a little fifteen cent wayside ornament on our personal stationery that has created all sorts of comment because it was carefully chosen.

## We Hear from Bert Williams.

Bert Williams didn't die, though he did not write this department, but he is buried in a small town, Glenwood, Minn. He is still interested in that league of program publishers and in touch with many of them. He is getting out a small paper, as yet just one sheet printed on both sides, that carries some catchlines and advertising hints and that promises to develop into something better. When it keeps its promise we'll have more to say about it. It is an interesting sheet as it is, and it's time that the program publishers got together.

## Their Own Weekly.

The Olympian Theater, Seattle, has two weeklies. One is a house organ and the other is a reel of local topicals, but they ran to their twenty-sixth issue before they sent us a copy—which is not at all clubby. It is a newsy little sheet and well printed, for a half tone cut comes up unusually well on cheap news stock. One paragraph, evidently referring to a Pathe, a Vitagraph and a Melies, is applicable to many programs these days. Others will find it useful filler.

> In one of the recent Olympian programs one film was photographed in France, the next in China and the following one in New Zealand. This is not remarkable in view of the fact that the cinematograph camera is in constant use all over the earth, but when we stop to consider the fact that the whole world in action can be seen right in our own neighborhood it is truly wonderful. It brings home a realization of the great value of motion pictures as an educational medium.

Howard de Subers is still on the job, and one of his late ideas is the suggestion that we print in large type (about a ten point bold, please, Mr. Printer):

**DOES YOUR COMPETITOR WORRY YOU?**

**WHAT DO YOU DO TO WORRY YOUR COMPETITOR?**

and he suggests that a lot of good material will come our way. We shall see. Meantime our own opinion of the best way to worry our competitor is to pay more attention to our own business than to his. Let's see what you think.

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## De Subers Catchlines.

Here are some more useful catchlines from H. De Subers:

CATCHLINES AND PHRASES

All new and all right.

Avoid regret by coming now.

You pay for the best—get it here.

The Home of Good Pictures and Good Humor.

You want the best for your money. So do we.

There may be better pictures after a while—there's none now.

You do not need a microscope to discover why the ——— is always crowded.

There is one thing money cannot do. It cannot get better pictures than the ——— shows.

Wanted—an opportunity to show you our pictures. An inspection will make you one of our regular patrons.

The shade of night is very welcome, as it brings you near the time to go see the pictures at the ———

Wanted—the address of any person who does not know that the best moving picture show is located at ———.

Here are a few car signs:

Passengers—are not allowed to overlook this space under penalty of missing a good show at ———.

Transfer—Your patronage to the ——— where they always show the best pictures.

Wait till the car stops—then make a B (line) for the ——— Theater.

Step lively—or you will miss the big show at the ——— Theater.

Stop the car—and ask how far it is from where you are to the ———.

Pay your fare—then ask the conductor how soon you'll be at the ——— Theater.

A big measure of pleasure.

Pictures as good as your money.

Equal to any—better than many.

Pleasing pictures for particular people.

Best pictures for you means best for us.

Seeing the pictures is better than a ton of talk.

If there were better pictures you'd find them at the ———.

A fair exchange is no robbery. Trade your dime for a ticket to the ———

This will not be the winter of your discontent if you become a regular patron of the ———.

Of old, all roads led to Rome, but now every road in ——— county leads to the ———.

Investi-gate is the gate the ——— holds open for those who have not paid us a visit.

There is a time for everything, and the time to see some fine pictures is —now, and of course the place is the ———.

To drive dull care away, go to the ——— and the sight of the happy faces and pictures there will make any one forget dull thoughts.

Who originated the saying, "You can't please everybody?" The pictures at ——— does it every time.

## In China.

The Kalem production of Arrah na Pogue was one of the recent features at the Arcade Theater, Tientsin, and the management got out an eight-page and cover booklet, along with the usual "expresses." We question the statement that the Kalem company chartered a special steamer on which to transport the company to Ireland, but the booklet is nicely gotten up. It is nearly two years since this subject was released, but the comment from this paper forms a part of the booklet, showing that the Arcade knows how to keep its material classified.

## Old English Again.

The Lyric Theater, Prineville, Ore., sends in a couple of folders gotten out for Fair Week. They write:

> It's probably poor work, but remember that we are 25 miles from the railroad in a town of 1,200 and this is one of our first attempts at anything worth while. We turned out 1,250 of them and I have not seen a dozen lying around the street, so I guess they are appreciated by the public.

The piece is a four-page card folder about 2½ by 6, the third page having several frames of film stapled over the text already given in these columns. That is one reason why they were not thrown away. The public naturally is interested in what a piece of film looks like. The man who gets one of these wants to take it home and show the others. To keep it from being crushed some protection is needed and naturally nothing is better than the card to which it is fastened. That's one perfectly good little old scheme, but the better the scheme, the better the use that should be made of it. The front page merely announces that it is a "Souvenir program of features at the Lyric Theater, Prineville, Ore., Fair Week, September 21st to 27th, 1913."

Now that doesn't say very much at best. It does not point out where it will first catch the eye that on every one of those seven days a special two-reel feature and one other reel will be shown. Of course, it tells that inside, but the place for the big point is on the cover, in most cases, and this is one of the cases. At best there is a lost opportunity, but to complicate matters every blessed letter is on Old English text that is useless at best and worse than useless in the smaller sizes.

This sample and the accompanying letter both carry the name of the town in puzzle type. The letter was in part devoted to another matter and the subscription clerk had first to take off the name and address before we could retain the sheet for copy. The clerk read the name quickly and got it Princeville. It was not carelessness. It was merely that he had to guess at it, and that holds goods of every other word on that front page. There is no use printing stuff that cannot be read, and this does not refer to Mr. Morgan alone, but to every other exhibitor who lets the printer ring in Old English on him.

This advertisement was presumably distributed on the fair grounds where people are in a hurry and may not stop to read. The plainest possible type and the biggest possible appeal is needed. Suppose that front page had read:

> Ever see a
> Moving Picture Film?
>
> Here's a piece
>
> Three Thousand Feet
> Are shown at the
>
> Lyric Theater
> each night.
>
> This week a
> Splendid
> Two Part
> Feature.
>
> Different every day.
>
> See list inside.

As it is there is only one ten-point line at the top of page two, reading merely "Two-reel features," to tell the public that it is being given more than the usual money's worth.

A series of seven two-reel pictures in a country town should be worth more noise than that. If we could do no better we would have used the side and bottom margins of both inside pages with such lines as:

"Not only in two parts, but more than twice as good."

"Double length—but triple value.

"The highest form of photoplay."

Mr. L. C. Morgan has found a new form of the film card and book marker already written up. We think that next time he'll know how to put more punch into his appeal. We gather that the three advertisements on the back page pay a large part of the cost. They should, because these ads will last in value so long as the card is retained. On the same argument there should have been some lasting chat about the value of the regular Lyric programs.

### Too Crowded.

The Idle Hour, Hyannis, Mass., tries to get three programs with two or three titles, each and all in large type on a bill 5 by 14½. It is a list that shows three good programs, but the bill is so crowded that no one but a fan would take the trouble to read it through. The man who wants to go and merely wants to see what will be shown will read it, but the jumble of black type will not catch and hold the attention of the casual patron or the man who does not go at all, yet he is the person that advertising should be done for. The well displayed advertisement of one program and an underline for the others would have done more good, or perhaps the three specials in bold type and less prominent mention of the others. This would have given space for a few words of commendation. There is just one line that stands out and that is because it is in a much heavier face than the others. For the rest it looks as though some small office had emptied all of its job faces on the stone. It hurts a man more to get one stiff punch than to be spanked on the wrist a dozen times in a perfectly ladylike fashion. Work advertising on the same lines and put the stiff punch in.

### Two Styles.

W. A. Kinney, of the Casino Theater, Louisville, sends in a dodger printed both in English and Hebrew for "The Curse of the Golden Land." It was previously shown at the Orpheum and, as Mr. Kinney explains, it was brought back by request of many of their Jewish patrons. We will have to pass up the top portion of the bill, but the lower half is well phrased.

### Sends a Check.

Edmund Reid, of the Palace Theater, Milledgeville, Ga., sends a letter with a check for two cents to pay for two minutes of the recipient's time. We think it a good investment, for he sends out a letterhead that impresses one with the excellence of the show because the letter itself is so well gotten up. The check, too, is as ornate as those the late The Great Lafayette used to use, printed in brown on cream watered paper to match the letter, the latter having a designed head that would grace a metropolitan house. A man who wants a letterhead like that wants a good show in his house. The check scheme seems to work very well. Have you tried it?

Mr. Reid is a little careless in his phrasing when he says that "I want you to know that we are showing a better class of moving pictures—more real feature fotoplays than ever before, if not superior to those of the past." If they are of a better class, naturally they are superior.

### Another Weekly.

*The Motion Picture Weekly*, now in its seventeenth number, lists the programs of several of the Springfield, Ohio, theaters. It is well printed, the advertising is well displayed and it has the "regular" look of a paper that belongs. A little more reading matter would not hurt if kept to the present standard, and we think that more reading matter would bring more advertising, since the advertiser would be apt to argue that a publication with more text would be more thoroughly read. A uniformity of type selection is by no means the least creditable feature. A program that looks like a type catalogue does not look right even to the untrained eye. The run-in program, where space is not unlimited, works nicely, and this sample may be useful to others.

PRINCESS SUNDAY

Mary Fuller and Augustus Phillips in **"A Light On Troubled Waters,"** Edison Drama. **"Baby Indisposed"** and **"The Lady in Black,"** Biograph comedies, with Grace Lewis.

PRINCESS MONDAY

**"Sauce For the Goose," Vitagraph comedy, featuring** Rodgers Lytton and Louise Beaudet. **"In the Toils,"** Lubin drama. **"Across the Chasm,"** Pathe-play drama.

PRINCESS TUESDAY

**"While the Starlight Travels,"** Essanay special feature drama, in two reels. **"An Exclusive Pattern"** and **"The Panama Hat Industry,"** Lubin comedy and educational picture.

### Building.

J. B. Ashton, whose name is familiar to readers of this department, though he has not sent anything in of late, is building a new house at Provo, Utah. Starting with a store show seating two hundred, he has successively opened a number of houses and now he is starting to build a steel and cement theater with a full sized stage to seat 1,400. His present houses are the Princess and the Ellen, the latter being the second of the name. It just goes to show what sound judgment and good management will do, as opposed to flash sensationalism and a business eyesight that does not look beyond the day's receipts.

### Another Stallings Scheme.

A. L. Stallings, of the Angelus Theater, Spanish Fork, Utah, has a new scheme which he explains in this letter:

> I am inclosing herewith an Educational Matinee certificate for the pupils of the public schools. As it is just about time for the schools to open for the year I thought perhaps other exhibitors might be interested so I am mailing the only copy I have at the present time, which happened to be the proof.
>
> Some time ago I met the Superintendent of the Public Schools of Spanish Fork and put the proposition before him in this way: that if they would take my proposition up and encourage the children, that I would make them a 2½c. rate or the forty matinees for $1, payable in advance, and, furthermore, that if they succeed in getting more than five hundred, that they could have the balance for the school treasury; this certainly appealed to them and they came back at me this way, that I should have the first five hundred dollars and they would take the next hundred and give me the balance, and they feel like they can reach the eight hundred mark, as there are nearly fourteen hundred enrolled. I will consider myself very fortunate if I receive five hundred dollars, as my matinees have been very poor in the past and this will certainly be good advertising for my house. I also intend to give each and every teacher a season pass good for any night; this I am sure will keep their interest up, and perhaps I can work up a fairly good Saturday afternoon matinee.
>
> Yours truly,
> A. L. STALLINGS.

Here is the text of the admission card:

ANGELUS THEATER

SCHOOL CHILDREN SEASON MATINEE CERTIFICATE

Issued to....................................Age...............

School ....................................Grade..............

This will admit the above pupil to each and every EDUCATIONAL MATINEE given under the supervision of the Spanish Fork Public Schools at the Angelus each and every Wednesday

Beginning ........................ Ending.....................

.................................................... Teacher

.................................................... Manager

Not Transferable. Good for Educational Matinees only.

Ever since this department was started we have preached the wisdom of interesting the teachers and the school boards. Here is a practical scheme that will do good both to the pupils and the house management. We take it that special educational films will be shown on Wednesdays and we think that the interest will not be confined to the children and their teachers alone.

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## A Time Table.

JULIAN LOUIS LAMOTHE, head of the New Orleans Inquest Club, runs a photoplay department in the house program of the Fichtenberg enterprises. He has small space at his command, but he makes excellent use of it. In a recent issue he gives a time table of the length of time some companies require to pass on a script that will be useful to others, though we think that we would omit Pilot entirely. They assuredly are "uncertain" so far as their script department is concerned.

American—2 weeks to 2 months—very uncertain
Biograph—5 days to 3 weeks.
Crystal—3 weeks or more—uncertain.
Eclair—7 or 8 days.
Edison—3 to 4 weeks.
Essanay—5 days. If held, author is notified
Frontier—2 weeks.
Kalem—6 to 14 days.
Kay-Bee—2 weeks.
Keystone—2 to 5 weeks.
Lubin—6 to 10 days.
Majestic—2 weeks.
Pilot—Uncertain.
Reliance—6 to 28 days
Selig—5 days.
Solax—Uncertain; usually about 2 weeks.
Vitagraph—6 to 10 days. If held, author is notified.

## Forcing a Situation.

One development of the increased demand for two reel stories seems to be a forcing of the situation for the sake of gaining dramatic contrast without regard for the other aspects of the plot. One of the very worst examples of what is meant was recently released by one of the licensed companies, the story being made from the script of a well known fiction writer and photoplay dramatist.

A man wrongly convicted on circumstantial evidence that would never result in a capital sentence in a court of law lies in prison waiting his electrocution. His soul-mate writes that at the moment of execution she is going to commit suicide that her soul may accompany his. Meantime the divorced wife of the hero is on a steamer with her soul-mate, who is the real murderer. The steamer is sinking and he sends a wireless confession.

This develops a striking three cornered situation, the girl waiting the hour of execution with the glass of poison before her, the man waiting the call of the officers of the law, and the turmoil of the wreck, but in his eagerness to create this situation the author with inexcusable carelessness overlooks the fact that no decent sort of man would let a girl kill herself merely because he has to die. He receives her letter some hours before the time set for his execution, but instead of getting someone to warn the girl's parents, he smiles fatuously, registers that he is pleased at this last tribute of affection, and never even crooks the end of his little finger to warn the parents. Because he must die for another's crime, he is quite content that the girl should kill herself. It is true that when his innocence is established he uses the telephone to advise the lady that his own excursion into the hereafter is postponed, but whatever effect the purely dramatic aspect of the situation may possess is wholly lost through this sacrifice of decency of feeling to the need for a situation. It is not always easy to decide at long range whether the author or producer is at fault in a production, but this seems to be a case where the fault clearly lies with the author, and yet the writer of the story is one of the best paid men in the business and fond of airing in print his argument that a good story cannot be written for less than a couple of hundred dollars.

The moral of all this is to be found in the suggestion that in working for the dramatic climax the various factors of that climax be carefully inquired into. It would have been as easy to have had the girl leave home, fearful that her parents would seek to prevent her purpose. Then the dramatic value would have been increased through the fruitless search for the girl, who could have been found at the moment she was about to complete her act of self-destruction. As it stands the story is revolting.

## If You Live In Oakland.

If you live in Oakland, Cal., send a stamped and addressed envelope for the name of the organizer of a photoplay circle. If you have a San Francisco address and some ferry tickets, you can declare in.

## Don't.

A correspondent writes that he has commenced to sell after his eleventh script—and a copy of Technique of the Photoplay—and adds that of the eleven he received 29 rejection slips, and is going to "scrap" two plays and fight for the others in the light of new knowledge.

Don't scrap any play. The most impossible, the most commonplace play may have in it the germs of greatness. Don't scrap any play. Do not urge it on any company if you think it will not sell, but you can sometimes work the seemingly hopeless plot into a success if you let it hang around long enough. Don't scrap anything unless you know it to be a rank—though unconscious—steal from the work of another. Even then you may be able to write a play from that that is in no sense a steal.

## Jones, He Quits.

This doesn't mean that Marc Edmund has quit writing. Far from it. It means that he has come to a belated, but none the less sound, conclusion that he cannot give value for money in criticism at a dollar a year for an unlimited number of scripts. He has not only quit, but has advised the *Photoplay Magazine* to give up the so-called association. He writes that he cannot do the work justice. He might have added that no one can.

He went down to New Orleans the other day and right off Julian Louis Lamothe got up a dinner of the local circle to welcome him.

## !?*%%%?!

Here is a man up in New Haven, who writes his business letters with a lead pencil, who says in part that he wrote the personal experiences of one of a party of film fanatics, "arranging it the necessary way the Film Companies require," and three short-sighted editors passed it back to him. "Then," he adds, "I wrote three plays myself and circulated them among my friends, so popular my plots became that it seemed that every Tom, Dick and Harry were encouraging me to have them screened." Again the foolish and somewhat nearsighted editors failed to recognize greatness. They passed several comments, one being that the script lacked action and the author comments, "Why my critics said it was all motion." (Motion, dear New Haven genius, is NOT action, but merely motion). And he wants to know "if a plot stands the acid test of forty critics, why is it unfit for screening?"

The answer is simple in the extreme. The forty critics, personal friends of the author, do not, collectively, know as much about action, plot development, dramatic values and studio conditions as any one of the shortsighted editors, and merely because they tell their friend his story is great, it does not necessarily follow that it really is. They know nothing of the practical conditions, they cannot possibly judge accurately or even approximate a guess. We would not waste so much space on the man from New Haven were it not that he is merely one of a most numerous type, who are ever ready to accept favorable criticism, no matter what the source, but who refuse to consider expert judgment and profit by it. Not even the manager of the local theater can tell you whether your story is good or bad, or why, and yet—but why continue?

## In Error.

A correspondent ungallantly argues that the business of writing stories would be better if the women would keep out. It would be better in the sense that more stories would be sold by the men, but he doesn't mean it quite that way, arguing that no woman can write a decently good play.

There's Miss Maibelle Heikes Justice, who has gone into the woods to get color for some order stories for Selig, and who has just completed a big five-reel play. There is Miss Hetty Gray Baker, who is doing the adaptations of the Jack London stories for Bosworth, Inc. There is Mrs. Breuil, who wrote a couple of hundred stories for Vitagraph and who is doing splendidly as a free lance, and first, last and all the time there is Miss Gene Gauntier, who has written more scripts and more good scripts than any man we know of, including ourself.

We do not believe in votes for women, but we most assuredly do believe in scripts by women, yessir!

## Another of Those.

The latest is the — - System of Writing Photoplays. The advertiser says that he has opened an office for the purpose of bringing new writers to the front, "being coached along on this idea by the managers of two of the largest motion picture theaters in this city."

We do not see where the managers come in to "coach." They know nothing of the business themselves, and Mr. ——— merely proclaims himself a writer of short stories and vaudeville sketches, yet he "reads, criticises, rewrites and places the scripts in the hand of the makers, relieving them of the burden of reading poor and unsalable plays." Whereat several editors who are to be "relieved" of this burden respectfully make request that they be put on record as saying that the ——— system plays will not find a welcome in their office any more than the product of other correspondence schools and bureaus.

## Selling Talk.

"I've sent these stories to the two companies most likely to take them," begins a recent letter, "but they have been returned. The first went to Biograph and American."

That's the answer. The story was a polite but not striking comedy; not at all in line with the sharply defined Biograph style. It was not a likely market. It was the most unlikely market we could imagine. American was no better as a choice. They make little or no comedy, and yet these two are the "most likely" markets and on the strength of their rejections the author decides that the case is hopeless.

The case was hopeless because the story was not good, but the result would have been the same if the story had been good.

It is just as important to be able to sell a story as to be able to write one. No rejection by any company can determine the value of a story nor, for that matter, can the rejection by all existing companies determine the lack of merit. Repeated rejections argue some fault, but they do not prove lack of merit.

A few months ago a story was rejected by a conference of directors because it was utterly without merit. A second company which exercises a far nicer judgment in the matter of stories not only took it, but paid well for it.

In another instance a story was rejected by a company and sent to a second. The second company rejected the script and volunteered the information that there was no plot, merely a worked out incident. Meantime the first company had asked the author to re-submit the manuscript, which had been rejected through mistake, and the second time sent a check. One story was recently accepted by a company within five weeks after the first rejection, the story having been sent the company a second time through an oversight. The second time the story came in when a story of that type was wanted and so it was taken.

We know of more than one story rejected by practically every company on the list selling on the second trip around, and scripts fully revised and returned to the rejecting company frequently go through.

All of this is well understood by the veteran author. We rewrote one story four times before it was found acceptable by the Munsey company and it is no joke to rewrite a 25,000 word manuscript three times; but it sold on its fourth submission.

The moral of all this is to study the market closely and with intelligence. Find out just what a Biograph story is before you decide that you have a Biograph story, and do not determine that your comedy is just in the Melies style when Melies makes no comedy. Know your market and keep in touch with the changes. Even then do not accept rejection as proof positive of a lack of merit. Some stories have even been turned down because they were too good, others for reasons that have absolutely no connection with the script. We know one company that will not accept stories showing blind persons, yet other companies do not regard blindness as a bar to acceptance. Surely it is foolish to argue that a story about a blind person rejected by this company is worthless merely because the company has rejected the story in deference to the personal prejudice of the owner. Study the stories of the films of each issue of this paper. Learn your market intimately and then plan to market your wares with the smallest expenditure of stamps. The business of being an author is not confined to writing stories. The other half of authorship lies in selling stories and writing stories that will sell.

## Script Sense.

"I'm sure it's better than Dash's Blankety Blank," began an author the other day and then went on to tell the story of the script that was better. It throws a sidelight on the inability of an author to sense stories. The "better than" was not the work of the author, but a friend, but the point remains the same. The story was *not* better. It was more flashy, it had more apparent action, but it was manufactured sentiment all the way through.

Ever steal one of those curliquew dinguses off a wedding cake when you were a child and try to munch it? It looked just like the rest of the icing, but it was more attractive because it *was* a curliquew dingus, but it was plaster of paris and not sugar and white of egg and it didn't taste at all good.

Lots of stories look all right at a quick glance; they look better than others, in fact, but it is what gets over on the screen and from there to the minds of the spectators that really counts. For that matter an eight-sheet in four colors may be more attractive at a distance than the canvas of an old master worth more than all the lithographs used in a season, and yet the canvas may be more artistic.

One of the most valuable gifts a photoplay writer may possess is sound judgment; a judgment that passes the apparent value of the script and gets down to the eventual value of the filmed story. It is this that makes the difference between a mere writer and a real script editor. The editor may be but an indifferent script writer and yet, if he can arrive at the actual value of the scripts of others, he is worth far more to a manufacturer than the most brilliant writer in the business.

Writers, too, can get this quality if they will look beneath the flash for the real merit. The story that lives in memory, and that, in consequence, does the company lasting good, is not the big sensation, or the flashy production, but the one that had real merit to it.

If you have been a steady photoplay patron for four years, try and remember some of the Biograph comedies of three or four years ago. Which one—quick, now? All on account of the milk? There you have the answer. Biograph put out a lot of good comedy about that time, stuff that is much more pretentious than the milk story, but first off nine out of ten regulars will recall the milk story where they have forgotten the rest. The rest have been forgotten, but that is remembered, not because it was flashy or sensational, but because it was solidly good.

That's the way with a lot of the stuff that is "better than" the produced stuff. It looks big, it sounds big, but it doesn't get produced because the intelligent editor knows that there is no real story back of the flashy incident.

If we ever start a school (which Heaven forbid!) the first eleven lessons will be in the art of detecting the real story from the false. The next ten will be on the same lines. The last lesson will be on technical form and the pupil will be dismissed.

## No Indians Wanted.

Trying to answer a request for the names of companies that would put on an Indian drama, we could not reply with any definiteness. There are Indian plays produced, but none of the companies will state that they desire Indian dramas. They are played out. The Indian held the center of the stage for a long time, but he is on his way, so give your attentions to something else.

For a time there is going to be a good market for some author with a new line of thought. Others will quickly follow into the field, of course, but the man who can lead the way to something as popular as the Western dramas is going to coin some money. Four years ago only two or three companies would make Western plays and then, almost overnight, there came a demand for such plays and the market was flooded. Editors who, turned back Westerners with scorn fairly begged for them, because it was found that the European market would absorb a large number. At present there is nothing in sight that is really in demand.

The popular type of play must be simple, inexpensive to produce and capable of giving large returns. That was what favored the Western play for a time. They cost little to make, required comparatively little story and yet sold tremendously well.

## Points a Moral.

Some time ago an author wanted us to kill a few persons in photoplay departments. They were not acting nicely and he wanted to see the blood run. What he got was the advice to sit on a figurative cake of ice and watch it melt.

Strange to say he took the advice and now he writes to report that he sold one of the offenders a script for $60 and received a request for more submissions, so he writes to thank the man that put "ice" in advice.

It doesn't pay to get all het up and raise a row. If you can't sell a company and are positive that you can't, don't order out the lions and start a private Quo Vadis. It doesn't help any and it may hurt where least expected. Keep right on plugging, and whenever you have an exceptionally good story, send it to the offending company just to let them read it and get their goats when another company takes it and makes a hit with it. Then send them the next extra good one and in the course of time you'll sell, but you can't sell anywhere if you lose your temper and answer back either in or out of print

# Inquiries.

**NOTE**—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a **STAMPED AND ADDRESSED ENVELOPE**. No question can be replied to that necessitates the handling of a script.

**A. G.**—"The Battle of Gettysburg" was made in the vicinity of Los Angeles, since the original battlefield is dotted with monuments to the different regiments. The western Essanay companies all work at Niles, California. For a time Mr. Mackley had a company at Los Angeles, but he went on a vacation and the rest went back to Niles.

**W. L.**—Instead of getting sore over your treatment, which does no good, write the companies that you withdraw your script and will hold them responsible for any use they may make of it. Then copy the carbon and send the new ribbon script somewhere else. It doesn't pay to get sore and be marked down as a kicker. Take it all as a part of the game. Some of your points are well taken, but if you play the game, play the game according to the ground rules.

**MRS. J. D. J.**—Suppose your next door neighbor walked into your house and took enough flour from your supply for her week's baking. Wouldn't you call that stealing because you had paid for the flour and she had not asked you for it? You cannot use a magazine story without the permission of the person who paid for it. In buying the magazine you merely buy the right to read; not to make it into a photoplay. Photoplays cannot be copyrighted before being published. Your redress, if needed, lies in common and not copyright law. It is seldom necessary to take any precaution if you deal with the reputable companies and not with the wildcats.

**E. B.**—We are sorry that we cannot inform you where the scenes in question were made. We believe that it was an American production, though the company now has a section in England.

**RUBENA**—You are going back on your Answers Man. Only one letter and that all questions! Miss Anna Nillson is the only woman player mentioned in that Kalem. Mr Johnson has no brother in pictures. You are the only regular questioner from your city. We have not seen Mr. Powers in late Vitagraphs and opine that he has wented. Miss Sweet is still with the Biograph.

**W. E. D.**—If by copyrighting a "name" you mean title, it cannot be done. A title alone cannot be copyrighted because copyright is intended to protect published literary and artistic products and a title alone is not a literary product.

**N. CHI.**—Better keep away from the company you mention. Stick to the companies having an outlet for their product. It is the safest plan.

**C. D. M.**—You are splitting hairs in your first question. If you have a ruling device on your machine and a stylo pen to fit, rule the underline in ink. If you have no such device, then use the underline key. If you had no underline at all and the story was good, it would sell as well. It is "safe" to send to the western sections, but we understand that Vitagraph western is not in the market. Mr. Melville buys his own scripts. Why not send for sample copies of the two magazines and see which you like the better? Our personal preference is for the former.

**E. D.**—Your right to use your own published story for a photoplay depends on the form of release you signed when you signed for your story check. Most companies reserve "all rights," which would make it necessary for you to obtain their written permission.

**H. A. K.**—Your first question is answered on page 159 of Technique. Each scene must be numbered for identification and two actions in the same setting, but broken by a time leader are two distinct scenes, since a scene is all of the action in one set at one time. Try Keystone and Bison with the two reeler.

**M. C.**—It is not possible to obtain the information you desire so far in advance. Telephone the Famous Players the day you want to see the picture, or the day before.

**E. T.**—If you want to send along an addressed envelope large enough to contain a postcard picture, you will be welcome to one.

Technique of the Photoplay
(*Second Edition*)
By EPES W. SARGENT

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THE MOVING PICTURE WORLD
17 Madison Avenue - New York City

# Projection Department

Conducted by F. H. RICHARDSON

## Some Very Interesting Data.

AT the last meeting of the Pittsburg section of the Illuminating Engineering Society, April 18, 1913, a very interesting paper, entitled: "The Illumination of Motion Picture Projectors," was read by Mr. J. Frank Martin. Mr. Martin, after commenting on the magnitude of the motion picture industry, says:

> This attendance of these theaters as compared with the total number of people who are habitual readers by means of artificial light shows, that if the general impression that the motion picture seriously affects the eye is correct, the illuminating engineer is confronted with a problem which is not receiving the attention which its importance demands.
>
> From the beginning, wherever electric current was available, the electric arc has been the only source of light considered. The requirements for a satisfactory projector illuminant are: first, as near an approach to a point source of light as possible; and, second, the most intense source of light available. The carbon arc is the nearest approach to these requirements, and the modern motion picture projector has practically been built around the arc.

All of which is quite true. We are just beginning to awake to the fact that far too little attention has been paid to the projection light source. The moving picture projector has literally been built around the electric arc, but, beyond the endeavor of carbon manufacturers to construct a carbon which would burn evenly and give a steady light, no attention whatever has been paid to the question of the arc itself, or rather to the production of a light of a given tone and color value. Mr. Martin's paper contains, in my judgment, a number of minor errors, but it also contains a great deal of food for thought, and opens a big field for study and experiment on the part of operators. Speaking of the characteristics of the projector arc, Mr. Martin says:

> Figure 1 shows the voltage at the arc on both direct and alternating current, using a type of carbon which is widely used, at varying current densities. The arc gap, size of carbons and alignment of carbons was adjusted for each current value so as to give the most stable performance.

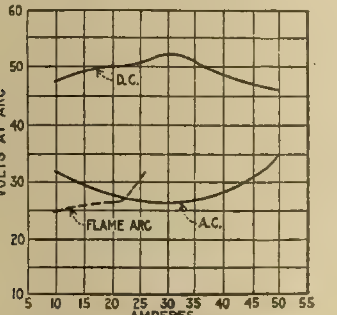


Fig. 1.—Characteristics of projector arcs.

> The dotted line in figure 1 represents a special flaming arc carbon, and the curve is representative for both alternating and direct current.

This particular diagram is a thing for which I have been long looking but did not know it was in existence. I hope it is reliable. A study of those curves is of great interest, and incidentally, it proves that my selection of 48 as the average projection arc voltage for d. c. is very nearly correct. It will be observed that at 10 amperes the voltage stands just a trifle more than 45, and rises sharply to 50 at approximately 18½ amperes, where it remains stationary to about 23 amperes, then rising sharply to a maximum of about 52 at 30 amperes, when it again drops to 50 at about 36½ amperes and to 48 at 40 amperes, and down to about 42 at 50 amperes. The a.c. arc, on the other hand, starts in at about 32 volts at 10 amperes, and drops down to something like 26½ at 30 amperes, whence it gradually rises to 35 volts at 50 amperes. The reliability of these curve values will depend altogether, solely and entirely on whether or not the arc length was so changed as to maintain the best projection light at the varying current densities. As between 10 amperes and 50 amperes there would be a considerable adjustment necessary, and if these curves were taken by merely varying the current densities (amperes), without adjusting the arc length to maintain the best illumination of the field, then they are of little or no value. But, at any rate, they form an interesting study and competent operators who are so inclined will find the making of such charts to be of great interest. We should be glad to see some charts made by operators. The process of making them is as follows: first draw a series of squares, similar to that shown in figure 1, and mark the voltage and amperes at the side and bottom as shown. Now let us say you start at 20 amperes. Adjust your light so that you get the best possible illumination on the screen, without any film or slide in, of course. When your amperage reaches exactly 20, and the light is adjusted precisely, take an exact reading of the voltage across the arc, being sure that your voltmeter wires make good contact, so as to get a correct reading. Supposing it is d. c. and the voltmeter reads exactly 50 volts. Make a dot at the crossing of the 20 ampere line and the 50 volt line. Now increase the amperage to 25 and, after adjusting the light, take another voltmeter reading, which we will assume to be 27 volts. With a scale locate the exact point on the 25 ampere line where your 27 volt dot should come, and then proceed to take readings by five ampere jumps as high as you want to go, after which connect these dots with a line, and you will have a thoroughly reliable, accurate voltage curve line of your arc.

Another point touched upon by Mr. Martin is treated as follows:

> It is very important that the size of the carbon and the relative diameter of the core and shell be closely regulated to the current density. Both the stability of the arc and the intensity of light may be materially increased by varying the dimensions of the carbons used.

Mr. Martin here emphasizes a point which has been touched upon in this department, and which is, to some extent, dealt with in the Handbook; but he brings out a new point, viz.: the size of the core as well as the diameter of the carbon should match the current density. Now, I do not know just what experiments have been made by carbon manufacturers along these lines, nor do I know exactly what measure of importance attaches to the relative diameter of the core and shell of projector carbons. We all know that the core is an important item, without which good projection light would be practically impossible; but just what the effect would be of using, for instance, a ⅝ carbon with a standard core on 30 amperes, and then increasing the current density to 40 amperes without changing the core size. I am unable to say (I assume that ⅝ is correct for both 30 and 40 amperes). Personally, I believe, however, that far too little attention is paid to matching the size of the carbon to the current density. The size of the core in various carbons, of course, varies in proportion to the diameter of the carbon, and it is quite possible that the core size would automatically take care of itself where the size of the carbon itself changes to meet the exact requirement of various current densities.

It is also possible that better results could be had by using smaller or larger cores in the carbons than those now used in standard. I do not know, and I know of nobody else who does know, though I shall make an endeavor to find out what has been done in the way of experiment along these lines.

Mr. Martin's paper contains several other interesting and important things and this discussion will, therefore, be

*(To be continued.)*

## Chicago Answered.

Shreveport, Louisiana, writes:

> In August 9th issue, Mr. W. A. Rosenblum, Chicago, Illinois, sets forth a trouble similar to one I myself experienced, and which I found to be due to defective carbon cores. It may be possible that Mr. Rosenblum will find this to be the source of his difficulty also. The cores of my carbons had been damp and had dried out again, which caused the substance to become harder than it should have been, and the cores formed into little lumps, which lay loose and fell out under the action of the current, causing the carbons to flame badly and to discolor the condensers also. I am a member of Local 222, I. A. T. S. E., Shreveport, La., but am now visiting my people, and trying to recover my health, in Sandford, North Carolina; but I hope to be twisting the crank with the boys again soon.

There is nothing that will cause light trouble quicker than a defective carbon core. It not only causes the carbon to flame somewhat, but to also sputter, or flutter, badly. I have spoken of the necessity for perfect carbon cores a number of times in the department. In purchasing carbons operators should always examine the bundle, and see that the cores appear to be perfect. If any of them seem to be imperfect the bundle should be rejected. Let us hope your health will improve and that you will soon again be putting the silent players through their paces on the screen.

## From Chicago.

The following letter comes from Chicago. I am almost afraid to publish it because if the business agent of the Chicago Operators' Union finds out there is a man in that city possessed of all that knowledge, he probably will not rest easy until he has chased him over the Illinois state line. Chicago writes as follows:

> I was disappointed to find you falling down on a point which, to my mind, seems very important and that is the reason for this letter. On page 1063, September 6th issue, you discuss a storage battery problem. I am forced to the conclusion that you must not have given the storage battery the same careful consideration you have other electrical devices. A storage battery is a very dependable, efficient and rugged device. It is not necessaray to use any resistance when charging same from a dynamo, as the generator voltage would be varied as the charging progressed. It is possible to charge and discharge at the same time, or charge the entire battery and discharge any fractional part of it simultaneously. The voltage of the current flowing out will be, roughly, two times the number of cells in the fraction, irrespective of the impressed voltage or the size of the battery. These facts are demonstrated every day by every train in your beloved subway, every electrically cranked railway car, and in every automobile which is electrically cranked and lighted. The brother in Montfort has outlined what seems to me, in the light of the best engineering experience, the best system where outside direct current is not available. You lost sight of the most important part—the end cell switch. The objection which you raise as to the buckling of the plates is the only one which I can conceive as applying. But when one considers the chemico-mechanical nature of the process involved, and the time required, I see no reason why an operator who can strike an arc without blowing a 40 A. fuse, should not be able to start his lamp on a reasonably heavy battery without injuring the plates. Montford should install a 56 cell, 100 ampere hour battery, with a triple 6 point end cell switch at each end of the outfit. The lamp is connected through a D. P., T. D. pole-changing switch, from the center to the first brush of the end switches. This allows either half of the battery to be used on the arc, with a range of about 14 volts, in steps of 2 volts, and a maximum of 65. The dynamo is connected to the second set of brushes and, at full charge of the entire battery, should deliver about 130 volts, which ought to be possible for any 110 volt outfit. The third set of brushes feeds the lights and fans, and is set at 110, without regard to what the dynamo is doing. Of course, the time the arc burns on each half of the battery should be evened up as nearly as possible. Any standard handbook on storage batteries will give all the information necessary for the care of the battery and the handling of the end cells, and reasonable care will insure just as reliable service as any other part of the installation will give. If you wish to see the possibilities of a storage battery, visit a New York Edison battery sub-station. Such a trip will undoubtedly prove all my contentions, to your entire satisfaction. The best way to keep track of the current used is to install a recording wattmeter, or common electric meter. These instruments, for direct current, can be purchased cheaper than an ammeter or voltmeter. If any one is sufficiently interested in a storage battery installation such as I have described, I will gladly furnish a sketch for making the end cell switches and a diagram of the connections.
>
> I notice some of the brothers complaining of poor results with 25 cycles. When one considers the close approach to synchronism of the phase, in such a low frequency, with the cycle of the intermittent movement in a projector, the cause of a good deal of the trouble is apparent. Has any one ever tried a three-phase arc in such a case? Theoretically, such a device would overcome all difficulties inherent to the low frequency. Practically, I can think of no difficulties in installation or operation which cannot be overcome by a good mechanic, as every operator is (?). And three phase service ought to be available wherever single phase is supplied. Naturally, the wattage consumption for a given c. p. output will be the same with either service. Have you ever used the Churcher chemical cell for rectifying alternating current? This device requires more attention than a mercury tube, but is just as efficient, even more reliable, and can be built very cheaply by most any one. If it is worth while I will elaborate. Incidentally, there is only one person who is a better critic of the pictures than the operator, and that is the pianist. Sorry to have inflicted all this upon you, but this time it was your own fault. I will promise to stay on my own side of the fence in the future.

Well, Chicago, you are perfectly right in assuming I am not very well posted on the storage battery proposition. However, not being positive I was correct in my views, as set forth in the article you mention, I consulted a man who is supposed to be well posted on such matters and he told me that my reply was right, therefore I let it go. Now, I do not propose to enter into any argument with you at this time, but I am going to say that I have always understood that you could not charge a battery from a 110 volt dynamo without a lot of resistance. My understanding has been that were this attempted the battery would charge so fast that the plates would buckle. If I am wrong in this then I would be glad to be corrected. However, without going into this matter further at this time, I would like to have Chicago send in the sketch of the storage battery connection with explanations, making the thing as plain as possible, also explaining, in detail with sketches, just how a storage battery can be charged from a 110 volt generator without resistance. No, I do not even know what the "Churcher" chemical cell is, but I looked pretty thoroughly into the matter of chemical rectifiers a year or more ago, when the matter was discussed in the department, and, from all I could find out, they were not a good proposition for the rectifying of projection current. As to your remaining on your own side of the fence, why I do not want you to do anything of the kind. If you can contribute matter which is of value I shall be only too glad to have you do so. I do not make, and have never made any pretence of being perfect, or knowing it all. I do the best I can in the somewhat difficult position I occupy. I am pleased to get any and all the help possible, so do not be afraid of offending by disputing my conclusions when you think I am in error.

## Quality of Light in Projection.

One point in projection has, in my judgment, received altogether too little consideration on the part of carbon makers and operators, viz.: effect of the quality of light used in projection. I quote from the official publication, entitled "Transactions of the Illuminating Engineering Society":

> The color value of the light used in projection is of small importance, unless it is considered from an esthetical viewpoint in conjunction with photographic processes. However, under present conditions, the combination of effects arising from the use of arcs, giving a bluish light and very contrasty photography gives exceedingly harsh impressions. The use of an arc in which yellow is the predominating color, would make a material improvement.

There is no doubt but what the criticism of the Engineering Society is correct, as applied to arcs giving off a light of bluish tint. There is no question as to their correctness in asserting that the addition of yellow to the light would give a more pleasing tone to the projection, particularly when used in conjunction with photography having sharp contrast, such as we find in a very large percentage of the present day film productions.

In this connection, as has been, upon several occasions, noted in the columns of this department, there seems to be a vast difference in the light quality of the current from various dynamos supposed to produce exactly the same thing. In handling d. c. projection arcs, the writer has often noticed, in changing from one house to another, that, although the current was, or was supposed to be, the same, there was a distinct difference in the effect at the arc. Whether other operators have noticed this or not I cannot say, but I have.

If you want to see the difference in light, visit a dozen different operating rooms, and observe the spot at the aperture of the machine in each place. In one you will find a bluish, dull lustreless spot. In another you will find a clear, brilliant spot, as round as a dollar, and almost as white as paper. In yet another you will find something else, and almost no two will be alike. What does this prove? In the first place, it shows that there is no uniformity of practice among operators—that each one is paddling his own little canoe the best he knows how, and that there is absolutely no uniformity in results. It also shows to the close observer that, at least to some extent, there is a difference in light quality, and that this is, in a measure, responsible.

It is to be sincerely hoped that, in the not distant future, operators will study these questions, and that, with increased knowledge of the electric arc and condensing lenses, there will be a vast improvement in the illumination of the screen. But it must be clearly understood in the beginning that this involves a good many things, since the make-up of the carbons themselves undoubtedly has a good deal to do with the quality of light produced. In this connection let it be noted that there are a number of different kinds of carbon, as will be seen by referring to page 82 of the first edition of the handbook. I do not know what experiments, if any, have been made with a view of determining whether gas retort carbon, the carbon obtained from pitch, tar, naphthaline, or coke carbon, is best suited to projection work; nor do I know what experiments, if any, have been made to determine the effect of the different binders on projection light.

It has been shown, and, I believe thoroughly demonstrated, that an addition of common salt (chlorine) to the carbons has a softening effect on the light, in that it adds yellow rays. Now it seems to me, as there is considerable value in that salt idea, if it be carried out to its logical conclusion, and a method might be found of inserting exactly the right amount of whatever agent (presumably chlorine) is necessary to overcome the harsh tone of the light. The soaking of carbons in salt water has a very decided tentency to establish a pleasing light tone under certain conditions, but it sets up other difficulties and, in some instances, rather serious difficulties, too, one of which is the needling of the carbons. I believe, however, that if carbon manufacturers experimented they could overcome this difficulty, and, in fact, I believe there is much room for improvement in projection carbons, particularly along the lines of softening the light by the addition of yellow rays.

I have been wondering if the Wizard of Orange could not be induced to do some experimenting, looking to the improvement of projection arc carbons. I do not know of anything that Mr. Edison could do which would add more to the sum of human enjoyment than to improve the effect on the screens of our moving picture theaters, and I am sure he could do this, at least to a considerable extent, by improving carbons along the lines suggested.

However, laying this phase of the matter aside, there still remains the fact that operators themselves could bring about an immense improvement by intelligent experiment and careful study of the light they are producing. I believe I am not exaggerating when I say that nine out of every ten operators, to all intents and purposes, have not done one particle of experimenting, or study, along these lines. They are just blundering along, getting the best results they can on the lines of least resistance.

I have been wondering if it would not be possible to use a color screen of a very faint tinge of yellow in the opening of the operating room wall. This may sound like a rather foolish suggestion, and possibly it is, too; still, where alternating current is used and the light has a decided bluish tint, I believe it is worth trying out, as a make-shift until some method can be found of overcoming the difficulty by placing the toning agent in the carbons themselves. The tint, of course, would have to be very slight indeed—just barely a discernible trace, sufficient to soften the bluish glare of the light on the screen.

In closing, let me say that certain kinds of metallic screen surfaces have an effect, and a very decided effect, in making for harsh illumination. This is particularly true of home-made aluminum coated-screens. They should be discarded.

## From New Orleans.

New Orleans, Louisiana, contributes the following:

> In my letter, page 1064, September 6th issue, you said "inserted" a piece of asbestos board, where as my letter read "removed." On page 746 of the August 6th issue, you speak of arcs being wired in multiple. Do you approve of this? If so, why did you knock that system on page 101 of the Handbook? With reference to the series of questions which you proposed to publish in the Department, why anyone can get hold of them. If you publish them in book form and charge a certain price for the same anyone with the price could secure them. In fact, any intelligent man with the Handbook can get some idea about these different questions, which you propose to ask, since the book is reasonably clear. Suppose you publish this series of questions and charge a fixed price for same, but sell them only to those you know possess the Handbook, and are interested in going forward in the line of projection improvement. Or, if you find the expense of this too great, go ahead and publish in the Department. Would a board of examiners ask the questions in the same way you put them? If they did it would, of course, be easy for a man to learn the answers, but if they changed the manner of putting the questions it would tend to confuse the applicant and show how little he really did know. Personally, I would like to see these questions appear in some sort of book form—pocket edition preferred, but only in the hands of real operators, as you say. We know you are always ready to do your part and all real operators ought to be willing to do theirs. Commenting about shows: we had a moving picture show (?) here which gave five acts of vaudeville (?) and seven to ten reels of pictures; week days charging 5 cents and on Sunday 10 cents. Can you beat it? I don't know whether they are still giving the same amount for the money, but they are still operating. Practically all of our men who work at evening jobs do something else during the day—that is to say, hold another job at something else—in order to make a living, or, to put it another way, most night operating jobs in New Orleans are merely side issues. Of my own personal knowledge, one operator who is working from seven to ten p. m. week days, and from 5:15 to 10 on Sundays, asked a manager for more salary recently and the manager's answer was that he thought he was doing the right thing by paying $8.00, and that he never intended to pay more for an operator. Can you expect a man to put forth his best efforts under such conditions? This is one of the best reasons why projection in New Orleans is not as good as it should be.

In the first place, New Orleans, your original letter read "inserted," and not, as you say, "removed." Therefore, you are full of prunes on that particular proposition, and the error is up to you. And then, as the good methodist parson says, "secondly," there ain't no such thing as an August 6th issue, and page 746 is not in the Department at all. Guess again, brother. It is page 741 of August 16th issue you are referring to.

As to arcs being wired in multiple, the case on page 101 of the Handbook is not analogous to the one referred to on page 741 of August 16th issue, though your criticism, in a way, holds good nevertheless. I cannot say that I approve the multiple wiring scheme altogether. My objection is that you cannot burn a crater on a new trim of carbons. Aside from that, however, the Seattle scheme works perfectly, but the objection to my mind, is a very serious one indeed.

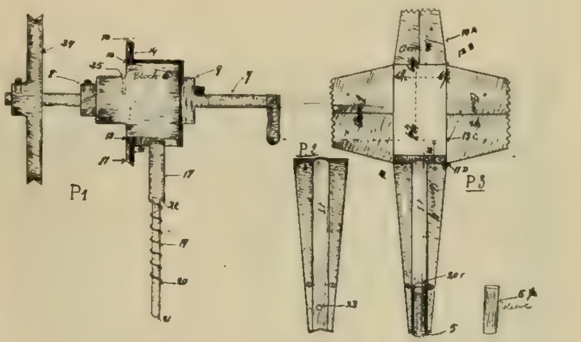
That book of questions scheme appeals to me in one way, but it does not in another. My whole idea in this series of questions was to induce operators to study, and find out the answers to the questions for themselves. It was for that reason I wanted the unions to take the matter up, because, if they had done so (two or three unions did make arrangements to handle the matter in the way I suggested) an immense amount of good might have been accomplished. To put out the questions and answers in book form, however, would not, I think, serve any good purpose, since operators would buy the book, read the questions and the answers thereto, and not know much more than they did before. There is no excellence without great labor and in order to really learn something, and come to an understanding of a subject, you must get down and dig out the knowledge with a mental pickaxe. You cannot read a question and then read the answer to it, and say that you know, for you do not. You must understand the why and wherefore of that answer, and that can only be arrived at through good, hard study and that is just exactly what I am trying to get operators to do—study. Any answer any man gets out of the Handbook, he will get because he has studied the question and learned, and that is exactly the way I want him to get it. Organized labor has not a better friend in the world than I am but I am not the kind of friend who wants to see a union succeed simply because it is a union. I want to see it succeed just like everything else worth while succeeds, and that is on its own merits. If a non-union man is really a better posted, better informed, more competent operator than a union man, and if the non-union man still wants to improve himself, while the union operator is satisfied, and sits down in complaceent laziness, proposing to depend for his increased salary simply on the knock-em-down-and-take-it-away policy, then I favor the non-union man, and you can make the most of that, my good friend.

I have decided to go ahead with the questions in the Department, but I will do so in a way which I do not think will cause any damage. At least, I shall try it. If it works out right, well and good; if it does not I can stop at any time. I simply want to do what is best for the men and the business as a whole. Any operator who copies an answer and sends it in thinking he is fooling me is simply kidding himself. It does me no harm and gets him nothing but a little second-hand glory in causing us to think he is what he is not.

As to the $8.00 a week manager, I have expressed my opinion on that proposition so often, and so plainly, that it would be useless to reiterate it at this time. Eight dollars a week is no inducement for a man to put forth his best efforts. It certainly is not. And to expect a man to work every night from 7 to 10 operating a moving picture machine, and then work during the day is outrageous. No man with good sense would expect anything of that kind.

## Automatic Take-up Tension Equalizer.

Mr. J. F. Reney, Starland Theater, Winnipeg, Manitoba, Canada, sends in the following illustration and description of a take-up tension equalizer which he has invented, and which he claims gives an equal pull on the film throughout the run. The device seems to be simple enough, and I see no reason why it would not work out quite well, though as to that I would not care to express a final opinion without first having seen the device at work under ordinary operating room conditions. Friend Reney's description is as follows:



P. 3. (Part 3, I suppose Brother Reney means). Frame on which the lower magazine is fixed. Shown from the left side of the machine. P. 2. Cover for same having a semi-round hole in its length to match the same in lower arm 4-P. P. 1. Automatic take-up, the main part being a block (6) having a hole in its center for the shaft (7) bearing collars 8 and 9 and pulley 24. Under the block is fixed a plunger 17, and spiral spring 19. The size of the block must be the width of the rectangular opening: 6½ to 6½ in the frame P. 3, and its height 6¼ to 6 P. 3. These are numbers, not inches. Block 6, when in its place, should show 10 at 10A, 12 at 12B, 11 at 11D and 13 at 13C. Plunger 17, and spring 19 will be in hole 18. Cover P. 2 is screwed over. Sleeve 5½ is slipped in as per 5, and is held by screw 23. The take-up is then supported by spring 19 against shoulder 22 and the top of the sleeve 20 F. The spring must be of a well determined strength, and must not be effected, or at least very little effected, by a weight less than three pounds. The first half of the film requires a loose belt to avoid the excessive pull, after which we have a weight of about three pounds on the take-up, which must begin to compass the spring, lowering the said take-up and tightening the belt and continues to do so as the rewinding progresses. This device will allow the straight run of any quantity of films a magazine can hold. The jaws 14 and 15, P. 1, are for the purpose of covering the openings left in the frame P. 3, jaw 15 covering the bottom opening when the take-up is at rest, and jaw 14 covering the top opening while the take-up moves down. The guiding of the take-up must be made by the plunger 17 in the hole 18, and sleeve 5. The film being run, when removing it from the take-up, the spring will then be unloaded and will raise the take-up ready to start again.

## Double Spot.

Mr. A. L. Vuncannon, High Point, North Carolina, has written Severy, Kansas, concerning his remedy for double spot with which Severy is troubled. He also contributes it to the department, as follows:

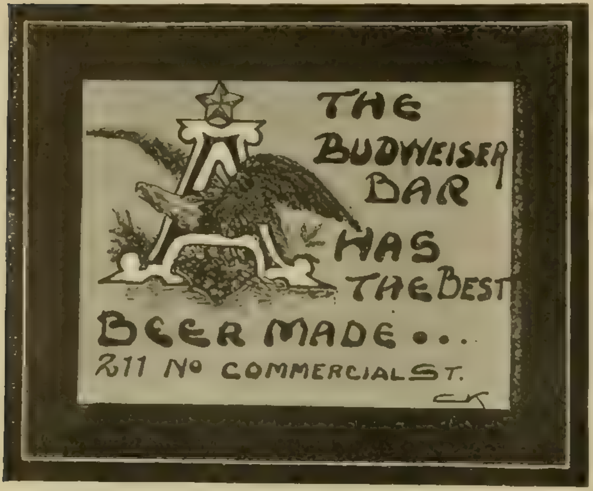
> When I took my present position, the lamp gave a double spot, and the manager said it had always done so. First I set the carbons as usual, and then set the lamp at as great an angle as possible. I then put an extension to the table and set the rods back about three inches, but it only really required about one-half inch farther back, or just over the end of the regular table. We use a Power's Six and Mr. Simmons told me he had written that company three times without result. My manager says I put up a good enough show for him, but, nevertheless, I know is is far from perfect. I am not certain, but think a better and larger screen would help some, as it is only 8 x 11 feet, with a 57-foot throw. I am using an Edison economizer.

To take up your last sentence first, let me say to you that the Edison economizer is a very good transformer. The probability is you do not understand it. I would recommend to your manager that he write the Edison Company for directions for adjusting their transformer. These are also given on pages 152 to 158, inclusive, of the handbook. I cannot keep on repeating well-established facts that nearly everyone is familiar with. Transformer action has been discussed to a fare-you-well and the rudimentary part of it cannot be resurrected for an isolated case. As to your remedy for double spot, I do not exactly see what pulling the lamphouse has to do with it, though the angling of the lamp might have a great deal, as I have several times pointed out. However, your experience is referred to our readers, who are, or may be in the future, troubled with double spot. If it worked with you, quite possibly it will also work with them. A better screen might improve matters, but enlarging the picture would not, since it would spread the available light over a greater area and magnify any defects there might be. The Nicholas Power Company has the reputation of replying to all correspondence. Probably the letters miscarried somewhere and somehow.

## Very Good Indeed.

Mr. C. J. Kaho, Trinidad, Colorado, sends in a sample slide with the following letter:

> For pen and ink work on bare glass do you know of anyone who can beat this? The glass on which this was done has no sizing of any kind. The design was drawn by myself and the lettering was done by yours truly also, although the latter is not anything very extra. Later on I am going to send you one of my slides, which I call "non-breakable." It is one that you cannot break, and, it will be reasonable, cannot burn—or, at least, you won't. My present formula, however, I do not think would meet your approval. I am very sorry you were unable to visit Trinidad on your trip West.



The pen and ink design is really wonderfully good to have been done on an unsized glass. It really does not seem possible. Are you willing to swear, Brother Kaho, that you did not do a little transferring first? That would not be sizing, of course, but it would amount to about the same thing. It does not seem to me that you could possibly do ink work as good as that on raw glass. Yes, I would like to have visited Trinidad, for I know that little city very well indeed, and have been there dozens of times, but it was before there were any moving picture theaters, in that part of the world at least. Will be glad to look at the non-breakable slide when it is ready.

## As To Examinations.

San Diego, California, discusses certain matters as follows:

> To my mind the argument advanced opposing the publication of the questions do not properly apply to the case. Do you personally know of an examination worthy of the name? I have had experience in two cities, viz.: Los Angeles and San Diego, and in both the questions asked by the examiners were so very simple that anyone who knew anything at all could have passed. In Los Angeles I know four Japs and Greeks who obtained licenses, none of whom would have been able to read your questions, or, for that matter, anything else in English. Operators from other cities tell of like conditions. However, in your wider experience you may have found a different brand of "examiners." The argument I advance will hardly meet with your approval: admitting that to attempt to prevent the spread of knowledge is impossible and narrow, at the same time the idea of placing this knowledge in the hands of those who might abuse its use is a question which should be given deep thought by you. Any course which tends to overcrowd any profession, or craft, is a grave, and, I may say, a fatal condition to the working members of that profession or craft, and I believe in this case they are the men whom you have so sincerely endeavored to help. On the Coast we have four men for every job, and the addition of more men will only tend to lower wages and drive out competent men. At the same time, I believe that all competent men should be given whatever inducement possible to keep them in the craft, whether they be union or non-union men, and your questions, if they reached the proper people, would benefit all. The only method that at present would meet with my approval would be to send the questions to the president of each local, with the understanding that no copies are to be made and that after proper discussion of the questions, they are to be returned to you. This would place us on our honor which I feel sure would be respected, if placed before the local on these grounds. However, this method would be sharply criticised by many, and would not reach the non-union operator. To overcome this you might state that any body of men, with proper credentials, could obtain these questions, providing they paid their share of the expense. I admit this suggestion does not meet the question squarely, and anyone who can improve it will have my sincere thanks. I make the above statement merely as an individual. In no way is my opinion intended to reflect the opinion of Local 207. In closing I will say that I believe that some method by which better projection could be obtained would benefit the operators to an extent which would surprise even you. I wrote you some days ago regarding conditions here and really expected some comment.
>
> By the way, Brother Metcalf has constructed the most simple and best loop setter for Edison, and possibly other machines, that I have ever seen or heard of, or ever expect to hear of. Takes five minutes to make and can be used on motor or hand driven machines. He promised to send you a description.

Well, San Diego, your letter is decidedly interesting, and I am glad to see that a good many of the men realize the importance of this proposed series of questions. Here in the East, particularly in Massachusetts, we have a pretty stiff examination, though it does not cover anywhere near the ground it ought to cover. New York City has an examination so difficult that only about one out of ten gets by. Yet the New York examination, to all intents and purposes, only covers the electrical end of things, and does not in any way show whether a man is a competent operator or not. I hardly think the method of sending the questions to the unions only would be fair, since there are thousands of small town operators who not only are not in any union, but, up to date, have been unable to get into any union, although many are competent, and some of them far more competent than many city operators who belong to the organization. I have evolved a scheme of publishing certain questions, and then publishing the best answer received, together with a roll of honor containing the names of others who send in excellent replies. After mature deliberation, I have concluded that this will not do any damage. We are today confronted with a peculiar condition. The profession of operating is overcrowded with incompetents, but there is an enormous lack of competent men who can and will deliver high class results on the screen. It is far from my intention, or my desire, to put more incompetents into the business of operating, but when it comes down to a flat choice of running the risk of adding a few more men to the already overcrowded ranks of mediocre operators, and a proposition of very largely increasing the knowledge of many thousands of operators, hence decreasing the number of incompetents, why I think you can see what my choice must be. Regardless of what certain ones may think, or imagine, I am trying to do those things which are for the best interests of the operators and managers of this and other countries, and the business as a whole. And what is more I have always tried to do this, and what is still more, I always intend to try to do this. As to the loop setter, if the brother has something of real value, let him get busy and send in a description, or, better yet, a working model. I have a Motiograph, Edison Exhibition model, Standard Edison type B and a Power's 6 head, in my office. I shall be glad to see how the brother's scheme works.

## Paint.

Mr. E. W. Huhphreys, Woodstown, New Jersey, asks:

> Should the inside of an operating room made of asbestos lumber be painted? If so, what kind of paint should I use?

No paint is required. Any paint, other than lamp black and turpentine with just barely enough oil to prevent its rubbing off, is to some extent objectionable in an operating room, by reason of the fact that in case of fire the paint adds a very large amount of pungent, dense, vile-smelling smoke. Personally, while it does not make a cheerful looking room, the editor of this Department always painted the inside of his operating room with lampblack mixed with turpentine, and just a little bit of oil. I like the inside of the operating room just as dark as I can possibly get it, because it is only through this condition that a sufficiently clear view of the picture can be had to detect faint shadows.

## Visible Writer.

Mr. James Slipper, San Bernardino, California, writes as follows:

> In July 12th issue, you made inquiry concerning a machine for the writing of advertisements on the screen. I am putting out a device for this purpose which works perfectly. Have been using it for two years on a 90-foot throw. Patent is applied for. The hand is not visible when writing. I can furnish any one a machine of this kind at $75.00.

What friend Slipper means is that he has a practical machine with which you can, to all intents and purposes, write directly on the screen of the theater. That is to say, you write on a slide and the actual act of writing is projected to the screen. This is a very good stunt provided the machine is practical for use in the operating room. By "practical," I mean of such nature that it will not interfere in any way with projection, and is capable of being manipulated by the ordinary operator.

Operators Are you perfectly satisfied with th
results you get on the screen?

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MOTION PICTURE HANDBOOK FOR MANAGERS
AND OPERATORS
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will be the standard textbook on the subject for many years
Address all orders and remittances to
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# Comments on the Films

## Licensed

"THE ACTRESS AND HER JEWELS" (Lubin), Sept. 30.—Mae Hotely is interesting as the actress who in search of publicity connives at the theft of her jewels, only to learn later that the bogus thief has been anticipated by the real article. It is good drama; it carries a few laughs, too.

"THE CONSTABLE'S DAUGHTER" (Lubin), Sept. 30.—On the same reel is this short comedy. It will amuse.

"A DAUGHTER OF ROMANY" (Edison), Sept. 30.—This picture, made in England by the MacDermott-Nesbitt company, abounds in fine backgrounds. It is a story of a gypsy camp in the beginning, the scene shifting to an English estate. There is much to interest and to hold throughout. Charles Brabin is the producer.

"LILLIAN'S NIGHTMARE" (Patheplay), Sept. 30.—Good comedy. The story is of a girl rather impressed by a young Indian, portrayed by George Gebhardt. In a dream she elopes with her red friend and goes to the camp of the husband. Her life there is unbearable and she runs away. The portrayal is consistent and it is convincing.

"THE DESCHUTES CANYON, WASHINGTON" (Patheplay), Sept. 30.—On the same reel is this fine scenic, showing pictures taken from a train running through the canyon. One of the most interesting is the view showing 130 different layers of lava on the side of the cut.

"THE FALSE FRIEND" (Selig), Sept. 30.—A pretty story well played. There are no particularly strong situations, but the interest holds. Baby Lillian Wade has a prominent part, and she handles it with unusual skill, which is saying much.

"WHICH?" (Vitagraph), Sept. 30.—This is one of the Nash-twin comedies which are so popular, one of the essential factors in this popularity being the remarkable resemblance between the two girls, thus avoiding the dual role which these days is being overworked. Wallie Van and Louise Beaudet have the other important roles. The final scene, in which Cutey declares to the mother of the girls his affection for her, to the disappointment of the twins, will make much laughter.

"JOHN BONSALL OF THE U. S. SECRET SERVICE" (Selig), Oct. 3.—A first class detective story, possessing the necessary ingredients of mystery, crime and a satisfactory denouement. Both the scenes in the hotel and those on board the big ocean liner possess atmosphere and the suspense is properly developed as the story progresses. Roy Watson gave a good representation of the bell boy with criminal instincts, and H. A. Livingston was pleasing as the detective, though there was a little too much posing in the latter part. Alice Gordon was pleasing as the girl.

"THE CLEVER STORY" (Patheplay), October 3.—A good subject, freshly handled and containing many of the little bits of new business which help out a film story so much. The young author and artist elope and their first attempts at housekeeping furnish much humor. The animated illustrations of the author's successful story are very pleasing and there is a genuine surprise at the end, where fact and fiction are brought together in a novel way. One of the most original of recent releases and accordingly successful.

"THE TREASURE OF DESERT ISLE" (Vitagraph), October 3.—The old professor discovers a beautiful daughter of a beachcomber on an island far from civilization. He returns home and sends a young man on an expedition for the island treasure. He and his party find the girl, but do not learn that she constitutes the entire treasure until the professor arrives and tells them so. This story is extremely romantic and beautifully pictured, but it leaves much to the imagination and it struck us the ending was a little flat, for everyone on the expedition, except the young man, who, of course. gets the girl. Charles Kent and Anita Stuart play the old professor and the girl, and E. K. Lincoln appears as the young man.

"THE SCARFPIN" (Lubin), October 3.—The action in this story centers about the best man at a wedding who is infatuated with the young bride. He takes to drink as a result of this unrequited affection. Later, while intoxicated, he calls upon her and leaves the scarfpin her husband has given him in order to make the latter jealous. The principal interest comes about through his efforts to regain the pin when he comes to his senses. There is something about the situation depicted here which is not very pleasing; it is hard for the observer to sympathize with such absurd conduct. At the same time the situations in the house at night are quite dramatic and hold the attention well. But the pin could have been hidden by the wife at the request of the repentant best man.

"AND THE WATCH CAME BACK" (Kalem), October 3.—A half-reel comedy with some laughing spots in it. Jack obtains his prospective father-in-law's watch, thinking it has been stolen from him. He tries every means to get rid of it, but it insists on coming back. The denouement takes place at the police station, about the only trite situation in the film story. A pleasing number.

"HISTORIC BOSTON" (Kalem), October 3.—Excellent pictures of Old South Church, Bunker Hill Monument, Faneuil Hall, Craddock House and many other famous buildings and localities in and about Boston and its suburbs. A good historical half reel, with above.

"THE BELLE OF SISKYOU" (Essanay), October 2.—Good characters who are fresh and convincing for the most part are the prominant element in making this picture a good offering. The story is passable and, as its writer and producer have pictured it, one gets the impression of depth in it. Things are merely suggested that are not wholly opened. There are always things behind matters in real life and art that can suggest this fact and hardly help being interesting. Of course, the players deserve credit for their share of this.

"OUR NEIGHBORS" (Selig), October 2.—A splendid chance for a fine picture seems to have been let slip in this offering. The situation is of the best. We find a salesman's family and a banker's family living in adjoining houses. The rich family want to be neighborly, but the salesman's wife is bitter for some reason and repels them. It is the children of both houses that finally bring the families together. This is all within the sphere of truth and the probabilities; but the way that is taken to show how it comes about is far from likely; is not quite believable.

"A TENDER-HEARTED CROOK" (Biograph), October 2.—A burglar plays the part of matchmaker and reunites two people who had quarreled and made themselves very unhappy. The Pathe people had a good offering with a situation essentially the same as this some months ago. Yet the atmosphere of the present Biograph offering is quite different. The Pathe picture accented the comedy in it; the sex note in it has been accented in this picture; only one touch of its comedy really got over. Both pictures are good offerings. In this one the work of Claire McDowell, when she has written to her lover and decided to shoot herself, is filled with passion. Her work is only the picture's chief merit. She is truly an artist. Charles West plays her lover; Harry Carey, the burglar who, after reading her note, makes her send for him, and when he comes makes him send for the minister, played by Hector Dion. It has been well staged.

"AN AUTOCRAT OF FLAPJACK JUNCTION" (Vitagraph), October 2.—A Bunny-Finch that made the audience laugh. That audiences laugh or not is the only comment necessary on most farces. This one would not be the best choice for a church show or even a private show among people of strict ideas, but it was intended for the crowd. Written by Frank Thomas; it was produced by George D. Baker.

"THE CATTLE THIEF'S ESCAPE" (Selig), October 1.—We were entertained by this picture, more because what it showed was fresh than because it was probable. In truth, its freshness was obtained at the expense of its probability. What might have been a serious scenario has been done in the right spirit and makes a hidden comedy that is truly amusing. It's a safe picture to show even on a rainy day. The girl (Myrtle Stedman) gives the new minister, out West, a side of beef. The half breed (poor devil) kills a steer and puts the new skin under a box at the dominie's door and he is accused of being a cattle thief and strung up. But the girl sees the deed and shoots from the distance, cutting the rope. Explanations follow.

"SALVATION SAL" (Vitagraph), October 1.—This picture is not a whole success, chiefly because the players were weak in putting over the emotional side of it. There was little emotional sincerity in the pictures of the army lassies and this made the whole picture seem artificial. George Cooper, as "Red," the gangster who is sent to prison and whom Sal gets out in time to see him die of consumption, is a clearly drawn type. The Governor, played by Charles Bennett, with the District Attorney (Mr. Haskin), and one or two others in lesser roles, also are commendable, but the situation does not impress too strongly. Robert Thornby produced it from the script of W. Hanson Durham.

"MR. TOOT'S TOOTH" (Edison), October 1.—A farce by Arthur Houseman that pleased the audience. We think that much more could have been gotten out of it. It exists for the unexpected way in which Toots gets rid of the offending molar. Every time he got near the dentist's it got better temporarily. Everybody advised him with no good results until the office force got the tooth tied to a string with a heavy book at the other end. Toots didn't dare have the book thrown out of the window, but, getting mad, throws it at the boys with a happy result. We can say that it made the spectators laugh. The subtitles are a help to it.

"DAMASCUS AND THE RUINS OF BAALBEC" (Edison), October 1.—On the same reel with the foregoing harmless farce is this series of views. Surely it is a notable thing to have good pictures of Damascus and of Baalbec, with its grand old relics of the times when the Emperors of Rome built temples in Asia Minor. Our only criticism is that there might have been much more of it without satisfying our interest. The camera work is commendable.

"A SUCCESSFUL FAILURE" (Essanay), October 1.—The people laughed over this farce on a very rainy day here in New York. It is lively in parts, but most of it is made up of stock situations and a quarter of it is views of a pretty park through which first one nephew of a rich man takes a girl walking, and then his brother takes her riding in a motor car. It is the uncle that marries her. But he gives them each a thousand dollars, so theirs is a successful failure.

"OXYGEN" (Patheplay), October 1.—Those who haven't studied chemistry—and they have missed a good deal—will get instruction with entertainment from this offering. It is elementary, just what is fitted for general audiences, and it is very commendable.

"ALONG THE PADAS RIVER IN BORNEO" (Patheplay), October 1.—On the same reel with Oxygen is this clearly photographed and beautifully tinted series of views of tropical scenery. Pictures of wildly flowing water are always acceptable, but, whether in Babylon or Borneo, as far as the water goes, pictures of them look alike. More of scenery along the banks of the Padas with a little less of the rapids might have been even more acceptable. These two on one reel make a good offering.

"FOR HER BROTHER'S SAKE" (Lubin), October 4.—A film story of somewhat conventional type, in which the sister goes west, falls in love with the ranch foreman and marries him. Later the brother comes West and the husband becomes jealous, not understanding the relationship. This goes over familiar ground and never seems particularly convincing, as the wife would naturally tell her husband of the brother's presence, no matter how much of a black sheep he might be. The photography is very clear and the story well enough enacted.

"THE STRUGGLE" (Essanay), October 4.—A Western offering with G. M. Anderson, Marguerite Clayton and Frederick Church in the leading roles. Dr. Sharp introduces his brother to his sweetheart. The brother proceeds to call upon her secretly, but the young physician discovers this and there follows an exciting, though very unbrotherly, warfare. Shots are exchanged in the woods. The doctor wounds his brother, probes for the bullet with a pocket knife, carries him home and later restores him to health. An average offering, with some brisk action running through it.

THE RAILROAD INSPECTOR'S PERIL" (Kalem), October 4.—Here is a highly romantic railroad story, containing many ridiculous features and yet on the whole making good. Miriam Cooper does some daring feats in the part of Jane, riding on top of moving box cars with a revolver in her hand; later both she and Bad Bill jump from the moving freight train into a stream. The hero is represented as guarding valuable freight, the nature of which is not indicated; his white trousers and boiled shirt did not comport with the nature of his job very well. A story by no means uninteresting, though it does seem as though its numerous shortcomings might easily have been avoided.

"THE CONTENTS OF THE SUITCASE" (Edison), October 4.—An exchange of suitcases on a passenger train brings out the action in this interesting story. The hero is held up by a gang of moonshiners, who think they have made a great haul when a bunch of greenbacks is found in the suitcase. The real owner of the suitcase later appears and is apprehended for having counterfeit money in his possession. The story is not at all probable, but the outdoor scenes and pleasing personality of the players help out the plot. Bliss Milford, Richard Neill and Augustus Phillips have the leading roles.

"THE CHIEFTAIN'S SONS" (Biograph), October 4.—This picture has splendid atmosphere and fairly takes one back to the days when Indians roamed the land. The scenes are beautifully portrayed, though one or two of them seemed a little dark. The story concerns an Indian chief, who dies early in the story. There is much underhanded work and two intermixed love affairs, the action being just a little obscure in places. But on the whole this production, because of its photographic beauty and fidelity to Indian traditions, will please most observers.

"A WALL STREET WAIL" (Patheplay), October 4.—Animated drawings of an exceptionally humorous character, purporting to illustrate a fable of high finance. The drawings get many laughs from observers and make a decidedly interesting half reel.

"RIDING THE FLUME" (Patheplay), October 4.—Pictures of a vast power enterprise at Electron, Washington. Here a railroad is built over a flume 10 miles long. Views of Spokane Falls conclude the half reel, which appears with above, and is well worth seeing.

"THINGS JAPANESE" (Melies), October 2.—This is probably one of the most authoritative and valuable pictures that have been taken of things Japanese. It will be noticed and liked by all kinds of people, especially for its human interest—in which it resembles a former picture of the Melies Company of Japanese cooking. In photography it is most perfect. There are two parts of it. The first, which is devoted to children and their games, includes school children leaving their teacher, each with a polite bow; games, dances, etc. The second part, on occupations of the common people, includes basket making, cobbling, ropemaking, sawyers at work, and low tide fishermen.

"HIS SECRET" (Biograph), October 6.—His secret was that he had entered the house to steal, but finding his wife in there tending a little girl who had had an accident, he slipped out and she never knew. They were a couple much in need of money, but the wife, by her kindness, got a job for both, so he did not need to steal after the incident. The picture fails to convince or be very interesting. It has its good moments, of which five little girl players in it furnish a good share by their natural work.

"A SHORT LIFE AND A MERRY ONE" (Edison), October 6.—A fantastic farce produced by Charles France. An imp makes a tramp change places with a scarecrow who is permitted to roam about changing other scarecrows into living beings and having merry times with them so long as he keeps the magic wand in his hand. It is a clever piece of work for the most part and is well acted, fresh enough to please and will make a good light offering.

"THE COUNTERFEITER'S FATE" (Lubin), October 6.—The plot of this picture is a bit more complicated than usual in moonshiner or counterfeiter melodramas, with the revenue man or detective making quick love to the old man's daughter, but it is essentially like the others. And it is more artificial than usual with pictures by Romaine Fielding, who also plays the villain with not quite his usual feeling for character. Yet, just before the climax is reached, there are two groups of scenes that promise to be effective. There is snappy work in both, but neither really pans out.

"THE END OF THE RUN" (Kalem), October 6.—Not quite up to the best of the Kalem railroad stories; the situation lacks clear-cut, effective [illegible], which has not been made dramatic. The sweetheart's old father is a railroad engine driver and becomes a doddering old man, though he still holds his place. The hero refuses to pass an examination for promotion, because he must stay with the old man and keep him straight, since he can no longer see signals. In the end, he is found out and laid off and the young people marry. There is not enough substance to this to make the best picture. That young engineer, if caught smoking a cigarette on duty, would have been fired.

"PATHE'S WEEKLY NO. 56" (October 6).—There are a number of interesting items, but none of paramount importance. It is nevertheless an excellent offering, as usual.

"BIRDS OF THE SOUTHERN SEA COAST" (Edison), October 6.—On the same reel with the farce is this scenic and natural history picture, for it partakes of both natures. There is beautiful photography in it and striking backgrounds full of interest, with the birds, terns, hoerns, etc., as inhabitants.

## Licensed Specials.

"WHY GIRLS LEAVE HOME" (Edison), October 3.—A splendid revival of this well-remembered success of former days. There is the same minister and his household who go to see the play, "Why Girls Leave Home." The stage and the audience are shown in turn, and as the burlesque proceeds the scenes become very funny and make the house rock with laughter. The boy, Ikey, falls from the gallery, and all of the old scenes are brought out, together with much new business. A successful comedy offering.

"THE DEPTH OF HATE" (Patheplay), Oct. 2.—The reason why this offering fails to impress one deeply, aside from the qualities that producer and players have given to it, is that the foundations for the hatred are not adequate, are, in fact, insane. The picture has some moments that are impressive, as, for instance, the death of the lodgekeeper's daughter; but this is followed by a moment that fails to bolster it with sincere emotion. One will also not be wholly satisfied with the fact that the daughter of the lodgekeeper should lose her sweetheart to the mistress of the house and that, in this same picture, the young, widowed mother and her daughter should be rivals for this same man. As for the acting, the work of the player who takes the unhappy girl's role rises far above the work of the others in the cast. The photography and the stage management are of a high order.

"UNDER THE DAISIES" (Vitagraph), Sept. 27.—For this two-part picture Mrs. Owen Bronson has written a script of sustained pathos. Van Dyke Brooke is the producer; and, like all of his work, this is carefully executed. The staging of the scene of the play is unusually effective. The frame is of the stage; the background is of an open field. Norma Talmadge, Leo Delaney and Harry Northrup have the leads. The interpretation of each is restrained and yet strong.

"MISGOTTEN GAINS" (Cines), Sept. 30.—There is nothing new in this two-part story, but owing to its skillful treatment it makes an interesting release. The theme is of a father who refuses to sanction the marriage of a daughter with a naval officer; on the other hand, he insists upon her union with a noble who proves to be bogus and whose arrest is effected at the last minute before the ceremony. The acting, settings and photography are good.

"THE BATTLE OF FORT LARAMIE" (Kalem), October 1.—A typical Indian melodrama in two parts; one makes a very fair release. It has action and gets down to business early and then there is something doing all the time: Dust of Indians riding on the war path, battle smoke and shooting, burning and the love story on which these things are threaded. It is well staged in good backgrounds; the acting is so so; the photography is clear.

"THE SPECIAL OFFICER" (Lubin), Oct. 2.—A two-part melodrama that has been beautifully photographed. It has action and keeps telling a story so that the spectator is continuously interested; but he never is deeply under the spell of the situations, never for a moment is fooled into thinking that he is looking at real life. The photography and the staging are its best things. The author, Edwin Barbour, shows a knowledge of what is required in writing a melodrama and his script was produced by L. B. Carlton.

"TONY, THE FIDDLER" (Essanay), October 3.—Fine photography and picturesque settings are the chief attractions in this two-reel number. As a one-reel subject this would have been much stronger, the action being somewhat slow for this type of story. The Western atmosphere is not quite convincing and Big Bill's costume was scarcely fitting for that of a bandit in the days of stage coaches. Francis X. Bushman appeared as Tony, whose violin music lulled the bandit to sleep. He captures Big Bill and wins the reward, but does not get the girl, which gives a rather pathetic touch to the close.

"THE SILVER SKULL" (Vitagraph), October 4.—This two-reel number contains a pleasing blend of mystery, love and adventure. James Oliver Curwood is author of the scenario and Maurice Costello, Mary Charleson and an actor named Raymond play the leads. The latter gave a particularly good representation of Lawlor, the cringing villain of the piece. L. Rogers Lytton, who plays first mate, holds the key to the mystery, which is graphically explained at the close of the second reel. The story is entertaining throughout, but the photography was very dark and foggy in places.

"THE CONSCIENCE FUND" (Selig), October 6.—Another instalment of the "Croesus Club" or "The Man in the Street" series. It is in two parts and tells a rather unconvincing story of an unusual brother and sister who find that their father, a tobacco man, has been defrauding Uncle Sam of revenue. They leave the house. One becomes the man in the street, the other a nun; and several times during the story these two demand that the old man give the Treasury Department all of his fortune. When he dies, they turn it all over to Washington. There were people in the audience who watched it with interest, but there is little in the action that has been made real. It is hardly a true feature offering.

## Independent.

"A PITFALL OF THE INSTALLMENT PLAN" (American), October 6.—A commendable offering in certain respects, but one that is weak in others. It is a story well worth seeing, for the reason that it contains new features of interest, notably where it shows the manner in which grafting may be done by dishonest workmen, such as the thieving foreman who steals the cement. The wife's arrest was undoubtedly an exaggerated situation, though it will pass as part of the story. The production lacks something of force and conviction, but it is new and different.

"THE BLACK SHEEP" (Broncho), October 22.—An old fashioned sort of plot, in which the wild young fellow who cannot control his temper or his appetite for liquor turns out well in the end. There are some fine scenic effects in the first reel. Jim, the black sheep, succeeds in getting hold of the observer's interest, and in spite of the conventional nature of the plot, the story is well sustained. An attack on the stage coach by the Indians gives Jim his chance to save the girl and redeem himself. A reproduction of about ordinary merit.

"ONCE UPON A TIME" (Reliance), October 8.—A fairy story, written by Ethel Parsons. This catches the spirit of imaginative childhood, and presents a series of pretty pictures to the eye. The story did not begin very clearly, but later gained interest. A release that will be most enjoyed by children, though older people will like it also.

"THE HERITAGE" (Majestic), October 7.—This film touches rather closely to the subject of eugenics, but does so in a delicate, properly restrained manner. The girl and her mother see a crippled child on the streets. The mother explains that it is a case of "sins of the fathers." Later the girl learns that her lover has lived a fast life during his early career and for this reason refuses to accept him. This subject, hardly to be classed as mere entertainment, is handled in an inoffensive, thoughtful manner, and, no doubt, will convey the moral intended.

"THE ICEMAN'S REVENGE" (Majestic), October 11.—A comedy of considerable interest in which the iceman and the policeman are rivals for the hand of the hired girl. She at first prefers the policeman, but later the iceman proves to be her real hero. The scenes at the ball were most amusing. Rather pleasing entertainment of a light sort.

"THE RUBE BOSS" (Apollo), October 5.—A film story featuring Fred Mace and his assistant, Tiny Bud Duncan. Mace presides over his small town as mayor, judge, undertaker, real estate agent and in other capacities. He also likes to drink, and the town has been voted dry. This leads to complications of a quite amusing nature. A real house is consumed by fire and the burlesque has numerous laughing moments.

"THE END OF BLACK BART" (American), October 16.—A clean-cut out-of-doors comedy, featuring Ed. Coxen and Winifred Greenwood, who, by the way, are coming up very well in recent releases. As members of a stranded theatrical troupe they are forced to tramp through the woods at night. They come across a badly wanted bandit and bring him to justice, winning a substantial reward. The pictures are splendidly taken and the story on the whole is very entertaining.

"THE MAKING OF A WOMAN" (American), October 16.—This story gets out of the rut of certain Western releases. The butterfly wife, lost in the woods, comes to the home of the outlaw, whose child is sick. He is in despair because she can do nothing for the child and sends her away from his door. Later she returns, through fear of coyotes, and nurses the child through its illness. Some of the scenes are jerky, but the story is a good one and holds the attention.

"MAKING PIG IRON" (American), October 13.—A half-reel industrial offering, giving some very instructive views of the way pig iron is handled. The loading magnet, blast furnace, ladles, troughs, etc., were shown in active operation.

"COURAGE OF SORTS" (American), October 13.—A ghost story, in which the prospective son-in-law agrees to stay in the haunted house. The girl's father plays ghost, but the tables are turned on him speedily, and in an amusing manner. On same reel with above.

"CROOKS AND CREDULOUS" (American), October 4.—An interesting business offering, in which a young man discovers he is connected with a swindling concern. He resigns, goes to the country and meets the daughter of one of his victims. Later he pays off all of the company's indebtedness through his own efforts. This is not a new plot, but it serves to make an interesting film.

"TAMING A COWBOY" (American), October 9.—A typical ranch story, acted with more than ordinary dash and go. In fact, there seemed a little too much ginger to it in places, but the story is not complicated. Bashful Bob thinks the girl's doctor friend is her sweetheart, but she turns out to be a lady doctor and, of course, Bob is happy. Cattle rustlers appear in the story and furnish much of the action.

"THE BADGE OF HONOR" (American), October 2.—A Western offering, featuring Warren Kerrigan and Jack Richardson, one as deputy sheriff and the other as a stage-robbing outlaw. The story, which contains a love element, is quite conventional. The photography was cloudy in places.

"THE BULLY" (Kay-Bee), October 10.—An old-fashioned "school" story, in which the bully succeeds in getting the faithful old man teacher discharged. He tries to create trouble for the girl teacher, but is soundly whipped by the hero, who, of course, weds the teacher. This story is agreeable and entertaining, though not very new.

"SCHNITZ THE TAILOR" (Keystone), October 9.—A helter-skelter offering of the familiar Keystone type, in which Ford Sterling appears as a ladies' tailor. In the later scenes there appear the hose, the water tank, the police force, some revolvers and other fun-making accessories. High diving is the closing feature. Interesting nonsense, free from offense.

"A MIXUP IN PEDIGREES" (Majestic), October 5.—Muriel's father begins an investigation of the family trees of her two lovers, Brown and Revere. One of them is descended from a royal family and the other the son of a farmer who was hanged for stealing hogs. The stenographer mixes up the names and an amusing situation results. There is considerable originality in this.

"THE BUFFER" (Reliance), October 6.—A comedy reel, written by Charles Dickson, the author himself enacting the principal role. As relative of the young married man he brings dissension between the honeymooners, and afterward restores peace. The film moves along in a breezy manner and possesses a pleasing flavor of originality, entertaining comedy.

"ACROSS THE ALLEY" (Keystone), October 6.—Two trained Boston bull terriers provide some laughs in this half reel. The child seeks refuge in the dog kennel and not all the entire Keystone police force could succeed in getting it away from its protectors. Some amusement in this.

"THE ABALONE INDUSTRY" (Keystone), October 6.—Interesting and instructive views of the abalone fields, where the valuable shell fish are pried loose from their rocks and manufactured into ornaments. On same reel with above. A good number.

"A GIRL WORTH WHILE" (Thanhouser), October 10.—This is the familiar story of business life in which the girl rushes to the meeting of the board of directors with the proxy of the man she loves. She succeeds in saving his position as president of the company. James Cruze and Mignon Anderson have the leads. The scenes seemed a little confused at times, but the photography was clear and appealing.

"LOUIE, THE LIFE SAVER" (Thanhouser), October 7.—Harry Benham appears in this as a life guard at the beach. Flo LaBadie plays the part of the girl. She is contemptuous of his attentions until she gets out in deep water and he is called upon to save her life. The usual marriage does not follow, however, as Louie merely dreams that part of the story. A rather pleasing offering.

"THE BRUTE" (Frontier), October 18.—A Western drama in which a very bad husband, the "brute," in attempting to kidnap a pretty senorita, gets himself into a precarious situation from which he emerges in the end, a better and a wiser man.

"CURING THE DOCTOR" (Frontier), October 16.—In this comedy drama, which begins in the East and afterwards transfers its scene of action to the West, two young doctors appear as rivals for a girl, and one of them manages to persuade the other to go West for his health by convincing him that he has tuberculosis.

"HIS RICH UNCLE" (Crystal), October 28.—Pearl White and Chester Barnett play the leads in this interesting little comedy.

"THE GAME THAT FAILED" (Crystal), October 28.—A broad farce in which "maw" a suffragette, gives up her lecture tour when "paw" plays sick. It shares the reel with the above.

"THE BRIGAND" (Nestor-Ambrósio), October 20.—This drama of Italian banditti will win friends for its interesting settings and the pleasing presentation of the principal parts, those of the sister who feels constrained to give up her lover because her brother is an outlaw, of the bandit, the brother and the magistrate who pardons the outlaw.

"DOLLY'S STRATAGEM" (Gaumont), October 21.—Rather an interesting drama. The story is of a father who did not like the young man selected by his daughter. The father even says if the young man comes around he will shoot him. To impress this fact on the mind of the daughter he loads a rifle in her presence. Later on, when the two lovers are near the house and in plain view of it, the father shoots at the trespasser. The daughter falls. She does not want a doctor; she does want a clergyman. When the latter arrives she insists on a marriage. After the ceermony is performed she recovers and shows her father the bullet which she had carefully extracted from the cartridge just after the weapon was loaded. Everybody is happy.

"THE ANARCHIST" (Imp), October 23.—In this picture King Baggot and Leah Baird have the leads. The production was made in Paris under the direction of Herbert Brenon, and throughout the whole story bears the impress of its maker. Mr. Baggot's work is of marked strength. Leah Baird, in the role of the sweetheart of the anarchist, gives an interpretation that will appeal to all. The rival of the anarchist is deserving of praise for good work. So also are the gendarmes, especially the chief, who, by the way, are gendarmes and not actors. There is a child in the picture who will win all hearts. She played her part with the skill of a veteran. Heart interest is established right at the beginning of the picture and is maintained throughout; and there are many situations of strong suspense. The climax is one that will grip. The rival of the anarchist has notified the police of his whereabouts, and they are pounding at the door of the cellar where he makes bombs. His sweetheart has warned him. With a bomb in his hand he awaits the breaking in of the door. He hears the faint notes of a toy horn. It is blown by the little girl to whom he has just given the instrument. Flashes show the child sitting on the floor above playing with two kittens. The hand of the anarchist drops; the police enter and make him prisoner. The picture was shown without titles; none was needed.

## Independent Specials.

"THE TWO SPIES" (Gaumont), Oct. 18. This is a story written around scenes taken during the Balkan war. There are good features in the course of the two reels. One of the best is the climb across the top of the moving train running on rails paralleling a fine tree-bordered highway. The pursuit of one mounted man by another was a bit drawn-out. Many shots were fired from the pistols, but the weapons were not reloaded. The title of the picture is unfortunate. The men being in full uniform naturally could not be spies. The film will go over easily, however, by reason of its spectacular qualities.

"FATHER JOHN; OR, THE RAGPICKER OF PARIS" (World's Special Films Corporation).—A special and feature offering in three parts from the novel by Felix Pyat. We find it a commendable picture. The story is very fair and the leading character in it, Father John, will make a strong appeal. Its main theme is the love story of his adopted daughter and, in quality, it reminds one of Eugene Sue's "The Mysteries of Paris," but it is not on so big a scale. It is elaborate, yet clear enough and keeps the mind decidedly interested, so much so that it is with pleasant surprise that, at the end, we find it taking up threads that we had forgotten and rounding out its [illegible]. The ragpicker, at the opening, sees a [illegible] character kill and rob a bank messenger and because he is too drunk to save him he adopts the man's daughter, who grows up to be a very pretty girl and [illegible] dressmaking for the daughter of a rich banker. The rag man doesn't know that the banker is the criminal, but we are let into the secret. He is soon in trouble and wants his daughter to marry a rich young man who later sees and falls in love with the ragpicker's daughter. The banker's daughter has made a secret marriage and has had a child, which is the center of the struggle between the banker's evil ambition and what may be termed the girl's good angel over the desirable youth. Many interesting characters are introduced. The playing is, especially in the ragpicker and his daughter and in the rich, evil banker, full of distinction. The staging is very good.

"THE PLOT AGAINST THE GOVERNOR" (Thanhouser), October 7.—Numerous incidents and photographic features combine to make this a release somewhat out of the ordinary. In the story, which is one of politics, James Cruze plays the part of governor. He pardons a young convict, who had been falsely imprisoned. The first reel sets forth this much in an entertaining way. In the second reel Cruze impersonates both the governor and his cousin Henry. The latter responds to the decoy note and goes to the house of the adventuress. The double exposure photography is cleverly handled and adds piquancy to the story. The offering may safely be classed as one of decided interest.

"A ROMANCE OF ERIN" (Domino), October 16.—A two-reel subject, written by W. H. Clifford. The scenes are laid in Ireland, as may be judged by the title, and some very attractive settings are shown along the seashore. The story follows in the steps of former productions of this sort, the hero, Michael, being saved from hanging at the last moment by the young wife, to whom Pat has confessed his crime. Pat's dream was indeed a vivid one and the scenes of the second reel were quite strongly presented.

"THE SHE WOLF" (Bison), October 21.—In this three-reel number Grace Cunard demonstrates considerable ability as a scenario writer and an actress. The chief drawback of this particular production is that it depicts too faithfully the sordid, seamy side of life, unrelieved by lighter touches. The She Wolf is well named. She is untrue to her blind husband and afterward becomes a woman of the underworld. They meet later in a Western mining camp, when the husband's sight has been partially restored. He locks her in an abandoned shaft, where she dies. The close of the picture is sensational and as a whole it leaves a rather unpleasant feeling with the observer.

"THE REFORMATION OF CALLIOPE" (Eclair), November 5.—This nicely worked out two-reel production is based on a short story by O. Henry. Calliope is a bad man who gets to be worse, until he begins shooting people too wantonly, when the sheriff of a Western county and his deputy start after him to run him down and kill him. They meet with him at a railway station in which he and the sheriff have a gun fight, interrupted by the sudden appearance of Calliope's mother, who has come from the East to see him. She thinks he is a good man, and in order to keep her faith in him whole, the sheriff and Calliope call off their fight. Afterward Calliope reforms and shows his good will to remain good by capturing some bank robbers. The film shows good material throughout. It makes a desirable offering.

"AT THE WHEEL" (Great Northern).—A story of a woman and three men. The fact that the woman was drowned probably accounts for the absence of the fourth man in the case. In other words, the woman is without a redeeming feature—one utterly without morals; she takes on a new love as lightly as she lays off the old. The story will have interest for many. It is well played, much of the action takes place on board a steamship, and the whole is finely photographed. There is one scene near the end that particularly stands out as an effective setting. This is where the photographer is stationed in the shade and takes in the party on the other side of the veil of foliage. The drowning of the occupants of the motor boat might have been more convincing had the rescuing craft been kept at a greater distance just prior to the sinking of the boat. The picture is in three reels.

"FOR THE HEART OF A PRINCESS" (Warner's Features).—No exhibitor who takes this extremely pretty picture will feel ashamed of it for his patrons' sake or be sorry in any way. It tells a story from the Arabian Nights, one of the cleanest and sweetest of them all, and was produced by H. C. Mathews, to whom, with the good help of his camera man, all the credit for the offering's charm we believe is due. That it is naturally acted is true; but the leading players do not monopolize the good things in it. The fact is that it is marvelously illustrative; so much so, that if a painter could put on canvas Mr. Mathews' galaxy of scenes and keep all their grace and animation—a thing art is always striving to do—he would make a fine reputation. The truest, most Oriental things in it do not even come from the leading players, but from the special players—that dancing girl in the opening scene, that soothsayer who weaves magic with his arms over the smoking caldron—they and their kind made the picture what it is; they and the sets and Oriental backgrounds. There are a few discordant notes in the three reels; but they are very few. That dragging off of the slave girl from the marketplace was done as awkwardly as possible. Some "shark" on Oriental architecture may find "breaks" in the backgrounds; but we saw none. The picture delighted us entirely; we think it lovely. Mr. Mathews more often does good work than not.

"IN THE WATCHES OF THE NIGHT" (Warner's Features).—This three-act picture features Marion Leonard, and its object is to show what a woman will do to save the good name of her husband and the father of her child. She could not save his honor; he had ruined that; but she labors strenuously and, in a way, heroically to keep it from being known that he was a thief and had committed suicide. To do this entailed carrying his body out to the highway where it might be found so as to suggest that he had been robbed and murdered; and it entailed the setting of the office where he worked on fire to cover evidences of his theft. All this sensational business has been done regardless of expense, and convincingly; but the heart of the story, its situation, is far from convincing. Marion Leonard fails to reach the height of her possibilities in it, and fails to make its emotions seem sincere. It is very well photographed.

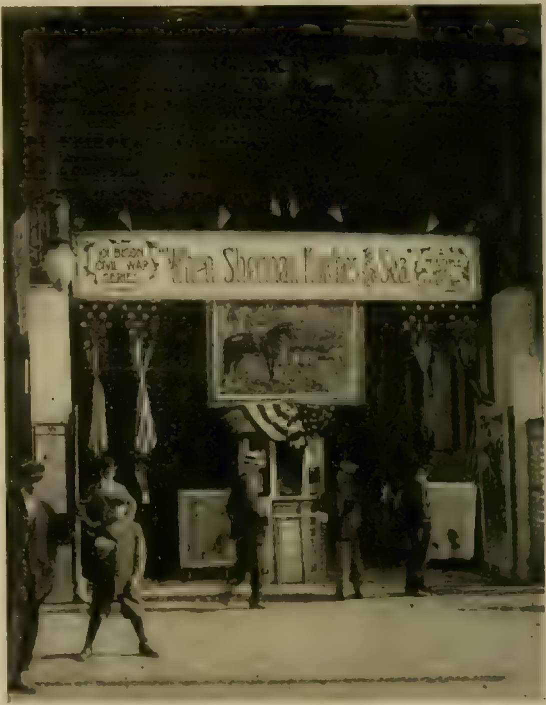
## Colonial Theatre, Rochester, N. Y.

The Colonial, of Rochester, is one of those steady going theaters that never seem to close. It was built more for utility and comfort than for beauty and has withstood all the varying troubles that focus themselves upon picture houses in particular. Its resident manager is A. N. Wolff, a very popular man, and who was recently elected president of the New York State Branch of the M. P. E. L. of A. Recently we requested him to send in a photograph of himself and his theater with some data concerning both, and after looking over his reply we think it best to let him tell his story in his own words, which follow:

A. N. Wolf.

"So far as my theater is concerned, will say that it is rated as a first class house, not the best from an artistic point of view, but as good as any in the state, so far as location is concerned, and the class of people which are my patrons; they include the best in the city. The house is situated on Main Street, and is considered the best location in the city, in the heart of the retail section, and in the theater district.

"I am using four first run pictures every day, but am sorry to say that the admission is only five cents, as Rochester has not gone forward as other cities have so far as price of admission is concerned. I am a firm believer in the ten-cent admission. Any program of four reels of current pictures, properly projected, in a good modern theater, which complies with all the laws, both state and local, that has clean and wholesome atmosphere in every sense of the word, properly conducted, catering to women and children for five cents is almost unbearable, and we hope soon to correct this matter.



Entrance to Colonial Theater, Rochester, N. Y.

"So far as my new office is concerned I have not much to say for the present, except that I do not believe in disorganization and that all of the troubles and misunderstandings could be better remedied by other methods, and proper procedure, and the League remain as it was in the beginning. I believe more good can be accomplished by creating more friends than fighting friends.

# Flickers.

OUR friend herewith reproduced is John M. Nickolaus, superintendent of the Nestor Film Co. factory, in Bayonne, N. J. There is no doubt but what Nickolaus is as competent as any in the business today, having done practically nothing else for a livelihood since the beginning of his business experience but work in and around "the dark room." When the illustrated song slide was in favor with the exhibitor, our friend was general manager of the DeWitt C. Wheeler organization, and bossed the entire job from the camera to the filled orders. Being one of those who recognized the wonderful future the motion picture held for an early entrant, Nickolaus applied for and received a dark room position with the Nestor Film Co., and accompanied them to the coast. So good was the results of his efforts in behalf of the Nestor product that he was promoted to the position he now holds, and bids fare to retain it for some time to come.

**John M. Nickolaus.**

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Met Mr. J. M. Boggs, from Houston, Texas, in the office of the Whyte-Whitman Co. last week, and I understand that he purchased one of those exhibitor's compact marvel outfits, including camera, tripod, etc.

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While in Chicago last week, I had the pleasure of dropping in on the film representatives of the Windy City who stirred things up here during convention week and had such a good time. In fact some of them are still talking of "past performances." Everyone of them was hard at work. In the offices of the Geo. Kleine Co. were Frank Hough and Omar Doud, both working as though that were their last day. Doud had about twelve inches of paper on his desk, and was willing to bet that had he four sets of arms and three minds, all healthy and in working order, he could keep things up to date so you wouldn't think he had a thing to do.

Frank Hough acquainted me with the sad fact that only a week previous to my visit he journeyed East to bury his father, of which I was sorry to learn, and I am sure that everybody else is, too; for Frank is such an awful good sort of chap.

* * *

I also met George K. Spoor, G. M. Anderson (Broncho Billy), and V. R. Day, of the Essanay Co. After the usual "glad to meet you again, no thank you, no more for me," Day introduced me to the Hamilton Club, which made my stay in Chicago very pleasant. Thursday, September 25th, was Day's birthday and I was invited to enjoy the blowout, I won't say any more about it than this. We sure did have some time.

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My very good friend Sam VanRonkel was very much there, too, and it is safe to say that his "Hudson" consumed more gasoline last week than it has been in the habit of doing for a long while. The car has not been doing night duty for quite a while, but it did not forget the stops. Neither did it forget to take us all home. I. VanRonkel, manager of the American branch of the General Film Co., and a brother to Sam, arranged a little party. Oh, that's some place to go to.

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I found Don Meaney out at the Essanay plant, and like the rest of them was very busy answering questions here and there and making frequent trips down to the studio, but Saturday night found him free, and with the others helped make the evening an enjoyable one.

I stopped off at Lima, Ohio, and met Mr. J. Rus. Smith, who, with Mr. L. H. Cunningham, owns the Star Theater and the Faurot Opera House. The former, a 338 seat house, is managed by Mr. Smith, and in spite of its size does a tremendous business. Two Power No. 6 machines project a licensed program on a Radium Gold Fibre Screen, which is so good that the people always come back for more. The Faurot Opera House is under the management of Mr. Cunningham, who uses the same means of projection but swears by the Universal program. He plays to a seating capacity of 1,200, and his entertainment consists of vaudeville and pictures. Both houses have their own electric plant for generating light and current, and in each theater you will find a complete Foos Gas Engine outfit. One of the first things that Mr. Smith was to proudly exhibit a complete file of the Moving Picture World.

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Ad. Kessel is receiving congratulations at the offices of the New York Motion Picture Co., and is a happy man indeed. It is a little girl.

* * *

Miss Mae Kenny, secretary of the New York Motion Picture Co., is governess to the latest member of the already large stock company of that firm. It is a three months old white poodle, and aside from its daily lessons in English wags its tail to the name of Broncho. MAC.

## "The Beggar's Secret"

### Pleasing Acting Makes a Recent Union Feature Picture a Good Offering.

By H. C. Judson.

THERE is a marked and interesting difference between the impression given by melodramas of French origin and those of English or American make. It is very hard to put one's finger on just what the difference is; but, to pick out situation, the French seem fond of having the heroine separated from her parents in childhood and, later, having her get work in her father's great store or factory, or in her mother's dressmaking establishment. The latter is what we find in this three-part production. It is a good situation, full of possibilities that have been well utilized and here it gives a graceful and logical means of solving the difficulties that the action has piled on top of the principal characters. The picture is notable for the distinctive acting of many of the players, for the clear life-like photography and the careful staging that has kept the scenes in convincing atmosphere throughout.

There is one little scene, a perfect gem of naturalness and the sincerity that makes one forget he is looking at a picture, and it stands out in the reviewer's mind like a bit of observed life. The heroine is in a hospital (worry and lack of food has at length laid her low), and there she has met a friend, a young dressmaker of the shop of her mother, lost many years ago. She doesn't even know that she has a mother now and is telling her new friend her sad life story and showing her a locket with its bit of hair. To begin with, the scene is perfectly photographed. The girl is half reclining on her cot and the friend is sitting beside her, and the beauty of the scene comes from the faces at the changing of the romance of the story. It is one of those pictures that reflect much more than we can say in words. And, in the three reels, there are many other scenes almost as intense in their feeling and almost as beautifully acted. On the other hand, one or two scenes fail to make their whole meaning clear and one of these is a very important scene at the opening of the picture.

In this scene the man is shown coming home late and is berated by his wife, who then weeps over the cradle in which lies the baby, soon to be stolen, who is to grow up into the heroine. The man, father of the baby, because of his berating, runs away and becomes the blind beggar who helps the heroine, later, when she has grown up and has been left to her own resources; but, until the end, neither father nor daughter know each other. In the meanwhile, the mother has become a famous dressmaker, and near the end, finding a poor girl in the hospital, charitably gives her a job, to find a few weeks later, that she is her own daughter.

Of the characters, the center of interest naturally falls on the heroine and the unconstrained, human acting of the young woman who takes the role, keeps both attention and sympathy fast there. But, as characters, the old blind beggar will most be remembered and that for the sunny good nature of the man. The mother, too, carries her part well and the others group themselves around these. On this account, chiefly the picture can safely be counted a success especially as it has other good points that we have mentioned.

# At the Sign of the Flaming Arcs

By George Blaisdell.

JOE BRANDT, who is now on the other side of the water telling the Europeans how good Universal films are, writes in from Berlin and incloses photographs of William E. Shay and Leah Baird, who are playing leads in Herbert Brenon's Imp Company. Mr. Brandt admits that he has been very busy since he landed on foreign shores. Come to think of it, all these film fellows when abroad tell the same story if they manage to find time to write at all. However, this is quite naturally to be expected. Mr. Brandt says that, in an advertising way, conditions are radically different in Germany from what he has been accustomed to in the United States. Business men are conservative, methodical and not easily induced to depart from long-established ways. However, the German Universal Weekly will break out about October 15. Mr. Brandt says the initial number will not be as pretentious as he would like to have it, but will be in line with the program he has mapped out—it will serve to "start something."

**William E. Shay.**

The photographs of Mr. Shay and Miss Baird were taken in the Zoological Gardens in Berlin. Mr. Brenon was putting on a comedy at the time. The Imp director speaks little German, but he managed to find a park attendant who knew something about French. To the latter Mr. Brenon gave his instructions in French. These were conveyed to the Germans who had been engaged for various parts. This was all right for the Germans, but there were Hungarians to be taken care of. With the party was a French correspondent of a Hungarian film paper, and he was asked to help out. It is possible if the comedy could have been made into one of the talking variety the fun would have been more marked—between the English, French, German and Hungarian speakers. Mr. Brandt says the Imp foreign company has done some wonderful work. If we are to judge from the letter just received and what has been said on the subject of unexpected handicaps encountered by the players as related by King Baggot, lately returned, there can be no doubt of it. "The Anarchist," a single-reel subject, to be released by the Imp Company on October 23, in which Mr. Baggot and Miss Baird appear, is a strong picture. In it are a number of gendarmes—the genuine article, so we are told. Their acting is so realistic that it constitutes one of the features of the story. When the film was first shown it ran fifteen hundred feet, without titles—and the story was clear. It is hard to understand why a picture like this should be reduced when it was strong as it stood, and one like "The Cowboy Magnate," by the same general organization, should be allowed to drag its wearisome length through two reels.

**Leah Baird.**

Some day we'll have what Mr. Thanhouser at one time described as the natural reel. Then a good reel and a half will not be injured by cutting to a thousand feet or deadened by stretching to two thousand feet.

* * *

The Screen Club held its annual meeting at Bryant Hall on the evening of October 6. During the day about 35 per cent. of the members had dropped in at the clubrooms and deposited their ballots for officers of the organization for the coming year. John Bunny, who has been vice-president during the past year, declined a renomination, which was a matter of regret to many members. The officers elected were: President, King Baggot; first vice-president, J. W. Farnham; second vice-president, C. A. ("Doc") Willat; third vice-president, James Kirkwood; recording secretary, William F. Haddock; corresponding secretary, Hopp Hadley; treasurer, J. H. Gerhardt; members of the board of governors for two years, Arthur Leslie, Dave Wall, James Gordon and Billy Quirk. Reports of officers were read. Mr. Bunny gave some wholesome advice and told of plans he had in view to popularize the organization. President Baggot referred to the new clubhouse, which, it is expected, will be ready for occupancy in a few days. A committee was appointed to procure, if possible, the use of Madison Square Garden for the annual ball. There were many felicitations on the growth and prospects of the club.

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According to the Albuquerque (N. M.) *Journal*, George P. Hamilton, who, since the organization of the St. Louis Motion Picture Company, has been its general manager, has resigned his position and returned to Albuquerque. Mr. Hamilton, it is said, contemplates organizing a company, providing he can interest local capital in the project.

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North Yakima, Washington, as stated in this column a short time ago, established a local censorship board composed of five persons. Well, the board is no more. The city commissioners have dismissed the board, with thanks, and have passed an ordinance fixing a license fee for picture shows. Also, they have decreed that if any citizen can prove an exhibitor has shown a film which is objectionable his license will be forfeited. This means, of course, that the public will be its own censor. Such a course imposes much responsibility on each exhibitor, but the action of the commissioners seems to be in accordance with common law, an explanation of which in regard to censorship was so lucidly given by the late Mayor Gaynor.

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Frank T. Montgomery, president of the Montgomery Amusement Company, of Jacksonville and other Southern cities, in a letter to the World has this to say about "Tess of the D'Urbervilles": "I have just finished a most successful engagement with the Fiske picture on our circuit. It was one of the best drawing cards I have ever shown, an admission price of 25 cents being charged at each stand."

The proprietor of the Colonade, in Nostrand Avenue, Brooklyn, said to the writer last week: "I showed 'Tess' on Wednesday, the day of the big rain, to good business, at 20 cents, double the usual admission. Between the showing of the pictures I lighted up the house and made a ten-minute intermission. After the run was started I advised all comers to wait until the next show, so that they might see the production properly. I believe this picture to be the greatest I ever saw on any screen. I ran it six times; it so appealed to me that I sat through five runs. I have asked for a return booking at the earliest possible date."

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William F. Haddock sails for Santiago, Cuba, on October 11, under special engagement by the All Star Feature corporation to direct the making of "Soldiers of Fortune," in which Dustin Farnum in the role of Clay will be starred. Richard Harding Davis, the author of the novel, will be one of the party of a score or more accompanying Mr. Haddock, and will give his active assistance in the making of the picture. Lawrence McGill is so busy in the making of "Checkers" that he will be unable to go to Cuba. Augustus Thomas, who made the original dramatization from Mr. Davis' book, and who has prepared the script with the collaboration of Mr. Davis, is expected in Santiago as soon as he is able to get away from New York.

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George L. Tucker, who has been directing Imp pictures and with marked success, sails for England on October 15. He will join the producing forces of the London Film Company, at the head of which is Harold Shaw, whose first production was recently described in a cable dispatch from Dr. Jupp, the president of the company, as a "huge success." Mr. Shaw's last engagement on this side of the water was with the Imp company, and it is fair to assume that the favorable opinion then formed by Mr. Shaw of the work of Mr. Tucker is responsible for the new engagement. Mr. Tucker, it is reliably stated, will receive a good-sized salary. He will take with him the best wishes of a host of friends and admirers. Walter MacNamara, who has been writing scripts for Mr. Tucker and generally assisting him, will have charge of the company.

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Tracy Lewis, who during his connection with the film department of the Morning Telegraph made many friends in the picture industry, has deserted his fellow screen scribes. He is now doing special work on his journal.

# Motion Picture Exhibitors' League

## CINCINNATI LOCKOUT SETTLED.

### Exhibitors and Operators Get Together—New Ordinance Passed and Mayor Promises Protection.

QUIET again reigns among moving picture theater owners and their union operators in Cincinnati, Ohio. The lockout of union operators inaugurated on Monday, September 22nd, by members of the Cincinnati branch of the Motion Picture Exhibitors' League of America, ended on the afternoon of Tuesday, September 30th, when the owners signed the union agreement and the men went back to work.

On the evening of the same day, the city council passed the new ordinance, requiring motion picture operators to be licensed. This new ordinance takes the place of an ordinance recently knocked out by a decision of Superior Court Judge Spiegel. The passage of the ordinance is declared to be a decisive victory for the union operators, in that the members of the union have always contended that licensing of operators was favored by them, while the owners have objected to the licensing of operators, because the licensing board has given preference to union operators.

On Monday morning, September 29th, the Ways and Means Committee of council, meeting with the operators and owners, relative to the new ordinance, completely exonerated the members of the examining board of the charges brought by the owners that the board had played favorites in granting licenses.

On Tuesday, September 30, the union operators met with their employees and the result was an amicable settlement. Following the settlement of the differences that had existed between them, both sides declared that there was a better understanding now and the possibilities of further breaks will be more remote in the future.

At the close of the meeting, parties interested in the trouble declared that the boycott established against the Victor Theater, some weeks ago, when it is said the proprieter had refused to employ a union piano player, was the cause of the lockout.

Attorney Lem Miller and President M. A. Neff, of the Motion Picture Exhibitors' League of America, had a long conference with Mayor Hunt Friday afternoon, October 3, relative to the appointment of the new licensing board, necessary under the new ordinance. The mayor promised that the owners would be protected and intimated that they might name a majority of the board. The appointments will be made as soon as the ordinance becomes effective.

## EXHIBITORS ORGANIZE AT PORTLAND, ORE.

The motion picture exhibitors, of Portland, Ore., have organized a local exhibitors' league and elected the following offices: President, Melvin G. Winstock, Peoples Theater; Vice-President, J. A. Bradt, Echo Theater; Secretary, W. E. Stevens, Woodlawn Theater; Treasurer, G. T. Holtzclaw, Cineograph Theater; Sergeant-at-Arms, T. M. McGuire, Bakeronian Theater. Executive Board: O. T. Bargner, Columbia Theater; I. Lester Cohen, Globe Theater; Mr. Langerman, New Grand Theater; H. C. Stevens, Casino Theater; J. A. Bradt, Echo Theater. Judiciary Committee, H. C. Phillip, Knob Hill Theater; R. Z. Duke, Princess Theater; E. T. Pittman, Union Avenue Theater.

The organization will have permanent quarters and will meet twice a month. H. C. Stevens, Jr., was appointed to attend a meeting of the State Board of Charities at which the censorship question is to be discussed.

## KANSAS LEAGUE TO MEET.

Official announcement is made that the Kansas State Exhibitors' League will hold its third annual convention at Hutchinson, Kan., on Oct. 20 and 21. There is much business of importance to be transacted and the subject of adverse legislation is to be discussed. It is expected that fully 150 members will be present. Address E. Wayne Martin, National Vice-President, Hutchinson, Kan., for particulars.

## NEW FILM TARIFF SCHEDULES.

Now that President Wilson has signed the new tariff bill, it will be of interest to readers of the Moving Picture World to note the differences in the schedules affecting motion picture film. According to the old law all negatives paid twenty-five per cent. ad valorem duty and all positives paid one and one-half cents per linear foot.

The provisions of the new law require a duty of two cents per foot on exposed but undeveloped negative; three cents per foot on exposed and developed negative, and one cent per foot on positive prints. All raw stock is on the free list.

## STATE RIGHT DEALS.

Arthur D. Gans, representing the Interstate Feature Film Co., of Baltimore, while on a buying expedition to New York last week, purchased the rights on the Itala-Danmark subject "The War Correspondents" for Delaware, Maryland, District of Columbia and Virginia. Mr. Gans has succeeded Warren A. Kline as manager of the Interstate, Mr. Kline having decided to give his full attention to his theater interests. The Electric Theater Supply Co., of Philadelphia, will have the exclusive rights on forthcoming Itala subjects in the territory mentioned, in addition to Eastern Pennsylvania and Southern New Jersey.

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Following in the lines of Manchester and London, an exhibition of kinematography is to be held in Glasgow, from February 17th to 26st, next year. Hitherto the Scottish Commercial capital has been sadly neglected in movements concerned with the productive side of the industry. Mr. Ballantyne, of 39 Bath Street, Glasgow, is the secretary.

**Velma Whitman.**
**Leading Woman, Lubin Western Stock Co., Los Angeles.**

# Manufacturers Advance Notes

### "BRONCHO BILLY GETS SQUARE" (Essanay).

For the first time in the history of the Essanay Film Manufacturing Company, and in the history of "Broncho Billy," Mr. G. M. Anderson will appear in his own production of two reels, entitled "Broncho Billy Gets Square." The first multiple reel Western is a worthy feature with many exciting and thrilling scenes. The photography is far above par and the story is clear and clean throughout.

Scene from "Broncho Billy Gets Square" (Essanay).

We see Miss Evelyn Selbie in a different character—that of an Indian squaw, and she plays the part in a remarkably clever manner. The story deals with an outlaw partner of Broncho Billy's, who, becoming jealous of the attentions the Indian girl is bestowing upon "Broncho Billy," turns State's evidence and gives the notorious outlaw up to the authority of the law. Fifteen years is spent at the rock pile and when freedom is restored to Broncho Billy, he starts out to seek revenge. Revenge is sweet and our hero, although an outlaw, is praised for straightening out a romantic tangle. "Broncho Billy Gets Square" is booked for release Oct. 17th.

### KLEINE'S "POMPEII" OPENS AT SPOKANE.

The Photo Drama Company's six-part production, "The Last Days of Pompeii," presented in America by George Kleine, opens at the American Theater, Spokane, Wash., Tuesday, October 14th, for an indefinite run. This will mark the first performance of this picture in this country.

### ITALA COMPANY MOVES ITS OFFICES.

The Candler Building, 220 West 42nd Street, New York, will henceforth be the address of the Itala Film Company, which moved its offices from the Columbia Theater Building last week. The Itala Film Company now occupies part of the suite on the tenth floor of the Candler Building formerly used by the Exclusive Supply Corporation. This office is directly opposite the All Star Feature Corporation's offices, an advantage to Harry R. Raver, who as director-general of the Itala and president of the All Star found it inconvenient to have his interests geographically scattered.

Harry Lande, proprietor of the Feature Photoplay Co., formerly located in the Exchange Building, has moved his effects to the Candler Building, and hereafter the offices of that concern will be behind the door numbered 903.

### "IN THE MOUNTAINS OF VIRGINIA" (American).

The "Flying A" subject under this title emphasizes the versatility of its actors. The local color of a mountain rendezvous of a moonshiner's camp with complete still in operation lends the customary detail for which the productions of this company are noted.

Scene from "In the Mountains of Virginia" (American).

Harry Von Meter plays the lead as the physician who repairs to the mountain fastnesses for a much needed rest. He falls in love with the daughter of his host, is accepted by the young lady, but the jealousy of the latter's former sweetheart causes him to be accused of being a government officer, for which he is condemned to die. Through rare good fortune, he escapes the bullets of his executioners and enruote to the mountain cabin he does the samaritan act. The plot against him is exposed and he is vindicated. The story is told in a convincing manner.

### "THE FLIRT" (Reliance).

Exceedingly clever is the very least that can be said of "The Flirt," a high class comedy from the gifted pen of Will. M. Hough, author of many notable stage successes including "The Girl Question," and "A Stubborn Cinderella." The well known stage favorite, Anna Laughlin, plays the Flirt in her happiest manner and is ably supported by Charles Dickson and an excellent cast. Released Wednesday, October 15th. Above is an illustration from the picture.

## "THE MATE OF THE SCHOONER SADIE" (Lubin).

The curse of drink is here pictured with the most dramatic intensity. It is a story of the sea; madness crushing out the life of a brave seaman and true lover, leaving the girl who was to be his wife to mourn over the wedding dress she was preparing for a life of happiness.

Lute Drew, mate of the schooner Sadie, is in love with Beth, daughter of John Ross, the captain. Lute is a fine fellow, but his father had been a man who drank heavily and one day liquor crazed, attempting to strike his wife, he dropped dead. Lute with this horrible picture in mind always refused drink. The night before a voyage, Lute visited Beth at the captain's home and Ross prevailed upon him to drink a toast to Beth, who would be his bride on the return after the voyage. Lute took the drink and on leaving the house the craving led him to a saloon where he became crazy drunk. He made his way to the ship and there insulted the captain, who promptly knocked him down. The seamen secured Lute and he was arrested, but escaped. He again boarded the ship and attacked the captain; being pursued he climbed out on the bowsprit, there falling into the sea and being lost forever, while Beth is at home sewing on her wedding dress.

Scene from "The Mate of the Schooner Sadie" (Lubin).

## AMUSEMENT SUPPLY COMPANY CATALOG.

The catalog recently issued by the Amusement Supply Company, of Chicago, is a comprehensive book containing everything necessary in the equipping of a theater. To list everything catalogued between its two covers in its 112 pages would require the reprinting of their entire index, which in itself takes up a whole page. Everything in it has been neatly and tastefully arranged by Mr. Traub, properly illustrated and well displayed.

On the inside back cover he has tacked a supplement illustrating all the parts of the Motiograph 1913 Model Arc Lamp, improved parts of the Motiograph 1912 Model, Motiograph parts, Power's Nos. 5, 6 and 6-A parts. This little supplement in itself is worth a good deal to the exhibitor or operator who is not thoroughly familiar with all the small and intricate parts of the machine.

Besides this feature, all the different makes of machines are listed, and their different parts. In fact the catalog tells about everything necessary in the operating booth, not only for the theater in the big city, but also in towns where electricity is not available, it lists gas making outfits and also tents for the itinerant showman. For the furnishing of a theater it lists all necessary articles.

The catalog is printed on good quality paper and has an especially heavy colored cover with an illustration of a theater on its front cover. It is neat and well compiled.

## WORLD SPECIAL GETS "POMPEII."

Mr. E. Mandelbaum, president of the World Special Films Corporation, has acquired the exhibition rights to "The Last Days of Pompeii" made by Pasquali in Turin, Italy. This production, which is now playing at Wallack's Theater, New York, is one of the first purchases of the corporation and arrangements have been made with K. & E. to book it in their houses throughout the country.

## "A HUSBAND'S STRATEGY" (Great Northern).

This is a clever dramatic story dealing with the quarrel, separation and final reunion of a young married couple. According to the plot, the Countess Holten invites Aileen, the wife of a rich banker, James Perrin, to help at a charity bazaar. We are next given a glimpse of this beautiful function and Aileen appears to have attracted the favor of young Count Holten, a dashing army officer. Mrs. Perrin is a stall holder and the young count proves to be one of her best customers and pays her ardent attention. During an intermission, the young count is discovered kissing the hand of Mrs. Perrin and later meetings disturb the peace of mind of the banker. He tries to put a stop to the flirtation, but does not succeed and in the course of time he is served with divorce papers.

Scene from "A Husband's Strategy" (Gt. Northern).

Aileen makes her home with her aunt and accepts a position as companion to Miss Clara Evans, a wealthy spinster. Mr. Perrin pays the latter a visit at a seaside resort and pretends to show her marked attention. Every moment of Aileen's waking moments are tortured by the thought of what might have been. Soon a party is organized to visit an ancient ruin in the locality and Perrin bribes the old caretaker to lock himself and his wife in the ruins after the others have departed. They wander through the deserted chambers, which are said to be visited by ghosts and finally visit the battlements.

After gazing silently into the night and awaiting the dawn, a reconcilation is effected and when the old caretaker returns to his duties, husband and wife are reunited. The photoplay is splendidly acted and is up to the Great Northern standard of excellence.

## STATE RIGHT DEALS FOR THE WEST.

Sol Lesser now controls state rights to "Arizona" for eleven Western and Pacific Coast States, having added Utah, Colorado, Wyoming, and New Mexico to his previously acquired territory. In addition to the four states above mentioned, Mr. Lesser, operating as the Northwestern Feature Film Co., controls Montana, Oregon, Washington and Idaho; while operating as the Golden Gate Film Exchange, he controls California, Arizona, and Nevada.

## GUNBY BROS. REMOVAL.

Gunby Bros., Inc., have removed to 145 West 45th St., New York, where they will be in a position to give their customers a more prompt service than ever. Gunby Bros. have built up a very large trade in film titles and developing and printing. They have developed negatives and made positive prints from same in as short a time as 4 hours, but they generally take from 18 to 24 hours to develop their customers' negatives and have a print ready for shipment.

## AMMEX ADDED TO "EXCLUSIVE" PROGRAM.

The Ammex Film Co., for a long time inactive, has come back into the field as a manufacturer of feature films. Its first release will be "The Barrier of Blood," the second "The Reckoning," both in two reels. F. D. Halliday, representative, started eastward last week and will arrange with Joseph R. Miles to vigorously push the resurrected product.

## LAURA SAWYER ALIAS KATE KIRBY.

The Famous Players Film Co. has created a new female detective, an ingenious, aggressive, original film character whose corporate correlative is Laura Sawyer, late leading woman of the Edison Co. In "Chelsea 7750" she supported Henry E. Dixey and assisted him in trailing and tracking the resourceful gang of counterfeiters; in "An Hour Before Dawn," to be released October 20th, a sequel to "Chelsea 7750," she strikes new fields, introduces new methods, and incidentally saves two lovers from the penalty for a crime which they did not commit, although their guilt seemed rather evident.

Laura Sawyer.

Written and directed by J. Searle Dawley, the story is based on the astounding discovery by Signor Ulivii, an Italian engineer, of a powerful, elemental destructive force which has recently created a sensation in the scientific world.

## NEW LEADING MAN FOR "FLYING A."

Sidney Ayers, who has enjoyed a very successful career on the legitimate stage and is well known in moving pictures, has been engaged to play leads for the American Film Manufacturing Company. Mr. Ayers wrote the play "Texas," and himself played the lead under the Erlanger management. He has also played the title role in "Ben Hur" for several seasons. Under Morosco, as also under Belasco, Mr. Ayers played stock in all principal Western cities. In moving pictures he has played leads with "101 Bison," Selig, Edison and others. His first appearance in "Flying A" subjects will be in "The Occult," release of which will be announced shortly.

## "HOW THE JEWS CARE FOR THEIR POOR" (Imp).

Director Sidney Golden is putting on an educational picture of one reel length that should not alone appeal to Jews but to every one, as it shows many of the executive heads of New York's important Jewish institutions taking part. It goes further than simply showing the methods used in caring for the poor; one is taken into the various hospitals and philanthropic societies and shown the tragedy and humor that abounds in these places. The picture will no doubt be released through the Imp brand. One of the prominent persons appearing in the picture is Mr. Guisemyer, superintendent of the Jewish Orphan Asylum.

# Notes of the Trade

TWO comedies from the pen of the well known comedian and humorist Junie McCree, will be released by Reliance on October 20th, as a split-reel offering. "Oh, What a Night" is the title of the first comedy, while the second, which is a starring vehicle for the famous Hippodrome mule, Pete, will be the first of a series of "Mule" stories, entitled: "Two Men and a Mule."

• • •

The Kinemacolor gallery of famous stars is being rapidly augmented. Additions this week include Miss Ethel Barrymore at her magnificent home, some of the scenes showing Miss Barrymore and her beautiful children. Other stars in the recent list are Jefferson De Angelis and Alice Lloyd.

• • •

For the benefit of a charitable institution the Lubin cowboys of Betzwood gave an exhibition of Western riding at the Jefferson Riding Park on Saturday, October 4th. The riders were Harry E. Loomes and George Steele, of Montana; Joe Riley, Harry Webb and Jack Wright, of Wyoming; "Kid" Bill Arthur, of Texas; Miss Elsie Woodward, of Dakota, and others.

• • •

H. M. Warner, treasurer Warner's Features, Inc., has left New York for an extended trip through the Middle West. Before his return he will visit more than half of the Warner branch offices to whip them into shape to handle the increased business which has followed the release of the feature program.

• • •

F. J. Grandon, one of the producers at the East Side Studio of the Selig Polyscope Company in Los Angeles, California, is spending a fortnight in Chicago, on important business in connection with costume supplies for future productions that promise to be of most elaborate character.

• • •

The New York Motion Picture Corporation's famous five-reel feature, "The Battle of Gettysburg," is meeting with great success in Europe. Mr. Roy Aitken, of the Western Import Co., of London, asks for thirty prints more.

• • •

News comes from Rome that the Cines Company has completed arrangements to reproduce the famous drama, "Madame Tallien," written by V. Sardou. For this purpose Director Guazzoni, the producer who made "Quo Vadis?" has employed the operatic troupe of Gandusio Borelli-Hiperno, well known throughout Continental Europe for its rendition of Sardou's masterpiece. It is not known at this time how many reels will be required to tell the celebrated story.

• • •

Bert Angeles, of Vitagraph fame, is now producing Oliver Doud Byron's famous play, "Across the Continent," for the Pilot Company. This will be a four-part feature, and promises to meet with even greater success than "The Streets of New York," recently produced by Pilot.

• • •

Augustus Thomas, director-general of productions for the All Star Feature Corporation, has secured the assistance of Henry M. Blossom, author of "Checkers," and dramatizer of his own novel, in the staging of "Checkers" as a silent drama. From Mr. Blossom's dramatization of his own novel and from the novel itself a scenario has been made by Eustace Hale Ball and Lawrence McGill, and upon the basis of this scenario the play will be staged under the supervision of Mr. Thomas and Mr. Blossom.

• • •

The report in one of the New York daily papers that Miss Lillian Walker had gone to San Francisco, thence to Hawaii, was a startling surprise to the Vitagraph Company. Miss Walker is in her accustomed place in the studio and on the day of the report met her fellow-workers with her usual dimpled smiles.

• • •

Harry Moraine is now in charge of the properties at the "American" studio at Los Angeles. Mr. Moraine was called to fill the position of property man, necessitated by the more elaborate productions the company is now engaged on. Under his direction a crew of men is constantly engaged constructing new sets to be used in pictures made at the studio.

• • •

Extracts from two of Berlin's leading newspapers, forwarded to the New York home offices, indicate that the German press is paying unusual attention to the presence and work of the Imp company, now in their domains.

• • •

Mr. Felix F. Feist, manager of the Chicago office of Kinemacolor Company of America, was in New York this week for a couple of days and made a hurried trip among his friends in the trade. He reports that business in the Middle West is keeping him on the jump there, and one object of his visit to New York was to try to secure another large shipment of machines to take care of enormous contracts he has placed in his territory.

• • •

A. Warner, vice-president Warner's Features, Inc., has contracted with the new Plaza Theater, in New Orleans, and the Crystal Theater, Houston, Texas, for the complete program of Warner's Features. The new "Plaza" is owned by Herman Fitchenberg and is one of the finest motion picture theaters in the South.

• • •

Miss Kathlyn Williams is one of the few actresses to write, direct and act a photoplay. This versatile leading woman is at present producing at the Selig Zoo in Los Angeles a two reel picture, entitled: "A Leopard's Foundling," a product of her own pen, in which she is playing the leading part. This is Miss William's first experience at directing.

• • •

Territorial rights to Indiana and Illinois for the All Star Feature Corporation's production of "Arizona" have been acquired by the Famous Players Film Service, of Pittsburgh. This purchase is in addition to the rights for Western Pennsylvania, West Virginia, Ohio and Kentucky, already purchased by the same service.

# CORRESPONDENCE

## LOUISVILLE.

THE coincidence of the Kentucky State Fair and much cooler weather in Louisville last week, resulted in packed houses for all of the downtown theaters, and those which showed anything out of the ordinary were packed day and night. L. J. Dittmar, of the Majestic, which showed Mrs. Fiske in "Tess of the D'Urbervilles," for four days of the week, had remarkably good business, as did other houses in the path of the crowds.

The Imp production of "Ivanhoe," which was run at the Novelty Theater, in Louisville, Thursday and Friday of last week, was a pronounced success with patrons of the Fourth avenue house, and bids fair to meet with equally enthusiastic approval wherever shown in the city.

The Parkland Amusement Company, of Louisville, which has just closed a highly successful season at the Parkland Airdome, has definitely announced its intention of building a $30,000 theater in that suburb to handle the business during the winter months. Plans will be prepared shortly, and it is hoped to have the new theater in operation within a few months.

The Switow Amusement Company, of Louisville, continues to acquire new houses for its string in Kentucky and Indiana, and to operate them with conspicuous success. The company recently opened its new house at Salem, Ind., with good business. The capacity of this house is 600. A pretty theater is being built by the company at Martinsville, Ind., to handle moving pictures and vaudeville combined, a seating capacity of 700 being provided for. The opera house recently purchased at Madison, Ind., is being remodeled, and will shortly be opened as a photoplay and vaudeville house.

S. E. Nestor, of Louisville, Ky., who had the state rights for the great Cines-Kleine film, "Quo Vadis?" has sold his rights, and has purchased a new feature for Kentucky, entitled, "The Female Raffles."

Among the new houses started recently in Kentucky, are those of A. L. Wolf, of Olive Hill, Ky., and R. W. Taylor, of Beaverdam, Ky. Mr. Taylor's house is the first at Beaver Dam.

The Louisville management of the Central Film Service Company has nearly won over Manager Robertson, of the Bowling Green (Ky.), opera house, for the Universal program. Mr. Robertson has heretofore followed the policy of showing nothing but feature films at his house, but as the Universal service is now releasing five features a week with the regular program, he is seriously considering whether it would not be to his advantage to take on this service instead of having to keep on the lookout for enough good features on the outside to fill up the program.

William Hogan, of Louisville, who runs the Ohio, the leading colored theater of the Falls City, recently contracted with the Central Film Service Company for the Universal program.

Pennington & Saults, of New Albany, Ind., has recently completed a new theater at Sellewsburg, Ind. Universal service will be used.

The Maggard-Bardley Company was recently formally incorporated at Moorehead, Ky., with a capital stock of $250,000, for the purpose of manufacturing the "Perfect" projecting machine. Those interested are: S. M. Bradley, E. E. Maggard, B. S. Wilson and J. B. Peers. A. M. Beatty, of Denver, Col., formerly with the Edison Company, is another of the incorporators, and will act as sales manager. The company has opened offices at 95 Liberty street, New York, as well as in Denver and Chicago. The plant at Moorehead is thoroughly equipped, and has a capacity of 50 to 100 machines a day. The frame of the Bradley-Maggard Machine is of aluminum, and the whole is so fitted that it rests on its carrying case as a base, dropping into the case when not in use. Case and machine weigh about 20 pounds. It is claimed that the machine is extremely simple in operation.

C. H. Bleich, who has been in charge of the Garrick Theater, at Madisonville, Ky., for the past year, resigned recently, in order to accept a position in a larger city. The house was recently purchased by the Switow Amusement Company, of Louisville, and will be operated by that concern.

Two new motion picture houses are under way in Hazard, Ky., which has shown much activity since the beginning of coal operations in that vicinity. Kinner & Johnson are putting up a three-story building, which will have a completely equipped theater on the first floor, with a balcony and dressing rooms, the seating capacity being 224; and Antonie Zollers, of Jeffersonville, Ind., has recently purchased a lot measuring 31 x 100 feet, upon which he will build a first-class picture show building, with a balcony, orchestra pit, and all modern improvements for such a house. The Perry Lumber & Supply Company will erect the theater. Excavation is under way, and as soon as detailed plans are received from the architect work will begin.

E. S. Tribble, the contractor, has started work in Henderson, Ky., upon the remodeling of the Haag Building on Second street, for the new Princess Theater. A partition wall will be torn out, making a room large enough to seat 800 persons, and a large balcony will be constructed around the sides and in the rear.

Sil Dinelli, owner of the Winchester, Ky., opera house, recently leased the house for the season to the Central Film Company, of Cincinnati and New York. The new management will conduct a picture show in the theater, with occasional attractions of other varieties.

A new picture show will occupy the room now used by the Frankfort Bakery, in Frankfort, Ky., to be known as the Gem. The former Gem Theater was destroyed by fire recently, and James Taylor, the owner, promptly made arrangements to secure the property referred to for his show. It will be operated as a five-cent house.

The new photoplay house owned by Preston Grubbs, was opened at Lawrenceburg, Ky., a few days ago, with a special program, the ladies attending being presented with souvenirs of the occasion.

The Theatorium, a picture show at Sturgis, Ky., which was destroyed by a fire which wiped out most of the business section of the town several months ago, will be rebuilt, with a number of other buildings, during the fall. Frank Cox, a Chicago contractor, will rebuild most of the structures destroyed, and Manager E. L. Rakes hopes to have his theater going again before long in its own home. In the meantime he has changed his outdoor show into one more suited to cold weather by a move into the opera house, where he will exhibit until the new theater is completed.

Corcoran Brothers, of Cincinnati, O., are planning to spend close to $100,000 in the erection of a high-class motion picture theater on Central avenue, between Fourteenth and Fifteenth streets. The firm purchased 75 feet on the street at an average price of $300 a front foot, and Architect J. F. Sheblessy has been retained to prepare plans for the playhouse. Corcoran Brothers now control two large houses in Cincinnati, have another in Chicago, and two others in other cities.

G. D. CRAIN, JR.

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## NEW ENGLAND AND CANADA.

HARRY ASHER, general manager of the Famous Players Film Company of New England, with offices at 100 Boylston street, Boston, has been very successful in closing contracts with New England houses.

Mr. Henry F. Campbell, New England manager of Warner's Features, is closing his program of three multiple-reel features weekly with a number of Boston exhibitors.

The Huntington avenue Theater, Boston, is doing a good business with a large picture program. Admission is 15 cents for the orchestra, and 10 cents for the balcony. The program changes 3 times weekly.

A recent incorporation is Jannelli & Boschetti, Inc., of Boston. This is a $50,000 concern, with Frank Boschetti, Salvatore Jannelli and Carmela Jannelli named as the promoters. This concern owns a number of electric theaters and also operates a well-known feature film exchange.

Mayor John F. Fitzgerald, of Boston, called the managers of the "legitimate" theaters to a conference this week. The mayor stated he would insist on clean plays, and told the managers he would not permit certain plays now in New York, to be presented in the Hub. The mayor also called attention to the practice of placing large frames, containing printed matter and photographs on easels, where they might cause disaster in the case of a rush from the theaters, in case of fire. He requested that all such frames and advertising boards should be suspended from the walls in a secure way, and not left where people may trip over them. The mayor will call the moving picture men to him next week, when all the "don'ts" will be explained.

The meeting of the unionizing and grievance committee of the Boston Central Labor Union, on September 15, was not a very large one as most of the active members were delegates to the Massachusetts State Branch, A. F. of L. convention then in session at Fall River. It was reported that the grievance of the union at a local theater has been pleasantly settled. The trouble was considered of sufficient importance for the Central Labor Union to call a meeting of the representatives of all the unions, which have members employed at, or in any way connected with theaters, to consider joint action, if necessary.

"Dr. Nicholson and the Blue Diamond," the first release of the Film Releases of America, under the banner of the Exclusive Supply Corporation, has been sold to the Famous Players Film Company, of New England, while the Consolidated Feature Film Company has secured the picture for Canada.

The Griffin Amusement Company, of Canada, is shortly to build a theater at Berlin, Ont., to exploit vaudeville and photoplay programs. This house will be up to the regular Griffin standard, and will cost about $65,000.

St. Catherines, Ontario, Can., will also soon have a new and up-to-date vaudeville and picture house, to be erected by the Griffin Amusement Company. The cost of this house is estimated at $75,000.

It is stated that F. A. Noyes, of Boston, will build a moving picture house at Stoughton, Mass., to seat about 800 persons.

Mr. T. S. Maguire, of East Walpole, Mass., has plans calling for a moving picture theater at Walpole, to cost about $10,000. The site selected measures 34 by 80 feet.

The Imperial theater, the new Keith Theater, at St. Johns, N. B., opened on September 19, with a big program of pictures and vaudeville. The Imperial is a large, expensive theater.

Poli's Theater, Hartford, Conn., closed its season of stock company attractions last week, to enter upon the regular season of vaudeville and pictures.

Mr. Walter J. Murphy, manager of the Lyceum Theater, New London, Conn., is doing his usual good business with vaudeville and pictures. Mr. Murphy is a popular and able exhibitor, and was presented with a gold case by the New London Elks, this week.

The Griffin Amusement Company will build a theater at London, Ont., Can., before long, as this concern has purchased property upon which to build.

Mr. Edward J. Sullivan reports he is now connected with the Hiram Abrams Amusement Company, of Portland, Me., in the capacity of general manager. Mr. Sullivan now has general supervision over the B. F. Keith, New Portland and Big Nickel Theaters, and formerly was manager of the Studebaker Theater, Chicago, Ill., and also acted as manager for Sarah Bernhardt when she made her American tours.

The Woonsocket Theater, Woonsocket, R. I., rounded out twenty-five years of existence on September 20, and this anniversary was celebrated in a fitting way.

Mr. Bert Russell, manager of the Empire and Lyceum Theaters, Edmonton, Can., and Mr. C. L. Gill, manager of Pantages Theater, that city, have just signed agreements with the Edmonton branch of the International Association of Stage Hands, which will be effective until March 1, 1916. It is understood that the union secured nearly all its requests, including some increase in wages and recognition.

Mr. Arthur B. Woolsey, owner of the Weseley Theater, at Greenfield, Mass., is a benedict, having married Miss Florence Codling, on September 7.

"One Hundred Years of Mormonism" was shown at Walter Linehan's Gilmore Theater, Springfield, Mass., September 18-20. It pulled well.

Manager E. L. Knight, of the Bijou Theater, Springfield, Mass., reports good business. "The Resurrection" pictures, with Miss Blanche Walsh, proved very popular with the Bijou's audiences.

The Edisonia, a moving picture theater, at Springfield, is now well settled in its new "home" on Main Street, just a few blocks south of its old location. The old location of the Edisonia is to be reopened under the name of the Princess Theater.

Competition at Attleboro, Mass., is very keen, and Manager John Patten, of the Bates Theater, and Manager A. H. Allen, of the Columbia Theater, have installed orchestras. Manager Patten offers a ladies orchestra, an innovation that is meeting with approval. Both theaters are doing nicely.

Lawler Brothers, owning the Lawler Theater, at Greenfield, Mass., have opened a motion picture theater at Northfield, Mass., to good business.

The Grand Theater, New Haven, Conn., has been doing a capacity business since it reopened for the new season on September 15. Pictures and vaudeville is the policy.

The Methodist Church at Vancouver, Can., is about to open a theater in this city to offer moving picture programs, to consist of films that deal with the activities of church and missionary work. If this prospect is successful, the plan is to run a chain of theaters right through Canada.

The Provincial Government, Canada, has appointed a moving picture censor, to whom all films must be shown before being exhibited to the public. All pictures failing to pass the censor are "dead," so far as their exhibition is concerned. The censor is to inspect all moving picture theaters with a view to proper ventilation, fire escapes, etc.

Mr. W. D. Ascough, manager of Poli's Theater, at Hartford, Conn., has finished his "stock" season, and entered upon the vaudeville and picture policy, September 22.

Keeney's Theater, New Britain, Conn., is now undergoing extensive alterations. The house is being redecorated, and new fixtures installed.

Manager F. G. Spencer's Unique Theater, at St. John, Can., has a new front that adds considerably to its appearance.

The Central Square Theater, Lynn, Mass., is being repaired, and upon its completion, Colonel Stanton, the manager, intends to offer "big time" vaudeville and photoplay features.

The Colonial Theater, of Lowell, has incorporated, with an authorized capital of $8,000. Solomon Knopf, Samuel Abrams and Leo Abrams are the promoters.

The Atkinson-Browne Company, of Boston, has incorporated for $1,000, with Charles F. Atkinson, Eugene W. Browne and John W. Luce named as the officers.

HENRY.

# DOMINOES are TRUMPS

A Beautifully Told Story of Ireland's Fight for Liberty in Which a Lad's Love for a Colleen Is Interwoven.

War Scenes in Which the Shellalah and Blackthorn Stick Overcome the Musket and Sword.

# The Heart of Kathleen

**THREE REELS**

**Released Thursday, Oct. 23d**

Thos. Ince, managing director of the Domino Films, says that outside of the Battle of Gettysburg this is the best picture he has ever directed.

## New York Motion Picture Corporation

*MUTUAL PROGRAM EXCLUSIVELY*

**42d Street and Broadway (Longacre Building) NEW YORK CITY**

# A WINNING HAND
# ACES, FOUR OF A KIND

**When You Hold This Hand You Just Sit Back with a Smile and Watch the Other Fellows Lose Their Money.**

**With These Four Aces Go Full Houses.**

## *Future Releases*

### KEYSTONE
One Reel

Oct. 13 Their Husbands.
" 16 A Healthy Neighborhood.
" 20 Two Old Tars.
" 23 A Quiet Little Wedding.
" 27 The Janitor and Making an Automobile Tire (Split Reel).
" 30 Speed Kings, Teddy Tetzlaff and Earl Cooper.

### KAY-BEE
One Reel

Oct. 17 Venetian Romance.
" 24 A Woman's Wit.
" 31 Borrowed Gold.
Nov. 7 For Mother's Sake.

### BRONCHO
Two Reel

Oct. 15 The Reaping.
" 22 The Black Sheep.
" 29 From Out of the Storm.
Nov. 5 The Veteran.

### DOMINO
Two and Three Reels

Oct. 16 Romance of Erin.
" 23 Heart of Kathleen (3 Reels).

**NEW YORK MOTION PICTURE CORP.** Long Acre Bldg., New York City
42nd St. and B'way
MUTUAL SERVICE EXCLUSIVELY

# Calendar of Licensed Releases.

## Current Releases

### MONDAY, OCTOBER 13th, 1913.

BIOGRAPH—McGann and His Octette (Comedy)......
BIOGRAPH—Aunts Too Many (Comedy) ............
EDISON—Bill's Career As Butler (Comedy) ..........
KALEM—The Hermit's Ruse (Drama) ................1000
LUBIN—The Fiancee and the Fairy (Drama) ........1000
PATHEPLAY—Pathe's Weekly No. 58 (News) ........
SELIG—The Bridge of Shadows (2 parts—Drama)....2000
VITAGRAPH—Mrs. Upton's Device (Comedy) ......1000

### TUESDAY, OCTOBER 14th, 1913.

EDISON—The Family's Honor (Drama) ..............1000
ESSANAY—Three Scraps of Paper (Drama) ..........1000
LUBIN—A Deal In Oil (Drama) ......................1000
PATHEPLAY—A Yankee In Mexico (Drama) ........
PATHEPLAY—The Petrified Forests of Arizona (Geo.)
ECLIPSE—The Last Minute (2 parts—Drama)........2000
SELIG—The Silver Grindstone (Comedy) ............1000
VITAGRAPH—The Ballyhoo's Story (Drama) ........1000

### WEDNESDAY, OCTOBER 15th, 1913.

EDISON—The Widow's Suitors (Comedy) ............
ESSANAY—Their Waterloo (Comedy) ...............1000
KALEM—The Vampire (Special—3 parts—Drama)....3000
PATHEPLAY—The Bullet's Mark (Drama) ..........1000
SELIG—As a Father Spareth His Son (Drama)........1000
VITAGRAPH—Master Fixit (Comedy) ..............
VITAGRAPH—Buddist Temples and Worshippers (Tr.)

### THURSDAY, OCTOBER 16th, 1913.

BIOGRAPH—Red and Pete, Partners (Comedy)......
ESSANAY—A Borrowed Identity (Comedy) ..........1000
LUBIN—The Taking of Rattlesnake Bill (Special—2 parts—Drama) ......................................2000
MELIES—Scenes of Saigon, Cochin China (Scenic)....1000
PATHEPLAY—Pathe's Weekly No. 59 (News) ......
PATHEPLAY—In the Haunts of Fear (2 parts—Dr.)..2000
SELIG—The Golden Cloud (Drama) ..................
SELIG—The Abduction of Pinkie (Comedy) ..........
VITAGRAPH—The Outlaw (Drama) ..................1000

### FRIDAY, OCTOBER 17th, 1913.

EDISON—The Foreman's Treachery (Special—2 parts —Drama) ..........................................2000
ESSANAY—Broncho Billy Gets Square (Special—2 parts —Drama) ..........................................2000
KALEM—The Boston Floating Hospital (Edu.)........
KALEM—The Troublesome Telephone (Comedy) ......
LUBIN—The Mate of the Schooner, Sadie (Drama)....1000
PATHEPLAY—Her Hour (Drama) ..................1000
SELIG—The Woman of the Mountains (Drama)........1000
VITAGRAPH—Matrimonial Manoeuvers (Comedy)....1000

### SATURDAY, OCTOBER 18th, 1913.

BIOGRAPH—Girl Across the Way (Drama) ..........
EDISON—Twice Rescued (Drama) ..................
ESSANAY—Alkali Ike and the Wildman (Comedy)....1000
KALEM—The Railroad Detective's Dilemma (Drama)..1000
LUBIN—The Highest Bider (Comedy) ...............
LUBIN—A Sleepy Romance (Comedy) ...............
PATHEPLAY—A Plant with Nerves, Mimosa Pudica (Botany) ......................................
PATHEPLAY—St. Cloud and Its Environs (Scenic)....
VITAGRAPH—The Pirates (Special—2 parts—Drama).2000

## Advance Releases

### MONDAY, OCTOBER 20th, 1913.

BIOGRAPH—The Van Nostrand Tiara (Drama).......1000
EDISON—Hiram Green, Detective (Comedy)..........
KALEM—The Dumb Messenger (Drama)..............1000
LUBIN—Father's Choice (Comedy) .................. 400
LUBIN—All On Account of Daisy (Comedy).......... 600
PATHEPLAY—Pathe's Weekly, No. 60 (News).......
SELIG—The Finger Print (Special—2 parts—Drama)..2000
VITAGRAPH—The White Feather (Drama)..........1000

### TUESDAY, OCTOBER 21st, 1913.

CINES—The Wheels of Justice (Special—2 parts—Dr.)..2000
EDISON—Reginald's Courtship (Comedy) ............
ESSANAY—The Way Perilous (Drama)..............1000
LUBIN—Her First Offense (Drama)..................1000
PATHEPLAY—The Poisoned Stream (Drama)........
SELIG—Dishwash Dick's Counterfeit (Comedy)........
SELIG—Surf and Sunset On the Indian Ocean (Scenic)..
VITAGRAPH—Luella's Love Story (Drama).........

### WEDNESDAY, OCTOBER 22nd, 1913.

EDISON—His First Performance (Comedy)..........
EDISON—Jaffa, the Seaport of Jerusalem and Its Orange Industry (Scenic) ......................
ESSANAY—Day by Day (Drama).....................1000
KALEM—A Daughter of the Underworld (Special—2 parts—Drama) ....................................2000
PATHEPLAY—Dodging Matrimony (Comedy) .......
SELIG—Dorothy's Adoption (Drama) ...............
VITAGRAPH—Sleuths Unawares (Comedy) ..........
VITAGRAPH—Low Caste Burmese (Topical) ........

### THURSDAY. OCTOBER 23rd, 1913.

BIOGRAPH—A Fallen Hero (Comedy) ..............
BIOGRAPH—The Winning Punch (Comedy) .........
ESSANAY—The Kid Sheriff (Drama).................1000
LUBIN—The Evil Eye (Special—2 parts—Drama).....2000
MELIES—Old and New Tahiti (Drama)................ 850
MELIES—Grand Opening of the Shichijio Bridge, Kyoto, Japan (Scenic) ......................... 150
PATHEPLAY—Pathe's Weekly, No. 61 (News).......
PATHEPLAY—The Death Song (Special—2 parts—Drama) ..........................................2000
SELIG—Life for Life (Drama)........................
VITAGRAPH—The Doctor's Secret (Drama).........1000

### FRIDAY, OCTOBER 24th, 1913.

EDISON—Silas Maner (Special—2 parts—Drama)......2000
ESSANAY—The Love of Lute Romany (Special—2 parts—Drama) ....................................2000
KALEM—Jimmie's Finish (Comedy) .................
KALEM—Betty Buttin and the Bad Man (Comedy)....
LUBIN—The Man in the Hamper (Drama)............1000
PATHEPLAY—Honfleur, an Old Coast Town of Northern France (Travel) .......................
PATHEPLAY—Breeding Trout by the Million (Edu.)
SELIG—Destiny of the Sea (Drama).................
VITAGRAPH—On Their Wedding Eve (Comedy)....1000

### SATURDAY, OCTOBER 25th, 1913.

BIOGRAPH—The Madonna of the Storm (Drama)....1000
EDISON—A Proposal from Nobody (Being the Fourth Story of "Who Will Marry Mary?")...............
ESSANAY—Broncho Billy's Elopement (Drama)......
KALEM—A Railroader's Warning (Drama)...........1000
LUBIN—Mother Love (Drama) ......................1000
PATHEPLAY—Gypsy Love (Drama) ................
VITAGRAPH—The Next Generation (Special—2 parts —Drama) ......................................2000

---

**BE WISE** Send at once for illustrations and special prices on the best and most inexpensive poster frame made.

**AMERICAN SLIDE & POSTER CO., First National Bank Building, Chicago**

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Demand a written guarantee with your new machine or mechanism.

Every purchaser of a Simplex projector is protected by the following guarantee, bearing the signature of our General Manager.

## SIMPLEX GUARANTEE

WE guarantee this Simplex machine No. ............ to be free from defects of workmanship and material. Any part of the mechanism or head which becomes worn out in service or any part of the entire machine which shows a defect of any kind within one year from date of sale will be replaced by us, without charge, if such part is returned to us, charges prepaid, for inspection.

In order to obtain the full advantage of this liberal guarantee, it is necessary that the purchaser of this machine fill out the attached card within thirty days from date of purchase, have same endorsed by the dealer from whom the machine is bought, and mail direct to us.

Anything pertaining to this guarantee should be taken up direct with us.

Yours for Co-operation,
THE PRECISION MACHINE CO., INC.

GENERAL MANAGER.

317-323 East 34th Street,
New York

*Name of Purchaser* ..............................................................

*Name of Theatre* ..............................................................

*Street Address* ..............................................................

*City* ........................................ *State* ....................................

*Serial number of mechanism* ..............................................................

*Date of purchase* ..............................................................

*We endorse as correct, the above*

*Name of Dealer* ..............................................................

*Address of Dealer* ..............................................................

Those who use the Simplex and have dealt with us know that we live up to our guarantee in the full sense of the word.

**WRITE TODAY FOR CATALOGUE A**

Made and guaranteed by

**PRECISION MACHINE CO.**

**317 East 34th Street New York**

# Calendar of Independent Releases

## Universal Film Mfg. Co. Current Releases

### SUNDAY, OCTOBER 12th, 1913.

CRYSTAL—The Woman and the Law (Drama) ........
ECLAIR—Wiffles Must Follow Husband (Comedy)....
ECLAIR—Rotifers (Natural History) ................
REX—The Echo of a Song (Drama) ..................

### MONDAY, OCTOBER 13th, 1913.

NESTOR—Roger, the Pride of the Ranch (Drama)....
IMP—Hidden Fires (Drama) ........................
GEM—The Surf Maidens (Comedy) ...................

### TUESDAY, OCTOBER 14th, 1913.

"101" BISON—In the Wilds of Africa (2 parts—Drama).2000
CRYSTAL—Pearl's Mistake (Comedy) ................
CRYSTAL—Getting the Grip (Comedy) ...............

### WEDNESDAY, OCTOBER 15th, 1913.

NESTOR—Patsy's Luck (Comedy) ....................
POWERS—The Escape (Drama) .......................
ECLAIR—From the Beyond (3 parts—Drama)........3000
UNIVERSAL—Animated Weekly No. 84 (News) ......

### THURSDAY, OCTOBER 16th, 1913.

IMP—The Daredevil Mountaineer (2 parts—Drama)....2000
REX—Memories (Drama) ............................
FRONTIER—Curing the Doctor (Comedy) ............

### FRIDAY, OCTOBER 17th, 1913.

NESTOR—Their Two Kids (Comedy) ................
POWERS—His Pal's Banquet (Drama) ...............
VICTOR—The Girl O' the Woods (2 parts—Drama)....2000

### SATURDAY, OCTOBER 18th, 1913.

IMP—The Beggar and the Clown (Comedy)...........
IMP—Leaves from Hy. Mayer's Sketch Book (Novelty)
FRONTIER—The Brute (Drama) ....................
"101" BISON—Through Barriers of Fire (2 parts—Dr.).2000

## Advance Releases

### SUNDAY, OCTOBER 19th, 1913.

CRYSTAL—Hearts Entangled (Drama) ..............
ECLAIR—He Loves to be Amused (Comedy) ..........
ECLAIR—Oxygen (Educational) ....................
REX—The Criminals (2 parts—Drama) ..... ........2000

### MONDAY, OCTOBER 20th, 1913.

NESTOR—The Outlaw's Sister (Drama) ..............
IMP—The Big Sister (2 parts—Drama) ................
GEM—His Double Surprise (Comedy) ................
GEM—A Trip Through Tunis and Algiers (Scenic) ....

### TUESDAY, OCTOBER 21st, 1913.

101 BISON—The She-Wolf (Drama) ..................
CRYSTAL—Willie's Great Scheme (Comedy) ........
CRYSTAL—The Turkish Rug (Comedy) ..............

### WEDNESDAY, OCTOBER 22nd, 1913.

NESTOR—Under Western Skies (Drama) ............
POWERS—The Kid (Comedy) ........................
ECLAIR—Big Hearted Jim (2 parts—Drama) ........2000
UNIVERSAL—Animated Weekly, No. 85 (News) ......

### THURSDAY, OCTOBER 23rd, 1913.

IMP—The Anarchist (Drama) .......................
REX—The Thumb Print (2 parts—Drama).............2000
FRONTIER—Miss Fairweather Out West (Comedy)..

### FRIDAY, OCTOBER 24th, 1913.

NESTOR—Hawkeye's Great Capture (2 parts—Drama).2000
POWERS—A Man In the World of Men (2 parts—Drama) ..........................................2000
VICTOR—For Old Love's Sake (Drama) ...........

### SATURDAY, OCTOBER 25th, 1913.

JOKER—The Cheese Special ..........................1000
FRONTIER—Jim's Atonement (Drama) ..............
101 BISON—The Cowboy Magnate (2 parts—Drama)..2000

## Mutual Film Corporation Current Releases

### SUNDAY, OCTOBER 12th, 1913.

APOLLO—Katchem and Killem (Comedy) ..........
MAJESTIC—The Wedding Write-Up (Comedy)........
THANHOUSER—A Deep Sea Liar (Comedy)........

### MONDAY, OCTOBER 13th, 1913.

AMERICAN—Courage of Sorts (Comedy)........... 625
AMERICAN—Making Pig Iron (Educational)........ 375
KEYSTONE—Their Husbands (Comedy) ............
RELIANCE—Poor Old Mother (Drama)..............

### TUESDAY, OCTOBER 14th, 1913.

MAJESTIC—The Van Warden Rubies (2 parts—Dr.)...2000
THANHOUSER—The Plot Against the Governor (2 parts—Drama) ...............................2000

### WEDNESDAY, OCTOBER 15th, 1913.

BRONCHO—The Reaping (Drama) .................
MUTUAL—Mutual Weekly, No. 42 (News)...........
RELIANCE—The Flirt (Drama) ....................

### THURSDAY, OCTOBER 16th, 1913.

AMERICAN—The End of the Black Bart (Drama)....1000
DOMINO—Romance of Erin (Drama)................
KEYSTONE—A Healthy Neighborhood (Comedy)....
KOMIC—The Birthday Party (Comedy)..............
KOMIC—Old Heads and Young Hearts (Comedy)....

### FRIDAY, OCTOBER 17th, 1913.

KAY-BEE—Venetian Romance (Drama) ...........
PRINCESS—Lobster Salad and Milk (Comedy)........
THANHOUSER—A Peaceful Victory (Drama).......

### SATURDAY, OCTOBER 18th, 1913.

AMERICAN—The Making of a Woman (Drama) .....1000
RELIANCE—A Knight Errant (Drama).... .........

## Advance Releases

### SUNDAY, OCTOBER 19th, 1913.

APOLLO—One Round O'Brien Comes East (Comedy)
THANHOUSER—Beauty in the Seashell (Comedy)..

### MONDAY, OCTOBER 20th, 1913.

AMERICAN—Hidden Treasure Ranch (Drama).......1000
KEYSTONE—Two Old Tars (Comedy).............
RELIANCE—Two Men and a Mule (Comedy)........
RELIANCE—Oh, What a Night (Comedy)...........

### TUESDAY, OCTOBER 21st, 1913.

THANHOUSER—The Mystery of the Haunted Hotel (Drama) ......................................

### WEDNESDAY, OCTOBER 22nd, 1913.

BRONCHO—The Black Sheep (Drama)...............
MUTUAL—Mutual Weekly, No. 43 (News)..........
RELIANCE—The Heart of a Rose (Drama)..........

### THURSDAY, OCTOBER 23rd, 1913.

AMERICAN—The Step Brothers (Drama)...........1000
DOMINO—Heart of Kathleen (2 parts—Drama)......2000
KEYSTONE—A Quiet Little Wedding (Comedy).....

### FRIDAY, OCTOBER 24th, 1913.

KAY-BEE—A Woman's Wit (Drama)................
THANHOUSER—The Old Folks at Home (Drama)...

### SATURDAY, OCTOBER 25th, 1913.

AMERICAN—In the Mountains of Virginia (Drama)..1000
RELIANCE—Hearts (2 parts—Drama) ...............2000

## Exclusive Supply Corporation Current Releases

### MONDAY, OCTOBER 13th, 1913.

GAUMONT—The Two Spies (Feature—3 parts—Dr.).3000

### TUESDAY, OCTOBER 14th, 1913.

GAUMONT—Snatched From Death (Drama)...........1000
GREAT NORTHERN—The Rival Brothers (Feature—3 parts—Drama) ................................3000

### WEDNESDAY, OCTOBER 15th, 1913.

GAUMONT—Gaumont's Weekly, No. 84 (News)......1000
RAMO—The Current (Feature—3 parts—Drama)......3000

### THURSDAY, OCTOBER 16th, 1913.

GAUMONT—Simple Simon's Grisly Hug (Comedy)....1000

### FRIDAY, OCTOBER 17th, 1913.

LUX—Molly's Umbrella (Comedy) ..................
LUX—In a Granite Quarry (Industrial)..............
SOLAX—Fisherman's Luck (Comedy) ...............1000
F. R. A.—Life for a Life (Feature—3 parts—Drama)...3000

### SATURDAY, OCTOBER 18th, 1913.

GAUMONT—The Fall of Constantinople (Feature—3 parts—Drama) ..................................3000
GREAT NORTHERN—A Husband's Strategy (Com.).. 940

"FATHER JOHN

A Rag
Picker of Paris"

In
3 Reels

A Story
with
a Punch

With a
Cast of Real
Artists

Honest Poverty
*vs.*
Ill-Gotten
Wealth

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"LOOK AROUND TO YOUR HEART'S CONTENT"—

**MIRROROIDE**

PATENTS PENDING

Universally conceded the world's best. Is the screen you will eventually buy—nothing on earth can win you away from the simple truth! The evidence of your own eyes! Our five-year guarantee! The five thousand MIRROROIDE users—all MIRROROIDE boosters. We don't indulge in braggadocio—we are only too glad to show you facts by sending you postpaid large free samples. Test against any screen in your town.

**MIRROROIDE**

is now made in three different shades—silver white, silver flesh, amber (pale gold, two grades, A and B); same quality of cloth; same quality of metalized glass finish.

Our B grade is the only screen that will give perfect pictures close up or at an angle view. This is the grade used in the largest theatres the world over. A grade is the standard for theatres under 30 feet in width. The simple truth is disparaging to our competitors. They know, as all MIRROROIDE users know, MIRROROIDE is sold strictly on merit, backed up by plain truth.

**THE QUESTION OF PRICE**

MIRROROIDE is in a price division all by itself—due to proper factory facilities, efficient employees, ample capital, massive coating machines and made by men who know.

Our factory is five stories in height. Output 4,000 square yards of MIRROROIDE weekly. Floor space 13,500 square feet. Some plant, but it's devoted absolutely to

**MIRROROIDE**

Do you know our plant is running day and night? Do you know that last week's shipments alone consisted of 92 screens, 12 of which were over 18 x 22? Do you know that we shipped 9 screens to Philadelphia, Pa., 11 to Pittsburgh, Pa., 7 to New York City Borough, 8 to Toledo, Ohio? All in one week—this is simple truth.

**OUR NEW METHOD OF HANGING**

(Patents Pending.)

Adapted October 6th, simplifies the hanging. You can build your own frames at a cost of from 3 to 6 dollars. We provide stretcher free, and we show you by means of cuts how to do it.

Now get wise, write at once. Let us send you the evidence of your own eyes—our large free samples. Let us put you in touch with our nearest MIRROROIDE agency. Do it now.

**The J. H. Genter Co., Inc., Newburgh, N. Y.**

The Elephant Trade Mark Means Quality

# The World Special Films Corporation

*Presents*

# "THE TWO SERGEANTS"

**Dramatized from a Famous French Military Story in 6 Reels. A Wonderful Pasquali Film**

*Our Advertising—It's All Class*

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110-112 West 40th St., New York

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YOU CAN'T AFFORD TO MISS THIS
THE ONLY AUTHORIZED
VERSION—MADE BY

## THE ECLAIR CO.

IN PARIS
ON THE GROUND DESCRIBED
IN THE NOVEL

4
REELS

# SAPHO

**Our Advertising Alone Is Worth Investigating**

**Nothing Like Our Advertising Has Ever Been Attempted in the Motion Picture Business**

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110-112 W. 40th Street, N. Y.

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# The "Big Idea" Nailed Fast!

No longer need the Great Play in Motion Pictures with popular stars be considered a "Reckless Experiment," as a certain dyed-in-the-wool film "manufacturer" of the old school dubbed the

## All Star Feature Corporation

when it was launched.

**OUR TREMENDOUS OUTLAY IN PLAYS** alone caused many a wiseacre to gasp for breath. We were considered "wild" when we plunged a small fortune in material.

**OUR LAVISHLY MOUNTED "ARIZONA"** "cost too much," in the language of one "old timer," who couldn't understand why real settings, real actors, tailored costumes and *Thomas Detail* were at all necessary.

Yet WHY did the Biggest Legitimate Buyers snap up large blocks of territory at prices paralyzing to the ordinary "feature" man and then buy more after they saw our first offering:—"ARIZONA"?

WHY do exhibitors pay big rentals and play long runs on "ARIZONA"? WHY do exhibitors pack their theatres at advanced prices? WHY do big city houses take off one or two vaudeville numbers to feature "ARIZONA" on a program of Star Acts?

***Because—***

## The Public Demands Big Films

and the public will respond if offered an attraction known and recognized as standard and not a make-shift or a has-been

## NOW READ THE NEXT PAGE!

# Say Buyers About "Arizona:"

SOL LESSER, CALIFORNIA, wires: "'Arizona' big hit. Booked solid, indefinitely; rush more printed matter," and then adds to his territory, buying everything west of the Colorado River for one year.

FAMOUS PLAYERS FILM CO., BOSTON, say: "Best film we ever looked at."

FAMOUS PLAYERS FILM SERVICE, PITTSBURG, Mr. Steele, says: "Raver, we apologize for our kick on delayed printing after seeing 'Arizona'"—and then bought Illinois and Indiana, adding same to Western Pennsylvania, West Virginia, Ohio and Kentucky.

MODERN FILM CO., NEWARK, says: "Draw up contracts for 'Checkers'; come over and watch 'Arizona' line them up in the street every night."

***See Last Week's List of Buyers and Wire One***

Get our customers' opinion if in doubt

**STILL AVAILABLE CAN'T LAST LONG**

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| TEXAS | 4,000,000 | $3,000.00 | GEORGIA | 2,700,000 | $2,000.00 | LOUISIANA | 1,700,000 | $1,000.00 |
| OKLAHOMA | 2,000,000 | 1,500.00 | FLORIDA | 800,000 | 1,000.00 | N. CAROLINA | 2,200,000 | 1,500.00 |
| MINNESOTA | 2,150,000 | 1,500.00 | VIRGINIA | 2,700,000 | 1,800.00 | S. CAROLINA | 1,600,000 | 1,000.00 |
| MICHIGAN | 3,000,000 | 2,000.00 | ALABAMA | 2,150,000 | 1,500.00 | TENNESSEE | 2,190,000 | 1,500.00 |
| WISCONSIN | 2,500,000 | 1,750.00 | MISSISSIPPI | 1,800,000 | 1,500.00 | SO. DAKOTA | 600,000 | |
| KANSAS | 1,700,000 | 1,500.00 | NEBRASKA | 1,200,000 | 1,500.00 | NO. DAKOTA | 560,000 | |
| IOWA | 2,250,000 | 1,600.00 | ARKANSAS | 1,600,000 | 1,400.00 | | | |

**NOW DRIVE THIS HOME**

ALL STAR FILMS are made for SHOWMEN by SHOWMEN who know how to cater to the public taste. If others can pay our prices for big films and make money, why can't you?

**Get Out of the "Movie" Class—Be Legitimate**

**NEXT OFFERING** **Ready about Oct. 27**
THOS. W. ROSS
The Famous Original Star in
**"CHECKERS"**
The Greatest of all Racing Dramas
with
KATHERINE LA SALLE
and a Broadway Cast
"GEE! AIN'T IT HELL TO BE POOR"

**JOT THIS DOWN:** **Ready about Dec. 1**
RICHARD HARDING DAVIS'
Splendid Success
**"SOLDIERS OF FORTUNE"**
With a Brilliant Array of Players Supporting
America's Popular Star
DUSTIN FARNUM
STAGED IN CUBA

OTHER PROVEN SUCCESSES FOLLOW

Write or wire for detailed information and souvenir booklet. Let us tell you about the most wonderful line of advertising matter ever made for a film

*ADDRESS IN THE FIRST INSTANCE*

**All Star Feature Corporation**

HARRY R. RAVER, President AUGUSTUS THOMAS, Director-General of Production

**Executive Offices: 220 West 42nd Street, New York**

HUGO REISINGER

SOLE IMPORTER

11 BROADWAY NEW YORK

# The New Tariff Benefits Exhibitors

## "Electra" Pink Label Carbon Prices Reduced

IT gives me much pleasure to announce to the trade that my fight for lower duty on "Electra" Pink Label Carbons has been successful. The new tariff bill just signed by President Wilson lowers the rate on carbons from 65 cents per 100 feet to 40 cents per 100 feet.

True to my promise to the Senate and House Committees, that I would give the benefit of any reduction to the consumer, I have made the following reduced list prices on "Electra" Pink Label Carbons:

### "ELECTRA" PINK LABEL CARBONS

| | PER 1000 | | | PER 1000 | |
|---|---|---|---|---|---|
| | CORED | SOLID | | CORED | SOLID |
| 3/4 x 12 in. | $64.00 | $57.50 | 9/16 x 12 in. | $38.00 | $36.00 |
| 10 " | 53.50 | 48.00 | 10 " | 31.85 | 30.00 |
| 8 " | 42.00 | 38.00 | 7 " | 22.00 | 20.75 |
| 6 " | 32.00 | 28.75 | 6 " | 10.00 | 18.00 |
| 5/8 x 12 in. | $47.50 | $44.50 | 1/2 x 12 in. | $36.00 | $34.00 |
| 10 " | 39.75 | 37.25 | 10 " | 30.25 | 28.50 |
| 9½ " | 37.50 | 35.00 | 9½ " | 28.25 | 26.75 |
| 7 " | 27.85 | 25.75 | 6 " | 18.00 | 17.00 |
| 6 " | 23.75 | 22.25 | 4 " | 12.00 | 11.00 |

**DISCOUNT ACCORDING TO QUANTITY**

**For Convenience of Operators all 12-inch Carbons are Double Pointed**

ELECTRA
TRADE MARK

**HUGO REISINGER**

SOLE IMPORTER OF THE
"ELECTRA"
HIGH GRADE NUERNBERG CARBONS

**11 BROADWAY, NEW YORK**

# LICENSED FILM STORIES

## PATHEPLAY.

**A YANKEE IN MEXICO** (Oct. 14).—John Harvey, a chivalrous young American, seeing a Mexican brutally maltreating a Peon woman, interferes. The American's kindly act is seen by Dolores Betancourt, a Mexican girl of old Castilian descent, who is loved by the Mexican. Harvey becoming acquainted with Dolores arouses the jealousy of the Mexican, who craftily plots a duel between Harvey and himself and intends to secretly remove the cartridge from the American's revolver just before the duel. His cowardly plot is overheard by Dolores, who in turn withdraws the cartridge from the Mexican's revolver. After the duel she denounces the Mexican and all ends happily. A Patheplay of peculiar interest not only because of its intrinsic merit, but in view of the present prominence of Mexican troubles.

**THE PETRIFIED FOREST OF ARIZONA** (Oct. 14).—One of the most interesting places in the United States is seen in this film. Contrary to popular opinion, the trees were not native to the spot where they now lie, but in the prehistoric age were carried thither by a flood of hot water holding silicates in suspension. These silicates were taken up by the wood, which thus became turned to stone.

**HER HOUR** (Oct. 15),—Gertrude Marsh, when too young to know her own mind, married a man of brutal and dissipated character. In a saloon brawl he receives a hard blow on the head and is placed in an unconscious state upon a freight car. He regains consciousness in a far distant city, his memory totally gone—a victim to aphasia. His wife in order to support herself becomes a nurse in a hospital and falls in love with one of the doctors, whom two years later, believing her husband dead, she marries. Three years later her real husband receives a severe electrical shock, which restores his memory. Returning to his home town he seeks his wife and ultimately finds her. What happens? See the film. It has a very strong dramatic ending.

**IN THE HAUNTS OF FEAR** (Special—2 parts—Oct. 16).—A strong dramatic Patheplay abounding in thrills and intensely dramatic and unexpected situations. Bert Barker, a young ne'er-do-well, finally exhausts his father's patience, who orders him away from his home and forbids him to return. As he goes across the fields he discovers the body of a man who has just been held up and killed by a highwayman. While examining it he is seen by some men, who assume that he is the murderer. Bert, however, escapes and goes West. The highwayman in the meanwhile goes on to the town to call upon his sweetheart, whom he eventually marries. Later on they also leave for the West on a prairie schooner. Their party is attacked by Indians and all the men are killed. The massacre is discovered by Bert Barker, who finds the girl (who has lost her memory from the shock) and takes her to his cabin. Later they are married by a circuit rider. In the meantime it has been discovered in Bert's home town that he is innocent of the crime and his father offers a reward of $500 for his discovery. Through the circuit rider he is identified and returns with his wife to his former home. Old time scenes bring back her memory, only to see in her present husband the supposed murderer whom she had known. After a strong situation matters are cleared up and all ends happily. Be sure and get this one.

**THE BULLET'S MARK** (Oct. 17).—Frank Merrill, a rich ranchman, saves two gypsy girls from arrest. The girls are deeply grateful and their gratitude excites the jealousy of the lover of one of them. Later on while Merrill is bear hunting the bullet he intends for the bear wounds the gypsy, who on being carried to the camp demands the rancher's death. Lots are drawn to determine who shall be the assassin. Fate decrees that one of the two grateful girls should draw the dreaded number. Much against her will she seeks Merrill out, but breaks down when the opportunity to kill him is given her. He saves her from the wrath of the gypsies and there is a happy ending.

**A PLANT WITH NERVES** (Oct. 18).—This most interesting plant, the Mimosa Pudica, has a wide distribution. Each leaf is made up of 15 pairs of tiny leaflets. Tap any single leaflet gently at the tip and with its companion leaflet it curls up at once. A sharp blow on any stem causes all the leaflets on the stem to curl up, one pair at a time. A similar blow on the main stem causes all the leaflets to curl up, as does a Leyden jar placed near by. A lighted match held near by causes all the leaves to droop with the heat. If the plant is placed under a glass jar containing a piece of cotton saturated with chloroform the plant becomes asphyxiated, but revives on being restored to the open air. As the "Sensitive plant" it has long been famous in literature, but few people have seen it to know it. A strong educational film.

**ST. CLAUDE, AND ITS ENVIRONS** (Oct. 18).—St. Claude is a charming French city in most attractive surroundings. It is remarkable in that it has preserved the architecture and the customs of "the olden, golden days" and the visitor bridges the centuries as he walks the city streets. Around it are lofty mountains, snow blanketed in winter and nodding with flowers and verdure in the summer. It is a land of delight, of sweet odors, balmy breezes, bright colored flowers and foaming springs. A most interesting travel film.

**THE SONG OF DEATH** (Oct. 23).—An exceedingly dramatic multiple reel Patheplay. The story is built on the success of a young matron whose voice brings her fame and adulation. She has sworn to her husband that she will always be faithful to him. She keeps her oath, but at what cost must be learned from the film.

**PATHE'S WEEKLY, NO. 56, 1913.—St. Louis, Mo.**—In order that the U. S. Army may be on the same basis as the other nations, from an aeronautical standpoint, Albert B. Lambert organizes the U. S. Aero Reserves, a volunteer company of expert aviators, with headquarters in this city.

**Shanghai, China.**—The rebellion against the government in this city grows to such proportions that the French army is compelled to throw up a barricade to prevent invasion of the French quarter.

**New York, N. Y.**—The new president of the New York, New Haven & Hartford R. R., Howard Elliott, is presented with a loving cup by the Spokane, Wash., Chamber of Commerce.

**Browning, Mont.**—Mrs. Helen Fitzgerald Sanders, the author of "Trails Through Western Woods" and known to the Indians as "Much-a-Ni-Cha," visits the Blackfeet tribe to learn and preserve their history.

**Memphis, Tenn.**—Firemen test the new tower erected for company drills in the handling of life nets, ladders, hose and other apparatus adopted in progressive cities. The structure is 70 feet high and 20 feet square at base.

**Providence, R. I.**—30,000 men, representing 76 branches of the Holy Name Society, march in one of the largest parades of this character ever held in New England.

**Two Medicine Lake, Mont.**—Chief Three Bears, the oldest living Indian in the Blackfeet tribe, and a former great warrior, visits an old camping ground here to celebrate his annual ceremony of worship to the sun.

**Editorial Section.**—The opponents of the present "One-Battleship-a-Year" policy of the Navy Department have extracted a strong argument from the fact that Japan has at present four men-of-war under construction, the first of which, the "Kongo," 27,500 tons, with a speed of 27 knots, makes her trial trip at Plymouth England.

**THE POISONED STREAM** (Oct. 21).—A dramatic story of the bad effect of unreturned love upon an unscrupulous person. Two sisters who are sheep owners have been pasturing their sheep upon the ranch of their next neighbor, who owns the only spring for miles around. Their neighbor sells his ranch, thus hazarding their right of pasture. His foreman, who is to be retained by the new owner, tells the girls that he can secure a continuation of their right, but only on condition that one of them marry him. Each indignantly refuses. He then drives their sheep from the place. Later one of the girls meets the new owner, a doctor, who being favorably impressed with her renews the right of pasturage. The foreman in revenge poisons the spring and the girl drinking of the water by chance is poisoned. The guilty person is discovered and tarred and feathered. The girl recovers and all is well.

**DODGING MATRIMONY** (Oct. 22).—A comedy with many laughable situations. Returning home late one night Brooks is soundly berated by his wife, who is something of a termagant. Later receiving word from a lawyer that his brother has died, he determines to make use of the fact to free himself of his wife and asks his friends to tell her that he has been drowned on a fishing trip. And then—complications.

**THE DEATH SONG** (Oct. 23).—A powerful story of love and jealousy, faithfulness and treachery, most ably acted and effectively scened. A young married man holding a good position is injured by an accident and rendered incapable of work for a long time. His money gives out and want knocks at the door. His wife goes to her former music teacher for advice and finds a well-known composer there. Hearing her voice he advises her to go upon the stage in his company. She does so, but only after the husband has exacted an oath that she will always be true to him. Her voice wins her fame and the composer falls in love with her, but she repulses him because of her oath. Her husband jealous to see her name and that of the composer constantly united in the newspapers determines to seek her and see how things are for himself. Events are thus precipitated in a most dramatic way.

**HONFLEUR—AN OLD COAST TOWN OF NORTHERN FRANCE** (Oct. 24).—A delightful visit to a picturesque old Norman town and its beautiful environs. Honfleur sits by the sea and dreams of her ancient glories.

**BREEDING TROUT BY THE MILLION** (Oct. 24).—A very interesting film which should be seen by every angler, sportsman and nature lover. Showing the artificial fertilization of the eggs, the placing of them in pure running water, the fry leaving the egg and the various stages of growth.

**GYPSY LOVE** (Oct. 25).—A tale of untamed passion and ruthless determination to win a lover at any cost. The characters are gypsies. The son of the gypsy chief loves a girl of the camp. His father opposes the match because the girl has no dowry. The owner of the property on which the gypsy camp is located visits the gypsies and giving the girl money invites her to his house. She accepts the invitation, but betrays the laws of hospitality and commits crime in order to get the money she needs before she can marry her lover. The crime is discovered and her lover wrongfully accused. To save him she confesses and pays the penalty.

## EDISON

**BILL'S CAREER AS A BUTLER** (Oct. 13).—When tired Bill came upon a suit of clothes on the bank of the river he apparently did not realize that they belonged to somebody else. Accordingly he discarded his own disheveled garments, put on the suit of clothes, and hearing a wild shout of protest from the water set off hurriedly up the road. In the pocket of the suit, Bill found a note recommending the bearer as an expert butler. Bill went to the address given in the note, and readily procured a position. Dressed in the ornate clothes of a butler, Bill felt that earth could hold little more of grandeur for him. Gregory, he real applicant for the position, arrived in Bill's clothes and told Bill the story of his misfortune. Bill unsympathetically kicked him down the steps. It can hardly be said that Bill was an entire success as a butler. To begin with, he insisted on smoking his clay pipe while serving dinner. Also, Bill was not exactly a picture of grace and he had a mind above small details. For instance, if out of a dozen plates of soup he only dropped two he considered it a very fair average indeed. After a few incidents of a nerve-racking sort, the Melville family decided that Bill's services could be dispensed with. Then the Melville family departed to seek a less frenzied dinner in a restaurant, while Bill donned his new clothes, and departed for pastures new. Unfortunately Gregory, the disappointed applicant, was still lurking about the premises. When Bill sauntered forth Gregory recognized the clothes and had Bill arrested. After that to Bill's sorrowful amazement Gregory pulled a large roll of bills from an unsuspected pocket of the suit and set off to explain matters to the Melvilles while Bill was marched protestingly to the station house.

**THE FAMILY'S HONOR** (Oct. 14).—Lieutenant Adams, U. S. A., on special duty in Cuba in the fall of 1897 fell deeply in love with Alva Bellina, daughter of General Bellina of the Spanish army. Shortly after the war broke out in 1898, General Bellina was killed in action. Jose, his son, Alva's twin brother, was at his father's side when he fell. Just before his death the general gave Jose important dispatches to be delivered to another division of the Spanish army. The death of his father paralyzed Jose with terror. A wild impulse for flight seized him and flinging to the winds all thoughts of the honor which had always been attached to the Bellina name, he fled from the field, crept to his home, divested himself of the uniform and put on civilian's clothes. Alva knocked on his door as he finished dressing. Ashamed to face her, Jose escaped by the window and Alva entering found the uniform and the dispatches General Bellina had given to Jose. Realizing the situation, Alva decided to redeem the honor her brother had forfeited. Accordingly she dressed herself in his uniform, placed the dispatches in an inside pocket and set out for the distant Spanish camp. On the way she was intercepted by American soldiers, fired at and seriously wounded. In a fainting condition she was taken before their commanding officer, Lieutenant Adams, who after continued questioning at length discovered her identity. Alva, feeling that her brother's honor was hopelessly lost, now that she had failed in her mission, fainted away. A moment later shots were heard outside and some time afterward the body of a Spaniard was brought into the tent. It was Jose. He had discovered his sister's sacrifice, and had taken the only means in his power to relieve her of her responsibility. With his arm about the weeping girl, Adams promised her that Jose should have a soldier's funeral and that the blot upon their name should be forgotten.

**THE WIDOW'S SUITORS** (Oct. 15).—The widow Black was the proprietress of Centretown's most successful restaurant. Silas Spivens and Bill Doaks were among the most arduous suitors for the hand of the fascinating Mrs. Black, who did not seem to be particularly impressed by either of them. Jim Grimes had a reputation about town for possessing plenty of hard common sense, and so it happened that Silas and Bill went to him separately for advice as to the most practicable way to win the widow. Jim thought a moment, and then suggested that they make Mrs. Black jealous by taking other girls to her restaurant. In the course of the next week, Silas and Bill divided their time between glaring at each other

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and [illegible] enormous checks to Mrs. Black, who became properly heart-broken. One evening Mrs. Black asked the delighted Silas to call on her. He went to the Black house, followed ten minutes later by Bill, who had also received an invitation.

Mrs. Black entertained Silas in the parlor and Bill in the sitting-room. To the fervid protestations of both swains, she would make no other reply than to make an appointment with them at the church steps at ten o'clock the next day.

Ten o'clock found Bill and Silas on the church steps staring at each other with enraged eyes. A few moments later Mrs. Black came out of the church on the arm of Jim Grimes.

**THE FOREMAN'S TREACHERY** (Special—2 Reels—Oct. 17).—Old Lloyd cared for only three things in all the world—his secret hoard of bright gold pieces, his daughter, Anna, and his half witted son, Elias. Anna, his daughter, loved and was loved by David Llewellyn, a workman in a nearby copper mine. This mine was owned by a Mr. Lewis, and was apparently worthless. In fact it was an open secret that Mr. Lewis was quite willing to sell it for a thousand pounds. One day Griffith, the mining foreman, discovered an unsuspected and remarkably rich vein of ore at a little distance from the shaft of the mine. He concealed his discovery with a mass of loose rubbish and instantly set his wits to work to discover some means of raising the thousand pounds necessary for the purchase of the mine. At about this time old Lloyd decided to transfer his money from the hole in the floor of his living-room to the ruins of an abbey near the town. He buried it near the abbey well, and to insure it against casual discovery assumed the conventional vestments of a ghost and severely frightened several late wayfarers who chanced to pass near the abbey. Griffith heard the rumor of the abbey ghost in the village and after a little investigation discovered the true meaning of the apparition. One night, shortly after old Lloyd had emphatically refused to give Anna to David, Griffith confronted the old man, discovered the location of the treasure, and in the struggle which followed, pushed old Lloyd into the well, killing him instantly. A tobacco pouch accidentally dropped by David caught Griffith's eye, and he placed it on the trampled turf near the well. The next day David happened in the vein Griffith had discovered. He escaped from the foreman and his two attendants by a nerve-racking ride on an ore car and arrived in town just in time to be arrested for old Lloyd's murder. When things looked darkest, with every shred of testimony pointing to him as the criminal, David was unexpectedly freed by the silent testimony of Anna's half-witted brother. Griffith, fleeing from the just vengeance of David, was blown to pieces by a tremendous blast and David returned to marry Anna and to be made foreman of the mine by the grateful Mr. Lewis.

**TWICE RESCUED** (Oct. 18).—Mrs. Gray approved very highly of Easton. Easton was a nice young man. He had plenty of money, a kind and affectionate disposition and was always very polite to Mrs. Gray. Altogether, Mrs. Gray felt certain that he would make an ideal husband for Betty. One day while the Grays were at their summer cottage Betty went in swimming with several other girls. She walked out until she could hardly touch bottom with her toes, lost her balance, fell and immediately commenced to scream. Easton, who was on the beach, changed color and half turned away. He said later that he was looking for a boat. However that may be, the fact remains that a muscular young chap dashed into the water while Easton was still hesitating, seized Betty rudely by the hair and carried her out of the water. Betty, still weak with fright and full of water, thought the young man was the most beautiful thing she had ever seen and told him as much in a choked, husky voice. The young man, whose name was Alec, realized at once that Betty was going to mean a great deal to him. He played tennis with her and took her rowing and did all the silly things people do at summer resorts, until one day he discovered that she was engaged to Easton. Then he refused to have anything more to do with her. Betty was highly vexed. She had never thought of her engagement to Easton as anything but a joke anyway and she thought it was highly unreasonable of Alec to be so nasty and conventional about it. To add to her displeasures, her mother urged Easton to renew his attacks. Betty went out rowing to escape him. She lost her oars and came within an ace of being run down by a large steamer. Alec, putting out hastily in a motorboat, seized her in the very nick of time. Since it seemed evident that Betty would come to an untimely end unless Alec were always on hand to save her, they realized that the best thing they could do was to get married.

## GEORGE KLEINE.

**MISGOTTEN GAINS** (2 parts—Sept. 30).—George Briggs and Jim Everet were fashionable members of society by day and thugs by night. One evening, learning that a certain villa would be deserted, the two thieves crept into the house and rifled it. Among the papers which George discovered while searching for money, was a letter from old Captain Rawley to his friend, complaining about the responsibilities involved in raising his daughter Helen, and suggesting his willingness to allow her to entertain a marriage proposal, provided the chap had a title. He, the captain, would provide a handsome dowry. George took the next train to the little town. He waited in the park until a carriage containing Helen and her father passed. Then, throwing himself in its path, he managed to scrape acquaintance without doing serious damage to himself or his clothes. Meanwhile, Helen had a sweetheart in Lieutenant Graham, a young naval officer. The latter called often and the captain sat with the young folks until he fell asleep. On one such occasion Graham found his voice and Helen found herself in his arms. Just then the captain awoke. Also, the captain was mightily wroth and drove the lieutenant from his home, threatening dire things. Hence, when the captain heard that George Briggs was a titled nobleman, George had an easy time of it. Time passed and finally Graham, away on a cruise, got a letter from Helen, telling of her approaching marriage and asking him to save her. Also, Helen suggested that there seemed something strange about George and asked Graham to investigate. Obtaining the services of a private detective as soon as he reached port, Graham was soon in possession of the entire history. He confronted George in the latter's room and promised immunity if he would cease his attentions to Helen. George laughed at him and in the ensuing fight Graham was suddenly seized from behind and stunned. They carried him to a deserted spot in the woods and left him to die. However, Graham was discovered by peasants and nursed back to health and understanding. Then, on the wedding night, with two policemen, Graham stepped into the room and effected the capture of George in the nick of time. Thus the captain found a real protector for his daughter.

**THE FLOWER OF DESTINY** (2 parts—Oct. 7).—Count Ferdinand and his beautiful countess lived alone in the great castle overhanging the sea. Unbeknown even to himself, Anton, a pretty boy page employed by the count, fell boyishly in love with the countess. As a token of his affection, each day the lad placed a white carnation on the window-sill. Discovering the flower in the window one afternoon, the count upbraided his wife for her lack of faithfulness. The following day, coming suddenly around a corner, the count was electrified to see Anton gently placing his little token of love in its usual place. Insanely angry, the count sprang upon the boy and beat him to death. There was sorrow in the home of the widowed mother and sister when the little body was roughly tossed across the bed. Marguerita, the sister, took a solemn oath to be avenged for the cruel murder. Quite accidentally, the count met pretty Marguerita and in the days that followed she let him woo her, until she found chance to ask that she be let into his home as page. So she cut her long hair and donned the uniform of a boy page and entered the home of her brother's murderer. Time passed and Marguerita allowed no opportunity to slip by that did not bring her closer to vengeance. The countess by degrees and against her will, grew to love the handsome boy, and the count could neither eat nor sleep for thought of her. And then came the day of the vengeance. She plotted with the count to destroy the countess by poison, promising to marry him on the death of his wife. Deeply remorseful, but determined, the count dropped the deadly acid in her wine. Then Marguerita, promising to marry the countess should she dispose of her husband, told her of the poison in the wine. The countess, simulating sickness at the table, retired to her room. The count, convinced that she was dying, influenced by Marguerita, went to her bedside, knife in hand, to end her misery. But before he could strike, the blade of the countess sunk into him and the murderous villain dropped dead at her feet. Slipping from the tragic scene, Marguerita changed into woman's clothes, faced the countess, and revealed her identity.

## LUBIN.

**FATHER'S CHOICE** (Oct. 20).—Bob Watt's father wants him to marry Mabel Dean, but Bob can't see her, because he is strong for Ruth Harris. Pa Watt tries to break up the combination by offering Ruth a diamond ring in exchange for the gold seal ring Bob has given as a love token. Bob hiding behind a tree sees the negotiation and motions Ruth to take the diamond, which she does. A week later Pa Watt is threatened with a lawsuit by Ruth, for breach of promise. The ring being the prime exhibit, then he switches and wants Bob to marry Ruth. The boy, however, also switches and pretends a liking for Mabel. It takes a $25,000 check for Ruth to settle the tangle. Father thinks he has done a pretty good day's work, as the money is still in the family. Ruth and Bob are satisfied and Mabel has to be content with her second best boy.

**ALL ON ACCOUNT OF DAISY** (Oct. 20).—Bill Thomas, a young happily married man, meets Tom Jones on the street one day and buys a ticket for a chance on a dog. The drawing takes place, Bill wins the dog and Tom informs him by letter. Bill's wife, who is a little jealous, is present when the letter arrives and as Bill hurriedly goes out without explaining to her, she becomes suspicious. As Bill has left the letter in his house coat, which she finds after his departure lying on the floor, she notices that the hanger is broken and starts to fix it, when she discovers the letter in the pocket. She reads the letter and at once makes up her mind that Bill is false to her. She follows him and sees him talking to Mrs. Tom Jones, while Tom is inside of the house getting the dog for Bill to take home. Enraged she, rushes home and smashes things up. Bill in the meantime has gotten the dog and is trying to feed it everything that he can buy on the way home. The house is a wreck and Mrs. Bill rushes off to her mother's, leaving a note on the table. Bill arrives at the house and thinking to surprise his wife enters quietly, but is astonished at the condition of things. He finds the note on the table and leaving the dog rushes off to find his wife. Arriving at the mother's, Bill is set upon by the wife and mother, and he has to retreat to save himself further punishment. They follow him and when they all arrive at Bill'h house the affair is satisfactorily explained and the little dog, Daisy, is the favorite of all.

**HER FIRST OFFENSE** (Oct. 21).—Janet, John and Violet are children of the Widow Smith. John is taken ill and the doctor decides he has tuberculosis, and that only a change of climate will help. Janet, who is a stenographer in the office of George Wheeler, a wealthy broker, determines to forge his name to a check to secure means to send her brother away. She forges the check and takes the money home and says that her employer has given it as a loan. In the meantime, the broker discovers the forgery and has Janet arrested. Her mother and brother are heartbroken and the mother leaves John alone with his baby sister, while she goes to seek aid for Janet. John struggles out of bed with the help of the little sister and they go out to find the broker and intercede for Janet. On their arrival at the office John succumbs to weariness and falls half fainting on the couch in the outer room. Little Violet enters the broker's private office alone, just as he is gazing at the picture of his own loved and lost baby. Violet wins his heart, he listens to her story, which is later corroborated by John. He sends them home happy in the assurance that their sister shall return to them. He withdraws the charge against Janet, gives John money to go away and with a last lingering kiss for little Violet, leaves the now happy family.

**THE EVIL EYE** (Oct. 23, 2 parts, Special).—Senor Don Alma Bendadoso, who has been away from his native home, has sent word to his adherents that he is returning to his castle for the purpose of teaching the true word of God. One of the local newspapers printed a warning to the natives, who are all superstitious to a terrible degree. In his boyhood, the don, while out hunting, met with an enraged mountain lion, which he held with his eye and escaped unharmed, the people then giving him the title of "He of the Evil Eye," and fearing him from that day forward, therefore the unjust title held fast to this quiet man of love. Upon his arrival the people were warned by one Don Immonco Superstisioso and his daughter's sweetheart, Ocioso Ignoranto. The girl, Sobre Superstisioso, wishing to know more about the man with the evil eye, fled the house to the thick of the fray and there met the cursed one, who fascinated her, much to the chagrin and envy of the one who has been selected for her. Later the girl cultivated the acquaintance of Alma, and finds him to be a master, and superior in every way to those with whom she had come in contact, and respect and admiration slowly ripened into love, which was returned by he of the evil eye. Her father demanded that she marry Ocioso Ignoranto, and she finally declared herself by saying that one month hence she will marry him who is most worthy. Senor Don Alma Bendadoso rises clear from the darkness of ignorance to that lightness of reason and understanding, enveloping the girl with the halo from his own soul.

**THE MAN IN THE HAMPER** (Oct. 24).—Jane Ormond, living in a big city, has had an affair with an unscrupulous man named Jackson. She meets and falls in love with Phil Macklin, a western ranch owner. Later she throws Jackson over for good and goes West to marry Macklin, who knows of Jane's affair with Jackson. Out West Jane takes up her life with Macklin and is tremendously happy in his love and the esteem and regard of his friends. Later Macklin finds his wife working on baby clothes and their mutual love deepens. About this time Macklin runs across Jackson in one of the western saloons and a fight is narrowly averted when he makes a slurring remark about Jane. Jackson becomes drunk and kills a man in a gambling brawl. He escapes, but is followed later by the sheriff and his posse. Macklin is out on the ranch when Jackson, exhausted and badly wounded, takes refuge in the Macklin ranch. He gets into Jane's bedroom and locks the door, pocketing the key. A big hamper is within easy reach and he hides in it, covering Jane through the flap opening with his revolver. Macklin returns and looks for Jane. At her bedroom door he is refused entrance, Jane fearing he will be shot. He accepts her excuse of a sick headache and is leaving, when he finds some playing cards on the floor. His jealousy is aroused and he demands admittance, which she half faintingly refuses. Macklin starts to break down

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the door. Meanwhile the posse have located Jackson's trail and are bearing down upon the ranch, where they find further evidence which cause them to make hurried entrance. Macklin breaks into the bedroom as Jane faints. He sees the revolver sticking out from the hamper and demands that the man come out. As he stands there, holding his unconscious wife, the sheriff enters through the broken door. Jackson is dragged out, only to be found dead. The posse leave with the body and Jane, explaining, is taken into her husband's arms and made to feel again the happiness she had almost lost.

**MOTHER LOVE** (Oct. 25).—Bob Wisner, home from college, falls in love with Mary, the nurse his mother has for his baby brother. Finally they marry, deciding to keep it a secret until he has finished his college work, and then, when he can go into his business with his father, take the chances of telling it. Otherwise, Bob might be cast out. He goes back to college and Mary has a secret which she tries in vain to cover. Finally her illness compels Bob's mother, against Mary's wishes, to call in a doctor. Then the truth comes out, but Mary won't admit any marriage, much as it hurts her to be thought a bad woman. The mother decides she cannot keep her and won't even let her kiss the baby good bye. Mary goes home to the comfort of her mother's arms and from there sends for Bob. He hurries back and hears the truth. Bob goes to his parents and tells them the truth. They are horrified and insistent that he shall not go back to his wife. Bob, adamant in his resolve, is banished. He returns to tell Mary the cruel news, while his parents sadly put on the baby brother a pair of new booties that Papa Wisner had brought home that night. In their sadness over Bob the booties are a relief. Father on one side and mother on the other, each put on a boot and reverently kiss them. The days pass, a new baby comes into Bob's little family and brings joy. His baby brother is taken ill and dies, and has been buried when Bob gets the news. Both he and Mary are greatly agitated over the sad news and determine to go to the stricken parents and try the effect of their baby. Meanwhile we see the two bedrooms, with the wall between. Mother on her side, is brooding over one little bootie, while father, in his bedroom, is brooding over the other. They see a vision between them in the wall space of the scene where they put on the booties and it breaks them down. Bob and Mary enter the nursery and put their baby in the lonely crib. Father and mother are both actuated by the same impulse to leave their bedrooms for the nursery, bootie in hand. Bob and Mary hear them coming and leaving the baby in the crib, hide.

The parents enter and are mystified and dazed at finding a child in the crib. The younger folks come out from behind the curtains and gain forgiveness. Then mother and father after a moment's hesitation, decide that the booties belong on the new baby and suit the action to the thought.

## VITAGRAPH.

**THE WHITE FEATHER** (Oct. 20).—Through an accident in his youth, Grant Whitney is inwardly a coward, though he has outwardly kept this a secret from all, including his fiancée, Alice Lee, a Western girl. Grant goes to visit Alice in her western home, and on the first morning of his visit, a horseback ride is suggested. Steve, Mr. Lee's foreman, in love with Alice, is somewhat prejudiced against this "tenderfoot" from New York, and gives him a poorly broken horse. Grant, losing control of the horse, is flung to the ground and though only slightly shocked, is overpowered with the memory of the accident of his youth and faints away. He is taken to his room and put upon his bed. Alice being sent away on an errand, sends him a note with some flowers enclosed, saying, "Just a token of my love." She puts it under his door and goes away. Sometime later, Steve, coming upstairs, sees the note and taking it, reads it. He replaces the flowers with a white feather, which decidedly changes the meaning of her message. Grant, finding the note, is affected in a different way from what Steve had expected. It arouses his anger and inspires him with courage. Out into the corral he goes, and taking the same horse which had thrown him in the morning, rides out far into the hills to conquer his irresponsible fear. Steve, moved to admiration for his rival's determination, and stricken with remorse, rides out to help him. All night he pursues, but cannot find Grant. Next morning, Grant, returning to the ranch, comes upon Steve, who, with a broken leg is lying under his horse which had fallen dead. The two return together, good friends. They are met by Alice, who hails Grant as her brave and fearless hero.

**LUELLA'S LOVE STORY** (Oct. 21).—To her mother's great sorrow, Luella has grown to be an old maid. She has never had a lover. The mother, old and ill, is not willing to die and leave her alone. Luella, realizing her mother's illness to be serious, plans to make her last days happy. She goes to another village, visits her cousin Jane to further a plan which she has concocted. She writes her mother that she has finally found a [illegible] her choice and is going to be married. The [illegible] overjoyed at the news, but Hank, who is [illegible]'s neighbor, and who loves Luella, [illegible]scious of it until he reads of her approaching marriage, is astonished at the news and becomes sullen.

He writes Luella, telling her she ought to be ashamed of herself to "carry on" with a city fellow instead of being home with her sick mother, but Luella remains at her cousin's and keeps up the deception. When Luella returns home, her mother dies happy, believing Luella will wed, but the truth is found out by Hank. Luella confesses that there has been no man, she only wrote her mother of her marriage, in order to make her last days happy. Hank, realizing what a fine woman she is, proposes, is accepted, and Luella now has a life protector.

**SLEUTHS UNAWARES** (Oct. 22).—Sandy and Shorty, more ragged than ever, but still more genial of mind than ever, drift into town and do a service to a poor landlady as well as to their country. The sheriff of the county receives word that there is a convict some place in the surrounding country, who for some time past has been a guest of the state penitentiary and who has rudely left. In a boarding house nearby to the sheriff there is being unceremoniously ejected an actor who cannot pay his bills. His trunk is taken care of by the landlady. Sandy and Shorty, who have assisted in the dismissal of the unfortunate player, espy the contents of the trunk, to which they are made welcome by the irate landlady. Within it are all manner of gorgeous raiment and going to a secreted spot, Sandy and Shorty discard their old, and put on the new attire. During the course of their rambles in the next few hours, they come upon the cool waters of the village reservoir. The day is hot and they are tired. They hesitate a moment, and then disrobing, plunge into the pleasant depths. While they are thus disporting themselves, their attention is suddenly called to a fellow clad in the garb of a convict, stealing all of their "glad rags." Arrayed only in barrels, Sandy and Shorty give chase and catch the fugitive. In due course of time, to their amazement, they are handed out the reward which was offered for the capture of the convict. With true satisfaction, they don their old clothes happily and contentedly, no worse for their adventure.

**LOW CASTE BURMESE** (Oct. 22).—Taking us on a sight seeing tour of one of the ancient and most curious cities of India.

**THE DOCTOR'S SECRET** (Oct. 23).—After making some wonderful discoveries in regard to the cure of cancer, Dr. Bergmann, who is suffering from heart disease, fears that he will not live to see the fruits of his invention. He wishes to leave the secret to his son, Hans, a boy of six, whom he hopes will be a doctor. He confides the general idea to his friend, Dr. Von Mertz, but does not tell him the details. At once he becomes possessed with an unholy desire to learn the secret. Bergmann has fallen asleep on the sofa before the fire. Von Mertz enters the room, goes to the drawer, takes out the papers and begins to make notes. Bergmann awakes, discovers him, and rushes at him in a fury. The excitement is too much for his heart and he sinks to the floor, as Von Mertz thinks, dead. He steals the manuscript and goes for assistance. While he is gone, Oscar, an old servalt, watches his master. Bergmann revives and has sufficient strength to write a few lines which he encloses in a letter already written to his son to be given him when he comes of age. This he gives to Oscar to give to his lawyer, warning him to be careful of Von Mertz. He then sinks back, dead indeed. Von Mertz adopts Hans and brings him up as his own, and shortly after accepts a professorship in America and goes there with his little daughter Elsa and Hans Bergmann. Oscar gives the letter to Stoltz, the lawyer, who is rather puzzled. By means of Bergmann's discovery, Von Mertz wins fame and fortune, but is always haunted by remorse for his past. Hans becomes betrothed to Elsa on his 21st birthday. That night Stoltz arrives in America with old Oscar, and gives the letter which tells of Von Mertz's crime into Hans' hands. Von Mertz overhears him read it, and, coming out of his room, confesses his crime and begs for mercy. The shock of the discovery is too much for him, and he expires. Elsa rushes into the room. Hans realizes that his highest duty is to the woman he is going to make his wife, and so resolves to bury forever her father's secret.

**ON THEIR WEDDING EVE** (Oct. 24).—On the very eve of their wedding, Edna Morvell and George Kendrick quarrel and, very much peeved, separate from each other. To satisfy their imaginary wrongs, Edna goes to her room and George hurries home, where they tear up each other's love letters. In foraging over these treasured missives, she comes across George's photograph, which she is about to destroy, but instead, places tenderly in the bosom of her dress. George happens to see her picture and he lovingly places it in the breast pocket of his coat. To forget each other they decide to go abroad, each taking a different route. All through their travels, in Japan, China, Egypt and Italy, amid all the strange surroundings of these strange countries, they carry each other's photograph. They are frequently reminded of each other and cannot refrain from thinking of how foolish they were, gazing affectionately upon the picture which each dearly admires. They both visit Bombay at the same time, and saunter off into the beautiful gardens of that East Indian paradise. They take different paths, which conjoin at the end of a beautiful grove. They are seen sauntering along the separate

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walks, looking wistfully at the photographs. At the termination of the two lanes they suddenly come face to face with a bump. Their surprise is mutual and it is some moments before either can speak to the other. When they recover themselves, they both see their photographs in their hands. No explanations are necessary to understand their feelings toward each other. Then and there they immediately confess their differences as childish pique, which is soon kissed away in each others' embrace. Their wedding day is not far off.

**THE NEXT GENERATION** (Oct. 25).—Vincent Strong, who is acknowledged to be the greatest living ship designer, is terribly jealous of his reputation. He is considerably annoyed when his brother apprentices his son to him and asks him to make him as great as himself. None the less he takes Carl into his office and gives him every opportunity to learn. Before long Vincent Strong realizes that Carl is destined to be as great a craftsman as himself, if not greater. He becomes uncontrollably jealous, the more so when he realizes that Janice Barnes, the daughter of the president of the S. S. Company, and with whom he is in love, prefers Carl to himself. So egotistic is he that he neglects his invalid wife, who dies while he is courting Janice at a dance. Carl sees Strong's design for a new ship which Barnes is building. He notices that it contains a serious flaw. He tells his uncle of this and shows how the mistake may be covered. Strong tells him that he is an ingrate and impudent upstart. The ship is built in accord with the faulty drawings. Carl rushes into a directors' meeting of the company and tells of what he has discovered. But they will not heed his warning. The ship is launched and Vincent sails with her on her maiden trip. Barnes calls another directors' meeting and Carl tells them that the ship will never reach port, convincing them that he is right. With drawn looks the white-haired directors sit around the office table and—thinking of the thousands of passengers who will perish, all because one man could not master his egotism, and they were blind to the truth. When three days out a terrific tremor is felt by those on the vessel and she founders quickly before all the life-boats can be gotten away from her, taking the panic-stricken passengers down with it, including Vincent Strong. At that very moment Carl is signing a contract to become head ship-designer for the company, and he obtains consent to marry Janice. The next generation has triumphed.

## SELIG.

**THE BRIDGE OF SHADOWS** (2 parts—Oct. 13).—Francis Edmunds, a middle-aged banker, is perturbed over the newspaper headlines, "Flood Losses in Ohio, That Will Hopelessly Involve Insurance Companies." He proposes to take into his confidence the new bookkeeper, Edward Warren, and begin a vigorous campaigning in tracing the risks that he feels have been greatly exaggerated by the press. Night falls as they are still busy with the task, and he orders his bookkeeper to get a bite and return quickly. The latter leaves the office, and Edmunds is seized with illness. He scrawls a note asking the bookkeeper to have the data of the flood risks ready for him later, and he encloses the key to his private office. He then leaves without locking the safe. The night watchman comes along, and, observing the office in disorder and the safe door ajar, becomes suspicious. By the time the bookkeeper returns the night watchman is more suspicious. Edmunds, on returning to his home, rapidly becomes worse, and upon receipt of a telegram from his company, telling him "the floods have wiped us out," receives such a shock that it precipitates his death.

Warren, the new bookkeeper, unaware of the condition of affairs in his master's house, tears up the note, takes the key, and then drags down all the documentary evidence in sight concerning their "risks." As he swings open the safe door, the night watchman, who has summoned a patrolman, pounces upon him as a thief. Warren protests and calls up on the phone. This is futile, for death has dulled the ears of his employer, and he has destroyed his note of instruction. He is helpless, but as he has taken nothing, the judge dismisses his case. This dismissal, however, is merely a sign for unending persecution on the part of the police. With the death of Edmunds disasters descend upon his house, his well beloved daughter, Blanche, steps from affluence down to poverty. She is not only broken-hearted over the loss of her father, but pinched by penury, so that she is forced to battle for bread. There is no work for the "unconvicted," so that Warren stumbles along, shadowed by the police, and is refused one position after another. In the interim, Blanche Edmunds has great difficulty in bringing herself to the changed conditions. She finds that in her unfortunate situation she is left quite alone. The fleeing months find Edward in the bread line, but thrown out by the police. He seeks the friendly shadows of a bridge, looks over into the dark, welcoming water. A woman, approaching, observes his action, and weak and wretched as she is, saves the desperate man from himself. Then the pitiful pair limp back toward the city.

The night scene shows a lunch-wagon by the side of the street. Blanche comes in, supporting Edward, and spends her last dime that they may have [illegible] then trudge on their way and pass the [illegible] She meets two of her erstwhile friends, and they snub her. The wretched pair seek a bench in the park. Eventually they fall in with gypsies, and these wanderers take them in. An officer has a fight with a band of roughs, when Warren, who has now grown strong, rescues him and wins the gratitude of the bluecoats. He at last is left in peace; in fact, he gets a job through the efforts of the minion of the law whose life he saved. The gypsy queen finds a lost child and with Blanche starts to find its parents. The little girl proves to be the daughter of a distinguished jurist and through her humane act Blanche finds a home. Eventually, Warren, now a new man, finds her, and the judge recognizes him as the "unconvicted man" in a celebrated case that once came under his jurisdiction. Blanche is then identified as the daughter of the millionaire whose fortunes were supposed to have been swept away by the Dayton floods. The insurance company has won in its case and was not bound by "the act of Providence" in substituting "flood for fire"—but the heiress of the Edmunds restored fortune cannot be found. Through the judge, Blanche has her identity established, comes into her fortune, and does not forget the friend that she found in her adversity.

**THE SILVER GRINDSTONE** (Oct. 14).—David Stratton, the Camp Hope drunkard, has sunk so low he will do almost anything for a slug of fusil oil. His poor wife bends by day over a washtub to secure a little money which he frequently coaxes from her to spend by night in the saloon. About the only work that the bibulous Stratton will essay, is sharpening the tools of the miners, who reward him with drinks at the bar. One day, Slick Slade, a gambler, shoots Harry Custer, a miner, and in the melee which ensues, Slade rushes out of the rear door of the saloon, knocks Dave over his grindstone breaking this only implement of his occupation. Dave has been accumulating thirst for at least thirty minutes and is very much wroth over the destruction of further opportunity to satisfy it, picks up the broken pieces of the grindstone and is about to hurl them through the saloon window at the group lined up along the counter of the thirst parlor, when he hesitates and finds that it is rich in traces of silver. Some flash of the old keenness comes into his sodden cranium and he starts a sober search to find where that grindstone came from. He ascertains that the saloonkeeper bought it from a farmer, who made it by hand. Dave seeks out the husbandman, strikes a silver bonanza, and handles it right. He returns to hopeless old Camp Hope, finds things in a bad way; but, makes everybody happy in the boom of the new golconda, Camp Grindstone. Stratton becomes wealthy and likewise a sober and enterprising citizen.

Twelve years after, Slick Slade slinks back and tries to rob Mayor Stratton's house, but is balked by the timely interference of Custer, whom he had shot years before. The case comes before Senator Stratton, who at first concludes to send Slade to prison, but relents, furnishes him with money and sends him on his way a free man, rewarding Custer even more generously.

**AS A FATHER SPARETH HIS SON** (Oct. 15).—Stern Dr. May through an erroneous idea of what constitutes fraternal duty, endeavors to force his son into a profession for which he has absolutely no aptitude. This boy, who has rather a gay disposition, has some ideas of his own, and as his father threatens with disinheritance if he does not study medicine, he goes out into the world to make his own way. His father, set in his ideas, is so irritated that he throws all sorts of obstacles in his way, and as a result the boy is ousted from various jobs. He has married, but as he goes drifting into poverty, he grows desperate. As a last resource, he enlists in the army and is sent West, leaving his wife destitute. Unhappily, he is in the company of an officer who was at one time his rival in love, who now proceeds to persecute him, as an officer can a subordinate. While in the guardhouse on a trumped-up charge, he receives a letter from the landlady of the boarding house where he left his wife, informing him of her serious illness. He asks for a furlough, but is refused. He escapes from confinement, and comes home, but too late. He drifts rapidly downward, to bad ways and worse, and is shot in a saloon brawl. His father is called to treat him—there is recognition and reconciliation before he dies, but the father realizes his mistake in the direction of youth.

**THE GOLDEN CLOUD** (Oct. 16).—Bob Walton is apparently a very prosperous young broker, but when he asks Edith Gates to become his wife, her father is a bit dubious about his finances and reluctantly gives consent. Considering the fact that he is a broker, Bob is very careful. As he has begun to build a home for himself and his prospective bride, he does not deem it advisable to act upon the suggestion of his brother, and buy stock in the Golden Cloud mine. Troubles, however, never come singly. He has discussed the proposition with Edith Gates and discarded her advice, and she has left, when he receives a telegram that the bank holding a large deposit of his father has failed and left that aged man prostrated, and fast following it comes an appeal from his old mother. He hurriedly calls Edith up, summarizes her the bad news, giving no explanation beyond the fact that he will be away for a few days. She determines to catch him at his office, but arrives there too late. On the desk she finds the message from his mother

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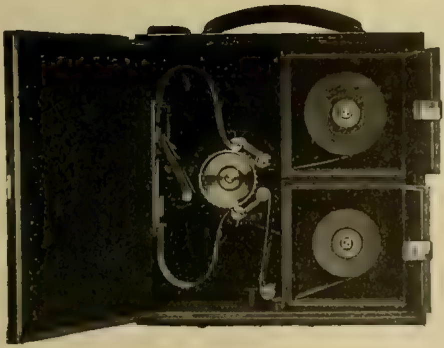

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and immediately understands the sacrifice he is making to save his parents from distress. She looks for the mining tip on the Golden Cloud, that she had seen at a glance on her previous visit, and finally finds it in the waste-basket. She is something of a speculator herself. She hies to her father's office and demands $10,000, to be used in a certain investment. As she has been accustomed to having her own way, she gets it. After a few days Bob returns and requests that the marriage be postponed because of his parents' troubles, to which fact, she now understanding, readily assents. Family cares not only harass Bob, but the market seems conspiring against him; he is hard hit and growing desperate. He picks up the paper and reads of the phenomenal rise in Golden Cloud securities and casts it away from him in disgust. The picture flashes to Edith's home, showing her reading the same paper, but she clasps the paper in ecstatic fashion, rushes to the phone and shouts to her brokers, "Sell! Sell! Sell!" The next day dawns dark for Bob, until Edith and her father invade his office and she slips into his hand a large official envelope crowded with important money, remarking "I stole your tip and invested in the Golden Cloud." He opens the envelope, finds a draft for $100,000 and the crumpled tip on the Golden Cloud.

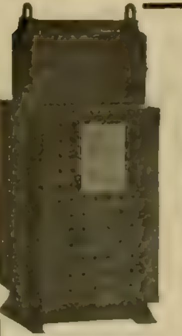
**THE ABDUCTION OF PINKIE** (Oct. 16).—A canine comedy.

**THE WOMAN OF THE MOUNTAINS** (Oct. 17).—"In thirty minutes Granite Mountain will crumble," echoed the deep determined voice of Brice, the Trust agent, who broke the silence of the gulch, speaking to Slocum, the treacherous employee of the Independent Power Co., who had come to the way of doing disreputable business by the cash route. Slocum fumbled with the electrical mechanism as his hands trembled in making the final connection of the switch, which would throw into service the daily wire to discharge masses of hidden dynamite placed in the tunnel of the Independent for the purposes of destroying great works, to advantage a rival. Far up in the mountains, in the Devil's Chute, clinging to a cable car with 1,800 feet of drop, to the scene of this operation, is Stella, praying that she may arrive in time to prevent the catastrophe while Herbert, Brice's rival for her hand, is being rapidly lowered by a single rope, down the rock-ribbed canyon in an effort to join her in a dramatic dash to prevent the culmination of the conspiracy that will destroy the work of years, and be far reaching in affecting the life and fortunes of all the workmen in that neighborhood. This terrific, sensational slide, and the fact that the girl saved the day and prevented the destruction, make remarkable material for a thrilling pictorial play.

**DISHWASH DICK'S COUNTERFEIT** (Oct. 21).—A natty individual, known as Dishwash Dick, obtains a job by mail-order in the grub department of the "N. Y. Ranch." On the same train that he takes for the wilds, is Dick Mason, whose father owns the ranch, but who is unknown and has never been West. The cowboys who are hilarious and likewise impetuous over the arrival of the new knight of the kitchen, go to the train and lay violent hands on young Mason, as a candidate for the third degree; while the ranchman's daughter meets Dishwash Dick, and mistaking him for their guest, drives him home in her runabout, and he is installed in state as the honored visitor. In the interim, Dick Mason, is whirled about so fast that he has no time to explain his real status and has one awful time, between the perils of the kitchen and the trials and tribulations that the mischievous cowboys put upon him. The ranch people are stirred to their uttermost depths by the presence of cattle rustlers, and everybody rushes to the saddle to scour the range and bring the bad men to grass. This brings out the true colors of Dishwash Dick as a coward and poltroon and he is glad to let his horse run away toward the railway, while Dick Mason develops unexpected trepidity which wins him the esteem and regard of the cowboys; in fact, he settles several of the most truculent with neatness and dispatch that commands the highest regard of all. On the same reel with

**SURF AND SUNSET ON THE INDIAN OCEAN** (Oct. 21).—A superb Selig signature in the far East.

**DOROTHY'S ADOPTION** (Oct. 22).—Mrs. Lean, the wife of a wealthy banker, loses her child and will not be comforted. Unable to endure loneliness longer, she adopts little Dorothy, an orphan, and as her husband has opposed such a move she brings the child surreptitiously to the house while he is away. He returns home unexpectedly, goes to his library, unlocks the door of his private vault in order to deposit some very valuable jewels. At this moment, he hears childish laughter and rushes angrily out to investigate without stopping to close the door. Jennings, the butler (in reality a noted crook), has seen the gems and sneaks into the vault to look them over. The banker discovers his wife romping joyously with a little child, and insanely resenting the presence of the little one, orders her returned at once to the orphanage. Terrified at the thought, the little girl rushes away unnoticed, as the husband is remonstrating with his wife and hides herself in the library. Lean, after upbraiding his wife, bethinks him of the jewels and rushes back to the library, surprising Jennings in the vault. The banker is no physical match for the husky butler, who disarms him, overpowers him, and imprisons his master in a closet, rushing back into the vault to secure the gems. Little Dorothy is horrified over the situation, but dashes from her hiding-place, slams the vault door shut, and gives the combination a turn. Then she runs for Mrs. Lean, who comes with her, they release her husband and call the police. Jennings is securely trapped with the goods and little Dorothy's heroism and wit so profoundly impresses the banker, that he signs the articles of her adoption and she becomes a member of their household.



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**LIFE FOR LIFE** (Oct. 23).—The Mayor of Lakeport purchases a pulmotor to revive persons apparently drowned, and installs it in the fire-engine house, subject to the call from any citizen—"first come first served." The news of this valuable adjunct for security by the waterside has scarcely gone around when Jimmie Higgins, a poor boy who goes in swimming and gets beyond his depth, is unconscious when dragged to the shore by his fellows. Their efforts to revive the boy being futile, a doctor who rushes to the rescue declares, "Nothing can save him but the pulmotor." One of the boys dashes off to the engine-house and informs Mike, in charge of the instrument. Coincident with this, several miles down the lake, Walter Greer, the son of the Mayor who was sailing a sloop with a party, is caught in a squall and Walter is caught under the sail. He is finally rescued by his companions, but seems to be drowned and in a state of unconsciousness is rushed to shore in a motor-boat. His father, well nigh distracted, goes to the phone and calls up the town, ordering the pulmotor sent at once. Mike in charge of the pulmotor, is starting to the aid of the Higgins call when he hears the telephone bell ring and recognizes the Mayor's voice commanding him to come to his summer home with the pulmotor. Although the Mayor insists upon his immediate service, Mike tells him that he is second in the line and must wait, and then bolts to the rescue of the poor Higgins boy. The Mayor drops the phone, jumps in his motor car and speeds for the engine-house. He sees the group on the beach, and, frantic with grief and fear, spurts into the crowd, demands that he have the pulmotor to minister to his own boy. The crowd grows ugly and threatening and the tensity of the scene is dramatic to a degree. Meanwhile, the doctor has succeeded in reviving Walter Greer through artificial respiration, and when the Mayor learns this, relieved of his anxiety, he comes to himself and is covered with shame at his action. He apologizes to Mike, the pulmotor man, and all concerned for his temper whetted by anxiety. Then he takes poor Mrs. Higgins and her recovered boy home in his automobile.

**DESTINY OF THE SEA** (Oct. 24).—Kenneth Greves and his wife, Elsie, have a summer home at the seaside, and the christening of their baby draws a brilliant social gathering, among others Constance Strong, just returned from Europe, who is on ald friend of the wife and who is prevailed upon to remain for several weeks. She is a beautiful woman, versed in the ways of the world and free from all minor faults; but there immediately arises between her and the husband a strange telepathic bond, commonly described as "affinity." As well-bred and self-respecting people, they vainly endeavor to hide their weakness, too plainly palpable to others. Elsie, however, wrapped up in her baby, is oblivious to all outside things even to forgetfulness of her husband that is almost neglect. He is thrown continually in the society of Constance and is too weak to resist the love that her presence radiates. A burning moment arrives when each acknowledges the ardent feeling for the other. John Greves, the father of the husband, an elderly but well preserved man, accidentally witnesses this scene, and having feelings of his own for the fair Constance, together with a great desire to save his son from the smirch of a scandal, asks her to marry him. She refuses and prepares to make a hasty departure for exile in Europe.

Elsie Greves has ever manifested a strange affection for the sea, having been born at sea, and the high tides often lure her down to the dangerous rocks. Her husband has observed this tendency and frequently warned her of the danger. She is a simple, trustful soul, and has never doubted her consort, nor does she for one moment dream of the sacrifice that Constance is making in her contemplated flight. The day after that lady's departure, which leaves Kenneth Greves alone in the bitter

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struggle, Elsie, his wife, by some strange call of the sea, goes down to meet the rising tides and they overcome her. Kenneth is brought to his sense of his loss by the shouts of fishermen, who come, bearing the dead form of his wife in their arms. The end of all this is problematical,—whether or not the husband follows destiny across the sea to claim one who is flying from him on the bosom of the ocean, or chooses to remain single and alone, steadfast to the memory of one whose life was lost in its depths—is the question that each observer can answer for himself.

## KALEM.

**THE DUMB MESSENGER** (Oct. 20).—May, twenty years old, and Bessie, six years old, live with their grandfather, an old recluse and bookworm. May is invited to a dance by Jim, the ne'er-do-well son of Mrs. Heap, the housekeeper. May dislikes Jim and is not inclined to go, but her grandfather persuades her to accept the invitation. Bessie has made a pet of a white mouse and shows it to her grandfather who smiles absently and returns to his books up in the garret. While at the dance, May is insulted by a bully. Bob, a stranger, knocks the bully down. Jim, who fears the bully, is angry at the turn of affairs. May shows her contempt for him by accepting Bob's invitation to take her home. The two fall in love with each other. Mrs. Heap discovers the hiding place of the old man's gold. Filled with greed, she takes her son and the bully into her confidence. They plot to steel the money. May goes out with Bob the following night. During their absence, Jim and the bully overpower the old man. Bessie enters the room and is warned to keep silent. The little girl scrawls a note calling for help, pastes it on the back of the mouse which she then shoves into the mouth piece of a speaking tube leading to the lower part of the house. May returns home and sees the mouse peeking out of the tube. She pulls it out and finds the call for help. She summons Bob who is talking with a policeman and they return to the house. Jim and the bully are about to escape when captured by Bob and the officer. Bob releases the old man and then tells of his love for May. In gratitude, the grandfather gives his consent to their engagement.

**A DAUGHTER OF THE UNDERWORLD** (2 parts, Oct. 22).—Malva, a seventeen-year-old pursesnatcher, escapes from a pursuing policeman by dodging into the Rescue Mission. Services are being conducted by Deverill, a young minister. His sermon shows the girl the way to a new life. Malva's father and brother, Dave, plan to rob a store. Ulster, a sneakthief, overhears them and demands to be taken along. His request denied, the man becomes abusive and Dave knocks him down. In revenge, Ulster turns informer. Dave and his father find the police ready for them. Dave is arrested after a hard chase and struggle. The father escapes, although desperately wounded. The man staggers home and bursts in upon Malva. The girl runs to Deverill for assistance. The minister returns to the house with Malva just as the father dies. Deverill takes Malva to his home. His mother makes her a member of the household. Two years later, Dave is released and searches for his sister. Finding her happily located, he decides to blackmail her. The brother has learned of Ulster's treachery. Ulster has also discovered Malva's whereabouts and plans to rob the house. Dave, waiting in the library, hears a sound at the window. Ulster forces the window open and climbs into the room. Dave pounces upon him. Ulster attempts to use his pistol. In the struggle, the weapon is fired and Ulster is killed by his own bullet. Dave escapes. Deverill finds the body and is later accused of the crime. He is placed under arrest. Malva knows of the feud between her brother and Ulster. She returns to the underworld and finds Dave. Through strategy, she gets him to confess his crime. The man is arrested and Deverill freed. The minister has grown to love Malva and upon his release, makes her his wife.

**JIMMY'S FINISH** (Oct. 24).—Jimmy gets a job as photographer on a newspaper. Sent out to take some pictures, he stumbles upon what he believes to be a blackmailing case. Jimmy summons a policeman. The blackmailer turns out to be the secretary of the Truck Drivers' Union collecting monthly dues, and Jimmy gets a beating for his pains. He is next sent to take a photograph of the banquet given by the "Funnyfellows Klub." In taking the flashlight, Jimmy causes an explosion that wrecks the building. He is chased by the irate humorists and is saved by the police. He lands in jail and his employer is notified. The latter bails him out, and Jimmy gets another beating in addition to losing his job.

**BETTY BUTTIN AND THE BAD MAN** (Oct. 24).—After reading her brother's dime novel, Betty enters upon a career of crime by raiding the jam closet. The imprint of her hands on the doors of the house and barn are subsequently mistaken for those of Gory Pete, a bad man, who had broken jail. Gory Pete steals a pie from Norah, the cook. She summons Murphy, a policeman. He hears blood-curdling cries coming from the barn. In terror, he summons other officers. They break into the barn, where they find Betty brandishing a rusty horse-pistol at her doll. Meanwhile, in another part of the town, Gory Pete is captured by the smallest member of the force.

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**A RAILROADER'S WARNING** (Oct. 25).—The paymaster of one of the mines is stricken with heart disease while on his way to pay his men. He staggers to the railway station and leaves the money with Dick, the telegraph operator for safe keeping. Two tramps witness the incident and plan to steal the money. A trackwalker reports a dangerous landslide. Dick sets the danger signal to warn the Overland Express. He decides to remain on duty until the track is cleared. To pass away the time he calls up his sweetheart, Margaret, the operator at the local exchange. The tramps overpower Dick after a desperate struggle. They bind and gag their victim, after which they rifle the safe. Learning of the landslide, they remove the danger signal, thinking the train wreck will hide their theft for a while longer. Dick knocks the phone off his desk with his feet. Margaret answers but can only hear a peculiar mumbling over the wire. Dick finally removes the gag and tells his sweetheart of what has taken place. Margaret dashes over to the station just in time to flag the express. The train crew go in pursuit of the thieves. The hoboes are found a mile down the track fighting over a division of the spoils. They are captured and lead away. Margaret and Dick receive the congratulation of the railroad officials because of their splendid work.

## BIOGRAPH.

**THE VAN NOSTRAND TIARA** (Oct. 20).—When Mrs. Van Nostrand returned from Europe her new tiara was much advertised. A new lady's maid arrived, highly recommended, but following events proved that she was but the accomplice of Raffles. His crafty substitution of the diamonds on the famous tiara was discovered by the society detective, who captured the offenders in spite of their clever ruse.

**A FALLEN HERO** (Oct. 23).—Arnold and Wiggins were rival candidates for judge. "I'll put one over on Wiggins," declared Arnold, and he proceeded to hire the town band and march to the grand-stand where Wiggins held forth. "Bing," went the band, but Sammy Getup got one over on Arnold in a sudden and unexpected manner.

**THE WINNING PUNCH** (Oct. 23).—They were hard shells all right when it came to paying off the church debt, but Bud and Gertie found a way out of the difficulty in a church festival. They were tightwads to the core, but the punch got them.

**THE MADONNA OF THE STORM** (Oct. 25).—The bored clubman sought the excitement of the street. The husband, believing himself neglected for his child, left his home. There in the back saloon seeking shelter from the storm, the two met the demi-monde. The clubman displayed his enticing work of art, when to their surprise a picture of the Madonna and child confronted their view. The storm over, they went forth into the sunshine of the world.

## ESSANAY.

**THE WAY PERILOUS** (Oct. 21).—Frank Davenport loses heavily at cards and in order to pay his gambling debts raises his father's check from $200 to $2,200. Feeling that he has disgraced himself and his family, he immediately leaves for the West there to begin life anew. Virginia, the ward of Col. Davenport, learns, through an official of the bank of the fraud practised by Frank, and out of love for him and in order to keep the knowledge of his offense from the parents, she turns her small inheritance to the bank. Some time later, Frank learns that his father is dying, and returning home to ask his forgiveness he finds that his parents never knew of his dishonesty and owing to Virginia, he is still their pride and joy.

**DAY BY DAY** (Oct. 22).—Vivian breaks her engagement to Frank when she hears he has lost all his money. Frank is forced to look for a job and has a mighty hard time of it. He meets his iceman, Bill, who tells him he can get a job with him. At a picnic Frank meets Bill's sister, Betty, with whom he falls in love, and eventually marries, when by a turn of the market his wealth is restored to him. When Vivian and her mother learn of Frank's good fortune they call on him, but great is their consternation and disappointment when Frank introduces them to his bride.

**THE KID SHERIFF** (Oct. 23).—Reno Bill, a desperado, discovers the sheriff and the express agent in the act of holding up the stage. The next day Reno Bill is captured by Fred Church and his young assistant, when they find him annoying a pretty young girl. They take him to jail and when the bandit sees the sheriff and agent he contemptuously tells Church of their treachery. Fred locks the three in jail together and places his assistant on guard, while he goes out to visit with the girl.

**BRONCHO BILLY'S ELOPEMENT** (Oct. 25).—Robert Johnson tries to influence his daughter, Mary, to marry Dave Morgan, much against her wishes. Broncho Billy outwits the determined father, elopes with the charming Mary and makes her his wife.

**THE LOVE LUTE OF ROMANY** (Oct. 24).—Frank Rogers and his sweetheart, Constance, visit a gypsy camp which has just settled in the vicinity of their homes, and Constance persuades Frank to let one of the gypsy girls tell his fortune. The

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Gypsy tells Frank, to the embarrassment of both the young people, that he will some day marry into Romany blood. They leave the camp in disgust, but Constance, in spite of herself, is disturbed by the prophecy. Raoul, the poet of the gypsy tribe, is looked upon as a good-for-nothing by the chief. Sybil and the poet are in love with one another, and when Castrous discovers that Raoul aspires to the hand of his daughter, in a rage attacks the young man. During the struggle, Raoul falls over the cliff. Sybil has seen her sweetheart fall, and believing him dead, is grief stricken. The father banishes her from the tribe and orders his band to decamp. Sybil wanders through the woods most of the night, and finally heart sick and weary, she finds refuge in an empty house on the outskirts of the woods. In the morning she is discovered by Frank, who takes her home to his mother. She is nourished and cared for by the kindhearted mother and son. When Sybil is better and ready to leave, she is offered a home with Mrs. Rogers. Frank's sweetheart is very unhappy when she learns that the gypsy girl is a member of her lover's household. Frank calls on Constance, but is ordered away by her father, and told not to come back until he has gotten rid of Sybil. The next day, Constance's father, while out on the road, falls unconscious from a sunstroke. He is found by Sybil, who, with the assistance of a stranger, takes the old man to his home, sends for help, and in the meantime, does all she can to revive him. When he regains consciousness, he learns that he owes his life to the gypsy. Sybil understands that she is the cause of unhappiness between Frank and Constance, and, as the open road has for some time been calling her, she determines to leave her benefactors, leaving a note for Frank, saying: "Your palm lied to me, you will marry Constance." The lovers find the note, which reunites them. Sybil has not wandered far before she hears the familiar notes of a lute, and following the sound of the music, she comes upon her poet sweetheart, whom she has believed to be dead. He explains to her how the fall had merely injured him for a time, as hand in hand they wander off through their beloved woods.

## MELIES.

**SCENES OF SAIGON, COCHIN-CHINA** (Oct 16).—Beautiful views in and about one of Asia's fastest growing cities, featuring the wonderful waterways of that country and the characteristic native means of navigation by "junks."

## PICTURE THEATERS PROJECTED

**Buffalo, N. Y.**—J. Boganowski, 201 Lovejoy street, is to build a one-story moving picture theater, 28 by 100 feet, to cost $6,000.

**Ossining, N. Y.**—Plans have been completed for the Ossining Realty Company, for a one-story moving picture theater, to cost $12,000.

**Pittsburgh, Pa.**—Imperial Amusement Company are to erect a two-story theater, 60 by 125 feet, to cost $55,000.

**Brainerd, Minn.**—J. M. Haynes is to build a two-story theater, to cost $20,000. The seating capacity will be 500.

**Kansas City, Mo.**—Orpheum Theater Company, Martin Lehman manager, Ninth and May streets, are to build a three-story theater, 138 by 142 feet, to cost $350,000. It will be known as the Orpheum Theater, and have seating capacity for 2,300 persons.

**Philadelphia, Pa.**—Cohn and Gross have obtained the contract for the erection of a one-story theater at Sixth and Jackson streets, for the Ideal Amusement Company, to cost $33,000.

**Philadelphia, Pa.**—The Lam Building Company is figuring on plans and specifications for a moving picture theater, 67 by 190 feet, to be erected on the site of the old Black Horse Hotel, 917 to 929 North Second street, for Margolin and Block.

**Jenkintown, Pa.**—W. J. Stevens, Wyncote, Pa., is estimating on an auditorium and stores to be erected in this suburb.

**Bloomsburg, Pa.**—Benjamin R. Stevens, Philadelphia, Pa., is preparing plans for a one-story brick moving picture theater, with a seating capacity of 600, to be erected in this town, for William Fegley.

**Chicago, Ill.**—M. F. Strauch, 1356 Diversey Boulevard, is preparing plans for a one-story theater and store building, 50 by 123 feet, to cost $15,000.

**West Salem, Wis.**—Cullman Brothers are planning to build a two-story theater, store, hotel and office building, 50 by 120 feet, to cost $16,000.

**Shelbyville, Ind.**—New Era Amusement Company have plans about completed for a moving picture theater, with a seating capacity of 800.

**Louisville, Ky.**—Joseph and Joseph, 305 Commercial Building, are preparing preliminary plans for a one-story moving picture theater, to be erected in this city in the near future.

**Defiance, O.**—Mrs. Rebe Heatley is planning to build a two-story moving picture theater, 22 by 126 feet, to cost $5,000. It will have seating capacity for 300 persons.

**Philadelphia, Pa.**—Louis Ahlers has been awarded the contract for the erection of an addition, 15 by 90 feet, to a moving picture theater at the northwest corner of Tacony and Orthodox streets, for C. Chapman, to cost $2,000.

**Philadelphia, Pa.**—C. White & Bros. have been awarded a contract for a motion picture theater to be erected at 53rd and Lansdowne avenue for Robert Hamilton. Building to cost $10,000, and to be one-story brick.

**St. Paul, Minn.**—Mustard & Rowe Amusement Company, 20 East 7th street, have awarded the contract to Johnson & Co., 647 Marshall avenue, for the remodeling of store buildings into a moving picture theater, to cost $15,000.

**Toledo, O.**—A. J. Smith, 519 Main street, has completed plans for a one-story moving picture theater, 45 by 120 feet, to have a seating capacity of 700.

**Toledo, O.**—G. Fleischmen, 1208 Dorr street, is planning to build an addition and remodel his theater building at the cost of $7,000. When completed, the seating capacity will have accommodations for 1,100 persons.

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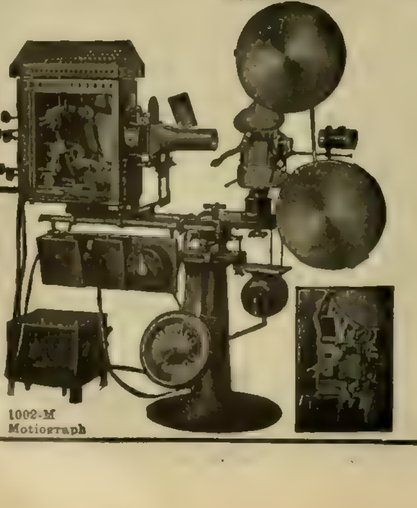

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## UNIVERSAL

### IMP.

**THE BIG SISTER** (Oct. 20).—Agnes and Adele are sisters, Agnes being a girl of 23, inclined to walk the rugged and narrow path, but Adele being in the teens, has a tendency of traveling the broad and flowery one. Agnes loves, with a pure and innocent love, Sidney, a young man of good appearance, but not an over-abundance of good within him. One night in the club Sidney has a quarrel over cards with McWeeny, a human vulture, who threatens to get even for an insult. Later, when Agnes is out one day with Sidney, he meets Dick, a good friend, on the street. Sidney introduces Agnes to him and after some little talk they pass on. One day Adele comes home with a beautiful silk dress and a new hat and Agnes, being surprised, asks where she got them, realizing that her income would not warrant purchasing such expensive clothes, but Adele refuses to tell. The next night Adele dresses in the new clothes and goes. Agnes' suspicion is aroused, and she follows and sees Adele meet McWeeny and taken away in a taxi. Agnes being desperate, takes another taxi and follows, and sees Adele driven up to a large apartment building and taken within by McWeeny. She alights, and after some hesitancy, she runs up the steps and enters. This is all seen by Dick, who telephones to Sidney at the club, telling him that his girl has gone into McWeeny's apartments. Sidney leaves the club at once. McWeeny, having taken all methods of precautions to see that they are not disturbed, anticipates a great time with Adele, and they are about to drink their wine when a commotion in the reception room disturbs them. Adele hears her sister arguing with the butler for admittance, and begs McWeeny to hide her, who quickly tells her to take her hat and coat and go home by a back way. Agnes finally brushes the butler aside and comes in the room expecting to see Adele. McWeeny pleads innocence, but the presence of two wine glasses half empty convince Agnes that her sister is about and she says she will wait there until he gives Adele up, taking off her coat and hat. Agnes finally pleads with McWeeny, and is in a pleading position before McWeeny when Sidney dashes into the room and is horrified. McWeeny grasping the situation, fulfills his threat by saying Agnes has been forcing her attentions on him to take her home. He does so and the circumstances having been so convincing, he refuses to believe her. Agnes tells him that she was after her sister, who McWeeny has concealed, but when they get home Adele is in bed and Sidney leaves for good. Agnes' hears is now broken and broods over it so much, she enters a convent. Later Sidney learns the truth and goes to take Agnes from the convent, but goes away empty as her soul has now sought refuge in God and she has offered up her hopes on the altar of sacrifice, an innocent martyr, leaving nothing but white ashes, the aroma of which constitutes the atmosphere breathed by those having entered the joys of their Lord.

**THE ANARCHIST** (Oct. 23).—An anarchist (King Baggot) has a sweetheart (Leah Baird) who is sought after by another man. The latter meets the girl in a park, where, under the watching eyes of the anarchist, he makes violent love to her. Though she repulses him, the anarchist suspects her loyalty to him and casts her aside. The other man, in revenge, notifies the police of the whereabouts of the girl's lover and his companions. On the road home, after this happening, the unhappy lover, King, meets a little girl, buys her a toy horn and takes her to her doorway; she lives in an apartment directly above, where he has his studio. The police come and are about to break in the door. The anarchist, the girl and his companions decide to die rather than give up. Their leader is about to cast the bomb that would send them into eternity when he hears the horn blown by the little girl. He realizes that another life must be sacrificed if he throws the bomb. All surrender; and the anarchist takes the hand of the girl, assured of her loyalty.

### CRYSTAL.

**WILLIE'S GREAT SCHEME** (Oct. 21).—Pearl has been forbidden to speak by her aunt, to young men. Unknown to the aunt, Pearl has met and fallen in love with Charlie. Willie De Vere visits the old aunt, Samantha, with a letter of introduction, and he is immediately spotted and labelled as a vicim to adorn her own hearth-stone. Willie meets Pearl and falls in love with her. He also meets Charlie, and in order to escape the advances of the old aunt, hires Charlie to make love to her. Charlie, with the prospects of gaining access to the house, takes the job and later informs Pearl of what he has done. Together they hatch a scheme. A letter is written by Pearl to Willie telling him that she can no longer keep the secret of his love for her aunt a secret. This letter, falling into the hands of the aunt, as it was intended, causes her to accept Charlie as Pearl's fiancé. Willie, when he arrives to pay respects to Pearl is showered with caresses from the aunt, but in the end she is left to herself and Charlie and Pearl are married.

**THE TURKISH RUG** (Oct. 21.—At Mrs. Belmont's request her husband gives her money with which to buy a rug. She buys a beautiful Turkish rug, which is delivered to the house that afternoon. A tramp visits the house and when refused food by her, steals it. He escapes with it though Mrs. Belmont gives chase. She informs a policeman of the affair. Mr. Belmont, returning late in the afternoon from the office, is met by the tramp, who wishes to sell the rug. Remembering his wife's desire for one, he purchases. He is later observed walking along with it by the policeman, and is arrested. Against his protests Belmont is started to the station house. On the way the tramp is met and Belmont asserts loudly that he is the one who sold the rug to him. The policeman arrests them both, takes them to the station house and locks them in a cell. Mrs. Belmont finally arrives, identifies her husband and he is released. The tramp goes to jail to await trial. On the road home husband promises wife never again to butt in on household affairs.

**ROBERT'S LESSON** (Oct. 26).—Alice Wilson loves and is loved by Robert Grant. He proposes marriage to her and she accepts him on probation, the probation being on account of his unruly temper and wild jealousy. If Alice tells him he can control his temper she will marry him. Ned Morris, a friend of Alice's brother, is introduced to her and is attentive to her. Bob sees this and his jealousy is aroused. The next day he is walking in the woods and he meets Ned. They have words and Bob throws him over a cliff. He believes him dead. However, Ned falls into a tree and is saved. Some men passing see him and lowering a rope lift him to safety. Bob, believing himself a murderer, exiles himself. He grows a beard and hikes West. There he lives a secluded life, living in fear that he will be discovered and arrested as a murderer. He suffers terribly and is slowly but surely cured of his jealousy and fiery temper. Meanwhile Ned recovers from his injury and again courts Alice. She refuses him, her thoughts being of her missing Bob. Ned, who is a traveling salesman, is sent on the road. He visits the town at which Bob is stopping. The boys at the hotel, out for a lark, shave the heads and faces of all in the place. Bob is one of the victims, they shaving off his beard. Ned enters the place and seeing Bob, offers him his hand. Bob, believing it a ghost, screams and faints. They carry him up to his room and Ned volunteers to stay with him until he regains consciousness. When Bob comes to he sees Ned, who assures him that Bob did not kill him. Bob assures Ned that he is sorry for the way he acted and that he will never lose control of himself again, having learned a lesson. Later, Bob returns home, and finding Alice waiting for him he renews his promises and his probation is lifted.

### BISON.

**THE SHE WOLF** (3 parts—Oct. 21).—Grace, a She Wolf, a wrecker of men's hearts and reputations, tires of the bright lights and marries a miner. She wearies of the monotony and when her husband, Ford, is injured by a premature explosion and blinded she bears the burden with ill concealed impatience.

An immigrant train passes on the way to some diggings. One of the immigrants, Molter, sees Grace and she uses her wiles and he is quickly fascinated. She and he flirt while Ford, wanting a light uses the lamp and burning his fingers, leaves the globe off and sets the lamp near the curtain. He wanders out in search of Grace and the cabin takes fire. Ford overhears Grace and Molter and getting away he stumbles over an embankment and loses consciousness. The immigrants discover the burning cabin and Grace, thinking her husband dead joyfully takes the occasion to go with Molter. In the meantime Ford is found wandering about in a futile manner. His rescuer a miner named Kellar, takes the almost demented man along with him on his way to the newly heralded mining camp. The gambler and Grace join the gold rush to the new diggings.

After arriving Kellar takes Ford to a doctor, who works over his eyes. Kellar meets Grace and she is fascinated with him for a while, sets to work to ruin him also. He is finally persuaded to play cards with her and detects the gambler giving her signals. Kellar runs the latter off by pulling his gun and pointing it at him and Grace swears to get even with him. Kellar has words with a miner and they fight and are separated. Ford eventually recovers the sight of one eye and swears to revenge himself upon the She Wolf who deserted him.

**THE COWBOY MAGNATE** (Oct. 25).—Bainbridge, the agent of the S. V. Railroad, comes to the Clifford Ranch to negotiate for the right of way. Clifford agrees to go East to see the railroad officials. Arriving at the managing director's office, they meet Mr. Graham, and although Clifford refuses the offer made, he accepts an invitation to a ball from Phyllis, Graham's niece. He becomes very much interested in the girl, and they are finally married and go to the ranch to live. Time rolls on and a little son is born. Three years pass, and that part of the country is devastated by a ruinous drought. Unaccustomed to poverty, which overtakes them, Phyllis becomes disgusted with her surroundings, and yielding to the importunities of her mother, who sends her a check, the young wife returns to the East. Clifford, however, will not let her take their three-year-old boy. Phyllis does not stay long at home, for the railroad agent makes advances which fill her with disgust, and she sees a vision of her baby crying for her. She breaks away and hurries home once more—this time to her Western home. She makes her peace with the willing Clifford as a telegram arrives, renewing the railroad company's offer. Likewise there is a sudden bursting of the heavens, and the drought is broken by copious and prosperity-bringing rains.

This is the motion picture for which the California State Motion Picture Exhibitors recently posed at Universal City.

### NESTOR.

**UNDER WESTERN SKIES** Oct. 22.—Bob is accepted as Bess' fiance and all runs happily until the arrival of a stranger, who gradually fascinates the simple girl of the ranch. Despite the protest of her family Bess listens to the interloper and it is not long before Bob comes to realize that he has been superseded in the girl's affections. Shortly after he received a note from her confessing her change of heart. It is not long after the marriage that the true nature of the stranger asserts itself; he takes to gambling and ill treating Bess. Bob looks on, unable to help, though his heart grows heavy. In the heart of a quarrel one afternoon there is an exchange of shots and the stranger flees, leaving a man stretched on the floor. Bob, who has been made sheriff, learns of the affair and seeing his duty starts in pursuit. There is a wild chase, the stranger is ambushed, there are several shots and he, in turn, is stretched on the ground, dead. The days pass on, allowing the girl to appreciate how unwise she had been in her first choice. Bob calls with his usual bunch of flowers, and her acceptance of them proves a readjustment of conditions and ideas.

**HAWKEYE'S GREAT CAPTURE** (Oct. 24).—Eddie, a clerk in a country hardware store, becomes very much peeved when the proprietor calls him down for spooning with his sweetheart during business hours, and has the temerity to answer back. The proprietor promptly fires Eddie. He goes to the city and applies for the position. The great Hawkeye hires Eddie, after the necessary fee is paid, and he is sworn in and sent out to "detect." He gets an early scent when he sees a woman pass carrying a parcel, dripping blood. Eddie follows the woman to her home. The woman's husband, who happens to be a REAL policeman, promptly pinches Eddie and marches him off to Hawkeye's office. There Eddie learns that the drops of blood came from a harmless dead fowl and the mistake almost costs him his position. Once more Eddie, the sleuth, goes forth and comes upon some mysterious acting Dagoes giving each other the "high sign" and entering a basement dive. Eddie crawls in through a window, looks through the keyhole and sees the Dagoes in earnest and secret meeting. Aha, a clue! The Black Hand, by Heck!

Eddie rushes back to the office, breathlessly tells his story, and the great Hawkeye, followed by his trusties, majestically leads them to the dive. They break in upon the meeting, arrest the surprised Dagoes and march them off to the office. Upon being confronted with their supposed crime, the astonished leader of the gang says: "We maka no plot. We Italiana Union. We raise the price of the banan." The terrified Eddie is stripped of his star and allowed to go "back to the woods" after paying another heavy fine.

**WHAT THE WILD WAVES DID** (Oct. 24).—Lee is in love with Marie but, being a soda fountain clerk, he cannot resist the temptation to flirt with the many pretty girls who partake of "sundaes" and the like at his counter. Marie catches him flirting with one of the pretty damsels, and in high dungeon writes him a note to the effect that she is through with him and prefers to spend her week's holiday at the beach alone with Ramona. The girls make preparations to leave. Ramona buys a very stunning bathing costume for $5.00. Marie, not to be outdone, buys one that "looks just like Ramona's," but only cost $1.48. Lee, hoping to conciliate Marie, and at the same time make her envious, sees (what he thinks is a bargain) a very nifty white flannel outfit and buys it, and hies himself to the beach. But at the beach Marie scorns to look at him, much less to talk to him, and when she passes, with a merry group of boys and girls bound for the surf, in all the glory of her bargain counter bathing suit, Lee meekly follows to sit and look on. When she has had her full of the surf, Marie emerges from the water, only to dash madly back again—for, alas and alack! her costume has somewhat diminished. This proves Lee's opportunity and, unmindful of "ice cream" suit, he dashes madly through the breakers and

Dare Devil Dolly.

The Cloak Model's Romance.

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rescues the shivering Marie. His suit of white flannels also undergo a change. But blissful in their renewed happiness, the two lovers saunter off to the hotel oblivious of the mirth their changed appearance evokes.

## POWERS.

**THE KID** (Oct. 22).—Little Kathie keeps the household in continual turmoil, she is a tomboy and insists in stirring up trouble. Of a morning she comes late to breakfast and in her nightie. Gertrude and Antrim, children, are the only ones at the table and a fruit fight is soon commenced.

Despite father's appeal, mother goes to investigate. Antrim and Gertrude place the blame on Kathie and she is spanked. None of the other children care to have Kathie around. Because Antrim drives her away from where he is playing marbles with his chum, she steals some of them; she interferes with Edna's love affair with the minister and again is spanked. When father returns that evening he listens to the recital of all the bad things Kathie has done. But father understands, he goes to the child and soon she is nestling in a pair of loving arms.

**A MAN IN THE WORLD OF MEN** (Oct. 24).—Edwin and David are twins. Edwin is seriously afflicted, but is not aware of it. The father and David arrange to get Edwin, who is an artist, to the mountains to prolong his life. David counsels, telling Edwin of his condition, but the father begs that this be not done.

Edwin and David arrive in the mountains and Edwin gets engrossed in his painting. He gets Alice, the daughter of their landlady, to pose for him and they fall in love. One day as Edwin is painting, a sportsman comes along with his wife. She offends him and he is brutal with her and is interrupted by the artist, who teaches the bully a lesson. The sportsman, in a fit of rage, deserts his wife. Edwin proposes to Alice and is accepted. He writes and tells his father of his engagement, and the father is distracted. He persuades the family doctor to write to the artist and tell him his condition. This he does and Edwin reads, with a heart turning to ice, that he has about a year to live. He cannot tell Alice. Time goes on and Fdwin sinks rapidly under the strain of the deception he is practising for the girl's sake. She believing him fickle and cowardly, gets interested in David, and one day the unselfish Edwin sees them kiss and knows that he is forgotten. He is overcome and falls and dies.

## REX.

**THE THUMB PRINT** (2 parts—Oct. 23).—West, the foreman of the construction camp in which hydraulic pumps are in use, is discharged for drunkenness and young Clayton is installed in his place. The superintendent especially informs Clayton that the water at the pumping station must be turned off every night.

Dolores, the pretty waitress in the cook shack, is annoyed at the attentions of the Mexican cook, Pedro; and Clayton, admiring the girl and seeing she is distressed, promises to help her if necessary. West and Pedro put their heads together and precipitate a fight between West and Clayton. Pedro watches with fiendish glee and Dolores also sees the fight. Running to the wheel which turns the water on or off, she manages to stop the flow just as Clayton falls. At the private dining-room in the cook shack, Dolores places a note under Clayton's plate, telling him she is going home and asking him to meet her the following day at the old Mission. Pedro sees this and alters the note to read 'tonight." Clayton finds the note and is pleased. He prepares some paraffine and dips the wheel, which controls the water in the giant pumps, in it and also dips a coffee cup in the paraffine. This cup he takes into the kitchen and asks Pedro to re-fill it with coffee. He then throws out the fluid and takes the cup with him. That evening Pedro turns on the water again and Clayton is watching. Clayton takes the wheel home and compares it with the thumb print on the coffee cup, and knows that Pedro is the culprit. The superintendent is informed and congratulates Clayton and the latter goes to meet Dolores at the old Mission. West and Pedro, unknown to each other, go there too to get Clayton. They each mistake the other for Clayton and fight a revolver duel, in which Pedro is mortally wounded. Clayton finds West looking at the body of Pedro and there is a fight between them, in which they gradually struggle away from the man's body. Dolores is out with her father and is attracted by the shots. She sees that West is likely to shoot Clayton, and coming across the body of Pedro with the gun beside it, she picks up the weapon and shoots West. This leads to a complete understanding between the young people and they prepare to forget their troubles.

## FRONTIER.

**MISS FAIRWEATHER OUT WEST** (Oct. 23).—Miss Fairweather is the principal of a school for girls. Her uncle, John Martin, the owner of the Centipede Ranch, has been bitten by a "bob" cat. The wound proved fatal and he journeyed to the happy hunting ground. Bud Wilson, the foreman, deemed it his duty to notify Miss Fairweather of her uncle's death and that she was the owner and heir. Miss Fairweather decides to visit the ranch and writes the foreman to that effect. She takes this opportunity to criticise him severely for the ungrammatical manner in which his letter to her explaining the "robert" cat was depicted. Upon receipt of this letter Bud has a fit. Later Miss Fairweather arrives at the ranch. The boys are all lined up in their best Sunday go-meeting clothes, expecting to witness the vision of beauty. But when she raises her veil to inspect them, and they get a glimpse of her dried up and shriveled countenance, they decide not to be bossed by her and plan to dispose of her in some way. It is then that the "robert" cat letter is brought forth, and they conceive the idea of fixing up a "robert" cat and scaring her away. The "robert" cat gets under Miss Fairweather's window and the noises that come from under the skin would beat a German band to a frazzle. The German cook conceives the idea of securing Miss Fairweather's appreciation by assuming the character of a hero, and protecting her from the "robert" cat. This he does to her entire satisfaction and after disposing of the "robert" cat the old maid falls in his arms, acclaiming him her hero. He shows Miss Fairweather the telegram and as apparently a baron is just about what she wants she immediately accepts. The baron secures her forgiveness, for the two who played the "robert" cat and the baron tells them that under his reign there will be peace and happiness with the Centipedes at Centipede Ranch.

**JIM'S ATONEMENT** (Oct. 25).—Tom Gray, cattleman, and Jim Stone, despised sheepman, quarrel over trespass of the sheepman's stock. They threaten one another. Later, Gray out hunting aims at some foxes and hits near Jim, whom he does not see. Believing himself to be attacked, Jim returns the fire and Gray is mortally wounded. He lives just long enough to assure the cowboys who are attracted by the shots that the affair was an accidental one, and to beg Jim to look after his little girl, which Jim solemnly swears to do. Jim sends Corrine east to school. Ten years later, tired of school life, she notifies her guardian that she is coming home, and Jim falls instantly in love with her. The arrival of George Nevins, an Eastern acquaintance of Corrine, and his apparently successful courtship of the girl cause Jim poignant agony. Bored by lack of excitement, Nevins makes secret love to Mariata, daughter of Jim's half-breed herder, Miguel. Miguel drinks and neglects his work, so that Jim is obliged to discharge him. He swears vengeance. Later Miguel chances on a meeting between Mariata and Nevins. When they part he comes out and asks Nevins if he is going to marry the girl. Nevins laughs in his face and makes an insulting remark, at which Miguel draws his knife. In the struggle Miguel is killed. Nevins, found near his dead body; is arrested. Jim, believing that Corrine's happiness is bound up in Nevins, goes to the sheriff and says that Nevins is innocent, and that he, Jim Stone, killed Miguel. Jim is locked up, and Nevins goes to Corrine who, on learning what has happened, suddenly realizes that her guardian, and not Nevins has her love. She dismisses Nevins, who makes all haste to get away, but is met by Mariata, who begs him to take her with him. He scorns her, whereupon Mariata laying hold of his bridle, threatens to tell the truth about her father's death. He shakes off her hold: she falls and he hurries away. Mariata is found half dazed by Corrine, to whom she tells her story. The two hasten to the sheriff and Mariata tells the truth, which Jim looking at Corrine cannot deny. The sheriff goes out to Nevins and Mariata creeps away, leaving Jim and Corrine alone. Corrine asks Jim why he lied, and he tells her he did it in order that she might be happy. With her arms about his neck she manages to convince him that happiness for her means Jim Stone and no other.

## JOKER.

**THE CHEESE SPECIAL** (Oct. 25).—May, the daughter of the cheese manufacturer, Schmaltz, is visited by the rich banker, who asks her to marry him. She says most emphatically NO; her father whereupon kicks him out. The rich banker cries "revenge." May meets Dan, the engineer, and the meeting is witnessed by the outraged banker, who persuades the haughty railroad president to fire Dan. May sticks to her hero, however, and the banker must needs think of something else. Dan gets a job in the cheese factory. The banker notes this—"curses'" The banker bribes Snorty to call a strike of the cheese employees, and at the appointed time no one can be found to run the Cheese Special to deliver the cheeses; but yes! brave Dan volunteers and mans the engine, and the infuriated banker and his vile associates determine to wreck it. They plot, and are overheard by the faithful May, who goes to stop the special and warn Dan; but alas! she is seen and the cowards tie the brave girl to the tracks. The fiendish crew watch the oncoming train—she will be crushed but no! Dan sees a woman on the tracks and in a thrice jumps from the cab and stops the engine with one hand—a heroic deed! The villains attack Dan and he is knocked down, and the girl secured and taken off on a hand-car by the banker. He carries her from the hand-car to the boat, loses his balance and they fall in the water, where May is rescued by the pursuing Dan and the rascally banker and his associates are taken by the police, who arrive in the nick of time.

## VICTOR.

**FOR OLD LOVE'S SAKE** (Oct. 24).—Malcom loves Ellen and hopes to marry her. She has romantic notions, however, and marries Walter, a stranger in the village. She is disowned by her father, who dies shortly after. Years elapse and Ellen dies, leaving the boy, Jerry. Jerry is forced by his dissolute father to beg on the streets. Some time later he is found doing this by Malcom, who has come to the city. Jerry takes the boy to a cafe and is about to feed him, when, observing his father through the window, the boy makes a hurried exit. Walter and his companions, believing Malcom has money, plan to rob him, and, with this purpose in mind, lure him into a low saloon. Jerry, always in the background, observes the movements of his father and companions and after Malcom has been drugged, manages to get him out of the place and into Malcom's wagon. The horses, once in the country, guide the way home. When the drugged man awakens he finds himself in front of his own home. Jerry is taken in. On the mantel shelf he sees a picture of his dead mother. While Malcom is out, Jerry falls asleep with the picture hugged to his breast. Malcom finds him, and after a few questions discovers that the boy is the son of his old sweetheart, and that he has been rescued from the clutches of the scoundrel who married her.

## GEM.

**HIS DOUBLE SURPRISE** (Oct. 20).—Charlie, married, has a flirtation with Tessie Applesauce. A letter which he receives from her falls into the hands of his wife. Charlie explains that the letter was not meant for him, but for another Charlie, who is the image of him in appearance. Wifey is dubious about believing him, and it is not long before her suspicions are again aroused. She decides to test him. She pretends one evening, when her husband returns, that his double has been to the house, and as he resembled him so strong, she thought he was her own husband and allowed him to make love to her. Charlie is properly fooled, and seizing his pistol, goes hunting for his double. In his excitement he drops a handkerchief, which bears the name of Tessie. Wifey is aroused and determines to teach him a drastic lesson. Barring all doors and windows to the house she dons her nightdress, and when her husband returns after a fruitless search, he is told to go away and not disturb her husband, who is asleep. There is a pistol shot from the window and the enraged Charlie flees. When he is allowed to return he sticks close to home, his lesson thoroughly learned.

## ECLAIR.

**BIG-HEARTED JIM** (Oct. 22).—Oh, dear! What can the matter be? Aline Myers and her husband rushed excitedly into the living-room and separated a melee consisting of six little girls and boys and as many maltese kittens. Francis Myers gently cautioned the youngsters to be kindly to animals. The youngsters were his sister Helen's kindergarten class, who were on a week-end visit in honor of the kittens' arrival. Little Bo-peep, Aline's favorite, clamored for a good-night story, so the elders settled themselves, and Francis began the tragic tale of his life.

The children had fallen asleep. A bell rang, followed by the hurried entry of the butler with a visitor's card. Francis looked at it and smiled happily. A moment later Jack Mitchell came into the room. The reunion was very happy indeed. Jack looked intently at Helen's sweet face, opened Francis' worn purse, and tendered to him the locket framing Helen's picture.

"You may have it back, Francis; I'll not need it any longer."

**HE LOVES TO BE AMUSED** (Oct. 19).—Papa Newlywed and his lovely wife looked up at their child apprehensively. Yes. Their own precious Snookums was on the warpath again. They were seated on the shore watching somebody's bow-wow fetch the sticks thrown into the water. Snookums liked the bow-wow. Wow, but the bow-wow did not like him. Snookums pulled tails too hard! Snookums joyously threw papa Newlywed's hat into the nice, wet water. Bow-wow's mean owner would not let him fetch the hat, so poor papa had to go in and get it himself. Then Snookums threw it back again and papa got another ducking. Then papa 'pank 'ittle precious. My, but he did howl! Mamma Newlywed got terribly upset and they brought him a great, big beautiful doll. When his lungs gave out, Snookums peeped at the doll. It winked at him. Enough! Snookums was his father's son and took it to his heart.

**OXYGEN** (Oct. 19).—Eclair's scientists have recorded in this film very clearly the power of the common element, oxygen. We absorb this element with the air we breathe, the water we drink, and the food we eat. It is a life essential. Science now utilies it in a prolonging life artificially through forced respiration. It can be reduced to a pale blue, strongly magnetic liquid

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## KEYSTONE.

**A HEALTHY NEIGHBORHOOD** (Oct. 16).—A young doctor settles in a small but healthy town. No patients. He hires a "tough guy" to scatter banana peels throughout the neighborhood. This brings comedy and patients.

**THEIR HUSBANDS** (Oct. 13).—Three couples, husbands and wives, decide to spend the day at the beach. Husbands struck by the beauty of the swimming girls decide to come in closer contact with them. Sneaking away from the wives, they wrap life preservers around themselves, dig up an old anchor, wade out into the surf and anchor themselves there and wait to be rescued by the young lady swimmers.

The swimming girls make an attempt to rescue the three chaps and discover it is a ruse to make their acquaintance and leave them to the mercy of the waves, from which they are later glad to be rescued.

## BRONCHO.

**BLACK SHEEP** (Oct. 22).—Jim Foster is driven from his father's home because of his quick temper and drinking habits. His coming to blows with the farmhands at the supper table was the last straw. Jim wanders to the Southwest, where he becomes a cowboy. He falls gracefully into their habits and each pay day sees him "blowing his roll." One of these big days a quarrel started among some of the boys and Jim in drawing his gun accidentally discharges it, killing a cowboy whom he had been unfriendly to. The sheriff knowing of this feeling cannot be convinced but what it was intentional, and Jim in escaping becomes an outlaw with a price on his head. About this time Jim's father is struck by lightning and killed. His mother writes him to come home. He receives this from the postboy, who is friendly to him. Jim decides to hold up the stage to get money to return with. While laying in ambush for the stage he sees a band of Indians hovering around with evidently the same intentions as himself. Jim jumps astride his horse and rides to town and brings the sheriff and posse back with him in time to rescue the stage. Jim's sweetheart from his home town was in the stage. She had come out to bring Jim home to mother, which she did after she induced the sheriff to drop the charge that was against him.

## KAY-BEE.

**A WOMAN'S WIT** (Oct. 24).—Ned Fern, a ranch foreman, is intrusted with the weekly payroll, which he keeps over night in the safe in his home. In spite of his wife's pleading, he goes down to try and cancel the I. O. U's the gambler is holding over head. After several hours' play, his I. O. U's are increased until the total is $1,500. The gambler, a stranger in town, is a notorious murderer and thief with a reward on his head; tells Ned if he will go home, open the safe and let the gambler go in and rob it of the payroll money, he will cancel the I. O. U's. Ned in desperation falls and agrees. Ned's wife is awakened by hearing someone at the safe. She awakes her son and sends him for the sheriff, and securing a gun, aims and fires and is horrified to find she has wounded her husband. Husband then makes a clean breast of everything. In the meantime, everything in readiness as he thinks, the gambler enters the house and as he opens the safe, Ned's wife kills him with a shot. She then rifles his pockets and secures Ned's I. O. U. just as the sheriff arrives. She is complimented for bravery, promised the reward, and last but not least a very pretty scene is enacted when Ned renounces his gambling habits.

## DOMINO.

**HEART OF KATHLEEN** (3 reels—Oct. 23).—Kathleen and Denis Conner, a bold Irish lad of Killadykee, Ireland, are sweethearts. Kathleen and Denis are on the beach during a storm, watching and waiting for signs of the good ship which is bringing Kathleen's father home. Terrible and heart-rending scenes aboard the vessel as she founders. (This scene was taken in a terrific storm. It was with difficulty that the company was rescued). Kathleen's father and a stranger were washed up on the beach. Father was dead and it was with difficulty that the stranger, Robert Strathcone, was resuscitated. While convalescing, Strathcone makes ardent love to Kathleen, who is attracted by his smooth talk and manner. Denis, noticing the state of affairs, remonstrates with Kathleen, who in anger gives him back his ring, declaring it is all off between them. A year passing still sees Strathcone at Killadykee, in spite of the letters pleading with him to come to England and forget the Irish lass from his father, Lord Strathcone. Robert finally tires of the girl, writes her that he is going home. Kathleen receiving the note telling of his duplicity and knowing she is ruined, is stunned by the blow and bewilderedly wanders away. Denis finds her on the beach dead and find-

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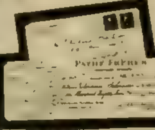

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## UNIVERSAL.

**ANIMATED WEEKLY, NO. 83** (Oct. 8).—**World's Series Baseball Games.**—The National League and the American League Champions play for the highest honors in baseball, the World's Championship Polo Grounds, New York. Rube Marquard, and after the game.

**Disastrous Railroad Wreck.**—Much damage is done when two New York Central freight trains crash at Penn Yan, New York.

**Society at the Horse Show.**—Wealthy New York horsemen compete for blue ribbons at the Sixth Annual Horse Show, Mineola, L. I.

**Great Labor Demonstration.**—Thousands of labor sympathizers attend the monstrous mass meeting in Trafalgar Square, London, to protest against the police methods in quelling the Dublin riots.

**War Balloon Test.**—The British Government tries out the "Victoria," the latest addition to the Aerial War Department, Farnborough, England.

**Historical Pageant.**—Great historical procession in honor of Our Lady of Hanswijk, dating from 988 and occurring once every 25 years, at Malines, Belgium.

**Weekly Fashion Hints.**—Smart styles in gowns and frocks. By courtesy of The Ladies' Home Journal.

**Record Breaking High Dive.**—Jesse Malone, famous diver, breaks the world's record when he dives from the top of the Louisville bridge, a distance of 185 feet.

**Racing at Paris.**—New records are established at the annual meeting of the French Motorcycle Racing Club, Paris, France.

**Topical Cartoons.**—By the world famour cartoonist, Hy. Mayer.

## MUTUAL FILM CORPORATION.

### AMERICAN.

**HIDDEN TREASURE RANCH** (Oct. 20).—For years old man Potters had been tolerated by the townsfolk, living with one and the other as had the accommodations, but all humoring the old man's petty hobby of a hidden treasure. The story spread to such an extent that the place became known as the "Hidden Treasure Ranch."

This news attracts a spiritualistic medium, with the appellation of Ferdinand Del Garno. The ranchmen, Zeke Wilson and Bud Chester, are in love with the nieces of David Dalton and progressing very nicely as love makers until the redoubtable medium makes his appearance. By chance he learns of the location of the treasure and invites his adversaries to the formal unearthing. At the same time old Potter regains his memory and he makes his appearance to claim the treasure after the medium has uncovered it.

For his trouble, however, he has won the lasting affections of Meena Weeks and the boys are left to their own regrets, which they take out upon each other in a rather emphatic manner.

**THE STEP BROTHERS** (Oct. 23).—Ned Kerr and his step-brother Joe, lived with their mother, Mrs. Kerr, and all seemed happy enough except for a little friction between the boys in the matter of loving Jane Samuels, the local express agent's daughter. To Joe it seemed that Jane cared more for Ned and his heart was sad. The two boys were rival candidates for the office of sheriff and after the election Joe is given three cheers and a tiger as the new sheriff. Ned's frame of mind is anything but pleasant. Joe desires to resign in favor of Ned, but this is not sanctioned by the manager. Ned gives way to his bitter disappointment, discards the love of Jane and leads a life of dissipation. In an intoxicated condition he is made the scapegoat for a hold up of the express agent and he would have had an awful time to prove himself innocent. So Joe furnished him with funds to make a new start in an unknown territory and then Joe gives himself up as the perpetrator of the crime. The express agent, however, vehemently denies this, as he is confident he can identify his assailants, one of whom is brought in at this moment. Jane is pleased with the conduct of Joe and when their eyes meet, each reads in the expression of the other the evidence of true love.

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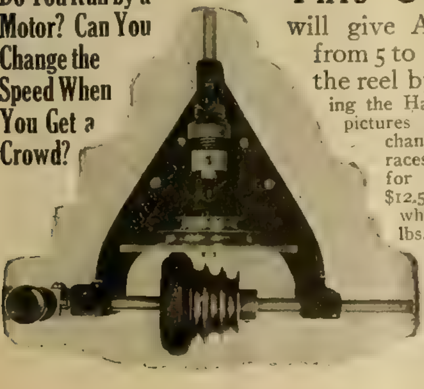

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**IN THE MOUNTAINS OF VIRGINIA** (Oct. 25).—Handsome Dr. Morse goes to the mountains of Virginia for his vacation. He stops at the cabin of an old moonshiner, Tom Vernon.

Vernon's charming daughter, Ida, and the doctor not only become very warm friends in a very short time, but soon develop a very marked infatuation for each other. As there appears to be no valid reason for Vernon interposing objection, he readily consents. But Jeff Hardy, an old sweetheart of Ida's, becomes extremely jealous and plots to rid himself of his successful rival. He forges a communication purporting to be sent by the chief of revenue officers to Dr. Morse and plants this in the doctor's coat pocket. At the same time he leaves an anonymous communication for Vernon, accusing Dr. Morse of being a government officer. A search of the doctor's effects reveals the planted letter. Accordingly he is taken in charge by Vernon and Hardy and brought to trial before the moonshiner's court. His fate is sealed, but through a daring feat he escapes without serious injury. In wending his way through the woods he passes a cabin, at the door of which he finds the prostrate form of a woman. Despite the great danger to himself, he carries the woman into the cabin and ministers to her wants. While thus engaged, Hardy enters and it proves that the afflicted woman is Hardy's mother. The doctor sends him to the Vernon home for his medicine case and after an all night vigil and strenuous work on the part of the doctor Mrs. Hardy resuscitates and progresses nicely. For this kindly deed Jeff Hardy is very grateful to the doctor and his first act is to write a letter to Vernon confessing his plot which was prompted by his own love for Ida Vernon. Cleared of the suspicion against him, Vernon readily consents to the marriage of the doctor and Ida.

## RELIANCE.

**POOR OLD MOTHER** (Oct. 13).—Mrs. Engle, a woman of about forty-five, motherly, kind, loves her home and her children, Harry and Rose, who would marry were it not for poor old mother, whom they think, needs them.

Her son, Harry, has written to Daisy, his sweetheart, deploring the fact that he can't ask her to marry him, "Because his mother knows nothing of the world and needs him. Mrs. Engle is sorely distressed at this discovery. Shortly afterward, she overhears a conversation between her daughter, Rose, and her sweetheart, Tom, in which Rose says: "I cannot marry you, Tom, because mother is old and unaccustomed to the ways of the world, so I must stay."

Mrs. Engle resolves to disillusion her children and show them that she is capable of taking care of herself. Mother writes a letter to Tom to the effect that he can marry Rose, on one condition only—that he will obey her in everything. When Tom receives the letter he is much mystified, but resolves to obey.

When he calls the following evening he is surprised to see—not the quiet, motherly little woman, but a stunningly dressed, charming and dashing woman of apparently about thirty years of age. He almost collapses when he recognizes her as Mrs. Engle, but she quickly makes him acquainted with her little plot, and he readily agrees, as he sees a lot of fun and happiness ahead of him.

Together they go to the dinner and dance. Her son Harry and the two girls are already there. They almost faint when they see Mrs. Engle sweeping into the room accompanied by Tom. Harry and the girls are almost wild. Mrs. Engle and Tom go into the ball room and dance constantly together, the turkey trot, bunny hug and other up-to-date dances. Later Tom and Mrs. Engle dash down the front steps and into a waiting automobile. They ride swiftly away, but Harry and the girls dash after them in another auto. Tom and Mrs. Engle ride to the railway station and just catch a departing train. Harry and the girls miss the train. They shout, "Great heavens! they are eloping." Tom and Mrs. Engle arrive in another town an go to a hotel. Tom has her shown to a room and then waits outside for the coming storm. He sees Harry and the girls dashing up the street. They have arrived on another train. Tom rushes into the hotel. Harry and the girls go to the office, look over register, and are shown to Mrs. Engle's rooms. They frantically slam the door—open and see—Mrs. Engle dressed as we first saw her, in slippers and spectacles, calmly reading a book, the same loving, motherly, woman they have always known. Tom enters unobserved. After their astonishment, Harry and the girls ask the meaning of it all. Mrs. Engle smiles and explains her hoax she played on them. She says, "Go ahead—get married and be happy children. I guess poor old mother can take care of herself."

**THE FLIRT** (Oct. 15).—Two business partners discover that the same summer girl has carried on a lively flirtation with both of them. In order to punish her for playing so carelessly with their affections, they supply their office clerk with money and have him make love to the girl while posing as a millionaire. The clerk and the girl actually fall in love with each other and his confession of his real financial condition is met by the confession on her part that she is only a shop girl. They decide to marry at once, and the surprised partners receive a telegram in answer to the last thousand dollars that they forwarded to the clerk, thanking them for supplying the money for a delightful honeymoon.

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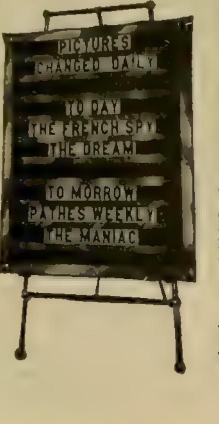

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**A KNIGHT ERRANT** (Oct. 18).—Runa, Judge Grey's only child, has every wish gratified except her longing for playmates. At the big gates which shut her in, she watches the children at play outside. Jimmie Jerrold, a street urchin, loiters near, and Runa strikes acquaintance with him through the bars. Every evening, at dusk, Runa steals out to exchange confidences with her new friend. Her nurse discovers the meetings, takes the news to Runa's mother, and the friendship is prohibited. Jimmie lingers around in vain, for Runa comes no more. In Judge Grey's court Dutch Joe is found guilty of grave crimes. Sentence is to be passed in a week. Joe's pals, knowing that he will get the limit, decide to intimidate Judge Grey. Mrs. Grey gives a reception and at dusk the gates are left open to allow of the passage of vehicles. Runa seizes this, her first opportunity to see Jimmie again, but just as she reaches the gate, a strange man jumps out from behind the shrubbery and snatches her up. Runa screams, but Jimmie is the only person within hearing. Tooth and nail he attacks the two men, but he is knocked down. He sees them enter a taxi and catches on behind and is whirled with them cityward. He notes the wretched house in the slums where Runa is taken, and manages to climb the fire escape and locate her, lying on a bundle of rags, on the third floor. It is miles to the Judge's house, but Jimmie tramps it, arriving at midnight. The parents' panic at Runa's disappearance has been increased by the discovery of a notice which says. "You let Dutch Joe go scot free or your kid is gone forever." Jimmie is about to be turned down by the butler, when Runa's nurse recognizes him. Judge Grey and the Chief of Police, in conference, hear Jimmie's story and the party is soon flying cityward. Jimmie locates the house, the chief summons a squad and the men are taken while preparing to remove Runa. One of them, recognizing Jimmie as the kid who interfered, and to pay him for informing, gives him a cruel blow, before he is handcuffed and led away. Jimmie is carried back to the Judge's house and when he recovers, finds that he is no longer a street urchin, but the ward of a wealthy man, and greatest joy of all, has earned the priceless privilege of playing with Runa every day, unhindered.

## MAJESTIC.

**THE WEDDING WRITE-UP** (Oct. 12).—Mary Logan, a budding literary aspirant, is bent on having a "career." Mary lives in a small country town, and Bruce Caldwell, a young man living nearby, loves her. She determines to make a name for herself in the world and when Bruce asks her to marry him and settle down in a home in the little village she laughs at him. Finally a magazine accepts one of her stories, and Mary goes to the city to start her "career." Bruce feels Mary's departure keenly but goes to the city determined to forget her. He succeeds in business, and his employer Howard Hinton, invites him to his home where Bruce meets Muriel, Hinton's beautiful daughter. Muriel is vain and selfish, but those defects are hidden beneath a pose of sweet simplicity. Bruce becomes fascinated with her charms, and begins to forget Mary. Mary, in the meantime, has risen in the newspaper field and is society editor for a prominent paper. In spite of her success she longs for the home and protection she might have had with Bruce. Bruce proposes to Muriel and is accepted. A date is set for the wedding and Mrs. Hinton sends an announcement of the event to the newspaper together with Muriel and Bruce's photographs. Bruce and Muriel are talking merrily when the maid ushers in a little shabby old lady, Bruce's mother, who has come to the city to surprise him, and not finding him at his office was directed to Muriel's home. Bruce greets her with a cry of welcome and takes her in his arms. Muriel draws back aghast, and in disgust, she had expected Bruce's mother to be a stylish one like her own. Her attitude enraged Bruce and the engagement is broken off, but Mrs. Hinton tells Bruce that an announcement of the engagement was sent to the "Clarion," the paper for which Mary was editor. Bruce hurries to the newspaper office to prevent the wedding announcement appearing in the paper, and there finds the society editor weeping over the article. He recognizes Mary, then realizes that his love for her has never died, slowly tears the 'Wedding Write-Up" and takes in his arms the girl who gladly gives up a career to be his wife.

**THE VAN WARDEN RUBIES** (Oct. 14).—While the Frederick Van Wardens are entertaining week-end guests at Pinehurst, their beautiful suburban home, the famous Van Warden rubies disappear in a mysterious manner. Hastings, an unprincipled adventurer, makes the acquaintance of the Van Wardens, works his way into the good graces of Van Warden, Senior; wins large sums from Van Warden, Junior; and sues for the hand of Marietta, the daughter. Van Warden gives his consent. The girl, however, has plans of her own, and becomes secretly engaged to Ted Rollins, clever young reporter and amateur detective. Phil Van Warden loses heavily at cards to Hastings, and appeals to the father for money; the father, incensed at his son's extravagance, refuses and cuts off his allowance; the boy, pressed for debt and desperate, is ordered from the house.

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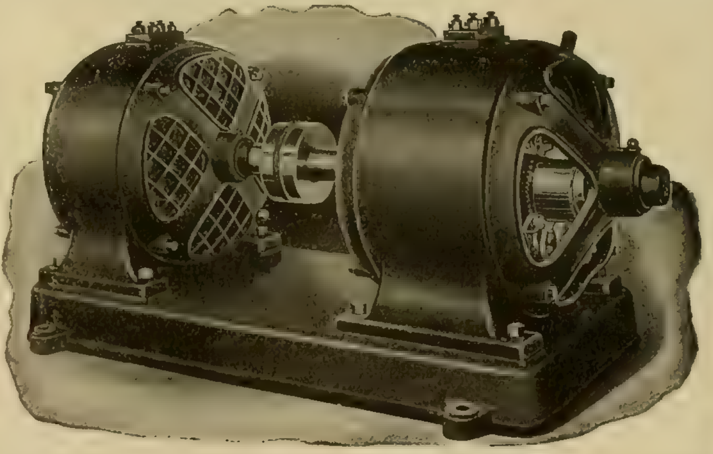

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Hastings is invited to spend the week-end with the Van Wardens shortly after his arrival, a messenger from the jeweler's delivers the famous Van Warden rubies, which have been reset. Hastings, realizing he has little chance of winning Marrietta, determines to secure the rubies; there is an alarm; an accident some one is hurt and in the confusion the rubies disappear in a mysterious manner. Phil Van Warden who is hiding in the house at the time, having called hoping to get money from his sister, is caught under suspicious circumstances. The irate father accuses his son of the theft, and disowns him. Ted Rollins, although he lacks complete confidence in Phil, determines to try and clear the boy for his sister's sake. The girl's suspicions are directed toward Hastings; she confides in Ted, who places Hastings under surveillance and discovers a clue, a mysterious message which Hastings sends asking a sister of charity, to call for a donation. At the appointed time Ted and three plain clothes men are waiting the "Sister of Charity," who proves to be Cummings, a confederate of Hastings. The rubies are recovered; Phil is reinstated in his father's favor; and Ted does not go unrewarded for he wins one whose price is far above the rubies.

## THANHOUSER.

**A DEEP SEA LIAR** (Oct. 12).—The girl just "doted" on romances. While at the seashore, she found much entertainment in watching the sturdy guards, who go out to sea in all sorts of weather to give aid to those on wrecked ships. Their daily drills were interesting, but one day she had a real thrill. Far out in the angry sea a man was seen swimming, and the life boat was launched and the swimmer rescued after an exciting battle with the waves. The man was revived with difficulty and while he was convalescing in the life savers' station, the girl called, and learned all about him, at least what he had to say. He told her that he was a millionaire, passionately fond of the sea, and owner of a large yacht on which he took frequent cruises. Because of his prominence he had influential enemies, and by an enormous bribe, they corrupted his captain. One dark and stormy night they mutinied, while the yacht was far out to sea, and the owner was thrown overboard. Being a powerful swimmer, he kept afloat for thirty hours, but was nearly exhausted when picked up. The girl was thoroughly impressed and it was a case of love at first sight. She told the matter of fact aunt of her romance, and the elder woman decided to investigate. They called on the "millionaire" and the aunt did not like his looks and bluntly told him so. The girl pleaded with her guardian not to be so cross, and while they were arguing, the wife of the captain of the life savers entered. The aunt questioned her about the "millionaire," and the captain's wife replied that the swimmer was not a millionaire at all. In fact, he was only a drunken deckhand on a coastwise steamer who had fallen overboard while drunk. Then she casually announced that the man's wife and children had arrived, which was the cue for an angry woman to enter, followed by a swarm of youngsters. Romance vanished at once and the girl departed thoroughly disillusioned, while the deckhand's wife led him off by the ear, scolding him for being a Twentieth Century Ananias.

**THE PLOT AGAINST THE GOVERNOR** (Oct. 14).—A dishonest political boss ruled a great state with profit to himself, until he made the mistake of nominating an honest, ambitious young man for governor. The candidate was elected, and the Boss got the surprise of his life when the executive announced that he intended to run the state himself, and did not need the help of the Boss in picking out his subordinates. Naturally he fell into disfavor with the political powers, but as the general public was satisfied, he decided that it did not matter. He failed, however, to realize that a crooked political organization stops at nothing, and the boss arranged a plot, that if successful would have ruined him beyond repair. A letter was sent to the Governor purporting to be from a man who would expose grafters who had robbed the state of millions. The writer explained that he was too much afraid to appear at the Capitol, so insisted that the Governor call upon him. The Boss figured that the Governor would fall into the trap, and enlisted the aid of an unscrupulous woman, who was ready to swear that the Governor had called to see her.

Fortunately for the honest young executive, the stenographer of the Boss overheard the plot, and it shocked her. Yielding to a sudden impulse she confided in an elderly woman, who lived in the same tenement, and with whose son she was falling deeply in love. This woman urged her to inform the governor, but the girl held back, fearing that she might be involved in the scandal herself, for she knew and feared the power of "The Organization." Then as a last resort, the old woman revealed the secret to her son. He had been railroaded to prison for a crime he never committed, and being too poor to hire lawyers, seemed destined to serve out a long sentence. Finally the mother appealed to the governor, and he painstakingly investigated the case, decided that an injustice had been done, and pardoned the young man. This decided the girl and the governor soon heard all the details of the plot. He decided to give the conspirators all the rope they wanted, and enlisted the aid of his cousin, who resembled him to a remarkable degree. Just when the Boss thought his plan had succeeded, he found that he had been tricked, and instead of ruining the Governor, was himself arrested on a charge of conspiracy and sent to prison for a long term.

**A PEACEFUL VICTORY** (Oct. 17).—A wealthy manufacturer was a harsh and unfeeling employer. He regarded his men as merely a part of the vast factory whose products were distributed throughout the world. The men's wages were small, and as the employer refused to grant an increase, a strike was called. The workingmen were no match for their stern employer. Their places were filled by others and day after day the strikers saw their families failing in health of insufficient food. The manufacturer's daughter, who has just passed sixteen, had always been shielded from the world, and regarded her father as the kindest and best of men. She had reason for her belief, for the finest traits of his character were displayed to her. A glimpse of the real world which she had never known was revealed to her when the gardener captured a ragged child whom he found picking flowers on the estate. The girl witnessed the scene and took the child into the house. There she learned the story of a starving family whose means of livelihood had been taken away by the strike. She fed the famished little girl, and took food to the home. The rich girl was welcomed, for the striker and his family realized the spirit in which her gifts were meant. "My father will surely take the men back," she assured the striker, but her optimism was not justified, for when she spoke to her father, he sternly refused to grant her request. "It is business, my dear," he replied, "and you don't understand it." Worry over the problem, which she was powerless to solve, brought on a serious illness. Her father, business forgotten, was constantly by her side. In a moment of consciousness she pleaded once more with her father, and he yielded. The workmen returned to the factory, puzzled by the strange action of their employer, who had granted their demands as they were hopelessly beaten. The manufacturer was amply repaid for his action, for his daughter passed through her illness, and in her love and the respect and admiration of his employees he found greater happiness than he had ever known.

## APOLLO.

**KETCHAM AND KILLEM** (Oct. 12).—The editor and business manager of the "Modern Magazine," while riding in a street car, have a list of names before them, and one suggests to the other that he "kill these." They are overheard by a fellow passenger, an amateur detective, who does not know that the phraseology "kill 'em" means to strike their names from the list.

The passenger (Fred Mace), is the raw sleuth. When they leave the car he follows them and picks up the list that they have dropped. This enables him to notify each one that he was a "marked man." He saw the magazine men look at pistols in a store window, and after they had bought one he followed them to a place of seclusion where they practiced shooting at a target, which happened to be the end of a dry goods box, behind which the sleuth had concealed himself, doing a lot of good comedy work.

The "marked men," accompanied by a policeman, finally round up the editor and his companion, who explain the full significance of "kill 'em" and make clear that the editor had bought the pistol for his brother, in the West. The business manager then gave the delinquent subscribers bills, in full to date and the policeman made them pay, against their will. By this time, the amateur detective had become the center of interest, likewise of action, and before he emerged from the melee, he had been reduced to something that looked like an infringement on a jello pudding. He finally pulled himself together, getting away from the scene with speed.

## EXCLUSIVE FILM CORPORATION

### GAUMONT.

**SNATCHED FROM DEATH** (Oct. 14).—Little Juliet, daughter of a rich mill owner, is not a lovable child. She has been brought up too indul-

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*Oct. 16th*

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gently and has developed into an objectionable little girl whose every whim must be gratified. Playing one day with a ball near the mill, she kicks it along a lane, where it stops at the feet of a little boy. Being a boy, Matthew kicks the ball. This so enrages Juliet that nothing less than an abject apology from Matthew will appease her, and the mill foreman punishes the boy still further by ordering him to stay in the mill all day Sunday to "clear things up a bit." On Sunday Juliet's cousins come to play with her, and they choose the precincts of the mill as a playground. Inquisitive, Juliet goes into the elevator well and automatic action sets the machinery in motion. Juliet is in danger of being crushed to death. Her companions and the maid rush for assistance, but being Sunday, the only man at the mill does not understand the working of the elevators. Matthew, however, comes to the rescue. He has heard the men say that by opening the water sluices all the elevators could be stopped, so running to the sluice he opens it and the weighted elevator stops just as it is on the point of crushing little Juliet.

The knowledge that her rescuer is Matthew, the boy whom she had humiliated the previous day, teaches Juliet a much needed lesson, and she in turn apologizes to Matthew. The film ends with the boy on his way to become an engineer, and on the best of terms with Juliet.

**SIMPLE SIMON'S GRIZZLY HUG** (Oct. 16).—The fact that the Four Arts Club were organizing an international competition of modern dances was welcome news to Simple Simon. When he ascertained that the dances would include the Cake Walk, Serpentine Crawl, Piccadilly Flop, Tango, the Wriggly Wriggle, and the Bear Dance, he selected the latter. Simon resolved to seek a teacher in its native haunts. He wandered up the mountain side and chanced upon a strolling Bruin, which he decided to capture. Learning to dance in the ordinary way holds sufficient excitement for most people. Simon, however, found that the bear dance provided unsuspected thrills. He made rapid progress, so much so in fact he won the prize. Knowing Simple Simon well one would not have suspected him of ingratitude. One may be unfair in suggesting that such is the case, but the fact remains that although the bear had assisted him to win the prize, Bruin's claims were altogether overlooked and he did not even receive a "codding card," viz., highly recommended. The film is one long scream. Crowded with funny incidents, happily conceived and daringly carried through.

**GAUMONT WEEKLY NO. 83.—Gas Explosion in Paris.**—Three big buildings go up and numerous persons lose their lives.

**Columbus Discovers America.**—New York remembers the occasion with a splendid statue.

**A New Motor Plow.**—French inventor produces one that will go anywhere.

**St. Lawrence University Opens.**—Freshmen and Sophomores hold their annual contests.

**Types.**—An afternoon with the camera with the lowly in New York.

**Moski Kaiaze Wins at Baden Baden.**—Grand prize is captured by famous Russian horse.

**Oakland Celebrates Admission Day.**—California city school children re-enact scenes of the early days. A Pioneer attacked by Indians.

**Back from the Autumn Parade.**—German soldiers return to Berlin from their annual maneuvers.

**A Lesson in Life-Saving.**—Throgg's Neck, N. Y., Life-Saving Service holds an outing.

**Cycling Still Popular in Europe.**—Berlin club recruits thousands in its annual contest.

**Fish Boat Feeding Contest.**—Brigham, England, herring fleet in an animated race.

## GREAT NORTHERN.

**CAUGHT IN HIS OWN TRAP** (Oct. 11).—Randal, the manager of the motion picture theater, is enamored of the young woman in the ticket booth, but Oda, the daughter of the proprietor, takes exception to their conduct and complains to her father, Mr. Corna. Randal and his sweetheart become enemies of the young woman and this enmity is extended to Linck, the operator of the motion picture machine, who is in love with Oda. The latter is the pianist of the theater and during an intermission, Linck pays her a visit and leaves his booth unprotected. Shortly before his departure the proprietor has intrusted him with a valuable feature reel subject and warns him to be careful of it.

During the absence of the operator, Randal enters the operating room and with a knife, slashes the film that had been intrusted to the care of the operator. Randal cuts himself accidentally and when the film is placed upon the screen the audience demands its money back on account of its mutilated condition. An investigation follows and both Linck and Randal are called to the manager's office. The cashier and Oda later appear and the climax arrives when Oda explains that it would have been impossible for Linck to have mutilated the film, because he was seated at her side during the intermission. When it is noticed that there is blood on the film and that Randal's hand is bandaged, manager Corna puts two and two together and dismisses both the manager and cashier.

**A HUSBAND'S STRATEGY** (Oct. 18).—The Countess Golten invites her friend, Mrs. James Perrin, the wife of a rich banker, to help at a charity bazaar. At one of the early meetings of the bazaar committee, Mrs. Holten is introduced to the son of her hostess, Count Holten, a dashing young officer, who proceeds to make himself agreeable. When the bazaar is opened, Aileen Perrin is a stall holder and in cavalier fashion, the Count Holten pays her homage at every step. She easily succumbs to the flatteries of her admirer and thinking that her husband is so thoroughly absorbed in business that he has no time for her, she permits the count to kiss her hand.

This simple little act is witnessed by the husband and he rages inwardly. After a riding trip has been arranged Perrin, the banker, is served with papers for divorce. Then it is that the couple come to a realization of the mistake that has been made. Aileen makes her home with her aunt and dismisses young Count Holten when he pays his next visit. The young woman will not plead for forgiveness, however, and at the end of a year Perrin and his wife find themselves face to face at a house party. Mrs. Perrin is acting as companion to Miss Clara Evans, a wealthy spinster, and he pretends to pay the latter assiduous attention. Later the two chief characters pay a visit to an ancient ruin and through the scheming of her husband, Aileen and her husband find themselves locked in the old castle, with no chance to escape until morning. A reconciliation is effected in these strange surroundings and when the sun rises, the past has been forgotten.

## SOLAX.

**FISHERMAN'S LUCK** (Oct. 17).—Sam Timkins, his wife, his friends and their wives decide to go camping. At daybreak after camp is made, the men go fishing. Getting out of bait, Sam volunteers to go ashore and catch some frogs. His exciting chase after a frog on his hands and knees brings him to the camp of some young girls. The frog is forgotten, and Sam makes good with the girls. He returns to the boat and brings his friends, who pose as "college boys" on their vacation. Dinner is served and great joy prevails. Meantime the wives having prepared a fine dinner await the arrival of their hubbies with loads of fish. The husbands get back to camp and explain their lack of appetites to the disappointment of not catching anything. Three days elapse, and while the hubbies are away on a fishing expedition, the wives' suspicions are aroused by a passing country lad with a string of fish. The wives try a hand and land a fish on the first cast. They decide to show their hubbies the spot, and in the search discover them dancing the "bunny hug" with the girls. The efforts of the day were not wasted, however, as they resulted in a great "catch," as proven by the beaten up husbands being towed home by their victorious wives.

**ISH GA BIBBLE** (Oct. 17).—Mrs. Buxton calls at her husand's business office to get money for a shopping trip. He gives her all there is in his purse. Later in the day he has calls from various bill collectors, and finds himself practically a prisoner, as the collectors are all waiting for him outside. A tramp comes along and he effects a change of clothes with the tramp—retaining only his watch—and thus disguised, escapes the collectors. He goes to the bank to cash a check, but the cashier does not recognize him, and refuses payment. He tries to get lunch at a restaurant, but is turned out. He goes home, but the maid shuts the door in his face and the footman puts the hose on him. He buys a wienerwurst from a street pedler and eats it on a park bench. He looks at his watch, but is noticed by a tramp, who tries to pick his pocket of it. They fight and both are arrested. He sends for a friend, who pays his fine. He goes home and enters his wife's room by the window. She rings for the footman. Mr. Buxton throws the footman out and reveals himself to his wife, who throws her arms around his neck.

## LUX.

**MOLLIE'S UMBRELLA** (Oct. 17).—Mollie has an umbrella to which she is greatly attached. Several other people become attached to this umbrella during the course of her morning's walk, but in a manner entirely different. The wicked March winds waft the umbrella skyward and Mollie follows her umbrella as best she can. On the housetops she encounters many obstacles which finally cause her to take the wrong turn and wander down the mouth of a chimney. Emerging from this wrong turn, she is as black as black can be. Subsequent adventures cause her to change color, but long before this you will be obliged to stop the film and give your audience a rest or they will die of laughter.

**IN A GRANITE QUARRY** (Oct. 17).—An interesting industrial film revealing the mode of obtaining granite blocks for our buildings. There is possibly no metal with which we are so familiar as this durable building material.

## ITALA.

**THE QUEEN'S JEWEL** (Oct. 23).—The Queen's Jewel treats of a fanciful kingdom of the type that made "Graustark" a best seller. This film story has a prime minister (consummately acted by he who made the title role of "Tigris" famous) who tries to compromise the queen by preventing her from recovering the jewel miniature which she had given to the lover of other days. The "D'Artagnan" in this instance is the fiance of the queen's lady-in-waiting. A resourceful fellow he proves to be in his efforts to return to the queen with the retrieved jewel in time to frustrate the malevolent designs of the minister. He is equally at home in an aeroplane, automobile, motorcycle or railroad train and, of course, like all proper and successful heroes, he thwarts the plotters, though only after many mishaps. This feature introduces dashes of comedy and the low lights have a brightening effect upon the somberly serious.

# FEATURES

## FAMOUS PLAYERS.

**AN HOUR BEFORE DAWN** (three parts—Oct. 20).—Prof. Wallace, a scientific authority, strenuously objects to his son Richard's romance with Violet Dane, a chorus girl in "The Red Rose" Company. Prof. Wallace tells the girl that unless she abandons every relationship with his son, he will completely disinherit him. That night the servant overhears a heated altercation between father and son, and the next day the professor was found dead with a mysterious wound in his side. Kate Kirby, the girl detective, is engaged. All the arts of modern criminal detection and many unique methods are introduced, which prove futile until Miss Kirby finds a carbon sheet, the impression on which is a letter from the professor to Violet, asking her to call after the performance, as he wishes "to settle." Bloodstains are discovered leading to the observatory, where other disclosures prove the professor was shot. A notebook found in the professor's pocket indicates that he had been engaged in an experiment until an hour before dawn, which stamps the time of his death. The son is arrested on the strength of motive. Following the clue disclosed by the carbon, Miss Kirby secures a position in "The Red Rose" Company and becomes intimate with Violet in an effort to gain her confidence. The son is subjected to a gruelling third degree, and collapses under the ordeal. These facts are graphically told in the evening paper, which Miss Kirby reads in an intensely dramatic manner to Violet in the hope that she will admit her guilt. Later, Miss Kirby overhears her praying for the fate of Richard so earnestly as to force the conclusion that she is innocent. But Miss Kirby is absolutely mystified when she receives a telegram from police headquarters advising her that Violet has confessed to the murder. Miss Kirby suspecting Violet's motive, cross-examines the girl, who adheres to her confession. The boy is released, in Violet's presence. It is the first time that the two have met since the professor's death, and the pathos of the meeting, tragic in the extreme, is intensified when the boy hears the confession and recoils in horror, renouncing Violet, who, with stoic fortitude, abandons herself to her fate. Miss Kirby reexamines the effects of the deceased professor, and discovers a note referring to the perfection of a wonderful invention an hour before dawn. A gleam of new hope enters the mystery, she enlists the interests of her father—a paralyzed detective introduced in "Chelsea 7750"—and they discover that the professor was killed by a terrific explosive force (technically known as infra red ray, the discovery of which by Signor Ulivil, an Italian engineer, has so lately startled the scientific world). Miss Kirby at once apprises the police and the deadly machine demonstrates the manner of the professor's death. Whose hand operated the wondrous contrivance that caused automatic and instantaneous death, is, however, left to the imagination of the audience.

## APEX.

**THE BLACK SNAKE** (Feature Subject—4 parts).—Zadija, a dancer, is known as "The Black Snake" because of the nature of her performances, and Blanche D'Estree, an equestrian—both famous in the Russian capital.

Ivan Romanoff, a scion of a good family, is known to both; Blanche in particular, however, to whom he has paid close attention which has aroused the jealousy of Zadija. Romanoff has concealed his real identity, and is known as Koroff. But Abdullah, Zadija's Arab servant, is a hidden witness of an interview which he has with a military officer of importance, and informs Zadija of the real identity of the so-called Koroff.

"The Black Snake" is greatly alarmed at the news, for she at once realizes that the man she has hoped to make her lover is the agent of the Government, and the possessor of plans of incalculable value to a secret society of which she is a member, and the recovery of which is her secret mission in the capital.

By means of a hole in the dressing-room wall Zadija is enabled to be an unseen witness of an affectionate meeting between Blanche and Romanoff. The sight inflames her anger, and she jumps at the opportunity which a letter from her cousin Olaf, a leading member of the secret society, offers, both to serve the latter and to satisfy her desire for personal vengeance.

She contrives to enter Blanche's dressing-room, in which Romanoff is waiting while the girl goes

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through her performance in the ring, and to slip into a drawer the letter from Olaf. Pretending she has seen Blanche place the letter there, she produces it and hands it to Romanoff. He is stunned at the thought that Blanche is his secret enemy, and agrees to Zadija's suggestion that he shall leave the city with her for a safe place. They set out before Blanche has finished her performance, but "The Black Snake" is unaware that D'Olton, an attache of the Governor, has seen their departure.

Olaf, cousin of Zadija, has received "The Black Snake's" message that she is bringing Romanoff to the house—the headquarters of the society from which she is supposed to be rescuing him. Olaff greets them in the disguise of a butler. Meanwhile, on the strength of information left by Romanoff, orders are given for the arrest of Blanche for treason, and D'Olton and a number of soldiers go to the theater to seize her. She is just about to enter the ring, and succeeds in persuading the officer to allow her to go through her performance. This includes a leap from a plank near the roof of the building on to the back of a horse galloping below. Blanche jumps upwards instead, and, succeeding in catching hold of a window frame in the tower, breaks the glass and manages to get through to the roof. Her plucky dash for liberty is, however, ineffectual; the building is surrounded, and she is seized on the roof.

Blanche is committed to prison, but her demeanor before the Governor impresses D'Olton, who, remembering the departure of Romanoff and Zadija, determines to get on their track.

Romanoff, already grateful to Zadija for his supposed rescue from the grip of the secret society, and heartbroken at what he believes the treachery of Blanche, asks Zadija to be his wife. The proposal and "The Black Snake's" ready acceptance are overheard by Olaf, who himself loves his cousin, and he determines on the removal of his rival. In the meantime, D'Olton, the attache, sets out for the house which shelters "The Black Snake" and her victim. Before he reaches his destination he is attacked by a savage pack of wolves, which surround the sleigh and force him to cut the traces and make a dash for safety on the horse's back. Still he cannot outpace the enemy, and at last he is pulled to the ground, and only rescued from their fangs by the timely intervention of a number of peasants.

The nearest house is that of "The Black Snake," and thither D'Olton, half unconscious, is carried by the villagers. Zadija recognizes him and scents danger. To reassure her D'Olton, who has ascertained by means of a small mirror in his cap that she is listening behind the curtain at the door to his conversation with Romanoff, informs the latter that Blanche has died in prison.

When night comes, D'Olton, peering through the window sees Romanoff embracing "The Black Snake," and realizes how things stand. He enters, and Olaf, in the character of a butler, shows him to his room. D'Olton, taking Olaf by surprise, overpowers and gags him, and taking his clothes and wig, carefully disguises himself to resemble the pseudo butler.

D'Olton telegraphs the governor and the house is surrounded by troops. D'Olton meets the Governor and Blanche in the garden, and gives certain instructions to the latter. As "The Black Snake" is dressing she is horrified to observe in her mirror a reflection of the face of Blanche, whom she thinks dead. As Blanche moves forward from the curtains, the menacing figure in the mirror grows plainer, and at last, in a paroxysm of terror, Zadija breaks the mirror to fragments. At the same moment Blanche steps back behind the curtains. Zadija, thinking it has all been an illusion, but still alarmed, calls for Olaf. D'Olton enters in his disguise, and when Zadija goes to him in alarm to tell of the fright she has had, he claps handcuffs on her wrists.

A moment later Romanoff enters. When he sees Blanche, whom he thinks dead, he cannot control his surprise, and when D'Olton tells his story, and Romanoff learns that Blanche has been falsely accused, and that "The Black Snake" has been his real enemy, he can hardly find words to express his contrition. Blanche readily forgives him, and the lovers are re-united, free forever from the malevolence of "The Black Snake."

## UNION FEATURES.

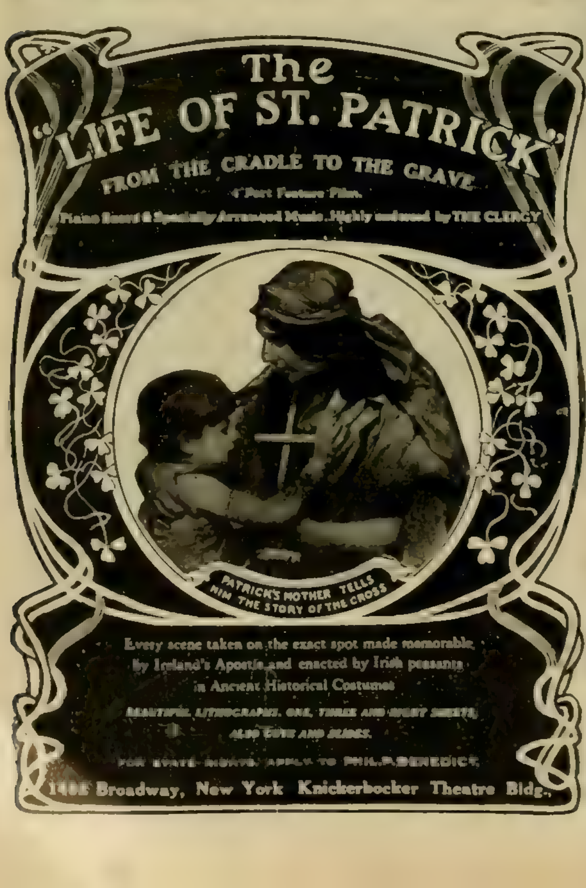
**IN THE JAWS OF THE LAND SHARK** (3 parts—Feature Release).—Tired of the social whirl and anxious to take her ease after a life of hard study and successful medical practice, Madame Remond, a noted woman physician, sought seclusion in the mansion of a vast estate, "Wildwood," which she purchased. Madame Remond, in acquiring "Wildwood" incurred the enmity of Mr. Hormois, the country notary, who had long coveted that estate as one of the choicest in that part of the country. She was really very happy in her new environment, and enjoyed supervising the improvements instituted by Paul Daubry, her good-looking and competent agricultural expert.

In the village, the peasants were discussing the newly arrived great lady. Francis, a peasant who had quarreled with an employee at "Wildwood," launched forth into a bitter tirade against the lady. His comrades thoughtlessly piled observation on observation, until to hear the company over their light wine, one might have thought Madame Remond a truly dangerous woman to the community. Then followed many annoying occurrences which mystified Mr. Daubry and Madame Remond. All manner of farm products were filched in the night, the barn took fire, standing wood was cut in quantities; finally, Francis himself was caught in the act of poaching. Madame Remond had interceded for some of the malefactors, but permitted Francis to be sentenced to prison as an example. He parted from his little daughter brokenly.

Renee, godchild to Madame, was asked to make her home at "Wildwood." This she consented to gladly, for she and Mr. Daubry had fallen in love. The old notary, Mr. Hormois, also fell in love with Renee, and went so far as to offer her his hand, heart and wealth. She refused him.

On being freed from prison, Francis made his way to Mr. Hormois, whom he knew had coveted "Wildwood," and offered his services in making things so uncomfortable for its owner that she would gladly sell it. Hormois suggested it seemed strange that all the sheep in the countryside except those at "Wildwood" had been stricken with a plague. Francis ingratiated himself into the good graces of the "Wildwood" shepherd and rubbed culture into one or two animal's hides. When, some days later, Madame Remond learned from the shepherd that her prize animals were infected, she was grief-stricken. The shepherd had been attacked on his way with the news. Mr. Daubry went out, much against Renee's wishes, to learn the cause of the trouble.

High on a hillside stood a beautiful young woman in apparent distress. Daubry hastened to aid her. She immediately threw her arms about him and began to scream. In the twinkling of an eye, a mob of waiting peasants, led by Francis, seized Daubry and dragged him for endless minutes, until a steep declivity was reached. Then they hurled him down, down, down into a seemingly bottomless abyss. Here Renee and Madame Remond found him, hours later, barely conscious. While they were nursing him back to health, Francis' child became mortally ill. Denied money to get a doctor by his comrades, he appealed in desperation to Madame Remond, who forgivingly gave her medical skill to save its life. Daubry's health permitting, Madame, at the urging of Hormois, the notary, consented to sell her estate at an absurdly small price to "his client," and leave the neighborhood where she was so cordially disliked. Francis, learning that she contemplated this step, sought her out and made a full confession, implicating Hormois as the instigator of her misfortunes. Hormois fled in disgrace. At the village inn, Madame's household was being bitterly condemned for Hormois' disgrace when Francis entered. Flourishing his muscular arms, he challenged any and all to combat who had aught to say against the lady of "Wildwood." The tongue-waggers dispersed hurriedly.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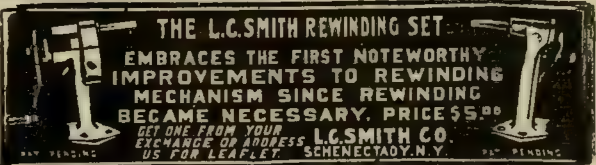

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# INDEPENDENT RELEASE DATES

## AMERICAN.

Oct. 9—Taming a Cowboy (Drama)............1000
Oct. 11—Calamity Anne's Sacrifice (Drama)....1000
Oct. 13—Making Pig Iron (Industrial)........ 375
Oct. 13—Courage of Sorts (Drama)........... 625
Oct. 16—The End of the Black Bart (Drama).1000
Oct. 16—The Making of a Woman (Drama)...1000
Oct. 18—The Making of a Woman (Drama) ..1000
Oct. 20—Hidden Treasure Ranch (Drama)......
Oct. 23—The Step Brothers (Drama)..... . ..
Oct. 25—In the Mountains of Virginia (Drama)

## AMBROSIO.

July 26—The Missionary's Sister (2 Parts—Dr.)
Sept. 27—Alssa's Dream (2 parts—Drama)...2000
Oct. 4—The Wild Guardian (2 parts—Drama).2000
Oct. 11—Chopin's Nocturne (2 parts—Drama).2000
Oct. 18—The Two Mothers (2 parts—Drama)..2000

## APOLLO.

Oct. 5—The Rube Boss (Comedy)............
Oct. 12—Ketchem and Killem (Comedy)......
Oct. 19—One Round O'Brien Comes East (Com.)

## BISON.

Sept. 23—The Struggle (2 parts—Drama)......
Sept. 27—Captain Billy's Mate (2 parts—Dr.)
Sept. 30—Shon, the Piper (2 parts—Drama)...
Oct. 4—Good-for-Nothing Jack (2 parts—Dr.)
Oct. 7—The Girl and the Tiger (3 parts—Dr.)
Oct. 11—Fighters of the Plains (2 parts—Dr.)
Oct. 14—In the Wilds of Africa (2 parts—Dr.).2000
Oct. 18—Through Barriers of Fire (2 parts—Drama) ..........................2000
Oct. 21—The She-Wolf (Drama)...............
Oct. 25—The Cowboy Magnet (2 parts—Drama).2000

## BRONCHO.

Sept. 7—May and December (Drama).........
Sept. 10—The Judge's Son (Drama)...........
Sept. 17—The Land of Dead Things (2 parts—Drama) ........................
Sept. 24—Silent Heroes (2 parts—Drama).....
Oct. 1—The Greenhorn (2 parts—Drama)....
Oct. 8—The Forgotten Melody (2 parts—Dr.).2000
Oct. 15—The Reaping (Drama)...... ........
Oct. 22—The Black Sheep (Drama)............

## CRYSTAL.

Oct. 7—Dress Reform (Comedy)............
Oct. 7—Baldy Belmont Wanted a Wife (Com.)
Oct. 12—The Woman and the Law (Drama)...
Oct. 14—Pearl's Mistake (Comedy)...........
Oct. 14—Getting the Grip (Comedy)...........
Oct. 19—Hearts Entangled (Drama) ..........
Oct. 21—Willie's Great Scheme (Comedy)......
Oct. 21—The Turkish Rug (Comedy)..........
Oct. 26—Robert's Lesson (Drama).............

## DOMINO.

Oct. 9—God of Chance (2 parts—Drama).....2000
Oct. 16—Romance of Erin (2 parts—Drama)..2000
Oct. 23—Heart of Kathleen (2 parts—Drama).2000

## DRAGON.

July 14—The Organist (Drama)...............
July 21—Memories of Long Ago (Drama)......
July 28—The Bride of the Sea (Drama)......

## ECLAIR.

Sept. 21—Curious Fish (Zoology)..............
Sept. 24—A Puritan Episode (2 parts—Drama)
Sept. 28—Why Aunt Jane Never Married (Com.)
Oct. 1—Jacques, the Wolf (2 parts—Drama).
Oct. 5—Private Box 23 (Comedy).............
Oct. 5—Polyp (Zoology) ......................
Oct. 8—One of the Rabble (2 parts—Drama)..
Oct. 12—Wifie Must Follow Husband (Comedy)
Oct. 12—Rotifers ...............................
Oct. 15—From the Beyond (3 parts—Drama)..3000
Oct. 22—Big Hearted Jim (2 parts—Drama)...2000
Oct. 26—The Terrible Outlaw (Comedy) .....
Oct. 19—He Loves to be Amused (Comedy) ..
Oct. 19—Oxygen (Educational)........... ...

## FRONTIER.

Sept. 13—On Forbidden Paths (Drama).......
Sept. 18—The Juvenile Kidnappers (Comedy)..
Sept. 20—The Ranchman's Double (Drama)...
Sept. 25—The Village Pest (Comedy)..........
Sept. 27—The Moonshiner (Drama)...........
Oct. 2—The Shop Girl's Big Day (Comedy)...
Oct. 4—A Girl of the Dance Halls (Drama)...
Oct. 9—When Father Goes to Church (Comedy)
Oct. 11—Harmony and Discord (Drama).......
Oct. 16—Curing the Doctor (Comedy).........
Oct. 18—The Brute (Drama) .................
Oct. 23—Miss Fairweather Out West (Comedy)
Oct. 25—Jim's Atonement (Drama) .. ....... .

## GAUMONT.

Oct. 7—A Chorus Girl's Romance (Drama)...
Oct. 3—Gaumont's Weekly, No. 83 (News)..
Oct. 9—A Matrimonial Raffle (Comedy)......
Oct. 9—Casablanca, in Picturesque Morocco (Scenic) ...........................
Oct. 13—The Two Spies (3 parts—Drama).....3000
Oct. 14—Snatched from Death (Drama) ......1000
Oct. 15—Gaumont's Weekly, No. 84 (News)..1000
Oct. 16—Simple Simon's Grisly Hug (Comedy)..1000
Oct. 18—The Fall of Constantinople (3 parts—Drama)............................3000
Oct. 21—Dolly's Stratagem (Comedy).........1000
Oct. 22—Gaumont's Weekly, No. 85 (News)...1000
Oct. 23—Tiny Tim Kidnaps a Baby (Comedy)..1000

## GEM.

Sept. 22—None but the Brave Deserve the (?) (Drama)...........................
Sept. 22—Sanitary Dairy Plant, Washington, D. C..............................
Sept. 29—The Bachelor Girls' Club (Comedy)..
Oct. 6—The Motor Bug (Comedy)............
Oct. 6—Our Baby (Comedy)..................
Oct. 13—The Surf Maidens (Comedy)..........
Oct. 20—His Double Surprise (Comedy) .. ...
Oct. 20—A Trip Through Tunis and Algiers (Sc.)

## GREAT NORTHERN.

Sept. 13—Under the Danish Beeches (Travel)..
Sept. 20—Convict 337 (Comedy)...............
Sept. 27—Won by Waiting (Comedy)..........
Oct. 4—A Good Catch (Comedy)..............
Oct. 11—Caught in His Own Trap (Drama)..1000
Oct. 18—A Husband's Strategy (Drama)......
Oct. 25—Who's Who (Comedy)................

## IMP.

Oct. 4—His Priceless Treasure (Comedy).....
Oct. 4—Whimsicalities by Hy. Mayer (Nov.).
Oct. 6—The Stolen Love (2 parts—Drama)....
Oct. 9—Their Parents (Drama)...............
Oct. 11—Thou Shalt Not Rubber (Comedy)....
Oct. 11—Hilarities, by Hy. Mayer (Novelty)..
Oct. 13—Hidden Fires (Drama)................
Oct. 16—The Daredevil Mountaineer (2 parts—Drama) ..........................2000
Oct. 18—The Beggar and the Clown (Comedy).
Oct. 18—Leaves from Hy. Mayer's Sketch Book (Novelty) .........................
Oct. 20—The Big Sister (2 parts—Drama)....2000
Oct. 23—The Anarchist (Drama)......... ....

## KAY-BEE.

Sept. 12—The Waif (Drama)..................
Sept. 19—The Reformation (Drama)...........
Sept. 26—The Forlorn Hope (Drama)..........
Oct. 3—Loaded Dice (Drama) ...............
Oct. 10—The Bully (Drama)...................1000
Oct. 17—Venetian Romance (Drama)...........
Oct. 24—A Woman's Wit (Drama).............

## KEYSTONE.

Sept. 29—The Bowling Match (Comedy).......
Oct. 2—Billy Dodges Bills (Comedy).........
Oct. 6—Across the Alley (Comedy)............
Oct. 6—Abelone Industry (Educational)......
Oct. 9—Schnitz the Tailor (Comedy).........
Oct. 13—Their Husband (Comedy).............
Oct. 16—A Healthy Neighborhood (Comedy)....
Oct. 20—Two Old Tars (Comedy)...............
Oct. 23—A Quiet Little Wedding (Comedy)....

## KOMIC.

Oct. 16—The Birthday Party (Comedy) .. ....
Oct. 16—Old Heads and Young Hearts (Comedy)

## LUX.

Sept. 19—The Blacksmith's Son (Drama)...... 930
Sept. 26—How Mabel Caught a Man (Comedy).. 700
Sept. 26—A Large Family (Comedy).......... 285
Oct. 3—Mary's Neighbor (Comedy).......... 895
Oct. 10—The New Governor (Drama).........
Oct. 17—Molly's Umbrella (Comedy).........
Oct. 17—In a Granite Quarry (Ind.)..........

## MAJESTIC.

Sept. 27—A Slight Misunderstanding (Com.)..
Sept. 28—The Love of Conchita (Drama).......
Sept. 30—When the Debt Was Paid (Drama)..
Oct. 4—A Man of the Wilderness (Drama)...
Oct. 5—A Mix-up in Pedigrees (Comedy)...
Oct. 7—The Heritage (Drama)...............
Oct. 11—The Ice Man's Revenge (Comedy)...
Oct. 12—The Wedding Write-up (Comedy).....
Oct. 14—The Birthday Party (Comedy) ......

## MUTUAL WEEKLY.

Sept. 22—Mutual Weekly, No. 39 (News)......
Sept. 29—Mutual Weekly, No. 40 (News)......
Oct. 8—Mutual Weekly, No. 41 (News)......
Oct. 13—Mutual Weekly, No. 42 (News)......
Oct. 20—Mutual Weekly, No. 43 (News)......

## NESTOR.

Oct. 1—Beyond the Law (Drama)............
Oct. 3—His Brother's Wives (Comedy).......
Oct. 6—The Trail of the Lonesome Pine (Dr.)
Oct. 8—The Love Trail (Drama).............
Oct. 10—The Simple Life (Drama)...........
Oct. 13—Roger, the Pride of the Ranch (Dr.)
Oct. 15—Patsy's Luck (Comedy)...............
Oct. 17—Their Two Kids (Comedy)...........
Oct. 20—The Outlaw's Sister ..................
Oct. 22—Under Western Skies (Drama)........
Oct. 24—Hawkeye's Great Capture (Comedy)...
Oct. 24—What the Wild Waves Did (Comedy)..

## POWERS.

Oct. 3—The Trap (Drama) ...................
Oct. 8—Chivalry Days (Comedy-Drama)........
Oct. 10—The Pilgrim (Drama)................
Oct. 10—The Messenger of Love (Drama)......
Oct. 15—The Escape (Drama)..................
Oct. 17—His Pal's Bequest (Drama).........
Oct. 22—The Kid (Comedy)....................
Oct. 24—A Man in the World of Men (2 parts—Drama)...........................2000

## PILOT.

July 24—The Sure Tip (Comedy)............... [illegible]
July 24—The Bug Professor (Comedy)......... [illegible]
July 31—Loyal Hearts (Drama)...............1000
Aug. 7—The Green-Eyed Monster (Com.-Dr.)..1000
Aug. 28—Getting the Evidence (Drama)......

## PRINCESS.

Oct. 17—Lobster Salad and Milk (Comedy)....

## RAMO.

Aug. 20—Dangerous Sympathy (Drama).......1000
Aug. 27—The Springtime of Love (Drama).....1000
Sept. 1—The Worker (State Rights—6 parts—Drama)...........................6000
Sept. 8—The Black Opal (Drama)............1000
Oct. 1—Cards (Feature—3 parts—Drama).....
Oct. 15—The Current (Feature—3 parts—Dr.).

## RELIANCE.

Oct. 13—Poor Old Mother (Drama)............
Oct. 15—The Flirt (Drama)....................
Oct. 18—A Knight Errant (Drama)...........
Oct. 20—Oh, What a Night (Comedy).........
Oct. 20—Two Men and a Mule (Comedy)......
Oct. 22—The Heart of a Rose (Drama).......
Oct. 25—Hearts (2 parts—Drama)..............2000
Oct. 27—The Real Mother (Drama)............
Oct. 11—The Rebellious Pupil (Comedy)......

## REX.

Oct. 5—Like Darby and Joan (Drama)........
Oct. 9—Shadows of Life (2 parts—Drama)....
Oct. 12—The Echo of a Song (Drama)........
Oct. 16—Memories (Drama) ..................
Oct. 19—The Criminals (2 parts—Drama)....2000
Oct. 19—The Criminals (2 parts—Drama)......
Oct. 23—The Thumb Print (2 parts—Drama)..
Oct. 26—When Death United (Drama)........

## POLAK.

Sept 19—Western Love (Drama)...............
Sept. 24—The Quality of Mercy (Drama)......
Sept. 26—The Soul of Man (Drama)..........
Oct. 1—Tale of a Cat (Comedy)..............
Oct. 3—The Lame Man (Drama)...............
Oct. 8—The Little Hunchback (Drama)......
Oct. 10—Handcuffed for Life (Comedy).......
Oct. 17—Fisherman's Luck (Comedy)..........1000

## THANHOUSER.

Oct. 5—(No Release).
Oct. 7—Louie, the Life Saver (Comedy)......
Oct. 10—A Daughter Worth While (Drama)..
Oct. 12—A Deep Sea Liar (Comedy)...........
Oct. 14—The Plot Against the Governor (2 parts—Drama).........................2000
Oct. 17—A Peaceful Victory (Drama)..........
Oct. 19—Beauty in the Seashell (Comedy).....
Oct. 21—The Mystery of the Haunted Hotel (Drama)..............................
Oct. 24—The Old Folks at Home (Drama).....
Oct. 28—How Filmy Won His Sweetheart (Com.)

## VICTOR.

Sept. 12—A Bride from the Sea (2 parts—Dr.)
Sept. 19—Percy H. Baldwin, Trifler (Drama)..
Sept. 26—For the Sins of Another (Drama)....
Oct. 8—The Closed Door (2 parts—Drama)...
Oct. 10—The Winner (2 parts—Drama)........
Oct. 17—The Girl of the Woods (2 parts—Dr.).2000
Oct. 24—For Old Love's Sake (Drama).......

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# LICENSED RELEASE DATES

## RELEASE DAYS.

**Monday**—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

**Tuesday**—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

**Wednesday**—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

**Thursday** — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

**Friday**—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

**Saturday**—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph (Special).

## BIOGRAPH.

Sept. 22—The Law and His Son (Drama)......
Sept. 25—A Saturday Holiday (Comedy).......
Sept. 25—The End of the World (Comedy)....
Sept. 27—The Influence of the Unknown (Dr.)
Sept. 29—Dyed, But Not Dead (Comedy)......
Sept. 29—With the Aid of Phrenology (Com.)
Oct. 2—A Tender-Hearted Crook (Drama)....
Oct. 4—The Chieftain's Sons (Drama)........
Oct. 6—His Secret (Drama).................
Oct. 9—Never Known to Smile (Comedy)......
Oct. 9—Scenting a Terrible Crime (Comedy)..
Oct. 11—So Runs the Way (Drama)...........
Oct. 13—McGann and His Octette (Comedy)..
Oct. 13—Aunts Too Many (Comedy).........
Oct. 16—Red and Pete, Partners............
Oct. 18—Girl Across the Way (Drama)......
Oct. 20—The Van Nostrand Tiara (Drama) 1000
Oct. 23—A Fallen Hero (Comedy)
Oct. 23—The Winning Punch (Comedy)
Oct. 25—The Madonna of the Storm (Drama) 1000

## EDISON.

Sept. 23—The Stroke of the Phoebus Eight (Dr.)1000
Sept. 24—The Embarrassment of Riches (Com.).1000
Sept. 26—Hard Cash (Special—2 parts—Dr.) 2000
Sept. 27—A Proposal from the Sculptor (Being the third of the series "Who Will Marry Mary).................... 1000
Sept. 29—The Stolen Models (Comedy)........1000
Sept. 30—A Daughter of Romany (Drama)....1000
Oct. 1—Mr. Toots' Tooth (Comedy)..........
Oct. 1—Damascus and the Ruins of Baalbek (Travel) ..............................
Oct. 8—Why Girls Leave Home (Special—2 parts—Drama) ..............................2000
Oct. 4—The Contents of the Suitcase (Drama)1000
Oct. 6—A Short Life and a Merry One (Com.).
Oct. 6—Birds of the Southern Sea Coast (Zoology.) ..........................
Oct. 7—A Wilful Colleen's Way (Drama).....1000
Oct. 8—Boy Wanted (Comedy-Drama)........
Oct. 8—The Pink Granite Industry at Milford, Mass. (Industry) .................
Oct. 10—In the Shadow of the Mountains (Special—2 parts—Drama) .............2000
Oct. 11—The Girl and the Outlaw (Drama)....1000
Oct. 13—Bill's Career as Butler (Comedy)....
Oct. 14—The Family's Honor (Drama) .......
Oct. 15—The Widow's Suitors (Comedy).. ..
Oct. 17—The Foreman's Treachery (Special—2 parts—Drama).................2000
Oct. 18—Twice Rescued (Drama) ..... ....
Oct. 20—Hiram Green, Detective (Comedy) ...1000
Oct. 21—Reginald's Courtship (Comedy) 1000
Oct. 22—His First Performance (Comedy) .
Oct. 22—Jaffa, the Seaport of Jerusalem, and Its Orange Industry (Scenic) . 1000
Oct. 24—Silas Marner (Special 2 parts Dr.) 2000
Oct. 25—A Proposal from Nobody (Being the fourth story of "Who Will Marry Mary"—Drama) ... ........... 1000

## ESSANAY.

Sept. 19—The Right of Way (Special—2 parts—Drama).........................2000
Sept. 20—The Redeemed Claim (Drama).......1000
Sept. 23—For Old Time's Sake (Drama).......1000
Sept. 24—Love Incognito (Comedy)............1000
Sept. 25—Days of the Pony Express (Drama)..1000
Sept. 26—In Convict Garb (Special—2 parts—Drama)..............................2000
Sept. 27—Why Broncho Billy Left Bear County (Drama)...........................1000
Sept. 30—A Ray of God's Sunshine (Drama)...1000
Oct. 1—A Successful Failure (Comedy)......1000
Oct. 2—The Belle of Siskiyou (Drama).......1000
Oct. 8—Tony, the Fiddler (Special—2 parts—Drama) ..................................2000
Oct. 4—The Struggle (Drama) ...............1000
Oct. 7—A Matter of Dress (Com.Dr.).........1000
Oct. 8—Dad's Insanity (Comedy)..............1000
Oct. 9—Love and the Law (Comedy-Drama)...1000
Oct. 10—Dear Old Girl (Special—2 parts—Dr.)..2000
Oct. 11—Broncho Billy's Oath (Drama)........1000
Oct. 14—Three Scraps of Paper (Drama)....1000
Oct. 15—Their Waterloo (Comedy)...........1000
Oct. 16—A Borrowed Identity (Comedy)......1000
Oct. 17—Broncho Billy Gets Square (Special—2 parts—Drama) .... ............2000
Oct. 18—Alkali Ike and the Wildman........
Oct. 21—The Way Perilous (Drama) . 1000
Oct. 22—Dis Sa Day (Comedy) . 1000
Oct. 23—The Kid Sheriff (Drama) . 1000
Oct. 24—The Love Lute of Romany (2 parts—Drama) .2000
Oct. 25—Broncho Billy's Elopement (Drama)..1000

## KALEM.

Sept. 26—The Largest Duck Farm in the World (Zoology)..........................
Sept. 27—A Demand for Justice (Drama).....1000
Sept. 29—The Atheist (Drama) ...............1000
Oct. 1—The Battle at Fort Laramie (Special—2 parts—Drama) .......................2000
Oct. 3—And the Watch Came Back (Comedy)
Oct. 3—Historic Boston (Travel) ............
Oct. 4—The Railroad Inspector's Peril (Dr.).1000
Oct. 6—The End of the Run (Drama)........1000
Oct. 8—The Riddle of the Tin Soldier (Special—2 parts—Drama) ...............2000
Oct. 10—Pete's Insurance Policy (Comedy).....
Oct. 10—The Sea Scouts of America (Edu.)....
Oct. 11—The Influence of a Child (Drama)...1000
Oct. 13—The Hermit's Ruse (Drama)........1000
Oct. 15—The Vampire (Spec —2 parts—Drama).2000
Oct. 17—The Troublesome Telephone (Comedy).
Oct. 17—The Boston Floating Hospital (Edu.).
Oct. 18—The Railroad Detective's Dilemma (Drama) ..........................1000
Oct. 20—The Dumb Messenger (Drama) 1000
Oct. 22—A Daughter of the Underworld (2 parts Drama) .........................2000
Oct. 24—Jimmie's Finish (Comedy) . . ...1000
Oct. 24—Betty Buttin and the Bad Man (Com.)
Oct. 25—A Railroader's Warning (Drama)....1000

## GEORGE KLEINE.

Sept. 9—The Mysterious Man (Cines—2 parts—Drama—Special)....................
Sept. 16—High Treason (Cines—Special 2 parts—Drama)........................
Sept. 23—For His Brother's Crime (Cines—Special—2 parts—Drama).........
Sept. 30—Misgotten Gains (Cines—Special—2 parts—Drama)......................
Oct. 7—The Flower of Destiny (Cines—Special—2 parts—Drama) ......................
Oct. 14—The Last Minute (Eclipse—Special—2 parts—Drama)......................
Oct. 21—The Wheels of Justice (Cines—Special—2 parts—Drama) ...............
Oct. 21—The Wheels of Justice (2 parts Dr.)..2000

## LUBIN.

Sept 29—The Invader (Drama) ..............1000
Sept. 30—The Actress and Her Jewels (Drama) 400
Sept. 30—The Constable's Daughter (Comedy). 600
Oct. 2—The Special Officer (Special—2 parts—Drama) .....................................2000
Oct. 3—The Scarf Pin (Drama)..............1000
Oct. 4—For Her Brother's Sake (Drama).....1000
Oct. 6—The Counterfeiter's Fate (Drama)....1000
Oct. 7—The Two Cowards (Drama)...........1000
Oct. 9—Breed of the North (Special—2 parts—Drama)...........................2000
Oct. 10—The Drummer's Narrow Escape (Com).
Oct. 10—Going Home to Mother (Comedy)......
Oct. 11—The Higher Law (Drama)............1000
Oct. 13—The Fiancee and the Fairy (Drama).1000
Oct. 14—A Deal in Oil (Drama)..............1000
Oct. 16—The Taking of Rattlesnake Bill (Special 2 parts—Drama) .......... 2000
Oct. 17—The Mate of the Schooner "Sadie" (Drama) .........................1000
Oct. 18—The Highest Bidder (Comedy).......
Oct. 18—A Sleepy Romance (Comedy).........
Oct. 20—Father's Choice (Comedy) . . . . 400
Oct. 20—All on Account of Daisy (Comedy).. 600
Oct. 21—Her First Offense (Drama) ..... ..1000
Oct. 23—The Evil Eye (Spec.—2 parts—Dr.)..2000
Oct. 24—The Man in the Hamper (Drama)....1000
Oct. 25—Mother Love (Drama)...............1000

## MELIES.

Sept. 4—A Day at Singapore (Scenic)..........1000
Sept. 18—Home Life in Japan (Manners and Customs)...........................
Sept. 18—A Japanese Funeral (Manners and Customs)...........................
Sept. 25—A Cambodian Idyll (Drama).........1000
Oct. 2—Things Japanese (Typical)............1000
Oct. 9—Cast Amid Boomerang Throwers (Dr.).1000
Oct. 16—Scenes of Saigon, Cochin China (Sc.)..1000
Oct. 23—Old and New Tahiti (Drama)..... . 850
Oct. 23—Grand Opening of the Schichijio Bridge, Kyoto, Japan (Scenic) .. ......... 150

## PATHE.

Sept. 23—The Blind Gypsy (Drama)..........
Sept. 24—The Secret Treasure (Drama)........
Sept. 25—Blazing a New Trail in Glacier National Park, Montana (Scenic)............
Sept. 25—The Sago Industry in Borneo (Ind.).
Sept. 25—Pathe's Weekly No. 53 (News)......
Sept. 26—Birds of Prey (Bird Life)...........
Sept. 26—Sicily, the Picturesque (Travel)....
Sept. 27—The Fish With a Storage Battery In Its Brain ..............................
Sept. 27—The Pearl of the Bosphorous, Constantinople (Travel) ....................
Sept. 27—Promenade in Rome (Travel).......
Sept. 29—Pathe's Weekly, No. 54 (News)....
Sept. 30—Lillie's Nightmare (Comedy).........
Sept. 30—Deschutes Canyon, Washington (Sc.)
Oct. 1—Oxygen (Scientific) .................
Oct. 1—Along the Padas River (Scenic)......
Oct. 2—Pathe's Weekly, No. 55 (News)......
Oct. 2—The Depths of Fate (Special—2 parts—Drama)................................
Oct. 3—A Clever Story (Comedy)............
Oct. 4—A Wall Street Wail (Comedy).......
Oct. 4—Riding the Flume (Travel)...........
Oct. 6—Pathe's Weekly, No 56 (News)......
Oct. 7—Plants Which Eat (Natural History)
Oct. 7—How Mountains Grow (Scientific)....
Oct. 7—A Journey Through Crimea (Travel)..
Oct. 8—The Smuggler (Drama)...............
Oct. 9—Pathe's Weekly, No. 57 (News)......
Oct. 9—Two Mothers (Special—2 parts—Dr.)..
Oct. 10—The Millionaire's Ward (Drama)......
Oct. 11—Talkative Tess (Comedy).............
Oct. 14—A Yankee in Mexico (Drama)........1000
Oct 14—The Petrified Forest of Arizona (Geol.).1000
Oc. 15—The Bullet's Mark (Drama)...........1000
Oct. 16—In the Haunts of Fear (2 parts Dr.)..2000
Oct. 17—Her Hour (Drama)...................1000
Oct. 18—A Plant with Nerves, Mimosa Pudica (Botany) ...... ......... ..... ..
Oct. 18—St. Cloud and Its Environs (Scenic)..
Oct. 20—Pathe's Weekly No. 60 (News) .. 1000
Oct. 21—The Poisoned Stream (Drama) 1000
Oct. 22—Dodging Matrimony (Comedy) . 1000
Oct. 23—Pathe's Weekly No. 61 (News) 1000
Oct. 23—The Death Song (Special—2 parts—Drama) . . . . 2000
Oct. 24—Honfleur, an Old Coast Town of Northern France (Scenic) .. ...
Oct. 24—Breeding Trout by the Million (Indus.)
Oct. 25—Gypsy Love (Drama).. .... .1000

## SELIG.

Sept. 24—The Spell of the Primeval (Drama)..1000
Sept. 25—The Capture of Bad Brown (Comedy).1000
Sept. 26—The Policeman and the Baby (Dr.)..
Sept. 26—The Taj Mahal, Agra, India (Travel)
Sept. 29—The Invisible Government (Special—2 parts—Drama) ......................2000
Sept. 30—The False Friend (Drama)...........1000
Oct. 1—The Cattle Thief's Escape (Drama)...
Oct. 1—The Elephant As a Workman, Rangoon, India (Educational) .................
Oct. 2—Our Neighbors (Drama) .............
Oct. 8—John Bousall of the U. S. Secret Service (Drama) .............................1000
Oct. 6—The Conscience Fund (Special—2 parts—Drama).............................2000
Oct. 7—The Missionary and the Actress (Dr.).1000
Oct. 8—The Dream of Dan McQuire (Comedy).1000
Oct. 9—Saved from the Vigilants (Drama)....1000
Oct. 10—Only Five Years Old (Drama)........
Oct. 10—A Ceylon Tea Estate (Travel).........
Oct. 13—The Bridge of Shadows (Special—2 parts—Drama) ..............2000
Oct. 14—The Silver Grindstone (Comedy)......1000
Oct. 15—As a Father Spareth His Son (Drama).1000
Oct. 16—The Golden Cloud (Drama)..........
Oct 16—The Abduction of Pinkie (Comedy)..
Oct. 17—The Woman of the Mountains (Dr.).1000
Oct 20—The Finger Print (Drama Special—2 parts) .... .
Oct. 21—Dishwash Dick's Counterfeit (Comedy)
Oct. 21—Surf and Sunset on the Indian Ocean (Scenic) ... ... .. ....
Oct 22—Dorothy's Adoption (Drama) .. ..
Oct 23—Life for Life (Drama) . .....
Oct 24—Destiny of the Sea (Drama) ...

## VITAGRAPH.

Sept. 23—Scenes in Singapore (Travel)........
Sept. 24—The Other Woman (Drama)..........1000
Sept. 25—The Race (Drama)..................1000
Sept. 26—Bunny for the Cause (Comedy)......1000
Sept. 27—Under the Daisies (Special—2 parts—Drama)...........................2000
Sept. 29—When the West Was Young (Drama)1000
Sept. 30—Which? (Comedy) ..................1000
Oct. 1—Salvation Sal (Drama) ..............1000
Oct. 2—The Autocrat of Flapjack Junction (Drama)..............................1000
Oct. 3—The Treasure of Desert Isle (Com.-Dr.)1000
Oct. 4—The Mystery of the Silver Skull (Special—2 parts—Drama) .................2000
Oct. 6—Ann of the Trails (Drama)..........1000
Oct. 7—A Homespun Tragedy (Drama).......1000
Oct. 8—When Friendship Ceases (Comedy)...1000
Oct. 9—Heartbroken Shep (Drama)...........1000
Oct. 10—Cutey's Waterloo (Comedy)..........1000
Oct. 11—The Test (Special—2 parts—Drama)..2000
Oct. 13—Mrs. Upton's Device (Comedy)......1000
Oct. 14—The Ballyhoo's Story (Drama).......1000
Oct. 15—Master Fixit (Comedy)...............
Oct. 15—Buddhist Temples and Worshippers (Travel) ...........................
Oct. 16—The Outlaw (Drama)................1000
Oct. 17—Matrimonial Manners (Comedy). ....1000
Oct. 18—The Pirates (Special—2 parts—Dr.).2000
Oct. 20—The White Feather (Drama)....... 1000
Oct. 21—Luella's Love Story (Drama)........1000
Oct 22—Sleuths Unawares (Comedy)...........
Oct. 22—Low Caste Burmese (Topical)........
Oct 23—The Doctor's Secret (Drama) ......1000
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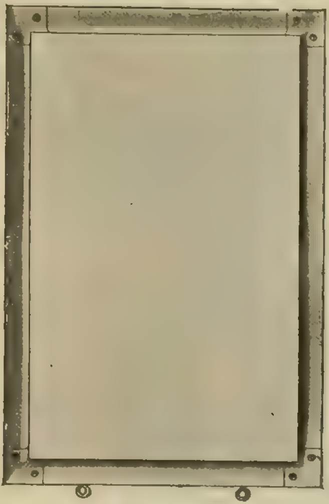

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## There are No Multiple-Reel Favorites Like "Sapho"

**(With Florence Roberts)**

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THE VAN WARDEN RUBIES.

# The Greatest Novelty Since the Invention of Motion Pictures

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Your patrons *want* this feature. First, because it is the greatest novelty of the age. Second, because it will help the most awkward of them to become perfect dancers. This feature was made especially for those people who "just can't learn," and for others who want to learn the latest New York dances. ***Special music with each film.***

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"We have your 6A machines with loop setter with direct current—and a silver curtain. What more does an operator want?

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***Catalogue G Gives Full Details***

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**The Leading Makers of Motion Picture Machines**

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H E HOFFMAN

# MOVING PICTURE WORLD

THE FILM
INDEX

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GUIDE

Scene from "A Daughter of the Wilderness" (Edison).

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urges every theatre that does "good business" with a good feature to investigate the goodness of their FOUR-REEL Mutual specials.

## "MOTHS" with Maude Fealy—and "ROBIN HOOD"

The stirring life of the great adventurer of the Middle Ages is here shown properly in black-and-white pictures for the first time. Every man, woman and child knows the story. This is the big, popular film of the Fall. See any Mutual Program or exchange for special terms.

Get "MOTHS!" Get "ROBIN HOOD!" Get "MOTHS!" Get "ROBIN HOOD!"

## "CAPE MAY" WEEK

Wherein two of the Three-A-Week are productions of the Cape May Company.

Sunday, Oct. 19

### "THE BEAUTY IN THE SEASHELL"

She appears from her shell merely to make trouble for the man with the watchful sweetheart. For Beauty embraced the Man! In the end, the sweetheart discovered that her beau was in no way responsible. Made at Cape May by the now-famous Thanhouser Cape May Company, this "By-The-Sea" story is a thing of beauty and a joy forever!

Friday, Oct. 24

### "THE OLD FOLKS AT HOME"

The whole adventure was started by a picture a "snap-shot" fiend took. It showed the old folks in their simple, old-home garb, and they sent it to their son in the city. He was wealthy and didn't like to see his parents dressed that way. He brought them on to his fashionable city home and into fashionable city dress, and then the blow off came.

Tuesday, Oct. 21

### "THE MYSTERY OF THE HAUNTED HOTEL"

Another Cape May story, of a hotel down there that was long reported haunted. The result was bankruptcy for the unfortunate proprietor. Then a curious young physician came to stop at the place and didn't like the air of mystery. His curiosity set him searching for the spook, and he located it in the hotel man's own family!

COMING! Another "By-the-Sea" story from Cape May, "THE WATER CURE" (Sun., Nov. 2).

COMING! Riley Chamberlin, in "HOW FILMY WON HIS SWEETHEART" (Tues., Oct. 28).

COMING! Both the Kidlet and the Twins, in "THE CHILDREN'S HOUR," "JACK AND THE BEANSTALK," and "THEIR GREAT BIG, BEAUTIFUL DOLL," released in November.

THANHOUSER FILM CORPORATION

NEW ROCHELLE, N. Y.

Thanhouser Stars!
Thanhouser Features!
Thanhouser Quality!

FIVE-A-WEEK

# Essanay

W.M.Young

## COMING FRIDAY, OCTOBER 24th! COMING FRIDAY, OCTOBER 24th!

## A HEADLINE DRAMATIC FEATURE

# "The Love Lute of Romany"

(IN TWO PARTS)

The dramatic portrayal of this excellent feature is something out of the ordinary. The plot is new and the photography beautiful. A story of the gypsies with many exciting moments and interesting situations. Beverly Bayne, Juanita Dalmorez and Wm. Bailey featured. Heralds and posters now ready.

"The Love Lute of Romany"

RELEASED TUESDAY, OCTOBER 21ST.

### "THE WAY PERILOUS"

A beautiful and absorbing love drama, featuring the well known photoplay star, Francis X. Bushman.

RELEASED WEDNESDAY, OCTOBER 22ND.

### "DAY BY DAY"

ESSANAY LEADS IN COMEDIES. This comic is a splendid example of ESSANAY comedy. Book this one today.

RELEASED THURSDAY, OCTOBER 23RD.

### "THE KID SHERIFF"

This is a splendid Western comedy-drama with Fred Church and Marguerite Clayton.

RELEASED SATURDAY, OCTOBER 25TH.

### "BRONCHO BILLY'S ELOPEMENT"

An unusually interesting and exciting Western drama with the world's most popular photoplayer, G. M. ANDERSON.

"The Toll of the Marshes"

## Coming Friday, Oct. 31st! Coming Friday, Oct. 31st!

# *"THE TOLL OF THE MARSHES"*

(IN TWO PARTS)

A dramatic story of a land grafter who unmercifully robbed the poor to gain his goal—rich independence. His daughter is the innocent means of bringing about a novel and eccentric plot for this remarkable photoplay. Francis X. Bushman, Beverly Bayne and Frank Dayton featured. Posters and heralds ready.

---

WHAT DO YOU THINK OF OUR NEW POSTERS? AREN'T THEY GREAT? They will boom your business. Posters are lithographed in full four colors, 35c each. You can secure these from your exchange or direct from ESSANAY FILM MFG. CO., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

# Essanay Film Manufacturing Co.

**521 First National Bank Bldg., Chicago, Ill.**

Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

COMING!

UNIVERSAL FILMS

## "Capt.

# The Most Daring 3-Reel Feature Ever

**"CAPT. KIDD"** is the first of a series of thrilling pirate features produced by Otis Turner, who also produced such undying hits as "Robinson Crusoe," "Sheridan's Ride," "Uncle Tom's Cabin," "Slavery Days," etc. The title role is played by the Universal's newest star, David Hartford, supported by a magnificent cast. A storm of applause greeted "Capt. Kidd" when exhibited to the National Board of Censors. It will make your theatre the talk of the town. ARRANGE WITH YOUR EXCHANGE NOW FOR EARLY BOOKING and ADVANCE ADVERTISING!

# UNIVERSAL FEATURES ARE NOT PADDED!

| COMING! | | | | COMING! | | | |
|---|---|---|---|---|---|---|---|
| "The Big Sister" | 2R | Imp | Oct. 20 | "A Man in the World of Men" | 2R | Powers | Oct. 24 |
| "The She Wolf" | 3R | 101-Bison | Oct. 21 | "The Cowboy Magnate" | 2R | 101-Bison | Oct. 25 |
| "Big Hearted Jim" | 2R | Eclair | Oct. 22 | "The Restless Spirit" | 3R | Victor | Oct. 27 |
| "The Thumb Print" | 2R | Rex | Oct. 23 | "The Black Masks" | 2R | 101-Bison | Oct. 28 |

# UNIVERSAL FILM MANU

CARL LAEMMLE, President

*"The Largest Film Manufactur*

# "Kidd"

COMING!

## Made in America! Released Tues. Nov. 4

**"CAPT. KIDD"** will be accompanied by the most stunning 6-sheet, 3-sheet and one-sheet posters (2 kinds of one-sheets) ever used for moving pictures. They were painted from actual scenes by Ben Wells, easily the foremost poster artist in America. The posters, the slide announcements, the heralds and lobby photos for "Capt. Kidd" may be obtained from the nearest Universal exchange in time for advance advertising. "Capt. Kidd" is going to convert hundreds of exhibitors to that Universal program.

## EVERY FOOT IS SOLD ON PURE MERIT!

| COMING! | | | | COMING! | | | |
|---|---|---|---|---|---|---|---|
| "Cynthy" | 2R | Eclair | Oct. 29 | "Temptation of Jane" | 2R | Imp | Nov. 3 |
| "His Hour of Triumph" | 2R | Imp | Oct. 30 | "Capt. Kidd" | 3R | 101-Bison | Nov. 4 |
| "The Spender" (Flo Lawrence) | 2R | Victor | Oct. 31 | "Reformation of Calliope" | 2R | Eclair | Nov. 5 |
| "From Dawn Till Dark" | 2R | 101-Bison | Nov. 1 | "The Primeval Test" | 2R | Rex | Nov. 6 |

## FACTURING COMPANY

*ing Concern in the Universe"*

Mecca Bldg., 48th and Broadway, New York

# Remember!

THE FIRST "JOKER" COMEDY WILL BE released Saturday, October 25th, to be followed by other "Joker" brand comedies every Saturday and Wednesday. They are screams! They are going to tickle the whole world. DEMAND THEM!

THE FIRST WARREN KERRIGAN FEATURE will be released Monday, October 27th, a 3-reel Victor entitled "The Restless Spirit." You'll see Kerrigan at his best, in a lavish production. Make preparations for "Kerrigan Day" NOW!

THE THIRD FLORENCE LAWRENCE FEATURE will be released Friday, October 31st, a 2-reel Victor entitled "The Spender." Remember that your exchange will have to charge you extra for it. Book it at any cost. YOU'LL MAKE A CLEAN-UP!

ANNOUNCEMENT SLIDES OF ALL OUR features can be obtained from any Universal exchange for 25 cents each. It's the most inexpensive form of advertising. Heralds for all Universal features may be obtained from your exchange for less than the cost of printing dodgers in your home town. Go to it and build up your business at slight cost!

STUNNING ITALIAN BRONZE PHOTOS OF ALL our stars may be obtained in 11 x 14 sizes for $1.50 per dozen, assorted. Send money and list of stars you select direct to your exchange and you'll get a corking good bargain!

**Universal Film Manufacturing Company**

**Carl Laemmle, President "The Largest Film Manufacturing Concern In the Universe"**

**Mecca Building Broadway at 48th Street New York**

**MOST EVERYBODY SHOUTING**

# "ARIZONA"

**AMERICA'S GREATEST PLAY IDEALIZED**

Playing to overcrowded houses from coast to coast. Competition keen for remaining territory. Could have been sold long ago to questionable buyers—But—ALL STAR AGENTS MUST BE EXPERIENCED and RELIABLE men who will exploit *All Star Productions* not as "movies" but as dignified, legitimate attractions. **To such individuals or corporations inducements are offered.**

**COMING ABOUT OCTOBER 29th**

*"Gee, Aint-it-hell-to-be-poor!"* *THOMAS W. ROSS* (*the original*) *in*

# "CHECKERS"

**HENRY BLOSSOM'S Great Book** **KIRKE LA SHELLE'S Big Play**
**with the biggest racing scenes ever filmed**

KATHERINE LA SALLE, late star of *"The Master Mind,"* and other Broadway favorites included in the mighty cast of 500.

6 EXCITING PARTS ☆ 250 NOVEL SCENES ☆ 100 ACTUAL "PUNCHES"

**AND THEN COMES**

(*"The Virginian"*) *DUSTIN FARNUM in*

# "SOLDIERS *of* FORTUNE"

**By RICHARD HARDING DAVIS and AUGUSTUS THOMAS**

now being enacted in Santiago, Cuba, by a carefully selected company under personal direction of the authors. *Augustus Thomas says this will be bigger than "Arizona."*

**BIG SURPRISE IN OUR NEXT ANNOUNCEMENT** **We're pulling some big wires that will startle the world — WAIT!**

*IMPORTANT* *If we don't know you, tell us the name of your Banker and all about yourself, and get in NOW on the Best Proposition the Amusement World has ever known.*

FOR PROOFS, FACTS, PRICES, PARTICULARS, ADDRESS

# All Star Feature Corporation

HARRY R. RAVER,
President.

220 West 42d St., NEW YORK

AUGUSTUS THOMAS,
Director-General of Productions.

IF YOU SEE "10 REELS IN 3"

Gaumont

Gaumont

# "In the Clutch of the Paris Apaches"

**OF ABSOLUTE COMPELLING INTEREST. A Superbly Acted 4-Reel Drama Released Oct. 18.** Portraying a battle of wits between a despised hunchback and one of the worst of the Paris Apaches, who stops at nothing in his endeavor to obtain big money from a military man for the return of his stolen child.

**To secure copy wire at once as follows, "Apaches," one copy**
**1, 3, 6—sheet Posters, Photos, Heralds**

Gaumont

Gaumont

# GAUMONT CO.

**1503 World's Tower Building** **110 W. 40th Street, New York City**

**LAST WEEK, OCT. 11th**

## "Two Spies"

**in two reels**

A Stirring Drama of Romance and War.

**NEXT WEEK, OCT. 25th**

## "The Gambler's Ruin"

**in two reels**

A Well Acted, Fine Drama with a Strong Moral Punch.

Gaumont

Gaumont

YOU KNOW IT'S GAUMONT'S

# PASQUALI AMERICAN Co. Inc.

110 W. 40th St.
1904 World's Tower Building
New York City

ALBERT AMATE, *Pres.*

P. C. A.

## ATTENTION

## STATE RIGHT BUYERS

Here is the sort of pictures you need, full of action. The kind your customers are looking for. Will be ready for release October 27—Slides, Photos, Cuts, and 1, 3, 6-Sheet Paper.

# THE POWER OF INNOCENCE

IN THREE PARTS

# A RACE WITH DEATH

IN TWO PARTS

# THE BRIGAND'S DAUGHTER

IN FOUR PARTS

**NOTICE** ALL STATE RIGHTS HAVE BEEN SOLD FOR **THE DEBT OF HONOR** (IN 4 PARTS)

ALL PASQUALI FILMS PROTECTED BY COPYRIGHT

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN PRESENTS

*The Eminent Romantic Actor*

# James O'Neill

*In His Famous Version of Dumas' Masterpiece*

# "THE COUNT OF MONTE CRISTO"

"THE WORLD IS MINE."

*The Dramatic Triumph of Three Decades*

*In Five Reels,*

**Released November 1st**

Mr. O'Neill has caught the spirit that animates the hero of the tale. As Edmond Dantes he has the careless, droll humor and brusque heartiness characteristic of the honest sailor lad. As the Count his bearing assumes the finality and firmness befitting the man with but a single aim in life; and through all the phases of the character there runs that delicate vein which exalts Mr. O'Neill's effort to the dignity of a superbly harmonized artistic impersonation.

"30 FAMOUS FEATURES A YEAR"

# FAMOUS PLAYERS

EXECUTIVE OFFICES
TIMES BUILDING
NEW YORK

WE ARE PLANNING BIG THINGS, BIG SURPRISES, BIG EVENTS.

"30 FAMOUS FEATURES A YEAR"

# EXHIBITORS

can obtain bookings in their respective territories for Mrs. Fiske in "Tess of the D'Urbervilles," "In the Bishop's Carriage," presenting Mary Pickford; Henry E. Dixey in "Chelsea 7750," Lillie Langtry in "His Neighbor's Wife," "An Hour Before Dawn with Laura Sawyer and House Peters, and

## FORTHCOMING RELEASES:

**James O'Neill in "The Count of Monte Cristo"**

**Cecilia Loftus in "A Lady of Quality"**

and all future "Famous Features" from the exchanges that have contracted for our entire annual output, listed as follows:

| | |
|---|---|
| **Famous Players Film Co. of New England**<br>**Harry Asher, Gen'l Mgr.**<br>**100 Boylston St. Boston, Mass.** | MAINE<br>NEW HAMPSHIRE<br>VERMONT<br>MASSACHUSETTS<br>CONNECTICUT<br>RHODE ISLAND |
| **Famous Players Exchange,**<br>**23d St. cor. 6th Ave., N. Y. C.**<br>**Phila. Office, 1331 Vine St.** | NEW JERSEY AND EASTERN PENNSYLVANIA |
| **The Casino Co., Dimes Bank Bldg., Detroit, Mich.** | MICHIGAN |
| **Famous Players Film Service Co.**<br>**Chattanooga, Tenn.** | NORTH CAROLINA<br>SOUTH CAROLINA<br>GEORGIA<br>FLORIDA<br>ALABAMA<br>TENNESSEE<br>MISSISSIPPI<br>LOUISIANA |
| **Progressive Motion Picture Co.**<br>**Pacific Bldg.**<br>**San Francisco, Calif.**<br>**302 Marsh-Strong Bldg.**<br>**Los Angeles, Cal.** | CALIFORNIA<br>NEW MEXICO<br>NEVADA<br>ARIZONA<br>OREGON<br>WASHINGTON |
| **Kansas City Feature Film Co.**<br>**A. D. Flintom, Gen'l Mgr., Gayety Theatre Bldg., Kansas City, Mo.** | IOWA<br>KANSAS<br>NEBRASKA |
| **Wm. L. Sherry Feature Film Co.**<br>**Wm. L. Sherry, Pres.**<br>**Times Bldg., New York City** | ENTIRE STATE OF NEW YORK |
| **Famous Players Film Service,**<br>**Jas. Steele, Gen'l Mgr.**<br>**125 4th Ave., Pittsburgh, Pa.** | WESTERN PENNSYLVANIA<br>WEST VIRGINIA<br>OHIO KENTUCKY |
| **Famous Players Film Service**<br>**Powers Bldg., 37 S. Wabash Ave. Chicago, Ill.** | ILLINOIS<br>INDIANA |
| **New Grand Central Theatre Co.,**<br>**Grand & Lucas Ave., St. Louis, Mo.** | MISSOURI |
| **Southern Feature Film Program Assn.**<br>**1920 Main Street,**<br>**Dallas, Texas** | ARKANSAS<br>OKLAHOMA<br>TEXAS |
| **Famous Players Film Service**<br>**Bert Barnett, Gen'l Mgr.,**<br>**Temple Court Bldg., Minneapolis, Minn.** | MINNESOTA<br>NORTH DAKOTA<br>SOUTH DAKOTA<br>WISCONSIN |
| **Notable Feature Film Co.**<br>**Boston Building,**<br>**Salt Lake City, U.** | COLORADO<br>WYOMING<br>UTAH<br>IDAHO<br>MONTANA |

FAMOUS PLAYERS FEATURE CORP., 28 W. Lexington St., Baltimore, Md.—Delaware, Maryland, Dist. of Col., Virginia

**Famous Players Film Service of Canada, Calgary and Toronto—CANADA**

In distant China they behead natives for starting smaller revolutions than we have created in the motion picture world. Revolutions always mean progress.

# FILM COMPANY

ADOLPH ZUKOR PRES.

DANIEL FROHMAN

MANAGING DIRECTOR

"30 FAMOUS FEATURES A YEAR"

## You owe it to yourself and your patrons to book these films:

# THE TWO SERGEANTS
# SAPHO
# FATHER JOHN, A RAGPICKER OF PARIS

WORLD SPECIAL FILMS CORPORATION

TRADE MARK

110 W 40TH ST., N.Y.C.

*These Branch Offices Are Now In Operation:*

| | | |
|---|---|---|
| NEW YORK | 110-112 West 40th Street | Jules Burnstein, Manager |
| PHILADELPHIA | 1316 Vine Street | W. C. Karrer " |
| CLEVELAND | 420 Columbia Building | W. Sherman " |
| DETROIT | 68 Griswold Street | D Dickerson " |
| MINNEAPOLIS | 410 Temple Court | Benj Judell " |
| BOSTON | 1074 Boylston Street | H. Hirsch " |
| INDIANAPOLIS | Willoughby Building | E. H. Brient " |
| CHICAGO | 37 South Wabash Avenue | F. H. McMillan, Manage |
| KANSAS CITY | 821-823 Gloyd Building | S. J. Berman " |
| CINCINNATI | 224½ East 4th Street | G. J. Trask " |
| PITTSBURGH | 210 Fourth Avenue | Philip Adler " |
| BUFFALO | ——————— | H. G. Segal " |
| ATLANTA | ——————— | C J. Bailey " |

*OTHERS TO FOLLOW SOON*

# Coming—"PROTEA"—Coming

# BEST DRAWING CARDS

## *FOUR ACES*

***Draw These***
***Cards and they***
***in turn will***
***Draw for you***

***No Misdeals.***
***Every Card drawn***
***from the top***
***of the deck***

### FUTURE RELEASES

| **KAY-BEE**<br>ONE REEL | **BRONCHO**<br>TWO REELS | **KEYSTONE**<br>ONE REEL | **DOMINO**<br>THREE REELS |
|---|---|---|---|
| *October 24th*<br>**A Woman's Wit**<br>The gambler, having Ned in his toils, induces him to leave his safe open, so that he might rob it of his employer's money. Ned's wife, discovering gambler at the safe, shoots him. Ned gets a new start in life. | *October 27th*<br>**The Black Sheep**<br>When it came to a test, the Black Sheep showed he wasn't all dross. By one good action his sobriquet was dropped and he assumed his appointed place in life. | *October 20th*<br>**Two Old Tars**<br>*October 23rd*<br>**A Quiet Little Wedding**<br>The above are Keystone comedies.<br>(ENUFSAID) | *October 23rd*<br>**Heart of Kathleen**<br>Loyal sons of Erin, armed with shellalehs and blackthorn sticks, arrayed against musket and sword of Britain's mighty beef-eaters. |

## NEW YORK MOTION PICTURE CORPORATION

**Long Acre Building 42d St. and Broadway New York City**

*MUTUAL SERVICE EXCLUSIVELY*

# IN ALL THE HUBBUB

Shouting doesn't make a service good. General Film would be just as desirable if we didn't advertise.

The only reason we advertise is to tell you about certain things which otherwise you might have difficulty in finding out.

We don't want to shout. We simply want

## "The Pendulum of Fate"

Selig. Two Reels.

*Released Oct. 27.*

Lord Philip had to keep his marriage secret for twenty-five years. And when his father, the old Earl, finally died, his younger brother sought the title. Intrigue of the deepest character follows the thread of this picturesque production, until the family of the rightful heir comes into its own. Dramatic and impelling action.

## "The Rajah's Diamond Rose"

Cines-Kleine. Two Reels.

*Released Oct. 28.*

The unscrupulous Count had a way of showing his friends his beautiful diamond rose and then leaving them alone with it. If they touched it, an automatic camera caught them red-handed and the Count asked big blackmail. The sister of a youth thus dishonored exposed the fraud—the diamond was bogus.

## Motion Picture Dancing Lessons

Kalem. Three Parts.

*Released Oct. 29.*

Something brand new—the tango and the turkey-trot and the waltz taught by the screen. Wallace McCutcheon and Miss Joan Sawyer, whose dancing has been the feature of the New York Roof Garden this summer, appear in these interesting steps in Mr. McCutcheon's studio, his "Ecole du Danse." Special music with each film. A genuine sensation.

## "When Childhood Wins"

Patheplay. Two Reels.

*Released Oct. 29.*

Against her father's will, a girl marries an artist. The angry father cuts her off. They are separated for years until her little daughter meets an old gentleman on the street and unknowingly captures her grandfather's heart. The reconciliation comes when the little girl falls ill. A wonderfully human, sympathetic story

## General Film Company, (Inc.)

# —JUST GET THIS:

to sit down with you quietly and call your attention to the pictures themselves. They tell a story of excellence—consistent excellence—that is self-evident. In other words, the goods that we are selling, sell themselves to you and to your patrons—if you give them a chance. This advertising is only to persuade you not to overlook this chance.

## "The Rattlesnake"

Lubin. Two Reels.

*Released Oct. 30.*

A weird story of a man's gratitude to a snake for saving his life. He takes the serpent home to live with him, and then conceives the idea of having the snake kill the man who won his sweetheart. He places it in the other man's bed. But when the little daughter of the girl he loved creeps into the bed, it is too much even for this half-demented creature. He saves her. Action? Whew!

## "The Toll of the Marshes"

Essanay. Two Reels.

*Released Oct. 31.*

An interesting presentation of the land swindler evil. The company goes on selling swampland in place of farms until the president takes his family to the scene of his operations, where his little daughter is lost in the marshes. Then one of the victims proves his worth by risking his life to return the girl and restitution is made.

## "Janet of the Dunes"

Edison. Two Reels.

*Released Oct. 31.*

Another brilliant feature by the author of "Joyce of the North Woods." This time the heroine is a girl of the surf-pounded beaches and the wind-swept dunes. She is reared by old Capt. Billy, who loved her mother. The girl delights in rummaging through the library of one of the wealthy summer residents. He finds her, and his friend, an artist, loves her. They find that the wealthy man is the girl's own father.

## "The War Makers"

Vitagraph. Two Reels.

*Released Nov. 1.*

Here is diplomacy at its most exciting angle. The ambassador tricks the Secretary of War to bring the new war plans to a great dinner at the Embassy. Then all the guests receive a wine that contains "the sleeping death." The beautiful spy sails for Europe with the plans, but is caught by the cleverness of the Secretary's wife.

## 200 Fifth Ave., New York City

## A Wondrously Beautiful Kleine-Cines

**(In Two Parts)**

***For Release Tuesday, November 4, 1913***

# "Zuma the Gypsy"

**(Copyright, 1913, by George Kleine)**

POSITIVELY the most beautiful Cines subject offered the American market since "Quo Vadis?"

Zuma, a gypsy girl and a snake charmer, is purchased by a kindly hearted Count and his wife. Zuma's fidelity to her new masters and her dog-like devotion to the Countess is both uplifting and ennobling—one of the prettiest bits of character acting we have ever seen.

Zuma drives from the Count's home a woman friend of the Countess who flirts with the Count—and then comes the revelation that the faithful gypsy girl herself nurses an all-consuming love for the Count. Torn between her love for her mistress and her love for the Count, Zuma takes the road to death rather than prove unfaithful.

At a reception in the Count's home, Zuma does her snake dance. When the dance is done, Zuma turns the fangs of the gigantic python into her arm—a pathetic victim to her human love for the Count and her devotion to the Countess.

If you don't expect to receive "ZUMA THE GYPSY" you will miss a two-part masterpiece. James S. McQuade, critic for The Moving Picture World, thinks it the best Cines since "Quo Vadis?" So do we. Better book it and you will have booked a winner.

***Released through General Film Co.***
***1, 3 and 6 sheets with all Kleine subjects***

**GEORGE KLEINE**
**166 N. State Street**
**Chicago, Ill.**

# Last Days of Pompeii

COPYRIGHT, 1913, BY PHOTO DRAMA CO.

*As presented in America by*

## GEORGE KLEINE

HAS been hailed by critics as a master effort greater even than the wondrous "Quo Vadis?"

Through the beautiful, idle, slumbrous City of Pompeii, following closely the thread of a love tale idyllic, Lord Bulwer's mighty story sweeps on to scenes of almost preternatural power.

The destruction of Pompeii—the mad scurryings of the demented thousands amid a hail of smoking cinders and blasts of flame—the falling of great pillars—the collapse of temples—makes one feel that his ears ring with the shrieks of the terror-maddened multitudes of the stricken city.

These scenes of Pompeii's last day with their mighty, dramatic effect run for fifteen minutes—almost a thousand feet of awe-inspiring thrills!

"THE LAST DAYS OF POMPEII" was made at Turin and Pompeii, Italy. Nearly 5,000 people were employed in the making—a tremendous throng of daintily garbed, picturesque Italians.

**RENT OR SHARE—Now available for high-class theatres of all kinds. Book direct. For territory East and South of the Ohio River, write to our New York office. For all other territory write our Chicago office.**

## GEORGE KLEINE

166 N. State Street - CHICAGO
1476 Broadway - - NEW YORK

(This film, photographs and all printed matter, protected by copyright. Infringers will be prosecuted.)

TWO PART

# PATHEPLAY

RELEASED NOV. 6th

AN UNUSUAL AND EXCITING DRAMA

# RACE MEMORIES

A TALE OF RIVALRY IN LOVE IN TWO EXISTENCES—PREHISTORIC AND MODERN

# ***JANET OF THE DUNES

*From the Novel by Harriet T. Comstock*

**In Two Reels** **Released Friday, October 31st**

John Devant flirted with lovely Mary Fleming all one summer, married her, and, tiring of her, soon deserted her. Mary went back to her little Long Island town, left baby Janet in care of faithful Captain Billy and flung herself into the sea. Janet, care-free as the wind, found an entrance into a deserted house—Devant's—where she used to read. One day Devant surprised her there and became interested in her, not knowing her identity. An artist friend of his painted Janet and became very much attached to her, although he did not realize it until he was dismissed after his fiancée had made a very disagreeable scene upon finding Janet waiting in the artist's studio. But the artist came back to Janet—floating on the wreckage of the ship in which he had set sail—and Devant, learning who Janet really was, swore to atone for the desertion of her mother.

## COMING EDISON SINGLE REELS

***The Horrible Example**

Picturing the downfall of a rabid Prohibitionist.

Released Wednesday, October 29th.

****A Woodland Paradise**

Beautiful settings add to the charm of the comedy.

Released Saturday, November 1st

***Porgy's Bouquet**

A terrible warning to jealous husbands.

(On the same reel)

**Wild Wales**

Released Monday, November 3rd.

***Tommy's Stratagem**

Tommy wins a home and unites a drifting couple.

Released Tuesday, November 4th.

****Archie and the Bell-boy**

The bell-boy makes a man of pampered Archie.

Released Wednesday, November 5th.

****Elsie, the Forester's Daughter**

The accidental shooting of her lover awakens Elsie to the truth.

Released Saturday, November 8th

*One sheet posters. **One and three sheets. ***One, three and six sheets by the Morgan Lithograph Company.

TRADE MARK
Thomas A. Edison
*Makers of the Edison Kinetoscope*
*1913 Model*

**THOMAS A. EDISON, Inc.**

**239 Lakeside Avenue** **Orange, N. J.**

# LUBIN·FILMS

*LOOK FOR OUR TWO REEL PICTURES EVERY THURSDAY*

**"THE RATTLESNAKE"** **Two Reel** **Thursday, October 30th**

A strangely dramatic and psychological story, with love intensified.

---

## "The PRICE of VICTORY"

TWO REEL

**Released Thursday, November 6th**

Of all sad stories told of the Civil War, this is probably the most dramatic and intense. A Colonel, being wounded, permits his sweetheart to take his place to fire a mine which will destroy a bridge between the two armies. The victory is won by the South, but the price is the life of the beautiful girl and fifty years of grief for the soldier, who gave her to the cause.

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**"THE SEA ETERNAL"** **Two Reel** **Thursday, November 13th**

A wonderful melodrama of the sea coast.

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**FIVE RELEASES EACH WEEK**

**"HER FIRST OFFENSE"** **1000 feet** **Tuesday, October 21st**

A very strong melodrama with a happy ending.

---

**"THE EVIL EYE"** **2000 feet** **Thursday, October 23rd**

A strong Mexican story of superstition and rural ignorance.

---

**"THE MAN IN THE HAMPER"** **1000 feet** **Friday, October 24th**

A Western melodrama of intense interest.

---

**"MOTHER LOVE"** **1000 feet** **Saturday, October 25th**

A domestic tale, very dramatic and pathetic.

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**"THE MAN OF HIM"** **1000 feet** **Monday, October 27th**

A wonderful picture of man's heroism, caught in a quicksand.

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# VITAGRAPH

**"THE WHITE FEATHER" Western Drama** *Monday, October 20th*

Through involuntary fear he is suspected of cowardice. He proves not only fearless but befriends the man who injured him. **George Cooper and Myrtle Gonzales** are featured.

**"LUELLA'S LOVE STORY" Drama** *Tuesday, October 21st*

A touching story of a daughter's love. When the object of her deception is learned, her real worth is discovered. **Julia Swayne Gordon and Tefft Johnson** take the leads

**"SLEUTHS UNAWARES"**
**"LOW CASTE BURMESE"** } **Comedy & Topical** *Wednesday, October 22nd*

1. Sandy and Shorty, as impersonated by George Stanley and Robert Thornby, capture an escaped convict when he steals their clothes. 2. Some queer characters of Burmah.

**"THE DOCTOR'S SECRET" Drama** *Thursday, October 23rd*

It is stolen and makes a fortune for the thief, who is obliged to leave it to the one to whom it rightfully belongs. **Van Dyke Brooke** gives a powerful interpretation.

**"ON THEIR WEDDING EVE"**
**"FEEDING THE ANIMALS"** } **Comedy & Zoological** *Friday, October 24th*

1. They quarrel. After travelling through Japan, India, Egypt and Bombay, they are unexpectedly reunited. **Maurice Costello and Clara Kimball Young** carry the play. 2. An entertaining subject.

---

**"THE NEXT GENERATION" Drama, Special Feature in Two Parts** *Saturday, October 25th*

Heedless to the advice of his pupil, the master, to satisfy his vanity and obstinacy, sacrifices, in a fearful shipwreck, the lives of others and his own. The pupil supersedes his master, winning position and happiness. **Harry Morey, Leo Delaney and Edith Storey** are prominently cast.

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## SIX A WEEK

| | |
|---|---|
| "AT THE SIGN OF THE LOST ANGEL"—Western— | MONDAY, OCTOBER 27th |
| "IN THE SHADOW"—Drama— | TUESDAY, OCTOBER 28th |
| "FATHER'S HAT-BAND"—Comedy— | WEDNESDAY, OCTOBER 29th |
| "BIANCA"—Drama— | THURSDAY, OCTOBER 30th |
| "FATTY'S AFFAIR OR HONOR"<br>"PEGGY'S BURGLAR" }—Comedies— | FRIDAY, OCTOBER 31st |
| "THE WARMAKERS"—DRAMA, SPECIAL FEATURE IN TWO PARTS— | SATURDAY, NOVEMBER 1st |

THE VITAGRAPH COMPANY RELEASES A SPECIAL FEATURE IN TWO PARTS EVERY SATURDAY AND A COMEDY EVERY WEDNESDAY AND FRIDAY.

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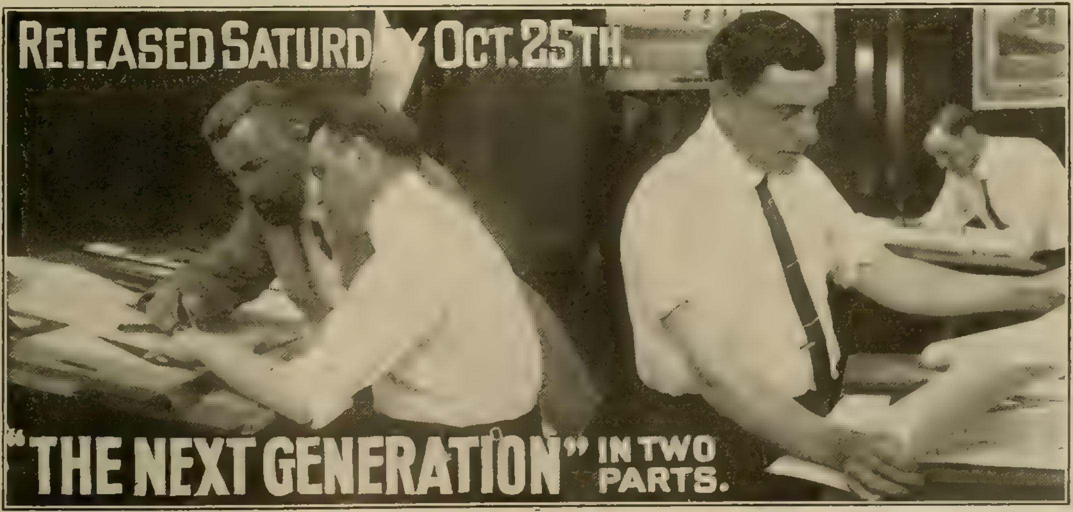
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"THE NEXT GENERATION" IN TWO PARTS.

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# The Fatal Shot

### IN TWO PARTS

In a devilish attempt to bring about the death of the man he hates, Roger prepares a death-trap. Retribution overtakes him, and he falls victim to his own terrible device.

**Released Monday, November 3rd**

*Superb 1 and 3-sheet posters for this headliner*

# The Man Who Vanished

### A Two Part Feature of Tremendous Interest

The fiendish schemes of the unscrupulous aunt to get her nephew out of the way—the imprisonment of the heroine in a steel vault, and her rescue from a horrible death in the nick of time as the massive doors are blown open, are some of the breathless incidents in this great feature.

**Released Wednesday, November 5th**

*Two special 1-sheet posters; also special 3 and 6-sheet posters*

## Tightwad's Present

In a spirit of economy he buys his wife a broken statue as an anniversary gift. What happens as a consequence makes a mighty funny comedy.

*(On the same reel)*

## The Marble Industry

A highly interesting feature showing the quarrying and working of marble. One of the scenes shows the sculpturing of a $10,000 bas-relief of "The Last Supper."

**Released Friday, November 7th**

## The Silent Warning

The terrific upheaval caused by the explosion of a ton of dynamite, the terrible end of the plotters, who meet the fate they had planned for others, are two of the scenes in this feature that make it one of the most absorbing your patrons have ever seen.

**Released Saturday, November 8th**

*Special 1 and 3-sheet posters*

# Kalem Company

**235-239 West 23rd St., New York**

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
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*(The index for this issue will be found on page 432.)*

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Saturday, October 25, 1913

# Facts and Comments

AN esteemed contemporary proposes to send motion pictures of the recent parade of our cavalry in Washington to the warring factions in the republic of Mexico as an example and a warning. Not a bad idea, and quite a new illustration of the old principle of peace: "If you want peace, be ready for war."

* * *

A SOCIETY with the somewhat formidable title "The Anti Stage Jew Vigilance Committee" complains of stage ridicule of the Jew, and in a letter to The Moving Picture World a member of this committee states "that while the films have been comparatively free from this abuse, yet there have been a few films of late ridiculing the Jew." We have on more than one occasion pointed out the bad taste and business folly of ridiculing nationalities or races as such. Every nationality has foibles and weaknesses, but it is always hard to see those of one's own nationality while it is easy to laugh at those of the others. The "comic" picture which has no other claim on the appreciation of an audience than the ridicule heaped upon a certain nationality ought to be barred forever.

* * *

QUITE a number of clergymen are "discovering" the motion picture. They consider their discovery as unquestionably original, and are not a little proud of their cleverness. One reverend gentleman in a New England town has established what he not inaptly calls a Civic Theater, and he hopes to do much good; indeed, he has done much good. In congratulating the theater and its management, may we be allowed to call attention to the fact that with but few exceptions every motion picture theater in the country has a civic and educational value and an effect far above the mere object of amusing and entertaining people. We most assuredly rejoice in seeing the motion picture installed in churches or in places with an educational mission, but it must not be forgotten that good pictures shown to the promiscuous audiences in our great motion picture theaters have just the same effect as good pictures shown in a church. Thus the effect of good pictures is felt in daily widening circles.

* * *

PERHAPS we have overlooked the true cause of the inundation of bad plays making a specialty of exhibiting the details of the commercialization of vice. The phenomenon is a most unusual one and offers somewhat of a psychological riddle. Lewd plays are nothing new in the history of human amusements, and the immoral play has had its vogue at various times. Never before, however, has the trading in human vice and weakness been carried on more frankly than recently on Broadway in New York. Is this due to the despair of theatrical managers who try this last desperate expedient to draw audiences away from the motion picture theater? Do they fondly imagine that they will get the crowds by removing the veil from all human depravity and errors? The result seems to show a miscalculation on their part. Instead of attracting the crowds, they have succeeded in attracting the police.

*

Happily there is little danger that the motion picture will follow even one step in the direction in which these managers and magnates have chosen to travel. There are two specially good reasons for this. In the first place, the exhibitor of motion pictures is far more amenable to his patrons than the manager of a theater. The exhibitor himself realizes this direct responsibility which the play on the screen imposes upon him. In the majority of cases is he personally present at some time during his show, and he is generally known to most of his patrons. He would not care to face his audience after an exhibition of a play like some of the productions now rampant in Broadway theaters. The second reason against the vogue of plain indecency on the screen lies in the fact that the motion picture art for all its expression must rely on other things than the voice. The dialogue softens the offensive passages and palliates exhibitions which unexplained and expressed solely through the medium of the gesture and the play of the facial register would at once become intolerable. The modern Circe, dressed in dollar bills, walking up and down the theatrical highways seeking whom she may change into groveling swine, cannot ply her deadly wand on either the producer or the exhibitor of motion pictures. There may have been some danger from the influx of certain European "features," but it will not be long before Uncle Sam will take a hand and prevent the landing of undesirables of this variety. Thus the outlook for pictures free from the sex problem taint is quite encouraging.

# From Master Minds

By Louis Reeves Harrison

WHATEVER the relations between dramas of the stage and those of the screen, and whatever the relations that exist between either and literature, it is interesting to hear occasionally from men of undoubted ability who have given serious thought to the interweaving influences of these arts. Sir Johnston Forbes-Robertson, one of the most intelligent performers of today and any other day, has recently supported the advanced views of dramatist Henry Arthur Jones on what constitutes the right sort of entertainment for a mixed audience of English-speaking people.

"The stage," said Sir Johnston in a New York *Times* interview of October 5th, "is the proper medium for the advertising of certain ideas concerning life; it should represent life in all its manifold complexities. And the great difference I find between the theater of my early day and the theater of the present is that there is now a more generous sweep of subjects to be treated. The dramatist through the actor can drive home truths, can see that these truths reach home. People once laughed at the theater as an educational institution, but the social conscience is more alive than it used to be. *The topic of the hour is the vital topic for the theater.*"

I have given only a few excerpts from this interview, but I have cited more than appears at a glance. Let us apply to screen presentations what exhibits "life in all its manifold complexities," and to the view of millions we immediately open up subjects of absorbing interest merely glimpsed on the threshold of mental life, all the wondrous phases of thought undercurrents, upheavals of the subconscious, bright resurrections of dull natures and fascinating explorations in the evolution of personality. These are now live subjects for the novelist and dramatist—why should they not be profoundly interesting in screen representations?

What we are getting in moving pictures is reiteration of all that is becoming dull and commonplace, though no reason exists why we should not have "a more generous sweep of subjects" except a habit of repetition which is settling down upon producers. Most of them are engaged in doing what has been done before in one shape or another, in many cases done to death, instead of "responding to the abundant energy and youth of the nation, its ceaseless and varied activities, its thirst for knowledge." This habit of copying comes from a sense of security that there is money in the game, that almost any old film can be made to pay under present methods.

It is all right to make money, but there will be greater gain for those who push on to the front with an unsurpassed quality of product, with photodramas reaching out to the social conscience, which "is more alive than it used to be." We need producers unafraid to venture upon the vast and complex social and political questions of the hour, to attempt what magazines of tremendous circulation are trying to do, to deal with vital and interesting subjects, "to drive home truths and see that these truths reach home." *The topic of the hour is the vital topic for the screen.*

Whatever the primitive passions, there are reigning methods of their expression. Whatever the characters of a generation ago, we know very well that there has been development since then. Whatever the form and treatment of stories written twenty years back, changes in both have been taking place. Successful photodrama must take people out of our real world as we know it and either depict them faithfully or according to modern ideals.

Said Henry Arthur Jones, one of the greatest of English dramatists, in a lecture delivered at Yale: "A dramatist, a novelist, is never so effective, so life-like, so truly creative, as when he is drawing the men and women amongst whom he has lived and unconsciously studied. The self-conscious ex officio production of masterpieces is often a terribly wearisome and unprofitable business." After paying his compliments to those who attempted to profit by reflected glory in adapting the form and not the real substance of noted authors, the distinguished playwright has a word to say about a kind of drama that has been one of the greatest bores of screen presentation. He thus refers to one stupid idea of producers:

"It is the notion that a costume play, a play whose scenes are laid anywhere, does by that very act acquire a merit, a distinction, a profound significance, which rank it above the play of modern everyday life. Many costume plays have been produced with success in days gone by, but most of them are but sorry pieces of fustian and artifice. When such very fine clothes are worn, when such heroic sentiments are paraded, such gallant deeds done, such wasteful feats of self-sacrifice performed under our very eyes, I fear it shows a churlish spirit to call for any truth in the production, fidelity in the characterization, or of common sense in the whole scheme."

We need a new word, something like "intense-drama," to distinguish plays of power, high moments of suspense and deep feeling from what has now come to be known as "melodrama" pure and simple. Henry Arthur Jones has this to say on the subject: "I will give you a rule to judge whether or not a play should be called melodrama, using the word in a contemptuous sense. When you see a play of stirring scenes and situations, do not ask yourself if they occur at an impossibly rapid rate—they are sure to do that if the play is interesting—but ask yourself how far they are rooted in and spring from character; how far they are allied to the exhibition and development of character; how much real living human character you have seen displayed and illustrated in these strong situations.

"Strong scenes and situations that are filled with puppets are rightly called melodrama. But strong scenes and situations that exhibit fresh and living human characters are not justly called melodrama, merely because, for the sake of the spectator, they are placed before him in an impossibly rapid sequence, and to that extent give the impression of unreality." This helps, but it refers to stage drama, where the use of coincidence is often essential because of time and space limitations—an entire group is carried from one act to another in scenes far removed.

These men of unquestioned ability have given serious thought to the requirements of English-speaking audiences, and they confirm in a general way what I have long been urging as desirable in screen production, the more that the latter are not hampered by the limitations of stage plays. There will be a vast improvement shown in the presentation of intense photodramas, the kind most in present demand, when the topic is vital and attention to characterization transfigures the whole art into a thing of truth portrayal and enduring charm.

# Educational Catalogues—I

By W. Stephen Bush

IF it were true that "the university of today is a collection of good books," then it were likewise true that the university of tomorrow will be a collection of good motion pictures. Like a good many other smart and pointed sayings, the claim that a good collection of books may become a substitute for a university is based on a half truth and rests therefore on the most insecure of foundations. More is needed to the training of the mind than a collection of books and pictures. The contact with living mental forces is at the foundation of all knowledge. Books and pictures are merely aids to education. The motion picture is the latest and the best aid for a variety of reasons. Its appeal to the senses is the most direct and forcible, it insures at the very outset the good-will and interest of the pupil and makes the process of mental absorption easy and pleasant. The present-day schoolroom is too often a place of torture; the mind is whipped and drilled and discipline often hurts the eagerness of the pupil to learn. The motion picture administers the gentlest kind of mental massage and saves a vast amount of time, especially in what we call the primary grades of instruction.

It is most natural, therefore, that every step forward and upward in the development of the educational picture should be watched with the greatest care and interest. This is the hour of the laying of the cornerstone; this is the day when we are making our appeal to educators on behalf of the educational motion picture.

The only way we can let the educators and the public generally know what we have in the way of educational pictures is through catalogues. The catalogue is our show window. We will be judged by our catalogues. The way we prepare our catalogues will show what we have and how we manage to display what we have. If our catalogues are prepared in a slovenly and incompetent way, the progress of the educational picture as a reality will be slow. If the catalogues are comprehensive and clear in details as they ought to be, then teachers the country over will take notice and the advance of the motion picture as a recognized medium of imparting knowledge will be rapid.

It is scarcely necessary to say that these words are not in any way intended as a comment or criticism on any catalogues now existing. Recognizing the importance of cataloguing in the most effective and useful manner possible, we offer with becoming diffidence a few suggestions to the busy exchange man or producer who may be called upon or who may deem it proper to make a full and easily understood record of all his educational releases.

It must be remarked at the outset that the methods of cataloguing a library differ widely from the system of cataloguing which will do the most and the best for the motion picture. The reasons are obvious. In the first place, we have been printing books for more than half a thousand years, while the making of even occasional pictures of distinct educational value has only been going on for the past half a dozen years. The catalogue of the well-equipped library therefore covers every conceivable department of human knowledge, while the motion picture has so far confined itself to comparatively few subjects. If we were to follow the catalogue system of libraries in arranging and displaying our educational pictures, there would be on the one hand too many blank pages and on the other hand an overcrowding of other pages. The thing would look ridiculous and it would mean the printing of a very poor and almost useless catalogue.

The fact is we must have a system of cataloguing especially adapted to the motion picture in general and especially adapted to the present supply of motion pictures in particular. Let us then at once understand that the true foundation of all higher and valuable knowledge is a just sense of proportion. The catalogue must be built upon a properly trained sense of proportion, which knows how to adjust values.

I repeat: We can never do justice to the motion picture by following the system of cataloguing books. The best proof lies in the utter unfitness of the Dewey Decimal System for a proper classification of motion pictures of an educational value. The Dewey system, devised and introduced in our libraries by Melville Dewey, formerly State librarian of New York, fits the motion picture just about as snugly as a stout man's size would fit a slender youth. It has, however, one highly commendable feature which might well be copied by the cataloguer of educational pictures, and that is the decimal system. Indeed, the decimal system will be more of a success in the educational exchange than in the average library. In order, however, to make the decimal principle available for the motion picture, the Dewey division of subjects will have to be revised and recast and a new order of subjects which more truly displays the present supply of educational pictures will have to be substituted. The Dewey decimal system makes it easy for the librarian to arrange his books and shelves. He knows exactly what subject ends with 499 and what subject begins with 500. The advantages, therefore, of a decimal system of cataloguing to the exchange man and producer is obvious. His reels are more bulky and heavy than the books of the librarian, and any system which makes distribution and arrangement easy and which saves a lot of space is of distinct practical value.

It is of value not only to the exchange man and the producer but of equal benefit to the exhibitor and to the ever-increasing number of people who begin to use motion pictures for educational purposes. The catalogue of educational pictures must make it easy to find what the prospective user of the picture is looking for. This means that the advantages of decimal division will only accrue when the division of subjects is suitable for the motion picture supply now on hand. It therefore means that the cataloguer will have to take as complete a survey as possible of the materials now on hand and adjust his division of subjects accordingly. To exemplify: The Library Catalogue now in general use has among its ten Grand Divisions the following: General Works, Philosophy, and Philology. By General Works is mainly meant Bibliography and Laws. It is evident that the cataloguer of motion pictures has no use for these subjects. Philology, the science of words, cannot at present, at least, be considered within the scheme of kinematographic education. The same holds true of what under the Dewey system is known as General Works or as Philosophy. Attempts to fill in these subjects with any part of the present supply of educational pictures would be ridiculous.

In my next article I propose to work out a system of arranging and cataloguing motion pictures which will retain all the advantages of the decimal system while it will also present a new and I trust a better scheme of the arrangement of subjects than would be possible by following the rules of cataloguing now observed in libraries.

# "The Wreck"

## A Powerful Three-Reel Vitagraph.

Reviewed by Louis Reeves Harrison

THIS is an intense drama of today, with some highly sensational and costly scenes in the third reel. It contains so many aspects of life and character that we long to see in strong photodramas, that I will give the author's name. It is so admirably handled that I will give that of the director. The acting is so remarkable and the types so well chosen that I would like to give the entire cast, but there is space only for the principals.

Author, Marguerite Bertsch
Director, Ralph Ince

Cast:

| | |
|---|---|
| Wilbur Hamilton | Donald Hall |
| Richard, his son | E. K. Lincoln |
| Sanford Carlyle | Harry T. Morey |
| Herbert, his profligate son | Gladden James |
| Carlyle's young wife<br>Herbert's stepmother | Anita Stewart |

Sanford Carlyle is a railroad President, a man of vast and complicated nervous structure as conceived by the author and as depicted in masterly fashion by Harry Morey. The author has given the actor the opportunity of his life, and he has not failed in the portrayal of human passions and human feelings that flame out at high moments, smoldering meanwhile, yet ever in evidence after misconception of a simple act leads to one dramatic situation after another. The influence of his wealth and the force he exerts as the head of a great enterprise—the destinies of many men and women hinge upon his temperamental peculiarities—make him an autocrat. His will is absolute.

Whatever the original pattern of such a man, it becomes one of authority, not subject to restriction, until he assumes unlimited power in his social relations. He comes to believe that he has an inherent right to gratify his passions and desires as he may choose, with small consideration for others or for the consequences of his acts. We instinctively recognize such a character as a real one. He is the instrument of his ungoverned individuality, bound to act in a given way at a given time. He may be clean in his domestic relations, honest in business, carry himself with dignity as long as he is not crossed, but an outburst of suspicion and hate will sweep away his abstract perceptions of what is right or wrong and cause him to express the primitive passions of his sex. He becomes the more dangerous as a menace to society in that he operates with trained intelligence.

Such is the conception of the talented author—one extracted by observation from real life and transformed by her creative imagination into one of high dramatic utility. Her idea is bound to win because, no matter how this or that critic may regard a play, all judgments incline toward a character picture drawn from what is universally recognized to be true of such a man in such an environment. He cannot do other than respond to the directive influences of his character and his circumstances in combination. The author has created a play that meets the audience on common ground, one that will succeed quite as well abroad as at home.

The railway magnate has what most of us imagine should make a man contented with his lot. He has a lovely young wife, a beautiful home, wealth far beyond his needs, vigorous health and a position of great influence. The only thorn in his side is a profligate son by his first wife. This son has been indulged, is the creature of a pampered existence, and yields weakly to the temptations of a fast set at college. The railroad president does what most of us do, shuts his eyes to the abundant happiness within reach and occupies his mind with a remote and curable misery. He takes into his employ the winning and manly son of his old friend Hamilton, and thus creates a new misery.

Richard Hamilton is thrown constantly into the society of Carlyle's young wife, and becomes her confidant in an attempt she makes to extricate her stepson from serious difficulties. She intrusts him with a delicate and difficult mission, that of helping her husband's wayward boy in secret. She arouses her husband's suspicions by her conduct—it is open to misconstruction through the very simplicity of her nature—and the guilt that is in him, the distrust of human nature he has exhibited all his life, his lack of belief in the good will of others, fan all the flames of jealousy in his nature. His innate recognition that young Hamilton is a splendid fellow makes the feeling more bitter than if he was dealing with an inferior.

The Immortal Bard says: "Suspicion always haunts a guilty mind." The growth of suspicion is admirably depicted until it becomes passionate aversion. The railroad president's hatred for young Hamilton becomes so active that it is all but avowed. It becomes cowardly when he shadows his young wife and insane when he discovers that she has made an appointment to meet Hamilton at a railway station near a lake. He follows the young man and commits murder under dominance of his crazed impulses, throws his supposed rival into the water and watches him sink out of sight.

There is immediate reaction. His own son comes upon the scene and makes it known that he was to have met Hamilton. The autocrat suffers intense mental torture when he learns that the young man he has killed came on a mission of mercy to save his dissolute son. This torture is gradually increased when the drowned man's body is brought to his house, when he is forced to summon the dead boy's father, when he is compelled to witness the father's grief. He believes himself to be safe, however, until a yard hand, discharged for drunkenness, demands reinstatement and reveals that he witnessed the murder.

Destiny has taken a hand in the shaping of events. A murderer of prominent social or business position is rarely punished—it is next to impossible to prove his guilt and never on the unsupported evidence of a discharged employee. The murderer lives on, more terribly punished than he could have been by law. His son becomes redeemed and exceedingly dear to the wretched father. Yet that son is killed before his very eyes in a train wreck caused by retaining the drunken engineer. Retributive justice seems best achieved in the final tragedy, one of the most realistic scenes of horror ever shown on the screen. The entire creation is a credit to the art and to all the various factors in its production.

Scenes from a Powerful Three-Reel Subject "The Wreck," By the Vitagraph Company of America.

# "The Boomerang" (Essanay)

Reviewed by James S. McQuade.

A WELL constructed scenario, skillful production, a strong and capable cast and photography of good quality are all present in Essanay's two-reel feature, "The Boomerang," which will be released November 14. One cannot fail to be impressed by the imposing interior views in this subject and by the pleasing light effects showing night scenes. Director McRae Webster is to be commended for the care shown in making the settings fitting for the events of the story. The residence of the Secretary of War is a stately structure viewed from without, and its handsome interior and rich furnishings are in harmony with the position of the owner and the refinement of the family and their guests.

The pictures tell the story connectedly; but, it seems to me, that part of it which deals with the flight of Maxwell, the dishonest clerk, with the supposed "key" to the drawings in his possession, would have been revealed more clearly had his accomplices in the waiting automobile been shown in conversation with Maxwell, shortly before he enters the Secretary's private study to abstract the "key" from the safe. I failed to comprehend the true meaning until my second view of the films.

The cast has been happily selected. Miss Irene Warfield, a new Essanay lead, gives great promise as a successful photo-dramatic actress by her spirited, forceful acting in the role of Irene, daughter of the Secretary of War. Working at certain angles from the camera lens, Miss Warfield's charm of face was marred by a faulty make-up, which is evidenced by plainly visible streaks on such occasions.

Thomas Commerford gives a dignified, finished impersonation of the Secretary of War. It is a model in character drawing. E. H. Calvert, in his dual personality of trusted official member of the Secretary and one of a band of conspirators, shows his customary convincing skill and art as an actor. The arch-plotter, who plans the stealing of precious government drawings, finds an able exponent in Jules Ferrar. The surprise and arrest of the plotter and his accomplices by the Secretary and the police is a realistic scene, the struggle being excellently simulated. This and other fine acting passages in the production bear the marks of careful and painstaking rehearsal. The closing scene, in which Irene, in the presence of her father, renounces her dishonorable lover, is a fitting climax to an exciting story.

The Secretary of War of a certain power receives the drawings of a new type of aeroplane, specially designed for war purposes. The drawings are accompanied by a "key," without which they are useless. At a night meeting of the Secretary's official staff, the drawings are examined. Unknown to the minister, his trusted secretary is the sworn member of a band of plotters, headed by the emissary of an unfriendly power. The drawings disappear and the minister is in despair. The false secretary has secreted them under the carpet, and is the first to request that all present be searched. The "key," however, remains, but the government of the Secretary of War warns him that the drawings must be restored under pain of dismissal. He takes his daughter, Irene, into his confidence and she resolves to unravel the mystery.

The following night, while watching the room where the drawings disappeared, Irene sees a man enter and take the drawings from underneath the carpet. She cannot see his face and the man disappears quickly down a corridor. She flashes the lights and summons the household. The false secretary, who had just abstracted the drawings, accosts her with her father and others. Needless to say, pursuit is fruitless. Immediately afterward, the false secretary hurries to the rendezvous and turns over the drawings to his accomplices. Then it is discovered that the "key" is missing, and it must be had at all hazards.

Irene knows that the thief will return for the "key" and, arming herself, she sits alone in the room awaiting him. The long hours of waiting make her feel drowsy; and, while napping, the false secretary takes the revolver and empties it, as he thinks, of all the cartridges. Then he opens the safe and secures the "key." Some sound made by him awakens Irene and she pursues him as he exits madly through the door. She follows him desperately, firing the revolver all the time. Just as the thief is about to climb over the front wall, he receives a bullet wound in the leg. He had left one cartridge in the revolver by an oversight. Irene pursues him closely and, in the end, the conspirators are seized by the police. The false secretary, who had won her love, is saved from arrest and the wrath of her father by Irene's intercession.

## PICTURES OF FIGHTING IN MACEDONIA.

### Special Note From Paris.

Mr. Robert, the well-known cinematographer, has just returned to Paris after having accompanied the Greek army during the last part of the war in Macedonia. Mr. Robert left in response to a telegram from the King of Greece. He was given every facility for securing moving pictures of life at the front and has secured a remarkable six-thousand-foot film of the Greeks at war. Mr. Robert went through every conceivable hardship to obtain his pictures, many of which he took under a hail of shrapnel and bullets. He was fortunate enough to obtain photographs of a shell bursting and falling amid a Greek battery. Another part of the film depicts the work of the ambulance corps and shows the effects of "dum-dum" bullets in a man's arm. The whole film is a remarkable record of a modern war. Mr. Roberts claims that this film is absolutely unique.

## ALL STAR'S TREASURER EUROPE BOUND.

When Philip Klein, treasurer of the All Star Feature Corporation, sails for Europe on the Mauretania next Wednesday (October 22) he will go prepared to spend some very busy weeks in England and on the continent. Primarily Mr. Klein's trip is taken to secure some of the great works of noted foreign authors for film production by the All Star Feature Corporation. He will also treat with some of the most distinguished dramatic stars of England and the continent regarding their appearance in great feature films to be made by the All Star. With both authors and stars negotiations have already been opened by correspondence. Augustus Thomas will personally supervise the staging of all plays secured.

Scene from "The Boomerang," a Thrilling Essanay Special Release.

# "An Hour Before Dawn"

## Miss Laura Sawyer Scores a Success in a Three-Reel Detective Story with the Famous Players.

By George Blaisdell.

MR. DAWLEY, director of Famous Players' productions, is a keen plotter of detective stories. He has the faculty of concealing until such time as he sees fit to disclose it the identity of the criminal, if criminal there be; or, as in the case of "An Hour Before Dawn," showing that there is no criminal and that the death over which the police have been so much concerned was due to accidental causes. In writing a story for the Famous Players Mr. Dawley has a decided advantage over the common every-day garden sort of photoplaywright in that he produces his own picture, which is of course a decided advantage—in some ways. It leaves him no room, however, to say when speaking as the author, and as other authors have been known to say: "The story was simply fine, you know, up to the time the director got hold of it—and then things happened." In the picture under review there is no cause for complaint on the part of one against the other. The story is different. In one way it resembles the Kate Kirby pictures which Mr. Dawley produced for the Edison Company; there is plenty of opportunity for the exercise of wits in figuring out what really happened and how the case is going to end. Mr. Dawley plainly is a believer in the policy of giving the man watching the picture something besides amusement, knowing that he who is successful in solving in advance the mystery that is puzzling the police will have cause for self-congratulation. In "An Hour Before Dawn" a scientist engaged in experiments on an explosive ray is found dead. The previous evening his son and heir had quarreled with him about an actress. In the house there is found a pistol with one unexploded cartridge, but with the bullet missing. The death is caused by a missile of the same caliber. Here is the first real clue.

Scene from "An Hour Before Dawn" (Famous Players).

Scene from "An Hour Before Dawn" (Famous Players).

The story, which is in three reels, is cleverly constructed and holds the attention closely. Miss Laura Sawyer, as Kate Kirby, the detective daughter of the paralytic ex-detective (well played by House Peters), is most interesting in her portrayal of the woman doing police work. She seems to bring to her duties more than police instinct and that which of course no man can bring—a woman's intuition. She has splendid support. The introduction, in which Miss Sawyer's face appears in a black background and an invisible pencil writes "Laura Sawyer as Kate Kirby," is novel and effective. The production is notable for the police atmosphere, from the time when the police are summoned to the home of the wealthy astronomer lying dead in his study to the successful demonstration by Kate Kirby of the forces that accomplished the professor's destruction. We see the men of the law searching the house for clues, questioning the members of the household and the son, and holding consultations. We see the working of the notorious third degree, which of course is without the law and yet is always defended by every policeman as being as essential in the ferreting out of crime as it is brutal in method of execution. The means employed by Kate Kirby in solving the mystery are logical and convincing.

The settings are elaborate. One of the best is the observatory and laboratory of the scientist, containing the great telescope. The views of the heavens thrown on the screen are from actual photographs taken by one of the country's foremost astronomers. The engine of destruction on which the professor was working is an elaborate contrivance. One of the effective scenes is where the servant discovers the body of his employer. He throws back the curtains from the window and lets in the glow of the dawn. One of the strongest dramatically is where the actress, who has confessed the commission of the crime in order to save her lover, the son of the dead man, thinking he really killed his father, is confronted in the station by her sweetheart. He denounces her. It is a severe blow. Dumbly she picks up the handcuffs and restores them to her wrists. The action of the two convinces Kate Kirby of the innocence of both. It is then she gets on the right track. There is much strength also in the final scenes. The woman detective has found a memorandum giving instructions for operating the invention of the professor. In the presence of the detectives and the accused she follows out the directions contained in the slip and produces a violent explosion. Then the lovers are reunited. Kate is patted on the back by the phlegmatic police chief.

"An Hour Before Dawn" is a good picture—and one of the many factors contributing to this end is the steadily sustained interest. The acting and direction are excellent, and so of course is the photography.

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## SCREEN CLUB IN NEW HOME.

October 14, was moving day for the Screen Club. Having outgrown its old shell at 45th Street, New York, it graduated into a splendid mansion at 165 West 47th Street; like Longfellow's "Chambered Nautilus," whereof the poet sang: "Build me more noble mansions, O my soul!" (Some simile there, playmates.)

The Screeners never realized how much furniture they owned until they saw it fill many van loads, and nearly fill the handsome four story brown front building into which it has moved. As it stands now, there is almost too much furniture because the house was leased with furnishings. These include many handsome oil paintings, bronzes and hangings, as well as luxurious rugs, carved furniture and expensive chandeliers. The house is more than ordinarily well decorated, it having been at one time a rendezvous for speculative gentlemen.

In the lower or street floor will be a grill and cafe, finished in the mission style. The parlor floor will be devoted to reception and writing rooms. The entire second floor will be cleared for a billiard and shuffle board room. The top floor will remain divided into rooms as it is at present. One room will be reserved for the executive offices and the others will be used as playrooms for the boys, where they may indulge in leap-frog, blind-man's-buff, old maid, Casino, checkers, dominoes and other indoor sports.

The date for the formal opening and housewarming has not yet been decided upon, but will be announced just as soon as the new club rooms have been put in readiness. It is a splendid place and one to which any member would not hesitate to ask the most distinguished of guests. Thus in less than one year from the opening of its first quarters, the Screen Club advances to the front rank of theatrical social organizations with a domicile second to none.

# "The Passerby"

### Warren Kerrigan Gives a Pleasing Impersonation in a Victor Release—Good Supporting Cast.

By George Blaisdell.

Under the Victor brand the Universal Company will release on October 24th an entertaining two-reel picture featuring Warren Kerrigan, one of the recent acquisitions to the company's playing forces. Mr. Kerrigan used to give much attention to "Western" stuff—as was quite natural, considering that was the particular kind of pictures his employer was at the time making. Those who were accustomed to seeing him in the older days will undoubtedly like him better in parts such as the Wanderer in the picture under review. The period of the play is ante-bellum, in the days when men were picturesquely garbed and the women perhaps less so than to-day. Let us not complain too much as to the latter, however, in these times of crowded conveyances.

Scene from "The Passerby" (Victor).

"The Passerby" is a pretty story with a thrill at the end. It is the sort of thrill one feels at beholding an action that marks a man as a good sport, to speak in the vernacular; in other words, to be a graceful loser, even when a woman is the stakes. Mr. Kerrigan has a role of an adventurer—one of the genteel sort. He is invited to sit down at a lawn party in order to avoid the thirteen-at-table superstition. He had stopped to request a glass of water and had been given wine. There are a number of happenings in the ensuing day or two, in all of which the Passerby figures. He befriends first the father of the young woman who sent him the wine, "finding" money with which to pay a pressing debt and getting it to the recipient without uncovering the giver. He is insulted and accommodatingly fights a duel, after raising and restoring in novel manner the money he had stolen. The act of taking the money is not at all clear, due probably to the fear of the censorship board on the part of the director.

The support of Mr. Kerrigan is excellent. Jessalyn Van Trump plays Betty; George Periolat the Colonel, her father; William Walters the Squire, William Worthington Mr. Klein, and Richard Rosson is Joe, the youth. The photography and settings are good. James Neill is the producer.

## REISINGER THE FIRST TO REDUCE.

With the passing of the new tariff law with its consequent reduction of the duty on carbons, Hugo Reisinger, of 11 Broadway, New York, importers of the Electra Pink Label Carbons, was, upon his own initiative, the first carbon importer to give the exhibitor the full benefit of this reduction. This will be welcome news to all users of projection carbons. The new and lower rate is set forth in Mr. Reisinger's advertisement in this issue.

## STREYCKMANS WITH PILOT.

H. J. Streyckmans is now the manager of the Pilot studio and factory at Yonkers, N. Y. The Pilot Company has under way some pretentious projects and will release nothing but big productions.

# "London By Night"

### A Four Part Melodrama by Barker That Is Full of Thrills—Will Be Marketed by P. P. Craft.

THOUGH much vilified in the past, the British picture producer is fast gaining a reputation on this side of the big water for creditable work in the cinematographic line. Only recently the Moving Picture World had occasion to remark the sterling qualities of a Hepworth production entitled "David Copperfield," a picture, by the way, that eclipses every attempt by American producers to visualize the same subject. Now comes Barker with a melodramatic four part feature with a good story to justify it, strengthened by good work on the part of the players.

Briefly the story is that of a young man, the son of the wealthy Sir John Ralston and heir to Ralston Towers. He comes down from Oxford and meets his father's ward, Mary Lucas, with whom he falls in love much to his father's delight. Shortly afterward the son goes to London to study law with a chum who leads him into bad company. Becoming infatuated with an adventuress, he neglects his sweetheart. Sir John and Mary go to London to find out what is the matter with Dick and surprise him at one of his revels in the embraces of the adventuress, whereupon Sir John disowns him and cuts him off in his will. Shortly afterward Sir John dies and leaves all his property to his ward, who tries to win back Dick, but fails and then decides to become a nurse, refusing to accept the wealth tendered her by Sir John's will.

Scene from "London By Night" (Apex).

Dick returns to London and goes the pace. He bets heavily on the races and is ruined financially, which causes the adventuress to throw him over for another. Following the final scene at the home of this woman a burglar enters her chamber; the woman is killed in the struggle and Dick is suspected of the crime. He escapes capture and wanders about London and finally lands on the Thames embankment where chance brings him into the company of the real murderer whom he accompanies to a cheap lodging house. That night there is a fight among the frequenters of the place and it is set on fire. Dick awakes to find himself cut off from escape, but with his new found companion is saved by the firemen and taken to the hospital. Fatally injured the real murderer confesses and Dick is reunited with Mary, who is a nurse in this particular hospital.

There are a number of strong scenes in this picture. The affair at the home of the adventuress, when the burglar enters and kills the woman in the struggle, though gruesome, is well acted. The burning of the lodging house is a strong scene, despite the fact that there is evidence that the house is of "property" construction. A steeplechase in the third part is an interesting event—a real race which the producer took for the purpose of the picture. It will be noticed throughout this subject that adequate attention has been given to all the scenic effects; that none have been slighted in the least particular.

To this add the careful rendition of each player's part and you have a picture that commands attention.

# CHICAGO LETTER

by JAS. S. McQUADE

## THEATER VENTILATION IN COURT.

### Chicago Exhibitors Resist Action By the Board of Health.

IN the last issue I stated that the Washington Theater, 4370 Cottage Grove Avenue, owned by C. C. Whelan, was closed on Saturday, October 4, by Health Commissioner Young. The following Monday a mandamus was secured which permitted Mr. Whelan to reopen his house, and on Tuesday, October 7, an injunction was issued by Judge P. McGoorty, of the Superior Court, restraining the health commissioner from interfering with the operation of the theater.

On hearing of the injunction, Dr. Young issued a statement in which he complained that the health department had received no preliminary notice of the action. "The health department will commence proceedings at once, and if necessary, will carry the case to the Supreme Court," said Dr. Young. "There is no pending issue of more vital and immediate interest to the citizens of Chicago than the question, 'Shall the foul air theaters be permitted to operate?'"

Judge McGoorty told the commissioner that the issuance of such a statement was improper, that it would probably prejudice the city's case and that it barely escaped being contempt of court.

Dr. Young replied that the statement contained nothing but facts and that he had not intended any discourtesy to the court.

On Saturday, October 11, the Star Theater on Milwaukee Avenue, owned by Fred. W. Schaefer, and the Palace Theater, 12th Street and Blue Island Avenue, owned by Ellis Glickman, were closed by order of the health commissioner. The Star was opened soon afterwards, it being shown that the intentions of Mr. Schaefer were to comply with the ventilation ordinance, plans which had been prepared for the required changes being submitted to the commissioner. It is expected that the proprietors of all moving picture theaters closed by the health department will secure injunctions against the city, pending the trial of the various cases.

It is rumored that five houses were singled out by the health department to test the validity of the ventilation ordinance. Mr. Whelan states that Dr. Hill, one of Dr. Young's assistants, acknowledged that he, Mr. Whelan, had been selected as the first "goat," as he could not plead poverty, and the department had no desire to inflict hardship on any exhibitor.

Mr. Whelan's theater, the Washington, is patronized by bankers, business and professional men and others, and at no time has there been any complaint from his patrons. In his recent trouble, prominent citizens immediately drew up and signed a petition to the city authorities in his favor. Mr. Whelan is just as much in favor of fresh air in his theater as is Dr. Young, but he opposes the enforcement of an ordinance that requires a special ventilation device in his house, no matter how good the present ventilation may be. This is the stand of all intelligent exhibitors. Of course, there are theaters in which the ventilation is poor, and the present agitation will compel them to improve conditions or close.

I know a theater on the North Side which has ventilation of such approved merit that, all through the hot summer, patrons flocked to it, not only for its fine programs, but because they found greater comfort within its doors than could be found outside. The proprietor of this theater has been informed that he must install the new ventilating system approved by the health department, although the change will mean an expenditure of over $3,000, with no improvement whatever on his present ventilating system. It is firmly believed by exhibitors that the courts will not sustain the health department in any such case.

The meeting called for Friday, October 10, for members of the exhibitors' association and the building committee of the city council, at which it was sought to have the amendment of the theater ventilation ordinance repealed, was called off until the Friday following.

The case of the Washington Theater will be called in the near future, in Judge McGoorty's court.

### Major Dickson's Instructive Military Pictures.

The fifteenth annual convention of the National Guard Association of the United States was opened at the Congress Hotel, this city, October 6, being announced as one of the most important military conclaves ever held in this country.

Moving pictures played a very important part in the proceedings. On the evening of October 7, the entire attendance of officers met in the gold room of the hotel and viewed about a mile and a half of film, the negative of which had been taken by Major Thomas J. Dickson, chaplain of the Sixth field artillery. The major has a national reputation among his brother officers as the "chaplain photographer," but his presentation of his instructive, technical military pictures proved that he was more than that, as he accompanied the pictured evolutions in the field by an admirable and entertaining lecture.

The opening "exercises" showed the national and international rifle and pistol competition at Camp Perry, Ohio, this year, with all its attendant incidents. An interesting series of views showed the experts shooting at moving targets—a moving deer among them. The closing scenes instructed the spectator on signal corps work. A call "To arms" was followed by the appearance of a company sent forward to meet the enemy. The men are seen in bivouac, with change of sentry at four in the morning. The waking of the cook, firemaking, breakfast and then the march follow in realistic order. Views of parade and guardmount, of camp scenes, of field exercises and of army life finished a program that was highly praised by the officers present.

Major Dickson is to be congratulated on the clear photography of the films. With more experience in this work, he will learn to avoid repetition of field movements, which tends to be tiresome.

### Battle of Pine Ridge Made Realistic in Pictures.

During his stopover in Chicago, on his way to Pine Ridge, S. D., with his staff, where he will fight over again the battle of that name for the Buffalo Bill series of pictures, General Miles said about his trip:

"They want me there to make sure that everything they do is historically correct. I shall take active part in it, too, perhaps. The idea is to give the whole thing from the start—the Indian dissatisfaction, their starving condition, the coming of the false 'Messiah,' who stirred them to revolt; the massing of troops, the death of Sitting Bull and, finally, the surrender. All of these incidents will be gone over, just as they happened. Some of the Indians will be there who fought against us. They will fight again, but there will be no bullets. All that is over.

"I was asked to take charge of this campaign for the government. We expect this will be one of the finest records in the government archives. I understand nothing of the kind has ever been attempted before. Having these officers of my own staff there will make it a splendid thing. It will be a regular reunion on the ground where we fought and bled together."

The campaign in which the battle of Pine Ridge was fought was undertaken nearly twenty-five years ago.

### Selig's New Building in London Near Completion.

William N. Selig, president of the Selig Polyscope Company, arrived home hale and tanned Saturday morning, October 11, after an absence of about nine weeks in Europe. Mr. Selig visited London, Paris, Hamburg, Berlin and Vienna on his business tour, and found the moving picture industry flourishing everywhere.

The new building of the Selig Polyscope Company on Wardour Street, in the heart of the film district, in London, will soon be finished. It is a handsome business structure, of four stories, and the premises will be devoted exclusively to the Selig product. E. H. Montagu, European representative, has planned for spacious offices, display rooms, a private theater, etc., all of which will conform to the strict regulations imposed by the London authorities. The building represents an outlay of $75,000.

### Chicago Film Brevities.

A. Froebel, traveling representative of the St. Louis Motion Picture Company, paid a business trip to the city Friday and Saturday, October 10th and 11th. Mr. Froebel is booming Frontier films, which are advertising his company strongly. He returned to his home city Sunday evening, October 12th.

F. O. Nielson, owner of the Parkway Theater, North Clark Street and Diversey Boulevard, was presented with a handsome silver loving cup by his theater staff, on the celebration of his birthday, last week. The cup is mounted on a chaste ebony stand and the names of the donors are engraved on the cup. The Parkway is doing phenomenal business.

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D. W. Martin, owner of the Butler Theater, 518 West 26th Street, visited the World office last week and renewed his subscription. He reports excellent business with programs furnished by the General Film Company. The Butler seats 300 people and charges five cents admission.

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D. J. Worth, manager of the Maywood Theater, Maywood, Ill., called on us Tuesday, October 7th and renewed his subscription. Mr. Worth is very well pleased with his present business and he looks forward to a prosperous winter season. Mutual programs and singers are offered at the Maywood, which seats 670 people.

* * *

Thomas M. Sutherland, of Cedar Rapids, Ia., was a visitor at our office last week. Mr. Sutherland states that he is building a new moving picture theater with a seating capacity of about 650, which he expects will be in readiness for opening in about four weeks' time.

* * *

H. A. Jones, of Thomas & Jones, owners of the Colonial, Waukesha, Wis., stepped in to see us last week. The Colonial, formerly the old Opera House, which ran road attractions, is now offering the heaviest feature attractions. George Kleine's "Quo Vadis?" showed to capacity business recently at 25 and 50 cents. "The Battle of Gettysburg" was also presented a short time ago at 10, 20 and 30 cents, to fine business. While here, Mr. Jones contracted for George Kleine's "Last Days of Pompeii," which he ran Sunday, October 12th, at matinee and evening to overflowing business, at 25 and 50 cents.

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Oscar Spindler, vice-president of the Decorators' Supply Company, Chicago, designed the decorations of the new Hotel Wisconsin, Milwaukee, which was opened October 8th. This magnificent 20-story structure is considered one of the finest hostelries in the Northwest.

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William Foster, manager and principal director of the Foster Photoplay Company, a concern owned and operated solely by colored people, with offices and studio at 3312 Wabash Avenue, called at the World office recently. Mr. Foster prides himself on the fact that he uses no manuscript when directing his colored company, the members of which appear before the camera, in the back yard, at the address given. The scenarios are all written by colored authors. "The Railroad Porter," a one-reel farce comedy, in which Miss Lottie Grady, one of the foremost colored actresses of the present day, is featured, was finished some time ago and has been booked in various sections of the country. Mr. Foster states that this subject has been very successful wherever shown. In New York it appeared at the La Fayette Theater and in Chicago in the Grand, Phoenix and States theaters, all to fine business, so Mr. Foster says. There are 214 theaters in America owned and operated by colored men and Mr. Foster's product is used in all of them, he says. "The Fall Guy" and "The Butler," also farce comedies of a riproarious type, have just been released. "Ah don't want you to take mah word for it that these comedies are a big hit. Ah jus' want you to come an' see one of them an' laf yo head off," said Mr. Foster in most sincere and unaffected manner. From what I can learn, the Foster films thus far issued are laugh makers of a most infectious kind.

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Residents of the Seventh Ward are protesting against the erection of a theater at East Fifty-third Street and Blackstone Avenue, within fifty feet of the Hyde Park Presbyterian Church. The Corporation Counsel advised the building commissioner that the city had no power to prevent the building from being erected; for, while the city ordinances prohibit the operation of a theater or other place of amusement within two hundred feet of a church, there is nothing in the municipal code which would warrant the refusal of a permit for the construction of a building intended to house a place of amusement.

# "The Last Days of Pompeii"

### A Six Part Production By Ambrosio to be Exhibited in America By George Kleine.

BARRING the fact that the Ambrosio company has not followed very faithfully the story of "The Last Days of Pompeii" as written by Bulwer Lytton, it is a very interesting and entertaining picture that has been made by that great Italian producer and is now being exhibited in America by George Kleine. Exceptionally beautiful are the settings of the various interior scenes and some magnificent effects have been produced in the exteriors. Rare photography characterizes the whole. It is shown in six parts.

**Scene from "The Last Days of Pompeii" (Ambrosio).**

For the purposes of this picture the producer has taken the story of the blind Greek girl, Nydia, and, with the characters, Glaucus, the Athenian; Arbaces, the Egyptian priest of Isis, and Ione, arranged an interesting plot which carries one logically along to the big scene portraying the eruption of Vesuvius and the destruction of Pompeii and Herculaneum. A beautiful scene has been constructed of the storm in the mountains which overtook Glaucus and Ione and forced them to seek refuge in the witch's cave. The cave scenes are also effective.

**Scene from "The Last Days of Pompeii" (Ambrosio).**

By the use of an ancient Roman arena and the employment of sufficient people to fill the seats within the field of the camera, a most realistic view of what might have happened on the occasion when Glaucus was compelled to fight the lions is given.

The scene of the eruption of Vesuvius and the efforts of the populace to escape the doomed city is startling in its conception and awful in its rendition. The general effect is such as to excuse some few minor defects, the cause for which is not apparent, but which do not seriously affect the illusion.

## Adolph Zukor Returns From Abroad.

### President of Famous Players Establishes Foreign Connections for His Company—Praise for His Productions.

Adolph Zukor, president of the Famous Players Film Company, returned on Friday last from a two-months' trip abroad. While away Mr. Zukor visited England, France, Germany, Austria and Hungary. Much of his time was spent in England, however. It was here that he organized an associate company for the manufacture of pictures on the same general plan pursued by the Famous Players in this country. There will be seven directors, four English and three American—Mr. Zukor, Mr. Frohman and Mr. Porter comprising the latter. For the sale of the product of the American company, offices were opened at 84 Charing Cross Road. S. M. Baber is the general manager. Up to the present time no production of the Famous Players has been placed on the foreign market, it having been the desire of Mr. Zukor and his associates to have everything on this side in complete working order before making any move abroad.

Mr. Zukor's trip was made principally for the purpose of showing film men on the other side what his company has been doing. He admits that the favorable reception of his pictures was, to express it mildly, a great surprise. When he exhibited Mrs. Fiske's "Tess of the D'Urbervilles" he found all gates opened. Anthony Hope, Thomas Hardy and Hall Caine, the authors, and Henry Arthur Jones, the playwright, came forward and offered the rights for their works. There was no delay in arranging terms satisfactory to all parties. Mr. Zukor said he had been prepared to hear varying opinions of the work of Mrs. Fiske, an American woman, in an English production, especially one so difficult of screen portrayal. The critics and buyers were unanimous in praise, however, and the latter were anxious to know how soon it would be put on the market.

The English organization of the Famous Players will have its own studio, arrangements for which are now under way. It is the intention to place it under American direction. The players will be English. The first production will be "The Silver King," a subject well known on both sides of the water. Some of the scenes will be taken in the West and others in England. This in itself will be a novelty, giving the picture an international interest. The foreign organization will, when the occasion requires, send its players over to the Continent. Those of the famous English actors who saw "Tess" were anxious to have their successes filmed in the same manner. Mr. Zukor says there will be no difficulty in securing all the stars the management of the new company may desire.

### "THE GYPSY'S KISS" (Itala).

Seekers for the "punch" in the picture will find much pleasure in viewing a recent Itala release entitled "The Gypsy's Kiss." This picture, to all appearances, was staged upon some ancient Italian estate, and time worn architecture lends a charm to many of the scenes. The subject is in two parts and is a curious mixture of gypsy love and gypsy lore. A band of these nomads have camped upon the estate of the wealthy Count Paul. He visits the camp and meets the queen of the tribe, the beautiful Marinka, with whom he is at once fascinated. He asks for a rose she wears and is told that if he wants it he must come and get it and, quickly mounting a horse she leads him a merry chase through the forest. When the count finally overtakes her and is about to grasp the rose, Marinka bites him in the hand.

Incensed at this treatment Count Paul warns the gypsies that they will have to compel Marinka to apologize or all must leave his estate. This leads to a subsequent meeting between the count and Marinka at which the count attempts to make love to the gypsy queen and is fiercely repulsed. But the count takes his rebuff so kindly that he wins the girl's heart and she is about to grant his request when she recalls a prophecy that, whoever shall kiss her first shall die before sunset and her people shall be ruined; so she puts him off and manages to administer a narcotic that quickly puts him asleep, when she returns to her people.

While these events are happening at the count's castle, Baschir, Marinka's gypsy lover, observes Marinka and the count through a window and believes that Marinka has been kissed. The prophecy is recalled and Marinka is sentenced to be burned alive at the stake, Baschir winning the right to become executioner. Marinka is captured as she is leaving the castle and is hurried away to her death.

The count is awakened in the morning by a party of his friends with whom he is to go hunting. The events of the night before are as a dream, but as he is dressing for the hunt a commotion in the gypsy village, which can be seen from his window, attracts him and through a glass he sees Marinka bound to the stake and brutally kissed by Baschir, just before the jealous gypsy lover fires the pyre. Hastily mounting his horse, the count rides to the rescue and plucks Marinka from the flames. The gypsies are in flight and Baschir, destroying a bridge behind them, falls into the stream and is drowned—the victim of the prophecy, while the count, immune from the curse, receives the pledge of love from the gypsy queen.

## "Doc" Willat Back From Europe.

### Well-Known Film Man Visited Many Studios and Talked With Men of the Trade.

A. C. ("Doc") Willat is another returned European tourist. Mr. Willat while away visited many studios and met many moving picture men. In England he visited the Hepworth and London film studios. The plant of the latter is in a big structure at one time used as a skating rink and has a floor space of approximately 250 by 100 feet. Nearly all of the photographing in this building is done by artificial light, as the supply of the natural article is not dependable. In France Mr. Willat visited the Eclipse and Eclair studios and the Vitagraph factory. There is a new plant in this latter country which has been installed in a twenty-acre plot devoted for centuries to monatical uses. The factory proper is in the monastery. Mr. Willat described at length the other day to a World man the beautiful grounds and gardens which extend from the studio right to the River Seine, an ideal place for picture making. Mr. Willat noted in the gardens a sundial so old the metal was crumbling. Also he described with less enthusiasm a long underground passage terminating in a dungeon. The property will be devoted to the manufacture of features.

In Turin Mr. Willat visited Itala, Pasquali, Ambrosio and Savoia. The latter was described as not a large establishment, but as very artistic. The returned traveler is of the belief that the foreigners in spite of the fact that they are behind us in the matter of equipment are yet more successful in results by reason of the fact that they work more leisurely. Mr. Willat thinks the printing machines in this country are superior to the foreigners. One thing he said he would take up at once as a result of his observations, and that is to give more time to developing and printing. Mr. Willat said altogether he picked up much valuable information while away. Also he talked with many of the film agents so as to get an insight into the requirements of the European market. It is his intention when he begins manufacturing to so plan his product as to take advantage of the wonderful opportunities on the other side. Mr. Willat had expected to have a factory ready for operation by November 1st with a capacity of a million feet a week, but owing to some unforeseen happenings in Bayonne, N. J., he is just at present unsettled as to his plans. He says he is going to have a big factory very soon, however, as he has many contracts awaiting him.

### GERMAIN'S FEATURE FILM SERVICE.

L. Germain reports that the response from exhibitors in the various States where he is offering Ambrosio's "The Betrothed" (especially the more critical and particular ones) is very satisfactory.

Through some error, the Moving Picture World did not include Pennsylvania among the States advertised which were secured by Mr. Germain for "The Betrothed." Exhibitors will therefore kindly note that his Eastern Pennsylvania office is located at 123 North Tenth Street, Philadelphia, Pa., and he is now arranging for a representation at Pittsburgh to care for Western Pennsylvania. The new six-reel thriller called "The Ghost Club" has already been secured by him for several States.

### ALL STAR COMPANY SAILS FOR CUBA.

A company of players forming one branch of the All Star Feature Film Company sailed for Havana, October 11. The company is under the direction of Augustus Thomas and is making a special trip to take a moving picture version of Richard Harding Davis' "Soldiers of Fortune." The company's roster is as follows: George A. Stillwell, John Pratt, Ernest Laseby, Gus Piper Thomas, Leighton Stark, William Conklin, Sam Coit, William Winter Jefferson, John Saintpolis, Helen Luttrell, Winifred Kingston, Laline Brownell and Director William F. Haddock.

# "The Prisoner in the Harem"

### A Royal Bengal Tiger Helps the Hero in the Latest Four-Part Offering of the Blache Feature Film Company.

By H. C. Judson.

As producer and author of this picture, Herbert Blache deserves credit. It tells a four-part story of India and features the Countess de Marstini, a well known trainer of ferocious animals, who appears in the leading role as heroine and as the prisoner of the harem. Paul Bourgeois, who plays the hero's role, is also a trainer of wild animals and has, we understand, been associated with the countess in stage productions featuring tigers and lions before. The picture was made in America; but Mr. Blache shows rare skill in his weaving of Oriental atmosphere around the story. That scene before the gate of the rajah's castle and also the one showing the great audience chamber and the smaller scene in the rajah's harem are good; especially so is the chamber of audience, which is deep and wide and thoroughly Oriental. There is a fountain in the middle of it with a peacock disdainfully preening himself on its rim and the room apparently contains a fortune in rugs and hangings, with teak furniture knick-knacks in perfect keeping. The outdoor scenes are not tropical; but it must be remembered that in India one gets all kinds of climates, even frigid.

Countess de Marstini.

The opening scene introduces us to the two lovers (Countess de Marstini and Paul Bourgeois), simple people of India, and the former the daughter of a miser, played by Fraunie Fraunholz, a character that is drawn with imagination and finesse and is by all odds the best acted figure in the whole production; but that is not casting any slur on the other characters. Darwin Karr plays the rajah very well. It is not long before he appears in the picture, passing the home of the miser in his palanquin borne on the stout shoulders of black slaves. Unfortunately, he sees the beautiful Toru, daughter of the miser, and sends his chief official, a fierce muscular Indian, fit flunky for a villainous master, to buy her. It is only necessary to jingle a bag of gold in front of the miser to own the girl. The rajah has her carried away to his castle, where, in the harem, she is decked with gems and ornaments to await his pleasure. So, when poor Akbar, the lover, comes to the miser's house, he has to hear of the bargain. That night, wandering in the woods, he comes on a sick tiger, from whose paw he draws a thorn. This is the beast that is to play a wonderful part in the story, and now, in gratitude, it follows its benefactor home to become his willing slave.

Akbar has now learned where the girl is, and at night approaches the castle to free her. The tiger is with him and does good service keeping the guards away while the prisoner climbs down a rope ladder and, with her lover, makes her escape. But they are retaken and the tiger with them. The center of interest now is the cage in which Akbar is incarcerated with his pet in order that the beast, becoming hungry, may eat its master; but this doesn't happen and the irate rajah has lions introduced to do the job. But he still reckons without his host; for the tiger defends Akbar from the lions—there's a fight between two of the beasts and we are shown a dead lion, killed by the tiger. When he sees this, the rajah, filled with fury, draws his sword and enters the cage himself to slay Akbar. He is killed by the tiger and the prisoner escapes. The girl is now doomed to be burned on the pyre of her dead lord. This scene seems a bit unconvincing and weak. Akbar flies to the British officers and begs to have the atrocious thing stopped. The troops are put in motion; but the new rajah shows fight and there is a battle before the rescue.

It makes a good, interesting offering. The hero and heroine do very well considering the fact that their specialty is training wild animals—no actors could take their work or would have dared attempt it. The story holds interest well and has some sensational scenes.

# "The Higher Courage"

### A Two-Reel True Feature Release.

Reviewed by Louis Reeves Harrison.

This is a photoplay of fine motive and some thrilling situations that are wholly unforced. It portrays the humanity of a manly young gamekeeper, who is branded as a coward by an Alpine community when he refuses to fire upon poachers. Rather than kill or injure men engaged in hunting on his master's preserves, the young fellow allows them to escape, becomes an object of derison among them and is generally condemned by his associates. While smarting under the stigma, he discovers that a pet fawn belonging to his master's daughter has reached a point on a precipitous cliff where its condition is helpless.

The gamekeeper attempts to rescue the fawn and passes through some thrilling situations in his descent of the crumbling cliff. Whether or not his perils are real, they have that appearance—they give one a creepy feeling in the lower extremities—and even if he is supported by an invisible wire in his descent there is danger enough to satisfy those who watch a hazardous feat with tingling expectation of serious accident. The way he creeps from one foothold to another, where a slip or a loss of balance would mean injury if not death, presents an exciting spectacle.

He wins the admiration of one sweet girl, the proprietor's daughter, by saving the fawn, and enslaves another heart when he saves a girl tourist at even greater risk in much the same manner. He crowns these achievements by dragging his employer from a burning building in the full view of those who have mistaken his humanity for cowardice. The last exploit results in injuries which put the young game keeper in the interesting position of an invalid nursed by the proprietor's daughter and visited by girl tourist. He is now embarrassed with the attentions of two charming young women, a complete reversal of his situation, with the gratitude of his employer thrown in. He is extricated by his good sense, and the story ends happily.

Aside from the picturing of the hero's thrilling situations, his capable acting and fidelity of presentation in the matter of costume and background, there is a serious structural weakness in the story and a lack of characterization in the minor roles which should be avoided in the future. The story should have started with some portrayal of the hero's relations to the girl he eventually wins and some glimpse of his aspirations, so as to light up a flame of interest in what he is accomplishing. We do not know of any other motive in his exhibitions of courage than that of proving himself no coward until the story is well under way.

In a story of this kind, whose end is the winning of a girl, she should not appear as an unimportant character at the beginning, but be made a rival center of interest from the outset. It would almost appear that she was of minor consequence, a sort of afterthought, instead of a leading factor, the real inspiration of the young gamekeeper's heroism. There is also a lost opportunity in not proving that the gamekeeper's stand was an enlightened one by showing the results of shooting human beings for offenses so trivial. The producers, as in most cases, did not grasp the full value of the material they had in hand.

## VITAGRAPH PLAYERS IN NORTH CAROLINA.

Seventeen members of the Vitagraph Company of America are among the mountains of North Carolina to produce mountain dramas. They are stopping at Esmeralda Inn, Bat-Cave, Hickery-Nut Gap, North Carolina. They will be in the Blue Ridge Mountains for five weeks, during which time they will act out three new dramas, each, a realistic portrayal of the life of the mountaineers. In the company are Director Ned Finley, Miss Edith Storey, Harry Northrup, James Morrison, Arthur Ashley, Jack Harvey, Cameraman Harry Keepers, Mrs. Storey, Mrs. Keepers, Miss Keepers, Logan Paul, Charles Cook, Frank Keppel, Temple Carr, Bobby Higgins, Frank Lestrange, and Property-man Herrman Hajenga. The three special feature dramas that will be portrayed in the mountains are "His Local Color," "Children of the Feud," and "Mid Kentucky Hills." The expense incurred will be considerable. The players will be away five weeks.

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## JAMES O'NEILL IN "MONTE CRISTO."

The next noted star to be presented in motion pictures will be James O'Neill, the eminent romantic actor, in the characterization he has interpreted for more than five thousand times on the stage, "The Count of Monte Cristo," to be released by the Famous' Players Film Company, in five reels, November 1st.

# At the Sign of the Flaming Arcs

By George Blaisdell.

THERE has been issued by Stewart & Co., of New York, a volume of poems containing ninety-six pages and aptly entitled "Songs Toward the Sunlight." For of the sunlight surely are these songs touching many phases of life and all breathing of health, sweetness and light. The volume is inscribed "To My Mother"—just such a dedication as one would expect from a man who writes as does Hanford Chase Judson in the pages of this book. Mr. Judson is known to the readers of the Moving Picture World by reason of the special occasional articles he has written in the past three or four years. He may not be so well known as the continuous, conscientious writer of the bulk of the "Comments on the Films" during this period. "Songs Toward the Sunlight" gives us a new insight into the character of the man who has without exaggeration passed judgment on more than ten thousand films—ten million feet. That this task has not soured his outlook on life speaks well for the man and also perhaps for the pictures.

Let us quote just one section from Mr. Judson's "Ode on Beauty, the Awakener":

Under the sunlit, tropic clime,
In the deep hollows of the sea,
Dim and warm,
Where the even flow of time
Is not noticed, lives a swarm
Of wee builders, coral polyps, leaving silently
Cells as white as rime.
And still they build their marble homes
Over empty catacombs,
Until an island rises free;
Yet through the dim, untroubled hours
On their lives there comes no gleam
From the island; never dream
Visits them of light, of flowers,
Of palms majestic in their upward reach
Or long-winged combers curling on the beach.

* * *

Admirers of Frank Bushman and all lovers of good pictures should not miss Essanay's two-reel release of October 10th—"Dear Old Girl." Director Wharton has produced a splendid story. It pulls at the heartstrings all the way—at times perhaps uncomfortably hard. Yet nearly all of the first reel is gay; there is the light-hearted collegian going home to claim a bride; there is the girl awaiting him; the parents are decided in his favor in advance of the asking. The chums of the man are like other care-free young men, full of buoyant spirits and delighting in teasing the friend and companion. Somehow there is a feeling of impending tragedy; it is inescapable. That this is so is a tribute to the skill of the builder. When the bridegroom-to-be receives at the station the news that the bridal party has been destroyed in a wreck there is a shock, tempered perhaps by the feeling that bad news was coming. It seemed to the writer that the real "punch" comes when the shattered collegian again goes to the station accompanied by his friends. It is a situation of rare dramatic strength.

The acting of Mr. Bushman is exceptional. Miss Bayne in the short time she is on the screen will win hearts—and nowhere more certainly than in the town where the picture was taken; although it has been said that long before the Ithaca company returned to Chicago the composite heart of Cornell was at the feet of the young actress. William Bailey was splendid as the friend of the unfortunate collegian, and so were the two associates. It was a bold stroke on the part of Mr. Wharton to take a chance on Robert Walker, the colored servant. Mr. Walker's work added materially to the effectiveness, the reality, of the picture. The atmosphere of college life was finely sustained. The judicious flashes of the bells chiming out "Dear Old Girl" contributed to the illusion.

Inquest clubs in search of material for discussion on "Psychology of the Punch" will find it in abundance in this picture.

* * *

One of the chief advantages of picture work over that of the stage is the possession of a home and an opportunity to live in it with a certain amount of continuity. That this is not always the case, however, was illustrated in the calling of the roll of the Screen Club at the recent annual meeting. In two instances a little matter of seven thousand miles separated the men whose names were together. John Steppling was in San Francisco and Julius Stern in Berlin. Albert W. Hale was on the Pacific Coast and George Hall in Berlin.

* * *

E. Mason Hopper, who for nearly three years has been making Essanay comedies, dropped into town from Chicago last week. In less than two days Mr. Hopper had signed up with the Universal. He will make comedies.

* * *

Edwin August has tried his hand at making a military drama and with success. In "Through Barriers of Fire," released under the Bison 101 brand on October 18, there is a thrilling scene of an ammunition wagon being driven through burning brush and grass, the fire being spread by the Federals to prevent any Confederate wagons getting through. The experience must have been nearly as unpleasant for Mr. August as it certainly was for the mules. The combination is a sure-enough Missouri outfit, and they all "show 'em."

* * *

Billy Quirk, one of the old-timers on the screen, just to prove that he has not forgotten how to talk to an audience, will on November 1 make a tour of some of the Eastern and Middle Western States. He has several songs that have been written for him, and these, together with a talk and some dancing, ought to hold the picturegoers, and theatergoers, too.

* * *

D. H. Horsley is back in harness again at the Universal offices. His position is the same as when he left for his trip abroad—superintendent of laboratories. He intends to devote close attention to his company's photography, and to that end will closely examine the entire mechanical equipment. Mr. Horsley is qualified by experience and training for the duties of his place, and what is more he has a distinct liking for it.

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"Jim" Hoff has received the following from the manager of the Universal's West Coast studios: "Jewish greetings to you and entire Moving Picture World staff. Bernstein." Make no mistake, the good wishes are heartily reciprocated.

* * *

Director Edwin S. Porter, of the Famous Players, the other day showed the writer over his company's new laboratory. It is situated on the floor below the studio and is so arranged that the various rooms are all together in the form of a square. The equipment is up to the minute and there is every appliance for fast and accurate work.

* * *

The city authorities of Grand Rapids, Mich., are standing back of their local ordinances regulating the projection of moving pictures and deny the jurisdiction of the inspectors from the state fire marshal's offices who recently have been closing picture theaters and ordering removed from churches and schools moving picture apparatus. The claim is made that the school authorities will continue to install portable booths, with every precaution for safety, and that, as they are to be used for educational and not amusement purposes, the action of the city officials is not reviewable by the state inspectors. So far as concerns the amusement houses proper, the local people say that the city laws are superior to those of the state, and that, in the event of the theater men seeking to restrain by injunction the state inspectors, the entire legal machinery of the city will be placed at their disposal.

* * *

Agitation over the making of films more or less related to the misadventures of an escaped lunatic is said to be responsible for the action of the Detroit police authorities compelling a showing of all pictures at police headquarters before exhibition, and assessing a tax of 75 cents on every thousand feet of film so censored. Much might be written in comment on the foregoing, but the facts seem to speak for themselves.

* * *

Albert Blinkhorn received on Tuesday the first of the Florence Turner films to be made in England. The picture is in two reels and is entitled "Rose of Surrey." There was lively bidding for it on the part of prospective buyers. The next Turner picture will be "Jean's Evidence," in which the famous collie will be featured. It also is in two reels. Another production which arrived on Tuesday in Mr. Blinkhorn's bag is "The Kissing Cup," a four-reel Hepworth, which is said to be a fine picture. Mr. Blinkhorn has disposed of the New York City and State rights for "David Copperfield" to the Theater Film Company. Mr. Blinkhorn, by the way, is getting out an elaborate Copperfield booklet.

* * *

On Monday, October 20, Loew's Herald Square Theater will begin a five-reel, first-run service. This will be good news to those who like to follow new pictures. Manager Rothschild is pleased at the idea. He says he is tired of hearing patrons say of a second run: "Why, I saw that picture yesterday." The Square has been using three firsts and two seconds. Mr. Rothschild is now charging 15 cents for the entire house in the evening and is having no trouble in filling his theater.

# With Essanay at Ithaca.

### A Delightful Sojourn Among the Classic Shades of Cornell University with a Congenial Company of Photoplayers.

By Hugh Hoffman.

IT was a lucky chance that took Theodore Wharton to Ithaca, N. Y., last fall to produce a football picture for Essanay. He made the picture and returned to Chicago with a sworn determination to visit Ithaca once more at the head of a company of Essanay players and there make pictures to his heart's content in one of Dame Nature's prodigal little oases of scenic beauty. There was little use of George K. Spoor denying Theodore his wish, so he issued a requisition for one complete company of nineteen to be shipped to Ithaca in late May last, or early June, I don't remember which.

In the waning August I "hopped a rattler" (slang for boarding a train), bound for Ithaca and wished myself into the charmed circle for the space of a couple of weeks, with no other motive than passing the time pleasantly, which I did, although more strenuously than I had anticipated. It was evident, immediately, that the keys of the city had been handed to the Essanay people on a silver platter, and they, being the right sort of people, knew how to accept this courtesy without abusing it. This is mentioned in particular because there have been acting companies elsewhere that have returned such courtesies in a negative way.

I had expected to find the company living the usual hotel life, but was given a mild surprise to find them domiciled in some of the finest residences in the most exclusive section of the town, and all settled down and quiet, like regular citizens of that classic burg. Usually there is nothing funnier than a bunch of actor folks keeping house. The thought brings back recollections of an admiring circle of men observing a smaller circle of perspiring women around a hot stove, collaborating on a cook-book pudding; likewise an admiring circle of women surrounding an earnest group of squatting men doctoring a chicken for the "pipp." But movie actors are reformed actors. By stationary occupation they become used to home life and soon take on the ways of home folks. This accounts for the domesticated state in which the Essanay people were found, living on Cornell Heights in the homes of college professors, who usually spend the summers elsewhere. It augurs well for the standing of motion picture people when they are received into the best homes of an aristocratic city and are welcomed into the social life of the place.

The Essanay headquarters were located at the residence of Judge Paul K. Clymer, the eminent lecturer on political science. Here also lived that prince of leading men, Francis X. Bushman, Mr. and Mrs. Theodore Wharton and dog, "Buster." On the wide lawn just beside the house an open air stage of good size had been erected, and there the company assembled each morning, either to do interiors upon the stage or to start upon a cross country journey. The upper floor of the Clymer residence was devoted to dressing rooms, and the carpenters and scenic artists worked in a temporary structure behind the house. The roaring of the waters in the canyon behind the house could be heard at all times. Beyond this gorge the classic buildings of Cornell University loomed majestically through the trees. Five minutes walk across a hanging bridge would bring you out upon the splendid campus. From every point of view the natural grandeur of the country disclosed virgin backgrounds for the motion picture camera for years and years to come.

Almost any scene necessary to a motion picture can be found at Ithaca. The town itself can supply all the city scenes that may be required, but in addition to this are numerous rocky ravines with perpendicular walls and countless waterfalls. Cayuga Lake just at hand is there with twenty miles of water scenes. The great temples of Cornell University are available when imposing edifices are required. Beautiful walks and roads supply the demand for romantic settings, and yet a few steps take one into the wildness of the forest primeval. A hundred magnificent distances were to be had at any time merely by turning the camera on its pivot.

It was amid scenes of this description that such splendid pictures as, for instance, Essanay's late release "Dear Old Girl," were taken. A long list of summer features was taken at Ithaca, notable among which are: "Sunlight," "For Old Time's Sake," "Tony the Fiddler," and "Dear Old Girl," produced by Theodore Wharton; and "The Whip Hand," "The Right of Way," "The Love Lute of Romany," produced by Archer McMackin.

The open air stage was the gathering place not only of the photoplayers, but a general rendezvous for Ithacans who could spare the time and for many who could not. To the summer students it was a powerful magnet which no doubt caused the burning of much midnight oil to make up the time. During the taking of one scene there I counted as many as 250 college boys reclining upon the lawn. And what a fine set of boys they were. There was nothing within their power that they would not do to help the Essanay Company in its work. They donated their fraternity houses,

Essanay's Special Eastern Company on the Campus of Cornell University, Ithaca, New York.

Back Row, Standing: Juanita Dalmorez, Helen Dunbar, Albert Tracey, Master Everly, Harry Carr, Theodore Wharton, David T. Hargin (Cameraman), Archer McMackin. Second Row: Otto Breslin, Virginia Duval, Francis X. Bushman, Josephine Duval, Frank Dayton. Sitting: Beverly Bayne, Bruce Duval, Frances Duval, Robin Tonley, Edna McClellan, William N. Bailey.

they carried their furniture to and from the studio, they used their influence to get props from the Museum of Natural History and worked in the scenes as though the very honor of their alma mater depended upon it.

Nor was this good spirit confined to the college boys. The townspeople gathered there and the college faculty as well. Their personal property was always at the disposal of the company and they held themselves in readiness to appear at any time. Thus it happens that in most of Essanay's Ithaca pictures some prominent citizen or college professor or popular college student appears.

When evening came and work was done, these good people further showed their hospitality by inviting the Essanay people to their dances and other social affairs, for all of which they have asked me to publicly thank the people of Ithaca and to say that they look for no greater pleasure than to be among them again, to remain for a much longer time.

### THEODORE WHARTON'S BIG JOB.

The executive brains of the big Essanay production of the "Life of Buffalo Bill," at Pine Ridge, South Dakota, are mainly under the hat of Theodore Wharton. To him has been entrusted the enormous undertaking of handling several thousand troops and Indians, and as many horses, to say nothing of handling the Colonel himself, who is said to have all the ways of a prima donna. Several other producers have attempted to film the life of B. B., but with indifferent results, mainly on this account. Therefore, if Theodore gets away with it, which he undoubtedly will, he will earn further glory for himself as a top notch producer. It is estimated that this production will cost $100,000, the magnitude of which is described in a letter from Mr. Wharton, that has come lately to this office, as follows:

"I am in the Bad Lands of South Dakota, hemmed in on one side by the U. S. Army and on the other by the Sioux Nation. I will have to fight my way out, or in other words, reproduce the last Indian Wars, historically correct. I will be assisted in this by Buffalo Bill, Generals Miles, Baldwin, Mans, King, Col. Sickles, and all surviving officers of those wars, as well as hundreds of troops and Indians, also all surviving Scouts and Indians. A more wonderful sight you cannot imagine. As I look from my tent I see hundreds of teepees stretched over the hills on one hand, and the camps of soldiers on the other. To give you an idea of the magnitude of the production, I will say that we are using more than 1000 horses in the production, and this is not a press agent's estimate either.

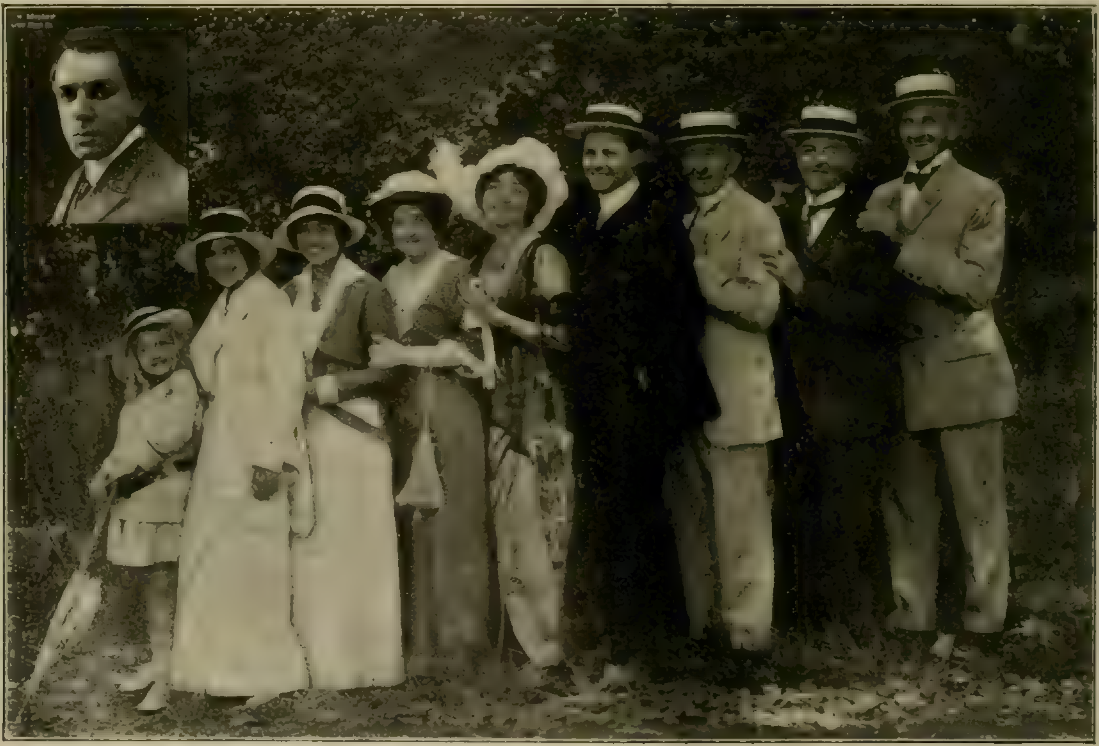
"Some job for little Willie, eh? It will either make or break yours truly. My one regret is that I will be unable to see the Moving Picture World for several months. It is like losing my best friend."

### PICTURES HIGHLY EDUCATIONAL.

Following an investigation of Cincinnati's recreation spots, Miss Helen S. Trounstine, Secretary of the Juvenile Protective Association, in a report delivered on October 1, declared "The defects in the motion picture theater buildings noted in previous years were found to have been remedied. Although the ventilation in a number of respects could still be improved, it is vastly better than formerly, and the places are safe in case of fire or accident. We also find that there are very few objectionable films, most of them being highly educational."

### JEWISH PICTURE THEATER.

The Ohio-West Virginia Realty Company, on Saturday, September 27, let the contract for the building of the Ohio Theater at the northeast corner of Fifteenth Street and Central Avenue, Cincinnati, Ohio. The theater to cost about $60,000 exclusive of the land, will be of the motion picture type, but will serve a new purpose in that field, since its owners intend to bring to Cincinnati, Jewish plays. The site of the improvement is in the heart of Cincinnati's Ghetto, and it is planned to make the theater a sort of Jewish social center, in conjunction with the Jewish Settlement, located in the same neighborhood. The house will have 1,000 seats.



**The Eclair Happy Family—Photo Taken Near Fort Lee Studio.**

The name of the "Family" as they stand in the group from left to right are Clara Horton, the famous "Eclair Kid"; Miss Helen Marten, who does so many Indian girl parts; Miss Millie Bright, who has recently played a number of leads and has been christened "The Diving Venus"; Miss Julia Stuart, the "mother" of all and an exceptionally clever character woman; Miss Barbara Tennant, the beautiful leading woman of so many Eclair features; Robert Frazer, the handsome juvenile lead, Alec B. Francis, the versatile Englishman who has a host of admirers everywhere; Fred C. Truesdell, who has earned the sobriquet of "President Wilson's double," since his work in "Sons of a Soldier," and Will Sheerer, Eclair's remarkable character man. J. W. (Big Jack) Johnson (in the corner) is today one of the most popular men in pictures. He has a face of wonderful power and his work has placed him in the very first rank of picture stars.

# Foreign Trade Notes

## PARIS LETTER.

(*Special Correspondence to the* WORLD.)

ON Wednesday, September 24th, the Eclair Company gave, at the Folies Bergere Music Hall, a "repetition generale" of a cinematographic sketch entitled "Pour gagner le million" (To win the million). The play—which lasted over an hour—was a mixture of moving pictures and musical farce introducing on the screen and in the flesh, the leading Eclair comedians. A newspaper had offered a million francs to the first person bringing a copy of the paper, which had been placed in a specified part of the globe, to the editorial offices, hence the title and around this plot was woven a fantastic story of adventure, shown to the public by screen and stage pictures. The animated pictures included a most thrilling automobile accident which was warmly applauded. The whole show was very favorably received. Many well known people were in the house to see "Pour gagner le million" and among them I noticed Bannel of the Folies Bergere—who appeared to like the production—Marinelli's manager and R. A. Reader, of the Vitagraph Company.

* * *

R. A. Reader, who has charge of the Vitagraph branch here, has just come back from a couple of months sojourn on your side of the Atlantic. He is looking as hearty as ever and tells me he had a fine time in the States. Mr. Reader is anxiously awaiting the completion of the Vitagraph Co.'s new studios. Vitagraph films are perhaps the most popular American photoplays in France; Bunny and Costello are great favorites with Parisians. By the time this is in print, the big Vitagraph wild animal film "Wild Beasts at Large," will have been exhibited for a week as a star attraction at the Gaumont Palace Hippodrome.

* * *

The Gaumont Palace Hippodrome is said to be the largest picture theater in the world. It has seating accommodation for six thousand five hundred persons and plays to capacity business seven nights a week. Prices of admission are from ten cents upwards and all classes of people visit the place, including, of course, hundreds of foreigners, with a large sprinkling of Americans and English. In this vast picturedrome one is able to get a clear idea of what is wanted in picture plays by the French public and on that account all readers of this paper who chance to be in Paris should not miss going up to the Place Clichy. This week, Gaumonts are screening, as an exclusive, Ambrosio's "Last Days of Pompeii." In taking in one day, space in the Matin equivalent to more than half a page, Gaumonts did the largest piece of press advertising that has yet been done here in connection with picture shows.

* * *

The moving picture version of the successful play "L'homme qui Assissina" (The Man Who Assassinated), has met with success. It is the work of "Les Grands Films Populaires" and was played by the original Theater Antoine cast including Gemier, the celebrated actor. The film is in two parts, takes about fifty minutes to run through and is finely colored. The acting and mise-en-scene are excellent.

* * *

The General Film Agency, of London and Paris, are introducing to France the Kesnor ticket issuing machine. Heretofore paper tickets have been in use in almost all picture theaters, but with the advent of the Kesnor, the strips should rapidly give place to the metal checks.

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Under the name of "X Film" a new producing firm has commenced operations.

* * *

Jacques Munoz, owner of the French rights of the Paul Rainey Hunt pictures, intends to present a series of exclusive features during the forthcoming season at the Casino de Paris. The Casino is the hardest proposition to work in Paris. Since its first day of opening as a skating rink, it has never known complete success. Two years ago the American manager, Brockway turned the place into a picture show and did some big business with "Dante's Inferno," then he sold the place to E. V. Barton the present director.

* * *

Mr. Paul Burgi, I am informed, has been appointed sole agent for Powers picture plays.

* * *

Rushing down to Epinay sur Seine one afternoon, I found indications of great activity at Joseph Menchen's lovely moving picture park. First releases of productions of the Societé des Films Menchen will be made very shortly. They include "Arsene Lupin," produced under the supervision of the author, Maurice Leblanc. Mr. Menchen is sparing no money on the films.

* * *

The Lubin productions are now being handled here by the Mondial Film Company of 24 rue Richer.

* * *

R. A. Sprecher gave a special private exhibition of the great Biograph picture "The Battle of Elderbush Gulch." Sprecher is the young and energetic representative of the M. P. Sales Agency.

* * *

The Savoia feature "In Hoc Signo Vinces," has been purchased by a new firm—The Central Film Service.

* * *

Charles Helfer is booming Selig's "Alone in the Jungle." Selig's recent release "Wamba," was shown at many Paris picture theaters.

* * *

The Film Color Ulysse of Paris, London, Windsor and Tokio, announce the issue of two films entitled "Tuileries and Potteries" and "A Bull Fight." No public exhibition of this new process has yet been given here. At a private show, held under the direction of Edward Laurillard, of London, at the American Biograph, the pictures appeared to me to be satisfactory reproductions in color.

* * *

The International Star Film, controlled by Messrs. d'Ugente Freres, of Nice, have a batch of subjects ready for delivery. The firm is anxious to fix up agencies abroad.

* * *

Edmond Bretel, director of the "Cosmograph" Co., has engaged Monsieur Brunot, of the Comedie Française theater, to play in a series of comedies.

* * *

Juan Sala is releasing, on October 13th, the first production of the Copenhagen Film Co., Ltd. It is a detective drama entitled "Gorki." Sala is a newcomer in the ranks of agents.

* * *

"The Escapade" is the title of the next Film d'Art feature.

* * *

At the time of writing the directors of the Lux Co. have not decided whether they will continue to carry on business with increased capital, or wind up the company.

* * *

It is rumored that Georges Feydeau's story "Le Dindon," has been done in moving pictures.

* * *

The Express Film Agency have secured the French rights for the B. & C. (of London), feature "The Battle of Waterloo."

* * *

Another new firm which has just commenced business is the Societé Cinematographique Plaissetty & Cie. They are agents for Filma picture plays. Offices located at 6 rue Daunou.

* * *

The event of the month is the issue of Pathe's S. C. A. G. L. masterpiece "Germinal."

The celebrated French comedy "Florette et Patapon" has been filmed by the Gloria Company. Paul Ladewig markets these pictures.

* * *

Eclairs are now installed in their fine new offices in the rue Gaillon, a couple of minutes walk from the Place de l'Opera. Eclair films can only be rented from the company and the Agence Generale. The firm has, perhaps, forged more rapidly ahead than any other in Europe. The Eclair Journal is an established success. The company has extensive studios and factories out at Epinay sur Seine where films, including colored pictures, are made from beginning to end. Messrs. Eclair are, I understand, shortly putting on the market an exceedingly compact and simple camera which at the present time is used by them for photographing Eclair films.

* * *

Pegoud, the daring aviator and originator of looping the loop in an aeroplane, was engaged at the Folies Bergere music hall. With a model Bleriot machine and Pathé film records of his flight, he explained to the audience how he flies upside down. The turn was a great success.

JOHN CHER.

## BRITISH NOTES.

(*Special Correspondence to the* WORLD.)

MISS MARIE CORELLI, the celebrated novelist, has for the time being forsaken literary work for moving picture scenarios. She has decided to present her first effort to the distinguished artist-producer, Sir H. Herkomer, who himself appears in the film. Sir Hubert says that it is the simplest of love tales and in its delineation Miss Corelli has proved herself to be almost a dramatic futurist. It is absolutely free from sensationalism and she is with us in our endeavor to free the picture play of the future from the sensational monstrosities which mar it to-day. "Miss Corelli is quick to see," continued the artist, "that incident is essential and if they are intelligently filmed they are more telling dramatically than the freak incidents insisted upon by most film producers."

* * *

The London Film Company has produced its first subject with much eclat and beating of drums. This is entitled "The House of Temperley," being an adaptation of the popular novel embodying the story. So far as I have been able to ascertain no American agents have yet been appointed. The trade mark of the film is a Royal beefeater stood erect with spear in hand. Studios have been secured on the outskirts of London and the company is closely allied with the Provincial Cinematograph Theaters, Ltd., who control some of the most elaborate shows in Europe.

* * *

The Kalem Company's "From Manger to Cross," which has successfully weathered the storm of criticism from the clergy, is being re-booked rapidly as a Christmas attraction here.

* * *

The noted American detective, W. H. Pinkerton, has been giving his views on everything and everybody to the reporters. "I am a great believer in moving pictures as an educational force," he says, "but I do not believe in highway robberies and murders on the film." He was much surprised to hear that it is a common thing to find the program of English picture shows composed scarcely of anything else.

* * *

Mr. S. Higham, of Birkdale, Southport, has invented a system of color photography for which a patent is being sought. A screen is used bearing three or more colored filters, of which one is red. These filters are so arranged that every alternate exposure or projection is made through the red filter. The Thornton-Pickard Manufacturing Company are also seeking a patent for a new projector shutter to be fixed between the condenser and the film instead of in front of the lens as in most machines.

* * *

American producers, especially those associated with the house of Edison, will probably be surprised to hear that Mr. Harry Furniss, the cartoonist who undertook considerable productive work last year for the Edison Co., has started film producing on his own account on the South Coast of England. The unqualified success in this country alone of the plays revolving around his adventures as an artist has been the main factor in influencing Mr. Furniss to enter the manufacturing business.

* * *

The Cines Co., of Rome, on October 2nd, offered, in London, by auction, the British rights of their "Antony and Cleopatra" films, a historic symposium very much along the lines of their recent success "Quo Vadis." Bidding started at £4,000 and rose five hundred pounds at a time until it reached the record figure of £8,500 ($43,000), at which it became the exclusive property of Messrs. Ruffells, of London. Quite a congregation of trade representatives attended the sale, including not a few Americans. Messrs. Ruffells' rights hold good for three years. The purchasers of this film have also secured as an exclusive feature one of the best productions of the Bison 101 Co., which they are advertising in a decidedly novel fashion. They have arranged with the editor of "Tit Bits," a weekly journal of extensive circulation, to offer a prize of £100 for the best title for this subject. Messrs. Ruffells will also give another £100 to the picture theater at which the successful competitor witnesses the film.

* * *

Although not strictly within the province of "British Notes," it may interest the American trade to know that Sigurd Ibsen, son of the celebrated Henrick Ibsen, the playwright and moralist, is arranging to produce "Peer Gynt," "The Festival of Solhang," and other of his father's most notable plays. The contract for production, extending five years or more, has been let to a well-known Norwegian firm and a stipulated condition is that the players are to be Norwegians.

* * *

It is now the custom rather than the exception when a film of unusual dramatic, historic or literary importance is released in this country for the manufacturers to arrange with some of the well known London publishers for the issue of a series of properly bound books of the story. I have noticed on the railway bookstalls this week an artistically prepared volume describing the story of "A Message from Mars" as portrayed by the film. The ultimate result cannot be other than a splendid advertisement for the picture. Another novelty in the advertising line has recently been noticed in the vicinity of the Strand. A gentleman with a broad display of shirt-front has been spending the most of his time parading the streets in evening attire. Suddenly there flashes across his expanse in illuminated letters "What Happened to Mary," Go and See at the ——— Theater.

* * *

The new United States Tariff reductions might possibly give a weighty impetus to British film and photographic exports. The new tariff entirely removes the duty of 1½ cents per foot upon sensitized films. But they have not to be either exposed or developed. How are the custom authorities going to tell which films are exposed and which are not?

* * *

American scenario editors must be wary when accepting scripts from certain writers in this country. Particulars have just reached me of the acceptance by a New York firm of a manuscript which when produced turned out to be one of J. M. Barrie's plays. These being already copyrighted in the U. S. A., the result was somewhat embarrassing.

* * *

This week's list of notables who have decided to appear on the film includes Sir Geo. Alexander in "John Chilcote M. P.," and "Much Ado About Nothing"; Mr. Matheson Lang, Mr. Herbert Waring in Weyman's "Under the Red Robe," and Miss Evelyn Millard in "Lady Ursula's Adventures."

* * *

Three French inventors are applying for a British patent for an apparatus consisting of an electric motor provided with a braked pulley operating a phonograph directly and a cinematograph machine through synchronizing mechanism comprising a friction disc change-speed gear and a flexible shaft whereby the phonograph may be rotated at its normal and constant speed and the cinematograph synchronized therewith. Another and perhaps more interesting invention is that of Mr. J. E. Mallinson, of Fenchnoch St., London, for the production of a stereoscopic image. The picture is projected upon a screen which is invisible to the spectators who view its reflection in a mirror suspended at an oblique angle. The mirror is of plate-glass so that there is a direct reflection of the picture as well as a subsidiary reflection occuring after internal reflection within the glass itself. The subsidiary reflection is not exactly superimposed upon the direct reflection, so thereby produces a stereoscopic effect. The picture on the screen (invisible to the spectators), is transmitted to the mirror through one or more magnifying lenses fixed in the end of a box or chamber opposite the screen. The spectators view the reflection upon a piece of ordinary glass facing them.

J. B. SUTCLIFFE.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## The Country Store.

SOMEWHAT belated comes a request for information as to what the Country Store is. The country store is a souvenir scheme that takes its name from the fact that it is a distribution of groceries in the guise of souvenirs. As it is generally worked certain stores contribute specified articles or at least enable the management to purchase goods at cost price in return for whatever advertising is conveyed by the use of the firm's name in the distribution.

With each ticket a card is delivered and this must be filled in with the name and address of the recipient. At the end of the performance certain persons are called to the stage to receive the gifts. If the management is clever many of these gifts are so ridiculously out of keeping that the laughter helps along the situation. A clever man at the gate, knowing the prizes, will note on the cards the likely members of the audience. A young man may be called to the stage to receive two packages of baby food to the great distress of the young woman who accompanies him and a wholly bald-headed man may be given two bottles of hair restorer "from Blank's prescription pharmacy." The selection of names in this manner is held by lawyers not to constitute a lottery, since the distribution does not depend upon chance.

The value of the scheme lies in the comedy that is created by the selection of recipients and the clever "patter" of the person making the distribution. It is not customary to announce the prize until the victim is already on the stage, and it is safest to have a second and even a third name for each prize as insurance against "cold feet."

## Meeting All Comers.

There may be two opinions as to the value of the scheme of the Olympian Theater, Seattle, but the idea seems sound enough for a large town where more than one theaterful can be appealed to. Here is the clipping from the *Olympian News*

> PLEASING EVERYBODY
>
> It is the desire of the Olympian management to please everybody. This object cannot be accomplished by having the same kind of program every night, therefore variety seems to be the solution of the problem.
>
> There are four kinds of entertainment the Olympian can offer pictures, vaudeville, solos, and the music of pipe organ and piano. These the Olympian will hereafter offer, as long as our guests seem to like them, and they will be given in such manner that they may be taken as wanted, that is, certain evenings will be devoted to certain kinds of entertainment. For instance, do you like vocal solos? No? Then come Monday, Tuesday, or Saturday, for there will be none those evenings, but instead there will be pictures with accompanying pipe organ or piano music, of course. Do you like a little clean vaudeville once in a while? Drop in Wednesday evening and enjoy a couple of acts. They won't be Orpheum headliners, to be sure, but they'll usually be pretty fair. Perhaps you don't care for professional talent and would prefer the actors in the making. Come in Friday evenings. Would you be interested in a reproduction of important events in our own vicinity? Monday evening's *Olympian Pictorial News* will please you then. For those who like good vocal music, occasionally varied by instrumental, Sunday and Tuesday evenings have been set apart.
>
> Take it altogether the Olympian offers about everything to entertain excepting the Shakespeare, Bernard Shaw and George Cohan type of stuff, and really they are out of date.
>
> No matter what special entertainment is provided the regular photoplay program will always be given.

Most persons do not care for the sort of vaudeville that the picture theater can afford. Some do. The Olympian caters to both classes and is honest enough to admit that it *is* the picture sort of vaudeville. Almost any taste may be catered to on one or more evenings of each week and you can tell in advance just what you are going to get. This is possible only in the larger towns where the house can draw from a large population, and even then it may be argued that it is best to cater always to those who like pictures properly played, but this special night's idea is novel and may give a hint to other readers of this page.

## Waving the Flag.

A correspondent wants to know what we think of playing the National Anthem. The question is obscurely put, but we gather that nightly the American flag is thrown on the screen and The Star Spangled Banner played. One man who writes pieces to the paper complains that it is getting to be a nuisance.

In England practically every performance terminates with the playing of God Save the King, and all uncover as they hurry from the house. It is an admirable custom, but God Save the King is shorter than the nearest approach we have to a national anthem, and it comes at the very end of the performance, when the audience is on its feet, anyhow.

During the Spanish-American War we had to cover seven vaudeville shows a week and for months there was not a night that we did not have to bob up on our feet from one to three times. It was not patriotism, but what actors knows as "Give-me-your-kind-applause stuff," and a great deal depends upon whether or not the anthem is played in a spirit of patriotism or for the sake of the applause. In the United States it is not the custom to play the anthem generally, and while we approve the idea as an idea, in practice it is too apt to be regarded as a cheap appeal to cheap sentiment rather than a spontaneous manifestation of patriotism.

One of the few houses we know that regularly plays the audience out with The Star Spangled Banner is Miner's Bowery Theater, New York, where the house leader, Carl Williams, brought the custom down from the old London when that house closed. Here it is not an appeal to sentiment, but, as Mr. Williams explains, a sign that the show is over.

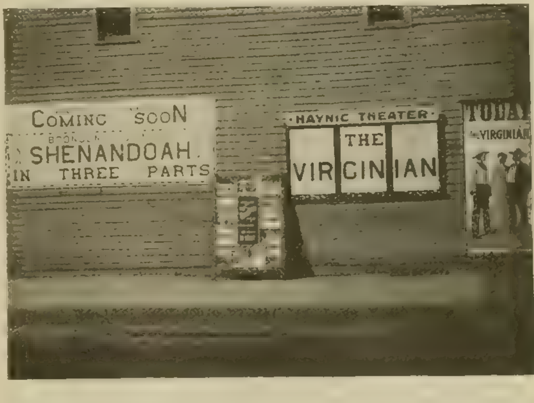
"You never can tell when something will happen," he explained once. "I get the people used to going home when I play the Star Spangled Banner. If it is necessary to get them out in a hurry the boys play that and out the house goes."

For a time, some years ago, he used a march, but popular marches grow old and the national song goes on forever. The Williams theory has never been put to the test, but we think the idea a good one and should like to see it generally adopted.

In passing, the correspendent is advised that Edison's "The Great Physician" is an allegory and not melodrama.

## Stencils.

Somehow we just get done thanking Hay and Nicholas for something when they go and do something else. This time it's stencils. It will be remembered that they asked this department some time ago for large stencils for lettering banners that could be had for a reasonable price. We dug up two names and they ordered some from H. de Subers and promised to report. Here is a photograph of some of their work with these stencils, and their comment on the matter after they have given the stencils a trial.



> Some little time ago we promised you a report of the stencils which we were procuring from Mr. H. de Subers. We think the inclosed photo of some of our first work will be the best report we can make. This is our uptown display. We rent this space by the year. The building is old and dilapidated, but it is the most prominent corner in the town and we find it good advertising.
>
> The day this photo was taken we were not running pictures. We had a "road show" in the house, but we did not want our poster frames to lie idle so we painted the sign shown in the frames on plain white paper. This paper we get from a lithographing house; it is regulation one-sheet size, 28 x 42, and it is inexpensive. If any of the brothers contemplate trying the stencil work, they would better lay in a supply of this paper for they will find it useful in making posters for special occasions.
>
> For the benefit of other exhibitors we are glad to say that we found Mr. de Subers very fair in his dealings with us, and that his prices are very reasonable.

With several sets of stencils a large sign can be quickly lettered that will look like real advertising and not like the home made effort of the usher or the ever-useful operator. We do not know how close together Fairmount and Glenwood are, but if they are in the same half of Michigan Bert Williams should get over to see the Haynic.

### Work With the Town.

Kalina and Sergel, of the Rex theater, Buhl, Idaho, have been trying a number of schemes of late including the "Raffles" stunt, in which some unknown person was designated Mr. Rex and the rest of the town had to pick him out. Ten dollars was to be paid to the first person who approached Mr. Rex with a coupon given out at the last performance at the Rex and this formula:

> "Pardon me, but you are the Mysterious Mr. Rex of the Rex Theater, where everybody goes? The Gold is mine."

As soon as the Tuesday performance opened the Monday coupon was void. The advertising value of the scheme lies in the fact that hundreds of persons will be approached and the name of the Rex will be introduced to those few who have not heard it. Here are some other schemes:

> Following as nearly as possible your valued suggestions, we have made some changes in the make-up of our "Rex News" and inclose copies of our last two issues.
>
> This publication, crude as it is, does us a great deal of good. We have a big mailing list, 70 per cent. of which is rural.
>
> Scan these publications closely and make suggestions for their improvement. We appreciate your department and have gained many good ideas from it.
>
> We opened our house with a benefit under the auspices of the Civic Club, on the 50-50 basis. Proceeds for the City Park Fund. We were gratified at receiving the following letter from the club shortly after mailing them our check for their share of the receipts.
>
> "At a recent meeting of the Civic Club I was authorized to extend the management of the new Rex theater our formal thanks for the benefit of the opening nights of your splendid theater.
>
> "We very much appreciated the courtesy extended us and shall be very glad at any time to do all we can to uphold the policy you have inaugurated in giving to the public clean, wholesome entertainment."
>
> If you care to use this as an example of the fact that it pays the exhibitor to "be one of the people" you may do so, only we prefer that you do not mention our house or firm name in connection with it.
>
> On top of this, we have the local Commercial Club back of us. Secured the "Fly Pest" and ran it free. The Commercial Club was so impressed with the subject that they printed bills—copy inclosed—and distributed them at their own expense.
>
> We want to report favorably on the "Mysterious Raffles" stunt. We have just closed the "Mysterious Mr. Rex" hunt and it proved a big success for a small town.
>
> The writer is not looking for free publicity nor seeking glory in sending in these reports to your department, and if there is nothing meritorious in what we send we don't want anything published and our feelings will not be hurt. We are merely trying to contribute our mite.
>
> In closing, I want to inform you that BUHL is pronounced Buel and not Bull, so that perhaps, after all, Barnum and Buhl are not quite so an appropriate combination as one would think.

The Rex News shows improved form, but we think that some of the white space on the program page could be taken up by larger type for the titles. The appearance of that page is too casual. It does not impress, and yet this is the really important page of the four.

It is good management when a house can get the indorsement of the local societies, but we have told before how the Rex management works with the other workers for the good of the town.

### Good For the House.

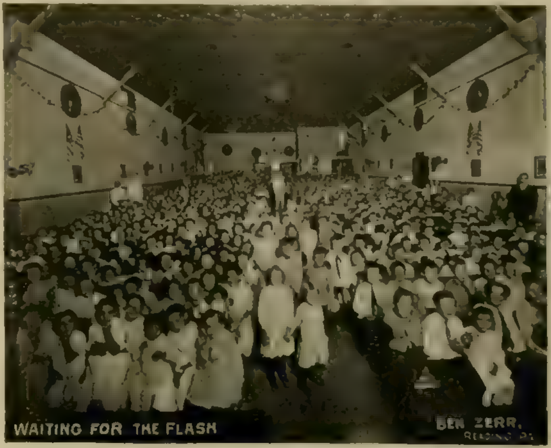
This letter from R. J. Relf, who manages the Princess Theater, Decorah, Iowa, shows the proper spirit:

> Inclosed find photo of the Princess Theater. This is a town of less than 4,000 and three houses. Picture the many warm battles we have. The Princess shows the Universal program and I have just contracted for the exclusive service of the Famous Players. Although we only seat about 200, I feel that nothing is too good for my patrons, and although I can't make any money on these big features, they are a good ad for the house.
>
> I agree with you there are too many gun play and saloon scenes. We need more educational and travel stuff and less of the blood and thunder stuff. Keep at the makers until they hear and pay attention.

Not many theaters with a two hundred capacity would tackle the Famous Players content with an even break or a loss on the grounds that it will be good for the house in the long run, but Mr. Relf sends a photograph of the house billed for "The Prisoner of Zenda." The Princess is not an imposing appearing house, but a man who runs his house in that spirit will not always have a two hundred house in a four thousand town. He's bound to grow.

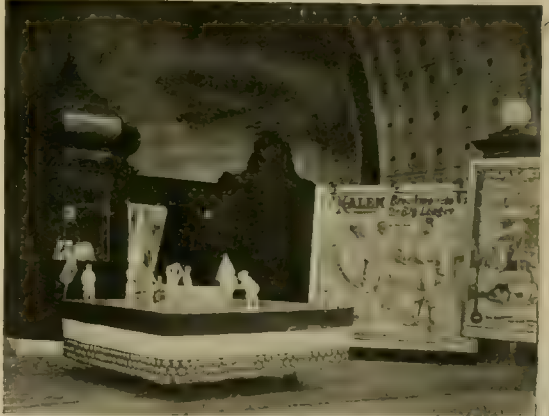
### Ben Zerr's Ideas.

There is something about Ben Zerr that makes us glad to see him come down from Reading even when he brings us no pretzels in a barrel—ever get one of those "cream puffs"? He doesn't have to pay for a welcome with a pretzel, he just breezes in and we all stop work to say "Howdy." The reason for it is that he is in the photoplay business for life and his son's life after him, and may they both be long in the land. He runs his Schuylkill Theater along those lines and the spirit shines out on his business cards, which read "Cinematography, the greatest factor of the day." The last time he came to town he brought with him a photograph of one of his matinee audiences, with the boys on one side and the girls on the other and kiddies all over the house. He is strong for the kiddies and the kiddies are strong for him, and so are their parents, because they know that when the youngsters are at the Schuylkill they are out of mischief. The confidence of the parents is the greatest asset a man can have, and Mr. Zerr has this to a remarkable degree. That's what makes his the house for the whole family.



### Play Ball.

The Sanger Amusement Company, Shreveport, La., which is about evenly divided in interest between films and pills, does not let its interest in drugs spoil its picture advertising. The cut shows their idea of the way to advertise Kalem's "Breaking Into the Big League." We wonder, by the way, how many managers had the forethought to book up that attraction about the time the Giants were wrestling with the Athletics for the big title. Anything that is different from the usual thing is good and this ball field is very different.



### The House Organ.

Mr. Wilby has also started a house organ, and unlike many, he hastens to give credit to those motion picture publications from which he derives his items. The salutatory is in the same vein of frankness as the matter quoted above. Here, too, is an item that might be copied with profit:

> And we are particularly sincere in that invitation that you contribute to our columns. We want to know what you think about this publication, about our house and its management—we didn't say manager, notice—about pictures in general. We want suggestions; for in the final analysis, our success depends upon your enjoyment of our place, and surely you know more of what you enjoy than we do. Then, too, the enjoyment you gain from a visit here certainly depends upon our conducting the place as you think it should be conducted. So when you speak up we both gain.

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## Plotting and Developing.

WE cannot agree with a correspondent, a Swiss of unusually good education, who writes:

> My third suggestion is of quite another nature; it concerns the study of photoplay writing; the great difficulty in this is, to my mind, not the plot, but the correct developing of the same into scenes. Why? Because one has only for a model the plays shown on the screen. Now, for learning languages, or versification, or simple letter-writing, I can buy myself a book teaching the art and refer to it always when needed; I can even learn it by heart; but how in this fleeting vision of a play on the screen, and the rapid succession of the scenes, is one to retain anything more than a passing, confused impression? Even taking notes is an impossibility. Then comes another play, and the preceding one is as surely forgotten as a dream is effaced by another dream. If the photoplay houses would give *one* play for one week, there might be a chance of making a study of the technique, but they most all change their programme every day. Therefore have I thought that it might be a good idea to gather in book form some good plays and publish them under the title of Model Scenarios, just like any other compilation of poems, essays, etc., for the use of students. I know that in your second edition of the Technique of the Photoplay (which I have not got as yet) you give the reader a few samples of complete scenarios, but I do not think that it is quite enough; some people, like myself, are so dull they must have it all hammered into their heads with many, many examples of every kind and variety.

Because we have written a book on technique and because we insist that the full and proper technical development of a story into action by scenes is the only proper way to write a play, it should not be supposed that we regard form as being superior to plot. Quite to the contrary. The mere form of photoplay is no more a real play than a plaster cast is a human being with a soul, and we think that if this correspondent will first learn what a plot really is and will mentally work it over until it presents itself in actual, visible action, she will find that the play will write itself, given a knowledge of technical form and a glance at a sample play. The trouble seems to be, with others as well as her, that she seeks through the technique of construction to make good the deficiencies of actual plot. She gets her creation down on paper. It does not look right because it is *not* right. She blames the construction instead of the plot and seeks, through construction, to make it better.

We are closely observing the work of several writers of various stages of advancement. Two are at a stage where they are having some trouble getting their ideas down on paper. All of the rest are not yet able to evolve genuine plots.

An ability to develop a plot in proper form may be acquired by any person of intelligence and application, but the gift of plot making, which is merely another name for imagination, is largely inherent. The gift may be developed through training just as any other mental or physical attribute may be developed through exercise, but the foundation of photoplay success is imagination plus the knowledge of photoplay wants that enables the author to direct the imagination into proper channels.

The other day a well-known author declared that he would take up photoplay and with his knowledge of writing quickly gain success. That he has imagination cannot be questioned. He has grown gray at the writing game and can point to stories, to plays and to a couple of thousand columns of special work for newspapers to support his reputation, but he sat at the lunch table and reeled off perhaps a dozen plots that were absolutely unsuitable for picturing. He had the imagination and the trained brain of the thinker, but he knew nothing about plotting pictures and he was planning precisely the same plots that Jimmie Jones, who drives the grocery wagon, and Sammy Smith, whose horse is hitched to a plough, might turn out—do turn out, for that matter.

Ability to think plots does not count for much until you have trained yourself to think the right sort of plots, but when you have learned to think the right sort of plots and think them out in the right sort of way, the writing becomes merely a matter of mechanics. You must have this mechanical training, but if you have the right sort of a plot each situation will almost automatically lead to the next, if you have had sufficient practice. It is possible to arrive at a point where you have merely to think of an idea and then run it through the typewriting mill, but that facility, of course, will come only after years of work and study.

The proper study of photoplay is not the study of the sample script but the study of the plot. When plots come freely, then the mechanical side will be found simple because the dramatic side of each situation is suggested by the plot itself. An attractive woman passes on the street. A man says "What a pretty girl!" A woman says "What a stylish dress." An artist might comment on the manner in which the costuming sets off the girl's type of beauty. He considers the girl and the dress as a whole, where the less thoughtful have noted but one of the two points. It is the same way with photoplay. Learn to see both the gripping story and its dramatic possibilities. Then the actual writing will be easy.

And right on top of this comes a letter from an interesting correspondent whose three early ambitions were to marry the Prince of Wales, own a purple velvet dress with a long train and be an author. After two fiction stories that brought favorable comment, but no checks, she turned her attention to plays, having changed her mind about the dress and the Prince. She has had no technical training whatever and has seen only one sample script, but here is her record:

> The plots were old, the themes conventional, and finally I let them lie down and die. But I had letters from twelve editors, departing from precedent—or so I have been led to believe—and telling me that they wanted to see my future work. In fact, Mr. Long of the Red Book said he wanted my first story to appear in print, and that with my "beautiful writing" I had nothing to do but get good plots. And we all know that the PLOT is the thing. Then I turned my attention to photoplays. The Selig Polyscope Company took my first one, sent in about July 19th, at $50. They also took the next four. Then two came back, and since then they have taken one more; have one under consideration, waiting until Mr. Selig's return from Europe around October 15, so Mr. Pribyl said, as it presented some mechanical difficulties; and two others sent in this week, on which they have not had time to pass. Isn't that pretty good? Or is it? (It is.—Ed.) It is true that James Oliver Curwood sent me the carbon copy of one of his scripts, which gave me the mechanical construction of the scenario. But I have had no help other than that, and you and every one know, that if I didn't deliver the goods Selig would not take my plays all at the $50 price, all single reels at that, no matter how well gotten up the script was. In fact, the two scripts on the preparation of which I worked hardest, perfectly gotten up, neat as wax, were returned, one as too conventional, the other as too expensive to produce as a single reel.

## What Eclair Wants.

Mrs. F. Marion Brandon, editor of the Eclair Company, states that her company is in need of strong two and three reel western and Mexican stories. She asks that authors who cannot show three produced scripts refrain from sending in and that those who do send in prepay the postage in full and supply a stamped and addressed return cover. She adds that many experienced authors are careless about payment of postage. The scripts should be sent to 225 West 42d Street and not to the Fort Lee studio, where no provision has been made to care for scripts.

Supplementing Mrs. Brandon's statement, it might be added that two reel stories must carry two full reels of action and not merely acting. Eclair has a large sale abroad and at present the foreign market is not absorbing much American made two reel stuff because so much of it is a padded one reel or reel and a half. The Eclair Company maintains a higher standard and this must be met if a sale is to be made.

## Get the Addresses.

Even as late as this morning we got a letter that started: "A month ago I sent a manuscript to the Universal Company, Union Square, and it did not come back." There was a time, about a year ago, that the address was correct, but in the advertisement and on the address list the new location has been given since their removal to the Mecca Building.

Each week we advertise to send free a list of addresses of regular companies and an effort is made to keep this list strictly up to date. It may be had at no other cost than a return cover properly stamped. If you have not had one in the last three months send for one, and send for one every two or three months. Meantime watch this department for changes in addresses and mark your list accordingly. No author can sell to advantage unless he has the proper addresses and knows the company's wants.

It is probable that a letter sent the old address will be delivered to the new, but an obsolete address assuredly does not argue for up-to-date methods and so the script comes into the studio with a lovely black eye.

## Something to Read.

Readers who want to get the studio atmosphere will do well to get the November issue of the *Ladies' World* and commence James Oppenheim's Peg O' the Movies, which starts in that number. Mr. Oppenheim has done much work for Edison and some other companies and knows the studio. Better still, he is able to transfer the atmosphere of the studio to the white paper. The first installment gives but a hint of a visit to the studio, but in the chapters to come a great amount of detail will be given. The Van Loan stories in the *Saturday Evening Post* have given a glimpse behind the scenes in California. This promises to do the same for the New York indoor work.

## A Rose by Any Other Name.

A new company is advertising the old National Author's Institute Course and seems to have come into possession of the books and papers of the old concern.

## Were You Elected.

Were you among those "selected" by the head of one of the correspondence schools to receive a "free" scholarship? A "free" scholarship means that you pay only $15, instead of $30; a dollar down and two dollars per lesson. If you got one of the circulars we hope you enjoyed it as much as we did ours.

"These are the harvest days," the professor writes and calls attention to the entrance into the field of Klaw and Erlanger, the Shuberts, the Lieblers and others in proof of the statement, thoughtfully forgetting to add that these theatrical speculators will not be buying scripts as their scheme is merely to procure the picturing of their stage successes. Another paragraph reads:

> It is our firm belief that before the year is well advanced (and this in September, mind you!) the average price for good scenarios will be $50 each. Three years ago $5 each was the average price, now it is $25.

If the writer of the circular knows anything about the business he is supposed to teach, he knows perfectly well that three years ago the average price for scripts was not five dollars each any more than $25 is now the "average" price.

The post office inspectors will get him if he isn't careful. We hope they do.

And, just by the way of contrast, here is a paragraph from a letter written by a graduate of that same school, who mentions the $15 as payment without any "free" scholarship:

> I never told you before that I had been a victim of a correspondence school. The Schools (?) for the training of playwrights(!)—because I was ashamed to admit myself a "come on." Lured by their glowing advertisements, I began the "course." When each lesson arrived I was disappointed, because I already practically knew all it contained, but hoped each time that the next one would disclose the magic secret which would transform me into a photoplaywright. Fifteen good dollars did I "shell out" for the course, and the only thing it taught me was how much of a fool I had been.

## Talbot's Titles.

Steve Talbot has been tabulating titles and he claims these as his own:

The Smuggler's, Sheriff's, Prospector's, Outlaw's or Tenderfoot's Daughter, Baby, Bride, Child, Partner or Chum.

The Redskin's, Indian's or Half-breed's Revenge, Remorse, Loyalty, Treachery, Courage or Gratitude.

The Detective's, Gambler's, Husband's or Bandit's Ruse, Mistake, Trick, Predicament, Honor or Oath.

The Burglar's, Outcast's, Convict's or Thief's Conscience, Vengeance, Redemption, Atonement, Nemesis, Infamy, Heart, Fate or Gratitude.

The, His or Her Last Shot.

The Old Song, Melody, Actor, Bookkeeper or Clerk.

For the Honor, Love, Spirit or Sake of the Flag, Cause, South, Tribe or Regiment.

A Mother's, Cowboy's, Sister's or Brother's Strategy, Sacrifice, Peril, Secret, Sorrow, Faith, Influence, Ambition, Lesson, Triumph, Picture, Reward or Love.

A Woman's or Wife's Scorn, Jealousy, Love, Hatred, Anguish, Greed, Destiny, Secret, Pride, Power, Struggle, Deception, Way, Influence, Choice, Sin or Honor.

Retribution, Retrogression, Redemption and Regeneration.

Personally we are entirely willing to let him have all these, but where would the business be with these titles (some of which have been used four or five times in the past two years) kept out of circulation?

There is a laugh in this list, but also there lies a lesson, and the moral is, do not use bromidic titles.

## The Aftermath.

About seventeen persons, or perhaps a couple more, have been splitting hairs over that two-reel Lubin script recently published in this department. One reader wants to know the meaning of "acquiescent atmosphere" used in scene three and what "Register that train has started" means. Speaks Lawrence S. McCloskey, the author-editor. Originally the script was not written to be used as a model. The director for whom it was written had a great habit of applying the word "acquiescent" to anything he considered "right." With him it was synonymous with proper, agreeable, apropos, fitting, etc., so that in the script instead of saying "handsomely appointed" or "air of wealth" or "elaborately furnished," the phrase was used merely to remind him that, as Fielding & Son were very wealthy and catered to high class patrons, the atmosphere of the store should be in keeping with the character of the firm.

"Register that train has started." To the actors and stage directors, "register" is another and most convenient substitute for "get over," "make plain," or "convey to the audience." When writing the script I did not know just how the director would find it convenient to set the camera in the Pullman car scene. If a view through the windows could be obtained, the train's starting could be registered by moving scenery; if not, then the departure could be registered by a few passengers waving good-byes to imaginary friends outside.

Adds Mr. McCloskey:

"If [illegible] Marimee [illegible] other slang phrases written in the script, you can tell them I'm an uncouth lowbrow who when writing in a hurry, for brevity's sake, makes use of the expressions that occur to me most readily."

The use of convenient slang is common in the studios, but it should not be used by the outsider. If we write for a director who is a friend we might say "Lamps Lizzie—peach—trails her" instead of "Fred sees Lizzie—registers that she has won his heart—follows her out of the scene," but if the aforesaid director friend should decline to make the aforesaid script we would translate it into regular English before sending it elsewhere. The sample script was not offered as a model of English. It was offered as a study of the scene construction and plot elaboration of a two-reel script. Consider it as such and do not put each individual phrase under the microscope, or you shall have no more to read. William Lord Wright says he is opposed to sample scripts on the grounds that young authors make their succeeding scripts slavish imitations. He is not altogether right, but there is a lot to what he says. Too many regard the form rather than the substance.

Mr. McCloskey uses excellent English when he wants to, but like all who write a great deal he finds a relief in dropping into slang occasionally—but on the proper occasion.

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# Inquiries.

**NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a STAMPED AND ADDRESSED ENVELOPE. No question can be replied to that necessitates the handling of a script.**

**W. H. J.**—To use a story, whether copyrighted or not, is not permissible. You are required to sign a release form to the effect that the story is your own. The subsequent discovery that the story is not your own may be followed by the most unpleasant consequences.

**B. M.**—Mr. Brennan, now of Kalem, is the "Way Down East" comedian. As Mr. Kerrigan is out West and Miss Lawrence is working in New York, it is not likely that they will appear together in Victor films.

**MRS. W. A. M.**—Write the Universal asking if they have seen the script and send us a stamped and addressed envelope for a list of proper addresses. The Universal moved more than a year ago and Mr. Kennedy is not the Western manager. Outside of these small details you were all right. If the Universal cannot locate the script notify them formally that it is withdrawn and that you shall hold them responsible for any use made of it, then copy your carbon and send the ribbon copy elsewhere. No use to send it to Eastern Universal, as they buy so very little outside stuff.

**BETTY BELL.**—William Stowell was Tom, the favorite grandson in "Granny's Old Arm Chair."

**F. B. S.**—The Champion brand was merged into the Universal combination and the use of that designation dropped. Ask the local manager to try and locate that release through his exchange. The reel should still be in commission.

**F. K.**—Thanhouser no longer casts its players. Miss Anna Nilsson played both parts in "The Counterfeiter's Confederate." You can build up a slight plot into a strong story if you know the trick and have the imagination. See the chapter on "Putting in the Punch" in Technique of the Photoplay.

**F. M.**—Miss Adrienne Kroell was Mrs. Wynn and T. J. Carrigan Wynn in Selig's "Wheels of Fate," not "Wheels of Destiny." There are three "Wheels of Fate" and two "Wheels of Destiny," by the way. Miss Alma Russell was Nell. Mr. Carrigan is also "The Man in the Street" in that series.

**J. D.**—To the argument of the gentleman who declares that "The Trust" will not permit the circulation of other than its own pictures, merely point to the weekly releases of the Universal, Mutual and Exclusive. If that does not convince him add the state rights features. If that fails then give it up, but the weekly appearance of about fifty thousand feet of unlicensed film should convince anyone.

**M. E. H.**—We have not that Bronco cast. See reply to B. M.

**F. F.**—It is not uncommon to see licensed and independent films on the same program these days. George Field was Leon in "A Dead Man's Shoes." Your last question is rather obscure. Do you mean Miss Paulina Bush, who went over to the Universal?

**RUBEENA.**—And only one letter again this week! That scheme surely is a fake. We have seen their printed matter. It is announced that Mr. Foote is going to rest up for a time. King Baggot is not going to play opposite Miss Lawrence.

**S. H. F.**—Titles may not be copyrighted. The protection applies to the text and not to the title. Common law will protect a title if it can be shown that the second use of the same title is an attempt to trade upon the popularity of the first. See reply to F. M. above.

**C. I. C.**—We do not place the lady.

**A. P.**—Your question was replied to in due course. You are rather young to be able to write acceptable plays, but it will do you no harm to start studying against the time when you will be able to devise suitable plots. Send to the Lubin company for one of their form sheets, which will be sent free if you will enclose a stamped and addressed envelope. Then follow the suggestions and write. You'll have to write for a couple of years for practice alone, but if you will carefully study the stories you see on the screen, when you do attain the dignity of long dresses you'll have that much start. Do not waste money on books or schools or postage just now. They cannot help you much at present. This department is for all readers of the paper and not for any club.

**E. M. W.**—Thelma Thompson was the girl in "Heart Throbs." Miss Gertrude Bambrick was the town's leading lady in "A Horse on Bill." You have nothing to do with casting the plays. You write the play and make a list of characters and the studio will cast the roles.

**J. L.**—If you write better plays than you see on the screen and short-sighted editors won't buy them, it might be well for you to stop and try something else.

**M. D.**—We could answer your questions just as intelligently if you omitted the raves about the handsome players. Fred Church was the lead in "The Broken Parole." Miss Eleanor Blevins was Nita. Your third question seems to refer to Miss Edna Payne. We do not know where she is at present. Consult the Edison company about the last question if you have the nerve. The Answers Man cannot [illegible].

**B. S.**—It is not necessary to go as extensively into your scripts as you suggest. You do not designate right from left. The script shown was a studio-made script and more full in detail than usual. You are welcome to all the answers you want. That's what the department is for.

**C. G. B.**—You are not playing the game in the right spirit and you never will win until you do. As to your second letter, the company you mention is in the habit of paying promptly. Possibly a lost letter has caused them to wait.

**Technique of the Photoplay**

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# Projection Department

Conducted by F. H. RICHARDSON

## Question No. 3.

WHAT is the essential difference, both mechanically and electrically, in a shunt-wound and a compound wound dynamo, and which is the best for use in an isolated plant supplying current for house lighting and projection, and why is it the best? (I guess this will hold you for a minute.)

The best reply will be published and other replies of excellence will be mentioned in the Roll of Honor.

## Some Very Interesting Data.

(Continued from last week.)

Mr. Martin in his paper deals with the performance of projection arcs as follows:

> Figure 5 shows the relative candle-power of the arc on a. c. and d. c., at varying current densities. Readings were made in a horizontal plane, the size of carbons, alignment and arc gap were adjusted in each case to give the steadiest performance. Attention is called to the termination of the curves for the right angle and flaming arc at about 27 amperes, beyond which point the magnetic blowout effect in this method of aligning the electrodes has such high value that the arc is lengthened, becomes very unsteady and consequently unsatisfactory. For the same current density, all forms of the arc have a much greater intensity on direct current than on alternating current. This condition is due to the pronounced crater of the direct current arc and the ease with which the flux of light from this crater may be directed by the alignment of the electrodes.

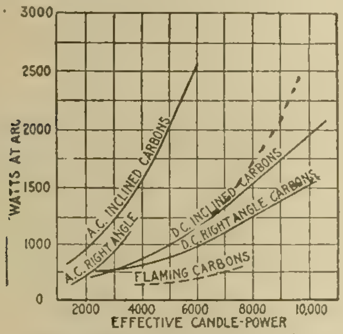


Fig. 5.—Performance of Projection Arc.

As in the former case a study of the diagram is of much interest to operators, as is also the text matter. I take it that the test was made with the arc so adjusted as to give the maximum screen illumination at all times. It will be observed that, according to this diagram, both the a. c. and d. c. curves are almost straight. Or, in other words, any increase in wattage up to the point shown, creates exactly the same relative increase in candle-power at any point between 500 and 2,500 watts.

I am inclined to doubt the correctness of the conclusion drawn from, and by this chart. It is a well-known and generally recognized fact that the lens system will absorb, or utilize a greater percentage of the light from a small light source than from a large one. If this holds good, there should be a greater dropping off in the rise of effective candle-power as the wattage mounts, this by reason of the fact that the crater is constantly becoming larger, hence the lens is unable to utilize as great a percentage of the light as it would with the smaller wattage and a smaller crater. This, too, ought to hold true in a greater degree with d. c. than with a. c. and I note that to some extent it does, though, in order to make this line of reasoning hold good the d. c. line should follow somewhat the course of the dotted line. (Dotted line was added to the diagram by myself—Ed.) Apparently, Mr. Martin's light value reading is not taken after the light has passed through the lens system, but is taken directly from the arc. But if this is true, then the diagram has little or no value to the moving picture operator, since it does not show the actual effective light available at the screen. Mr. Martin's remarks concerning the relative light intensity of a. c. and d. c. are merely the reiteration of well-known and established facts. A diagram showing the light curve of a projector arc at different current intensities, the reading being taken after the light has passed the lens system, would be of immense value. If Mr. Martin knows of such a diagram, or could prepare one, or if anyone else can do so, we shall indeed be glad to have it.

*(To be Continued)*

## High Amperage.

St. Paul, Minnesota, contributes the following:

> I hope I am not intruding, but I noticed, September 13th issue, page 1174, your remarks on large carbons. There is, as you say, a tendency to use larger carbons, but I think that out of every ten operators only three are using the right amperage. We have in this city a carbon combination which is hard to beat where from 50 to 70 amperes d. c. are used; it is ¾ top and 9/16 bottom. The lower carbon may be either cored or solid. I, however, prefer the cored since it gives me better control of the arc. I hold that ⅝ cored or solid is not a proper combination with a ¾ upper. Mr. Charles Bell, of this city, was the first to use the 9/16 and ¾ combination, and to him the credit is due. I believe in having lower carbons with long points, say about 2 inches. What do you think of this? I use 64 amperes d. c. and have a 1912 motiograph, which is doing fine work. The machine has a six blade shutter which cuts lots of light, yet I get a brilliant picture.

In the first place, St. Paul, I do not quite get your idea on the long point. You might have a long point in starting, but the current will shape the point after its own idea afterwards. Of course the less point you have on the lower carbon the less light interference there will be, but if the point be too small and long, it will instantly set up such a high resistance that it will burn away, or else there will be, I think, heavy flaming. I do not quite know what to say about the high amperage proposition. I have always held that while there is some gain after d. c. amperage passes 45, it is exceedingly expensive, since after the crater becomes, say ⅜ of an inch across, the lens system will only absorb a comparatively small percentage of light emanating from a crater of such large diameter. In this connection you must understand, St. Paul, that the ideal light to be used in conjunction with a lens is but a pin-point in size, and that the larger the source of light becomes, the less proportionate amount of it will be utilized by the lens, or at least that is my understanding of the matter. If I am wrong, I shall be glad to be set right, but it will have to be shown to me that it is advisable to use more than 50 amperes d. c., save in exceptional cases where one can afford to have added illumination at the cost of very great waste.

Now, St. Paul, I do not make all this as a dogmatic can't-be-wrong statement. I should like to see this matter discussed by department fans. Undoubtedly the proportionate loss of light does increase as the size of the crater increases. Perhaps by discussing this matter, and experimenting, we can between us, arrive at some idea of what the economically practical limit of d. c. amperage is. I have always held it to be between 45 and 50 amperes; meaning by this that above that limit waste becomes excessive.

No, brother, you are not intruding. Nobody intrudes, or can intrude, in this department, because I won't let 'em. If your letter appears in print you can gamble that the editor for some reason or other thought it worth printing, and as long as it was worth printing its writer could not be intruding.

## Household Questions Cheerfully Answered.

Mr. Adam Foltz, operator Royal Theater, Findlay, Ohio, sends a nice little wooden box, about five inches long by an inch square, inside of which is a big, black, fat cigar, and the following letter:

> This is my first to the department. Smoke on me. It's a girl; nine pounds. What should I do to keep it ("it" is good. Ed.) from crying? Have been operating steadily for six years and have only worked in three houses in that time. Have run a Simplex, Edison and Power's Six A, but when it comes to running a brand new human machine of six lung power, why that is something else again. I am now using a Power's Six A, projecting a 15-foot picture, on an 85-foot throw, with 40 amperes of 60 cycle 110-volt current. We all know that girls are superior to boys—no, no I am getting mixed, I mean d. c. is superior to a. c. for projection, but I have seen lots of new fathers who got all swelled—er, I should say, lots of operators who did not know how to handle it (d. c.), and I would not be afraid to put up my kid—aw, darn the luck, my a. c. light against the d. c. operators I have seen around this part of the country. I have handled a. c. for five years and ought to understand it; I also used d. c. for one year.

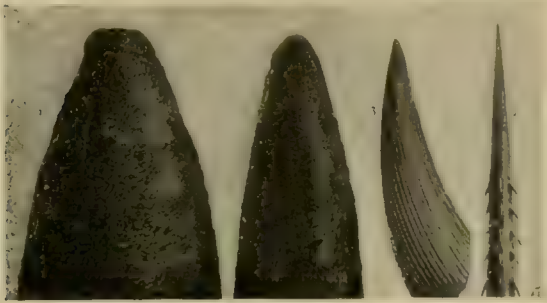
If the very young lady proves to be as excellent as the cigar, you will have reason to congratulate yourself. I can plainly see that the advent of the aforesaid Miss is not occupying your attention very much. As to the crying, I would recommend one dose of milk mixed with two ounces of motherlove, to which, considerably later on, might possibly, upon occasion, be added a little judicious spanking. You are perfectly correct in assuming that the competent, careful operator can get as good, or better results, with a. c. as can the careless, or incompetent man, with d. c.

## Interesting.

I recently ran across a [illegible] plate, in an English magazine, from which an interesting comparison may be drawn and applied to moving pictures.

In the picture the magnification is given as five hundred. No. 1 is the point of an ordinary pin, No. 2 that of a fine needle, No. 3 that of the thorn of a rose, and No. 4 the sting of a wasp. Now, it is evident that linear magnification is not meant, since if you take 500 pins and lay them side by side they would fill a space a great many times wider than the picture shown in number one, therefore, it is the magnification of area that is shown. Examining figure 2, the same being the point of a fine steel needle, you will observe that the magnification brings out enormous defects. Sharp as it seems to us, it is blunt and quite rough, while in figure 1 the point of a pin looks more like the end of a crow-bar than a finished, polished article. In this connection it is interesting to compare the work of nature in figures 3 and 4, with the handiwork of man as shown in figures 1 and 2.

But the thing which has induced me to republish this picture is the lesson it teaches in the marvels of photography, when we consider the huge magnification in moving pictures. Let us take, for example, a picture 12x16 feet. A picture 16 feet wide is 16x12=192 inches wide, but, as the machine aperture is only 15/16 of an inch in width, this would bring the total linear magnification up to about 195. In other words, it would take approximately 195 of the little film photographs to cover a space 16 feet wide. The height of the picture is 12 feet, or 12x12=144 inches, but the picture is only ¾ of an inch high, which means that it would require (144÷3) x 4 = 192 of the little film pictures to fill the 144 inches of height, hence, the film photograph has a screen area magnification of 192 x 195 = 37.440.



Magnified Five Hundred Times.

1.—A pin. 2—A fine needle. 3—Thorn of a rose. 4—Sting of a wasp.

Do you see the point, gentlemen? Here we have a cambric needle which looks like the point of a stove poker when magnified only five hundred times, yet we have a moving picture magnification of almost 40,000 times on a 16-foot picture, yet a sharp, clear-cut, splendid production is shown on the screen. Is it not wonderful, when you stop to think of it? Then, too, consider what the magnification is when you take a 20 or 23-foot picture. That would be almost, at a guess, double. It is really marvelous that the picture shows up as well as it does I am smiling now as I watch about 30,000 operators grab their stub of a lead pencil and begin figuring to see if I am not wrong. The magnification of 37.440 on a 16-foot picture does seem absurd. I looked at those figures two or three times myself to be sure that I was right, but when you stop to think that if the picture was one inch square (and it lacks considerable of that) it would take 144 of them to cover a square foot, and in a 12 x 16 picture there are 192 square feet of surface which gives almost 28,000 square inches of screen surface.

Not only will we find this interesting, but it teaches a lesson as well, since every fault in a film is magnified in exactly the same proportion that the photograph itself is, therefore, the defect which might not be noticed at all in a comparatively small picture, would stand out in glaring relief in the larger one. There is a moral lying around here loose, which I will leave you to dig out for yourselves.

## Wants Help.

Arkansas writes as follows:

> I am a member of the I. A. T. S. E. and have been operating for the past three years, during which time I have not had to ask for help. Now, however, I am sitting on one of the branches of that tree you yourself occasionally climb. I have two Power's Six machines. One runs quietly and the film does not make any noise at all, while the other clicks and makes a noise in the lower loop. My intermittent is tight and has no lost motion; furthermore, the whole machine is in good condition. Could you tell me what the trouble is and how to stop it, as I like a smooth running machine?

Your trouble, in all probability, lies in the rollers on the bottom of apron (669, plate 1, page 272 of the handbook). Examine these rollers and if the hub of the roller sets ahead of the track of the apron, bend the roller back by bending the ears of the apron which holds its shaft. If this does not stop the trouble, or if the rollers seem to be already far enough back, then place a screw-driver against the left hand roller and strike it a light, sharp blow with a small hammer, so as to spread the rollers a little bit further apart. This I think will stop your trouble. To recapitulate, the noise is either due to the rollers being too far ahead (toward the lamp-house) or else the rollers are too close together—probably the latter. If this is the seat of the difficulty the clicking is probably worse when the carriage is up than when it is down.

## From New Zealand.

Mr. L. W. Fowler, operator Princess Theater, Hastings, New Zealand, writes as follows:

> As a new subscriber to your excellent paper I am moved to send a few lines from this far-off spot. I recently noticed in your columns a few remarks by W. H. Bell, late of the International Pictures, of which film supply I was the first New Zealand customer, continuing with them until they amalgamated with the General Film Company, or, as it is known in New Zealand, The Fuller-Hayward Combine. The independent showmen were looking for a bad knock when this combine formed, but, so far there is very little to complain of, although the film is older and a little rainier than you see in the U. S.; still, there is an excellent variety of subjects, and a "star" (about 2,500 feet) in each change. Hastings, with a population of 7,000, and a suburban population of 5,000, has two picture theaters, running from 8 p. m. till 10.30. Prices, one shilling and sixpence; change bi-weekly; 7,000 feet each. My opposition uses a 20 B. H. P. (Brake Horse Power—Ed.) gas engine, and I use a 50-ampere, 92-volt, motor generator, which I raise or lower a few amperes, as required, with a rheostat. Price of current (town supply) just 500 units 3d.; all over that 1½d. Of American stuff I get mostly Lubin and Kalem, with other licensed makers, but very little independent. Operators like Lubin because it is easy to focus and requires little light. My throw is 72 feet; picture 23 feet. They won't stand for small pictures in this country. I can't use low voltage, say 70, and get good light. My experience is that with a 90-volt supply and 50 amperes, or say 55 amperes for a 25-foot picture, you get a white light free from discoloration and fog. The secret of the whole thing is burning the crater in the right place before the show starts. Can you give me any information about the auto or rotary converter—a double commutator machine? There are none in New Zealand. Makers claim it to be of higher efficiency than M. G. What I want to hear about is a machine taking 480 volts off mains and giving me 60 amperes at 90 volts, controlled by rheostat.

There are some sentences in Brother Fowler's letter which I am obliged to eliminate, since he was reasonably careless with his writing. As to the rotary converter, I can only repeat what I have already said, viz.: That this department cannot endorse or recommend any device until it has been convinced that the construction is mechanically right, and its electrical operation reasonably high in efficiency. If manufacturers want their devices recommended by this department, it is up to them to supply this proof, and the mere sending in of testimonials will not answer. Taking the Wagner Rotary Converter for example: In order to be convinced of its electrical efficiency we must have readings of the primary and the secondary wattage, taken during a considerable period under actual operating conditions, and these readings must be taken simultaneously, so that we can see what the in-put and out-put really is, and thus figure the actual working efficiency of the device. Talk is cheap, and manufacturers' claims are easy to make, but this is something that shows actual indisputable results. I have been told that the Rotary Converter is delivering satisfactory results, but whether it delivers better results than the motor-generator set is another question, and one which I could not possibly pass upon until such time as these tests have been submitted by both M. G and Rotary Converter manufacturers.

As to your not being able to get a good light from 70 volts, why there is nothing in that, because, regardless of what your line voltage may be, you can only use from 45 to 55 at the arc, therefore, what is the difference whether you have 110 or 500 volts on the line, so far as the operation of the arc is concerned? The surplus voltage has got to be broken down in some way, either by transformers, rheostats, or by some other means. There is not a large waste in 90 volts, but you can operate just as well from 70 as from 90, though the arc is a trifle more difficult to handle. As to the large picture, you certainly cannot get a brilliant production with a 23-foot picture, if you are using an ordinary screen of the non-reflective type. Of course, if your people demand a large picture, why I suppose it is up to you to give it to them, but I am of the opinion that 23 feet is excessive in any event, and that a smaller picture better illumined would, in the end, win out. Still you know your own people best. There are many objections to a large picture, not the least of which is the tremendous magnification of all defects in a film. Don't understand what you mean by "just 500 units." Probably you mean up to that amount the price is 3d. per unit (3 pence per k. w.). As I understand your money values, this would be about 6 cents per k. w., and only 3 cents above 500, which surely is cheap enough for anyone. I see your admission is one and sixpence, or, in U. S. money, about 37 cents. American managers of five and ten cent theaters please take notice.

## From Muskogee, Oklahoma.

Muskogee, Oklahoma, orders a handbook and says he is the only one from that city to do so. He then asks:

> What is the difference between a 6½ condensing lens and a 4½?
> A certain operator in this city says there is none. Is he right?
> Projection is excellent and the local is strong.

Quite possibly after the Muskogee operators see your book there will be more of them who will wake up and get into the procession. Yes, there is a big difference between the 6½ condenser and the 4½, which you will find explained under the subject "lenses," pages 346 to 355, inclusive, of the handbook. The diagram and description on page 350 will show you how the curve of the condensing lens is determined, and what its focal length really means. A "condenser" consists of two lenses, and the focal length of the combination is much shorter than that of either one of the single lenses.

## A Change.

Mr. Louis Marcus, formerly manager of the General Film Company's Salt Lake City Exchange, has accepted a position as president and general manager with the Notable Feature Film Company, Inc., Salt Lake City. Mr. Marcus is a most pleasant gentleman personally, and in addition to that is a thoroughly competent executive. We wish him every success in his new position.

### Shameful Work.

Recently post cards advertising feature subjects at a theater on 86th Street, one half block from Bay Parkway, Brooklyn, began coming to the residence of the editor. Believing that a manager who had sufficient enterprise to thus advertise his house would surely put on at least a passably good show, and finding one of the cards to contain an advertisement of the four-reel Oliver Twist feature, the editor went over one evening on his motorcycle, paid his little ten cents, and sat through a show that was about as rank as anything he has seen up to date. In the first place, instead of placing the operating room central with the screen with a throw of something like 75 feet, as could easily have been done, it is located within probably 40 feet of the screen, and has a side throw of, I should guess, at least 10 or 15 feet. The distortion was, of course, terrific, though it was partly hidden by the black border on the screen. The show consisted, if I remember rightly, of seven reels, four of which were Oliver Twist, and one the Pathe Weekly, all for the sum of ten cents. However, the reason for this enormous quantity became apparent when one saw the projection. I do not think there was a single moment during the time the entire seven reels were running when there was not a shadow on the screen, and two or three times fully half the picture was momentarily entirely obscured. Such work is a disgrace and an injury to the moving picture business, and is indirectly an injury to every other exhibitor, at least in that neighborhood.

Had the operating room been properly located, and the projection what it should have been, the four-reel Oliver Twist feature would have been ample to have jammed that house during the entire evening. This manager substituted quantity for quality. I do not know who his operator is, and, frankly, I do not care to know, because he is a rank imitation, and has no more business with a license card than a hog would have in the new Jerusalem.

It is probably no earthly use to give this manager advice, but, nevertheless, I would suggest to him that he put his operating room at the rear end of the building, where it belongs, and hire an operator who can, and will produce something besides shadows. The machine itself seemed to be in good condition, and the picture was fairly steady. It is too bad that men who seek to manage moving picture theaters will not first learn what a moving picture is before they try to fill their pockets at the expense of injury to the industry as a whole.

### An Old Timer.

Mr. Charles H. Hunt, Paducah, Kentucky, orders a handbook, and writes as follows:

> I have one of the old handbooks and would not do without it for anything. I have been turning a crank for sixteen years, but still I oftimes go to the handbook for information. I began with the Edison Universal, in the days when the take-up was a bushel basket. Today, I have a Simplex and Power's Six, a dissolver and a mercury arc rectifier. Nowadays you know where the picture is, but in the early stages it was something of a guess whether it would be on the ceiling, the walls, or the "sheet," as the screen was called then. Thank heaven, however, that period of the life of the moving picture has passed, and today it is a pleasure to operate. Now, in closing, last, but not least, we have a local union here in Paducah, only organized last March; it is Local 281, I. A. T. S. E.

I give space to this letter because remarks concerning the early days of projection are always interesting to the oldtimers. I see that Brother Hunt, although he has had many years' experience, still is able to find use even for the first edition of the handbook. If this is true, then how much more useful will the second edition be to him, or how much more useful would either one of the books be to one who had only been working at the profession a comparatively short time? Practical experience is a good school all right, but it is a mighty slow one. A combination of practical experience and book learning is the winner, not sometimes, but practically all the time.

### Isolated Plant.

Sheboygan Falls, Wisconsin, has an isolated plant, the operation of which he describes as follows:

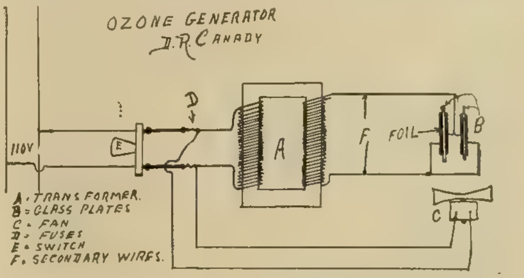
> With regard to your comments on electric light plants, August 9th issue, I have a six h. p. electric engine, connected to a 3½ k. w. d. c. dynamo, using from 50 to 60 amperes, 40 to 50 amperes of which are used in the projection arc, and the remainder in house lighting. Have had no trouble with this outfit, and have had a steadier, brighter light than I have seen from the city service in either Chicago or Milwaukee. Operators from various cities have viewed this plant in operation and they praised it highly. I wish to publicly thank Fairbanks, Morse & Company for the satisfaction it has given. I know of a 25-h. p. plant of this make which has run nine years, and has never failed to give light. Am running two shows every night, in a town of 1,600, with a seating capacity of 273, projecting a 12-foot picture at 77 feet. The total cost of lighting, per night, is two gallons of kerosene at 14 cents, and lubricating oil, 4 cents, making a total of 18 cents per night for light, and all the light we want, too. I send this in the hope that it may be of some help to those who are having trouble with their light, or are burdened with excessive light bills.

Something is twisted with your figures, Sheboygan. You say "two gallons of kerosene at 14 cents, and lubricating oil, 4 cents," and then give the total as 18 cents. You certainly do not get kerosene at 7 cents per gallon, therefore, I presume you mean two gallons at 14 cents, equals 28 cents, plus 4 cents, equals 32 cents as the total cost. We have had some very good reports from the Fairbanks-Morse outfit; also some poor ones. As I have said before, I think a great deal depends on the man and his handling of the machine. I am also of the opinion that none of the manufacturers put out a really adequate instruction book, calculated to enable a novice, to whom their outfits are often sold, to operate the same successfully, or in the best possible manner.

### Ozone Generator.

Mr. D. R. Canady, Cleveland, Ohio, who recently, through the department, offered to supply instructions, by mail, for making ozone generators, proceeds to crawfish. He says:

> Since the publication of my letter in the Projection Department I have been literally swamped with mail. I have referred the writers to the Projection Department, saying I would describe everything therein, in detail, so here is the dope, in as few words as possible, and I trust it will be beneficial to many.
>
> The principle of the ozone generator is based on the use of a silent high tension electrical discharge, which creates the ozone gas.
>
> In their simplest form ozone generators comprise one or more sheets of heavy glass, separating metal surfaces which are connected to a high tension transformer. The charge being unable to pass through or around the glass, forms a violet glow, or silent discharge. An electric fan maintains a current of air between the metal plates and glass, which passes through the surrounding atmosphere. Alternating current being used it is stepped from 110 volts up to 15,000 and 20,000 volts. A ⅛ to ¼ k. w. transformer is the proper size for this purpose, as it can be connected to an ordinary lamp socket with perfect safety. In getting a transformer, state the exact number of volts and cycles it is to be used on. A number of heavy glass plates should be coated on each side with heavy copper foil. There should be a margin left all around to keep the spark from jumping around the edges. No definite dimensions can be given, owing to the variation in transformers, thickness of glass, etc. The builder can obtain best results by a little experimenting, such as varying the number of glass plates, etc. This outfit should be set in a cabinet and placed at best advantage. The Price Mfg. Company, 737 Prospect Avenue, Cleveland, Ohio, specializes in this line and can be recommended for any parts needed.



Friend Canady did not realize the fact that the Moving Picture World is read every week by nearly every operator and manager in this country, as well as a very large number of others connected with the business; also by managers and operators in Australia, New Zealand, South Africa, Hawaii, England, and even in far-off China. So it is, therefore, not surprising that he was swamped with mail and decided to avail himself of the department, rather than United States mail. On behalf of our readers we thank him for his excellent instructions, which will, no doubt, be of large value.

### A New House.

Mr. Leslie K. Moore, Paulding, Ohio, orders a handbook and says:

> I recently opened a new theater, "The Amusu," in a fireproof building, erected in accordance with the Ohio State Building Laws. I have a Simplex machine. Have a little light trouble, the same consisting of a ghost on the screen. Have one 6½ and one 7½ condensing lens, the latter in front, with a four-inch e. f. lens. Am using an alabastine screen and take 60-cycle current through a Fort Wayne compensarc. Why do some makes of film have more movement on the screen than others?

If by the "ghost" you mean a blue spot in the center of the screen, you can probably eliminate this by moving lamp-house backwards or forwards, though it is probably due to the wrong setting of your carbons—see carbon setting for a. c., page 209, of the handbook. Your condenser combination ought to be all right. The reason some makes of films have more movement than others lies in the fact that their perforations are mechanically less perfect.

### Disapproves.

Local Union No........sends in the following:

> At our last regular meeting your article on page 1280, September 20th issue, was discussed, and the following resolution adopted: "Resolved, that Local Union........heartily disapproves of the law in question, and considers it a disgrace to the organization. Further, resolved, that this Union is heartily in favor of the Projection Department, and the books issued by Brother Richardson, and of anything else that tends to educate the operator."

This communication comes under the seal of the union, but the name and location of the organization are, for obvious reasons, omitted. In this connection I might say that several hundred letters have been received from individuals, in which the law named has been denounced, and by some it has been denounced very bitterly, whereas others have simply confined themselves to disapproval of the action. The letter is a sample of several already received from Unions.

## Ammeter for Operating Room Recommended.

Mr. T. J. King, of the Engineering Department of the Fort Wayne Electric Works, Fort Wayne, Indiana, writes as follows:

> I have noticed, recently, in the Projection Department your recommendation of the use of an ammeter in the projection arc circuit. Personally, I have advocated this for a long time and in connection with our line of a. c. to d. c. compensarcs we are putting out a small panel which carries an ammeter and voltmeter in addition to the field control rheostat. You will find this panel illustrated in the booklet which I enclose. Where these instruments have been conscientiously used by operators, the resulting decrease in power bills, for the same class of projection, has been very noticeable. We find that with 28 to 30 amperes d. c., the careful operator is able to get better results than the careless operator obtains when using 45 to 60 amperes. As a matter of fact, I believe that, for ordinary black and white pictures, there should be little demand for more than 30 or 35 amperes at the arc, basing this opinion on results now being obtained in actual practice. I am very much interested in the department, and find that most of the operators depend on it for the bulk of their information. I shall be glad to be of any assistance to you in connection with the department at any time.

In the first place, I desire to thank Mr. King for his very kind offer of assistance and he may rest assured that I shall not hesitate to avail myself of the same. I am glad indeed to have my view as regards the use of ammeters backed up by an authority of this kind. I cannot, however altogether agree with Mr. King as regards the matter of amperage. I agree thoroughly with him that the careful operator can obtain as good, or better, results with 30 or 35 amperes, than the careless operator can or will with more current, because the careless operator will not obtain good results, no matter what he may use. He is even worse than an incompetent man. I think, however, that Mr. King will agree with me, when he stops to consider the subject, that the matter of amperage depends on several factors, notably the kind of screen and the area of the picture. Thirty-five amperes might give excellent illumination of a 16-foot picture, using a mirror screen, but it would not give the same brilliancy on a 16-foot picture and a plaster screen. Thirty-five amperes might give a very fine illumination on a 16-foot picture, but not give a good illumination on a 22-foot picture, using the same kind of screen. To my mind the greatest benefit derived from an ammeter comes when it is located close to the observation port, where it is constantly under the eye of the operator, who is thus able to note any variations in the current consumption instantly. By observation of the ammeter he soon learns several things, one of which is that by shortening his arc just a little too much his amperage will jump up fully 25%, and his illumination will at the same time decrease by almost 25%. With an ammeter constantly under the operator's observation he soon learns exactly at what arc length the best illumination is had with the less current consumption, and unquestionably, the competent, careful man will soon save the price of the instrument in current bills, and at the same time get more uniform results on the screen. Mr. King's view that 35 amperes is ample is correct where a modern screen is used, and the picture is not excessive in size, but he must remember that the tendency is towards brilliant illumination, and the audiences as a rule like brilliant pictures rather than a more artistic, dull one; also the modern tendency is to increased light in the auditorium, which also calls for greater screen brilliancy; hence, there are many things to consider in determining the necessary amperage. With an ordinary plaster screen and an 18-foot picture, in my judgment 45 amperes is none too much, but I have said several times, and I again say that 45 amperes is, in my judgment, about the economical limit of amperage, owing to the fact that beyond this figure the crater becomes so large that the lens system is unable to utilize but a small percentage of the increased light.

I shall be very glad indeed to have Mr. King contribute to the department at any time, regardless of whether we agree with him on any particular subject or not. The Fort Wayne Engineering Department undoubtedly is in [illegible] valuable information, and they are hereby cordially invited to do so.

## A Puzzle.

Greenville, Texas, writes:

> In September 13th issue, Texas describes exactly the same trouble I have, under the heading "Freed for Keeps." He is using a Motiograph, whereas I have a Power's Six, projecting a 12-foot picture on a mirroroid screen, using 30 amperes d. c. through a General Electric rectifier. When using an ordinary Power's three-wing shutter the flicker and flashing is very bad indeed, when running at any speed, fast or slow. I lowered my amperage to 20, with no difference in result. Am sure the trouble is in the rectifier, because I took my machine head up to another theater, where they also use a Power's Six, mirroroid screen, G. E. rectifier and the same size picture, and the projection was flickerless. Now, I can use a shutter of my own make on it, all three blades the same size, just wide enough to prevent travel ghost, and get no flicker, but it cuts the light too much. If the trouble lies in the rectifier, would the results be the same when using either shutter? It is only recently that this trouble has showed up. The rectifier we are using has been in service two years. I put in a new mercury tube, but without changing results. Why is it that none of Lyman Howe's operators ever contribute to the department? I watched some of Howe's projection recently, and to say it was perfect would be putting it mildly. I am sure they could give us some worth while ideas.

Mr. Lyman Howe's projection is a part of his stock in trade, and Mr. Howe has great difficulty in securing operators who can, and will, deliver projection up to his standard. He recently came very near having to close down one of his shows because he could not find an operator of the class he demands, and yet we are told the profession of operating is overcrowded. Yes, as I have said before, it is overcrowded—with incompetents. But, as Mr. Howe's experience proves, there is an enormous lack of really high-class men. We should be glad indeed to hear from Brother Howe's operators, if they are allowed to write for publication. But that is a question of some doubt, since, as I said, Howe's projection is a part of his stock in trade. As to the other matter, I do not see how it could be in the rectifier, always assuming the current supplied the two houses to be of the same cycle. If you, however, are using very low cycle current, that might account for the trouble, but, on the other hand, as the other shutter stops the difficulty, then the trouble must lie in the shutter itself, and there is a difference somewhere, and somehow in the screens of the two theaters. The proposition you put up seems almost impossible. However, I do not think the trouble can be in the rectifier. The only thing I see for you to do is to use a shutter which stops the flicker and increase your amperage. If any of our correspondents can offer any assistance in this matter, or any suggestions, let them stand forth and be heard. By the way, set your shutter as close to the lens as you can get it. You mention travel ghost, therefore, must know what it is; otherwise I would think your trouble was flashes of travel ghost at intermittent intervals, due to worn gears or parts.

## Screen Trouble.

New York City has trouble as follows:

> I have a silver screen, three years old, which has not a blemish on it so far as tarnish is concerned. It shows a brightness second to none, except a mirror screen, but the picture is never in real sharp focus. It is more or less hazy at all times. I have tried different lenses, and lined the optical centers, but the trouble remains. I also have a buckling of the films more or less at times. I have put in new track and new tension shoes. Have tried every method I could think of, but the trouble still is there. The manager claims it is just lately, since I came, that the trouble has showed up, but all I did was to clean the lenses. Do you suppose removing the dirt ruined them? As to that new I. A. law, I, for one, do not approve of any such thing. By what right do a few men make such a ridiculous law as this, and ask the thousands of operators to live up to it? Like yourself, I am a railroad man. Am a member of the Brotherhood of Railway Trainmen and the I. A. T. S. E. If the B. R. T. convention should try such a stunt, the members would have more trouble in their ranks than Carter has pills. If [illegible], I am going to try to help him, and would do so if they had twelve such laws as that. You are entirely at liberty to use my name. I should worry. I have one of the few New York houses which pay $35.00, with supper hour. My boss wants results and he does not care who the man is, or what he belongs to, or doesn't belong to, as long as he delivers them.

As to your light trouble, why, I do not quite understand. If you did not change anything, and did nothing but clean the lenses, then the manager is not telling exactly the truth. There are two things possible, however, viz.: In cleaning the lenses you may have used a cloth which left a little fog, or you may not have gotten the lens together exactly right but, on the other hand, if you have tried different lenses that does not hold good. So the only explanation I see is that the screen has been recently cleaned and polished, which causes it to reflect too brightly, the result being a sort of hazy, or out-of-focus effect. I would suggest that you get a few yards of unbleached muslin and hang over a portion of the screen. If the picture is perfectly sharp on the muslin, the trouble lies in the screen. As to the film buckling it is possibly due to excessive dryness in the film itself. Very dry film often buckles—sometimes quite badly.

## A Side Motion.

Mr. George Harnsberger, proprietor Dixie Theater, Lander, Wyoming, orders a handbook and writes:

> I am using Power's "Six" Machine and am troubled with a side movement of my picture. Have lately installed a new intermittent cross and shaft, and cam shaft, and to all sense of feel there is no lost motion in the intermittent parts. Both sides of the intermittent sprocket seem to have worn, at the same distance, yet the side jump remains.

You have not said where you obtained those parts, Brother Harnsberger, and that cuts quite some figure in the matter, as parts made by others than the machine manufacturer are likely not to be true. It is possible that the intermittent sprocket is not true. However, first see that there is no end motion in the intermittent sprocket shaft. (See instruction 48, page 285 of the handbook for means of eliminating end motion). Next examine the top gate rollers (691, plate 2, page 274 of the handbook) and see that they fit the film snugly, stretching the spring a little if necessary. You have not described the side motion, and that is where you err. If it is regular, occurring four times each turn of the machine crank, then the trouble is certainly in your intermittent sprocket. It is either not true, or else has end play, or if the side motion is irregular and intermittent, then it is probably due to something else. Correspondents should be very careful to give full details when they write. If you give too many details I can eliminate the unnecessary ones, but if you do not give enough, then I have to have a guessing contest with myself.

**Operators** Are you perfectly satisfied with the results you get on the screen?

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# Comments on the Films

## Licensed

"ANN OF THE TRAILS" (Vitagraph), October 6.—A Western story of rough people with the first act in a gaming saloon and the second in a cabin up on the hills. The woman has married the trapper, but he doesn't know her past and later, just before a child comes to them, he is told. This gives a few moments of drama which these players put over well. Daisy E. Smith is the author and W. J. Bauman produced it.

"THE MISSIONARY AND THE ACTRESS" (Selig), October 7.—An actress lightly flirts with a serious-minded minister, who then goes to work among the island people, while she forgets him in the gay life of a Broadway star. In the end, after he has found her in a restaurant and made a scene, she is converted and at length goes to help him care for lepers. There is a good deal of prettiness about the picture and its story, serious without being heavy, is of the kind that often proves very popular. The leading woman, Ethel Davis, is charming in a picture, and Joe King, the minister, is dignified in his role. An excellent offering. Mrs. Owen Bronson is the author and Lem B. Parker produced it.

"PLANTS WHICH EAT" (Patheplay), October 7.—Surely this picture will hold the interest of the average audience. These plants one may have heard of, but it is ten to one that he thinks them flora of tropical countries. On the other hand, the three specimens shown to us are found in temperate climes, and it is clearly shown how they capture flies and small insects and digest them.

"HOW MOUNTAINS GROW" (Patheplay), October 7.—On the same reel with the foregoing is this which shows the Pathe Company getting into a stride that will be very profitable. It is an offering which illustrates in the clearest and simplest way the stupendous working of the forces of Nature, and seems to have been prepared with care by some very competent instructor. It is most commendable; is along the lines of great work.

"A JOURNEY THROUGH CRIMEA" (Patheplay), October 7.—A bit of travel film that takes us to an out-of-the-way corner of the world. It is clearly photographed. The three subjects on this split reel make a very desirable offering.

"A WILLFUL COLLEEN'S WAY" (Edison), October 7.—The story told by this film is good, although not at all new. But it has been put on in small scenes very theatrically, and the artificialness of all but a few of these scenes and also of the acting gives it a barren effect. That scene in which we find the priest taking his breakfast is most attractive and the scene in the church when the thunder storm is raging is also very effective; they are the offering's chief merit. George Lessey is the producer.

"A MATTER OF DRESS" (Essanay), October 7.—This situation is too unlikely to be deeply interesting and it has been developed in an unconvincing way. The heroine wants a lover who will be fervent even when she is in curl papers and a wrapper. "The catch of the season" socially falls in love with her in evening gown, but he can't stand the papers, and in the end she goes back to her first love—the stable boy.

"THE TWO COWARDS" (Lubin), October 7.—George Terwilliger has done much better work than this commercial offering which L. B. Carlton has produced almost wholly without finesse so that at times the artificialness of it is nearly painful. The trouble with such situations is that they compel the heroine to show herself in the very unattractive guise of a Pharisee. Beautiful photography is the chief merrit of this offering.

"A HOMESPUN TRAGEDY" (Vitagraph), October 7.—A rich widower's wayward son needs a mother's care and the woman accepts the proposal and soon the new husband is jealous of the son, but without cause. The outcome is tragic, for the son commits murder and is shot wantonly by the sheriff, a thing not commendable in any sheriff. It is the very best offering today, for the plot is effectively handled and the characters splendidly acted. The story is not great and suffers much from badly chosen subtitles. Edith Story, as the woman, does strong work, outclassing all the other players, though Ned Finley with the other support does well, too. The script is by Eric Hoecker and the producers are Ned Finley and James W. Castle.

"SAVED FROM THE VIGILANTES" (Selig), Oct. 9.—A good story pictured by William Duncan and his regular company. The plot, it does not need to be said, is strictly old; all pictures with a name like this are likely to have old plots, but its incidents, with one exception, have been very well and logically chosen and there is freshness in the backgrounds that give good atmosphere to the story. The incident of the dying tramp was more useful to the story than convincing. A good offering.

"NEVER KNOWN TO SMILE" (Biograph), Oct. 9.—O'Brien (William Murray) is being put on his nerves by a wife who never smiles and from this circumstance rise a few comical happenings which are not so funny as the characters who set them forth. The offering seemed to please nearly all and it made some in the audience laugh.

"SCENTING A TERRIBLE CRIME" (Biograph), Oct. 9.—On the same reel with the foregoing is this, also a farce of comical characters and it has a tub of sauerkraut in it, the odor from which sets a bunch of farcical cops, undertakers and a coroner doing stunts There are one or two good jokes and the audience seemed to enjoy it.

"LOVE AND THE LAW" (Essanay), Oct. 9.—A picture by the company making Essanay westerns that has a pleasing freshness. The sheriff loves the girl and so does the deputy. This makes it easy for the villain, who also wants her, to make trouble and the outcome is cleverly conceived and plainly delighted the audience. The whole picture has been handled by both producer and players in a natural, human way that is commendable. It makes a good offering.

"DAD'S INSANITY" (Essanay), Oct. 8.—A picture with a very farcical situation in which Dad and his son both get left, the first, because he was deceived, and the second, because Dad, after telling his troubles to the hilarious cops, comes back to the house with a police uniform on and brings a reporter to write up the story. The son and the rich girl are about to get married; but the reporter turns out to be the girl's youthful sweetheart and she marries him.

"CAST AMID BOOMERANG THROWERS" (Melies), Oct. 9.—There were some in the audience who failed to get in sympathy with the simplicity of this picture's story. A sailor with a chart is cast amid boomerang throwers. They would have killed him, but every time he waves the chart they, thinking it an evil thing, flee. This happens several times and whenever it came, several laughed. It was, in fact, too simple to get over; but we found much that was interesting in the picture, which was made with the help of Australian aborigines (the screen erroneously refers to them as aboriginals) and was photographed, of course, in the scenes it is said to picture.

"A CEYLON TEA ESTATE" (Selig), Oct. 10.—A short picture of gathering and weighing tea. It was not clear why the picture was tinted for moonlight; although possibly had the photography been clear it would have been unnecessary.

"ONLY FIVE YEARS OLD" (Selig), Oct. 10.—On the same reel is this drama of a little girl who wanders away from an orphanage into the home of three maiden women and into their hearts. The story may appeal to older persons and possibly young ones.

"THE MILLIONAIRE'S WARD" (Patheplay), Oct. 10.—A rich young man protects a young woman from the wrath of an organ grinder—she had been the latter's assistant; the young man takes her from a police station and sends her abroad that her voice may be cultivated. When she returns two years later a jealous young woman nearly causes the singer's arrest by placing jewelry in the room of the returning student and accusing her. She was detected by the housekeeper, who later informs the police. It did seem as if the housekeeper might have prevented the calling of the detectives by telling what she knew. The picture is interesting and well played. Jack Standing has the role of the millionaire.

"CUTEY'S WATERLOO" (Vitagraph), Oct. 10.—This comedy seems hardly up to the Vitagraph standard in the way of fun making. Wallie Van contributes his best efforts, but he does not apparently make much headway. Lillian Walker has the role of a country girl, who in order to get revenge on her faithless young man, dresses in her brother's clothes.

"WHEN FRIENDSHIP CEASES" (Vitagraph), Oct. 8.—A picture of a couple of farcical tramps on a farm with at times an amusing touch of burlesque. There were several people in the audience who were quite amused by it and laughed more than once. The tramps arrive as pals; but love for the farmer's daughter who had been growing more beautiful every year for a long while, comes between them and they fight a duel, the most amusing thing in the picture.

"BOY WANTED" (Edison), Oct. 8.—This little true comedy by Lucy Oppenheim takes us into the life of a small boy who wants a brother. There were preparations going on and when he asks the reason of them he is told that the stork is going to bring a new baby to the house. He wants the stork to bring a boy. Being by nature an inquisitive youngster, Bobby learns that a sign, "Boy Wanted," hung out at a nearby toy shop has resulted in Yale Boss' coming, a new boy, to the shop, so he buys the sign and tacks it up on the pillar in front of his home. When the new baby is brought by the stork, it is a boy and Billy claims that credit it due to him. The picture reflects credit on its authoress and on C. J. Williams, its producer. It has been written and put on in a human, delightful way. Kathleen Coughlin plays Bobby; William Wadsworth, his father; Clara Adams, his nurse, and there are several smaller roles.

"THE PINK GRANITE INDUSTRY AT MILFORD, MASS." (Edison), Oct. 8.—A clear picture of an up to date quarry and manufacturing plant. It shows the whole process of making perfect blocks for building and is instructive. It will interest some among the spectators greatly. On the same reel with "Boy Wanted."

"THT SMUGGLER" (Patheplay), Oct. 8.—An unrealistic set-to between smugglers and revenue officers opens this picture; followed by some lovely scenes with water and a rocky shore; then it switches to a fashionable boarding school where we find Betty, one of the girls, who is in love with the chiet revenue officer. Betty's father, as can easily be foreseen, is shown to be the chief smuggler. From this situation, a rather old melodrama is built, of the kind that still has a following. The picture has action and can be commended as a fair offering.

"THE DREAM OF DAN McGUIRE" (Selig), Oct. 8.—McGuire, the hod carrier, again falls asleep on loose bricks during the noon hour and dreams of a million. The farcical incidents of this dream amused the audience and made several laugh. The chief part of its fun comes from seeing the McGuires flying in high society with low society manners and this is made so as to be effective even to the gallery. Fred Huntly is both author and producer.

"A DEAL IN OIL" (Lubin), Oct. 14.—Harry Myers is the author of this good comedy-drama. Also he plays the lead. Opposite him is Ethel Clayton. The story will interest and amuse.

"THREE SCRAPS OF PAPER" (Essanay), October 14.—There was one feature of this picture that will arouse interest. That is the fight between the police and the thugs at the end. The story as a whole is a combination of improbabilities. In the first place, a man having relations with thugs is assumed to possess the belief that he can compel a millionaire's daughter to marry him at the point of a pistol and get away with it. Secondly, when the girl is kidnapped she throws from a blind a note calling for help. The paper is in three pieces. One piece falls into the window of her sweetheart, a distance away. The second drops into the garden of a florist, who is just engaged in sending a bunch of roses to the home of the girl, and as he sees on the scrap the name of the girl's father he incloses the note. The third is found by a peddler, who puts it into a coffee pot, later selling the utensil to the cook of the girl's household. Of course, the girl is rescued.

"A YANKEE IN MEXICO" (Patheplay), October 14.—The best feature of this picture is the atmosphere. We have the Mexican backgrounds and the costumes. It was careless of the duelists about to put over a "frame-up" to leave the case containing the pistols where the girl could remove the cartridge from the second weapon. The alternating of the tinting in the close-up and distance views militated against the illusion. The picture will interest.

"THE PETRIFIED FORESTS OF ARIZONA" (Patheplay), October 14.—On the same reel is this most entertaining series of views of 1,800 acres of petrified forest. Sub-titles most lucidly explain the unusual subject.

"THE BALLYHOO'S STORY" (Vitagraph), October 14.—A story told in pictures by an Indian chief selling his wares at a resort. The backgrounds are excellent—of mountain and plain. The tale is conventional, but is treated in an interesting manner.

"THE FAMILY'S HONOR" (Edison), October 14.—A story of the Spanish-American war. The opening scene is a built-up picture of the old Maine lying in Havana harbor. The setting, as well as the later explosion, is realistically handled. Altogether it is a very good picture, impressive at times, in spite of the manifest handicaps imposed on a director when he tries to make a Cuban picture in the North.

"THE HIGHER LAW" (Lubin), October 11.—A strong offering, depicting the careless disregard a pampered woman of the well-to-do class sometimes has for those in less fortunate circumstances. Instead of paying the $500 she owes to her dressmaker, the wealthy woman pays it on a diamond necklace. The manner in which the necklace was turned over to the seamstress was natural and pleasing. The picture would perhaps have been more effective if the seamstress' son had been shown and also if the trial scene had been eliminated for want of prosecution by the district attorney. Arthur Johnson appears in the latter part and has good support. A pleasing production.

"TALKATIVE TESS" (Patheplay), October 11.—A comedy of the quietly pleasing type, with a string of laughs at the end. John is blessed with a wife whose tongue is continually running. Her talk drives both himself and the dog from the house. When a burglar ties his wife to a chair and gags her, John sets up the drinks and is highly elated. The photography is clear. The idea is slight, but owing to the manner in which it is presented, holds the interest. The closing scenes were very amusing. Good comedy offering.

"THE GIRL AND THE OUTLAW" (Edison), October 11.—A film story of the open, written by Frank McGlynn. The one strongly romantic scene is where the outlaw takes care of the lost sheriff's daughter. The wood views were particularly fine, and except for a little slowness in development the picture leaves little to be desired. Mary Fuller and Augustus Phillips play the leads. The night scene at the camp fire was good and the closing scenes were artistically handled. A pleasing romance with a somewhat conventional plot.

"BRONCHO BILLY'S OATH" (Essanay), October 11.—In which G. M. Anderson appears in the familiar role of Broncho Billy. He robs a stage to get money to pay his pal's doctor bill. Later, because of a girl, the pal betrays him. When arrested Billy swears vengeance and later escapes from the sheriff. There is a chase through the woods and the sheriff through the window shoots the pal in mistake for the fugitive. Broncho Billy is then arrested for the hold-up.

"SO RUNS THE WAY" (Biograph), October 11.—A notable presentation of a problem in society life. The rich young man is practically roped into his marriage with a cold-blooded society favorite, by her designing mother. The proposal scene was excellently handled. Later, when he is financially ruined, he steals some jewels at a reception. This was the weakest scene in the production, as the open, unguarded jewel cases would hardly have been left as they were. The picture ends happily, the young wife awakening after the husband is arrested. She pleads for his release and succeeds in obtaining it. From the standpoint of acting, characterization and photography this is eminently successful and well worth seeing because of its strong story.

"HEARTBROKEN SHEP" (Vitagraph), October 9.—Helen Costello and Shep, portrayed by himself, have the leads in this pretty story. Shep's ability to be a "dead dog" when instructed adds much to the realism of the play. His calling of the firemen and their apparatus may be against ordinary human reason, but it made a mighty good scene. It seemed strange that the fireman should desert a dog in a slowly burning house.

## Licensed Specials.

"THE FLOWER OF DESTINY" (Cines), October 7.—A picture in two parts with its chief object not so much to tell a story as to create an atmosphere of the Renaissance. It is a very pretty offering that seems to have been taken on one of the small islands or in some village on the shore of a beautiful Italian lake. Among its backgrounds are grand palace rooms, gardens, bits of romantic-looking stone steps, old-time streets, battlement windows, etc. The players are graceful in what they do and the heroine adds her beauty to most of the scenes, which are often very lovely. The story: It is very romantic and has a foreign taste, cannot be termed strong, but is sufficient to keep interest awake. The photography, as usual, is of high order.

"THE RIDDLE OF THE TIN SOLDIER" (Kalem), Oct. 8.—The subtitle is given to this picture, "A Madelyn Mack Detective Story," and the part of girl sleuth is played by Alice Joyce. The story could hardly be called probable; but the picture has much that will go a long way toward making it popular. At its end, police raid a house where kidnappers are holding two children of a capitalist and there follows a melee and hand to hand struggle that wrecks the house and all the furniture in it. This series of scenes take up a good bit of the film and is exciting. There is a certain freshness in the offering, due perhaps, most to the careful staging, giving new scenes and a somewhat different atmosphere. The players do well, though it isn't a picture that calls for acting of a high order. Marguerite Courtot plays a peculiar young woman, daughter of a millionaire (Henry Hallam), who schemes to persuade her father to build a "home for slum children" and kidnaps her own little brother. She falls into the hands of a set of crooks and it takes Madelyn (Alice Joyce) to rescue her and her brother .

"BREED OF THE NORTH" (Lubin), Oct. 9.—A two-part special, giving a melodrama dealing with Canadian frontier people and in which the R. N. W. Mounted Police figure prominently. The story has an atmosphere very much like the North Woods series recently produced by the Eclair people. It is a double exposure picture with the leading man, Edgar Jones, playing twins who look just alike. One is an officer sent out to bring in the other innocent, though accused of murder. The plot has been handled in a first rate way and the picture makes a good substantial offering.

"THE TWO MOTHERS" (Patheplay), Oct. 9.—This picture appealed to this reviewer hardly at all, on account of its improbability, lack of real dramatic reason, in the first place, and in the second, its unpleasantness. We may add that the assistant to the exhibitor liked it. It has action; but if a person considers the quality of its action he will hardly find the heroine's action at the end to be either typical, probable, natural or even commendable on the grounds of ordinary justice—a grave fault in a melodrama. The picture's most noticeable other weakness is the manner, not typical surely, in which the woman was freed from the asylum. Such a patient should have been provided for; she should not have been left to wander back to the old home expecting to find her child.

"DEAR OLD GIRL" (Essanay), October 10.—An unusual story. It is also of unusual strength. Its dominant note is pathos. You feel it right at the beginning, amid the camaraderie of the college men, in the greeting of the young man and his sweetheart, in the sanction of the marriage by the girl's parents. In spite of the brightness of the outlook you feel it is too good to be true. Technically the story is a gem. Frank Bushman never had a better medium for showing what he can do; and he never had better support or better direction. Beverly Bayne, as the fiancee, is splendid; her work shows what she can do when playing opposite a real artist. William Bailey, as the chum of the bridegroom-to-be, is all his best friend would have him; deserving of mention also are the two who form the other half of the quartet. Miss Blanchard and Mr. Dayton—the latter of whom also filled the brief role of the engineer—as the parents contributed their share. The surprise is the colored servant, Robert Walker. He gave the finishing touch. "Dear Old Girl" is a rare picture. Don't miss it.

"IN THE SHADOW OF THE MOUNTAINS" (Edison), October 10.—There is a touch of melodrama in these two reels, but it does no harm—in fact, it seems to fit in. Ben Wilson and Robert Brower have the leads, ably assisted by Frank A. Lyon, who contributes a bit of comedy. Charles Sutton plays well the role of the friend who casts bread upon the waters. Gertrude McCoy in the part of the daughter of the old miner is charming. The picture is well produced by George Lessey and holds the interest all the way.

"THE TEST" (Vitagraph), October 11.—A very strong two-reel offering, written by John Kemble and directed by Captain Harry Lambart. Clara Kimball Young gives a compelling representation of the neglected wife, who remains true to her husband in spite of the insidious advances of Gordon, a fellow officer. The South African scenes were splendidly produced, particularly the military ball, the barracks and the plague camp. Harry Northrup plays the husband and Herbert L. Barry the false friend. A memorable production, well acted and finely photographed.

"THE LAST MINUTE" (Eclipse-Kleine), October 14.—In this picture Joe Hamman portrays the part of "Arizona Bill," a name apparently given to him not because he is a bad man, but one of determination. The location of the story is the great West, but as so often happens in pictures made on the other side of the water and intended to reproduce the atmosphere of the land beyond the Rockies the task was too much for the producer. There are many apparent inconsistencies which weaken the story. As entertainment the picture goes over. There are some thrilling situations and sensational episodes. One of these is where a man jumps into a stream from the top of a moving train and nearly lands on the bank. Plainly it was a narrow escape. The central theme of the picture—that the heiress-niece and the will must be in court at a certain minute or she would lose the property—was plainly weak and also illogical.

## Independent

"FROM OUT THE STORM" (Broncho), October 20.—An escaped convict goes West and endeavors to take his former pal, now happily married, back to her old life. Indian warfare intervenes and the convict is shot and killed after many typical scenes. The letters thrown upon the screen at the beginning were hard to read, being too finely written. The release is one of average interest, not being particularly new as to plot.

"FANTOMAS, THE MAN IN BLACK" (Gaumont),—This is the second in the series of detective stories. It is interesting and at times exciting. One feature is the uncoupling of the car from the express and the close-up views of the interior. The collision of the car with the approaching express is very well done. It is studio work, but to many the idea will not occur. The struggle between the great snake and the detective is thrilling. A novel twist is given to the escape of the crook from the detective following the arrest just outside the restaurant. The use of the two false arms will stir any theater. The scenes in the haunted house are finely handled, especially the escape of the crook through his submersion in the tank and the use of the hollow bottle for a breathing tube. As a detective story the picture is of unusual strength.

"A DEEP SEA LIAR" (Thanhouser), October 12.—This film opens with a demonstration of life-saving apparatus on the California coast and then drifts into a sea episode, having but little connection with the foregoing. The stranger rescued at sea tells the girl quite a yarn about his yacht and the like, but she afterward learns he was only a deckhand. A very slight story in this.

"A HEALTHY NEIGHBORHOOD" (Keystone), October 16.—Another screamingly funny comedy of the nonsensical sort. Ford Sterling gives a most enjoyable characterization of Dr. Noodles, who places banana skins on the walk in order to get patients. This reel works up into a highly diverting situation. A good comedy number.

"TWO OLD TARS" (Keystone), October 20.—One of the Keystone laugh producers which would make a confirmed dyspeptic forget his troubles. The rescue of the drowning man with a derrick was most ludicrous, and the antics of the police force in the ocean also brought laughter. A good release.

"JIM'S ATONEMENT" (Frontier), October 25.—Good Western drama. The female leads are well played by Eugenia Forde, who seems scarcely older than her daughter, and Victoria Forde. The story is of a settler who in mistake kills the father of a girl, whom he then adopts. Later when the sweetheart of the girl has committed murder the foster-father assumes the guilt and permits the assassin to escape. When the woman to whom the former had also been making love denounces the actual criminal the man in jail is released and discovers that the child he had reared is really in love with him.

"MISS FAIRWEATHER OUT WEST" (Frontier), October 23.—Dot Farley makes fun in this comedy. There are amusing situations which are well handled. The incident of the stockings of the untidy uncle might well have been omitted. A director who tries to make laughter by such tactics pays a dear price for it.

"JANE OF MOTH-EATEN FARM" (Imp), October 30.—Walter MacNamara has written a most amusing script and George L. Tucker has produced it. It is pronounced burlesque. The fun is continuous from start to finish. The mirth springs from the settings, the story and the fine work of the players. Imagine the serious-faced William E. Shay in small-boy sailor garb being driven to meet his sweetheart Jane in a cab. The "cab" is a wheelbarrow. The cabbie is Howard Crampton, attired to the last thread in full coachman's regalia. William Welsh is the banker-villain, who tries to win Jane before she learns of the legacy of $15,000,000.63 which is coming to her; he even threatens to foreclose the mortgage on the family phonograph if the hand of the daughter is withheld from him. The Jane, of course, is Jane Gail, who in the opening scene goes out to milk the cow. She is attired in the latest mode; in the mirror suspended from the animal's haunches she arranges her hair before proceeding with her work. The picture is a laughmaker from beginning to end.

"A QUIET LITTLE WEDDING" (Keystone), October 23.—A typical Keystone offering, not quite as funny as some, but containing many humorous spots. It starts with the marriage of the Fat Boy to a homely maiden. The rejected rival begins to stir up things and brings on much excitement, winding up with the principals on a high cliff, the bride having fallen over and become entangled in a tree.

"THE FLIRT" (Reliance), October 15.—In this subject Charles Dickson proves beyond doubt that he has the true comedy sense and knows how to work out a situation delicately and at the same time effectively. The flirt, represented by Anna Laughlin, enjoys herself with both Howard and Harry in turn. Later they send a clerk to pose as a young millionaire. The flirt sets her cap for him and a real love affair unexpectedly develops, which turns the tables on the conspirators. Comedies like this are always appealing.

"POOR OLD MOTHER" (Reliance), October 13.—A story that will be displeasing to some observers who will undoubtedly think the mother went a little too far in her rejuvenation. In order to prove to her children that she is not so old as they imagine, Mrs. Engle buys a ball gown, dances the tango, smokes cigarettes, drinks champagne and "spoons" with a young man in the conservatory. The contrast was not good, as the mother did not look very old in the first place. This is not to be classed as an elevating type of film and its points of merit are very few.

"THE REBELLIOUS PUPIL" (Reliance), October 11.—In this number Anna Laughlin plays the part of a tomboy named Peggy. She falls in love with the new man teacher and becomes very jealous of his sister, not understanding the relationship. The school scenes are typical and the story has a number of amusing moments.

"A KNIGHT ERRANT" (Reliance), October 18.—A good child's story which will be enjoyed by older people as well. Runa, the lonely little rich girl, strikes up an acquaintance with Jimmie, a boy of the streets. He feeds her an apple through the iron gate. Later, when Runa is kidnapped, it is Jimmie who informs the police and her parents of her whereabouts. Quite an entertaining little yarn.

"TWO MEN AND A MULE" (Reliance), October 20.—A half-reel subject written by Junie McCree. Two tramps find a horse shoe, which they trade for eggs, then eggs for watermelon, and so on until they get a mule. The mule developed a very bad disposition and altogether made the picture quite amusing.

"THE LANDLADY RENTS THE ROOM" (Reliance), October 20.—As a matter of fact both the landlady and her daughter rent the same room, one to an actor and the other to a musician. They have considerable trouble before they both settle down to sleep in the same bed. A fairly good subject on same reel with above.

"CATCHEM AND KILLEM" (Apollo), October 12.—In this Fred Mace receives the necessary equipment to become a mail order detective. His antics in shadowing a couple of harmless old gentlemen, whom he believes are intending to commit wholesale murder, were quite amusing A few more complications would have strengthened the plot. As it stands it would have succeeded better as a half reel.

"BEAUTY IN THE SEA SHELL" (Thanhouser), October 19.—A fairy story of rather slight interest, in which the young hero kisses a sea shell, thus breaking the wicked magician's spell and releasing a beautiful young maiden. She interferes with his love affairs, however, and he and his sweetheart are glad to get the fairy back into the shell again. Quite a pleasing little novelty.

"A PEACEFUL VICTORY" (Thanhouser), October 17.—A strike story, in which good use is made of contrast between the rich and poor. The plot is very interesting and has a very human touch toward the close. The scenes were rather hurriedly put together in places, but this does not greatly mar the interest of the piece. William Russell and Florence La Badie play the parts of father and daughter. An entertaining number.

"THE WEDDING WRITE-UP" (Majestic), October 12.—A fairly good story handled rather weakly in places. The fickle young husband deserts his first wife and is about to take another. The first girl is society editress of a newspaper and gets hold of the wedding announcement. The husband appears to suppress the item, having tired of his second choice. Reconciliation with his first wife follows. The plot was too improbable and places the hero in a bad light.

"THE MYSTERY OF THE HAUNTED HOTEL" (Thanhouser), October 21.—This story, while well enough photographed, lacks dramatic effect and without this is not very successful for a story of its kind. The manner in which the young doctor restores the girl sleep walker to health makes a pretty love story, but the ending was abrupt.

"'CURSES,' SAID THE VILLAIN" (Nestor), October 31.—A burlesque drama of the Orient in which a rascally Turk with several accomplices tries to kidnap the bride of a young American. The powers of evil are defeated by the hero, when he lowers a sponge soaked with chloroform into a hookah which they are smoking as the plot thickens. The film contains a lot of fun and excitement.

"THE KID" (Powers), October 22.—Kathie Fischer as the "Kid," a very mischievous little girl, plays many pranks and annoys many innocent people in this little comedy of children and home life in general. The scenes in which she is discovered swimming with a lot of little boys are particularly charming. The production is commendable.

"UNDER WESTERN SKIES" (Nestor), October 22.—Al Christie produces this conventional story, the picture of which will be notable chiefly for its excellent photography and western backgrounds.

"THEIR TWO KIDS" (Nestor), October 17.—In this comedy the fun comes at the end. The "kids," of course, are two young goats, but it was the father of the newly married man who was the real goat, he being led to believe that he was a grandfather twice over.

"THE TERRIBLE OUTLAW" (Eclair), October 26.—A western comedy of somewhat conventional plot, but which nevertheless possesses considerable interest. The Eastern girl inherits a newspaper plant in Oklahoma. She decides to edit the sheet herself. Later she impersonates a noted outlaw and has all sorts of adventures.

"THEIR PARENTS" (Imp), October 9.—There is human interest as well as much laughter in this fine comedy by "Pop" Hoadley. Jane Gail is at her best, and that is saying much. Matt Moore plays the husband, and plays it well. The story is of a married couple, each of whom was born in humble circumstances, but who in the city has succeeded. When word arrives that the father of the wife is coming on a visit and also that the mother of the husband is on her way, the dissembling begins. The parts of the parents are taken by most competent players, and they materially contribute to the success of the picture. George Tucker is the producer.

"HAWKEYE'S GREAT CAPTURE" (Nestor), October 24.—A burlesque detective story of fair interest, with Lee Moran in his role of "Hawkeye."

"WHAT THE WILD WAVES DID" (Nestor), October 24.—On same reel. A beach comedy of about average interest, in which two girls wearing similar bathing suits get their love affairs mixed up.

"PLAYMATES" (Powers), October 27.—This picture is about a poor little rich girl, who longed for companionship with children. It will go over by reason of its beautiful backgrounds. It will interest many by reason of its story, although it is a difficult matter to make a tale of a child hold for a thousand feet. The work of the children is good.

"ROBERT'S LESSON" (Crystal), October 26.—Pearl White and Chester Barnett in the leads of this thrilling drama play to good effect. The story tells of one Robert who thinks he has killed a rival for his girl's hand in a fight. The interest is well sustained.

## Independent Specials

"HEARTS" (Reliance), October 25.—This two-reel subject, written by Carey Lee, makes a very satisfying impression on the observer. It is not a powerful story, but it is entertaining and has a good, old-fashioned story value. The scenes, beginning at the country home of the brother and sister and later removed to the Latin quarter in Paris, develop naturally; the acting is unforced and the performers appealing in their various parts. Stanley Walpole, Rosemary Thebe, Thos. R. Mills and Sue Balfour have the leading roles. The proportion and direction are also good. A pleasing release.

"THE VAN WARDEN RUBIES" (Majestic), October 14.—Stories about missing jewels are apt to lack freshness of plot, and this two-reel offering is no exception. It contains the suspected son, the lover who plays amateur detective and the usual love interest. The story is slow in getting under way. Its chief interest lies in the pleasing ballroom scenes, the good photography and the attractive cast of performers this company has brought together. Francelia Billington and William Garwood play the leads in an acceptable manner.

"CYNTHY" (Eclair), October 20.—Miss Barbara Tennant plays the title role in this two-reel drama, which tells the story of Cynthy's rise from a drudge to a noble, sensitive woman. Some human touches in the play are very commendable and would indicate that Miss Tennant had studied her characterization. She has succeeded in making Cynthy real for us. The story is not so good as her work and this is to be regretted, for it has slightly marred an otherwise very good play. At the same time, it will be well received, we believe.

"A MAN IN THE WORLD OF MEN" (Powers), October 24.—A picture by Edwin August and in which he plays a double role. This is accomplished by satisfactory double exposure scenes and by cleverly conducting the action so that one brother may disappear just as the other comes upon the scene. Yet it seems a waste of effort, because no dramatic use is made of the similarity of the two brothers; they might better have been different actors. The picture makes a fair offering. The story is clear, is set in fine backgrounds and will keep attention awake. Yet it is a little unpleasant; the method the hero takes to help the girl whom he loves but cannot marry is not wholly commendable and many of the subtitles are sentimental. Mr. August is a good actor and is ably supported here.

"THE RESTLESS SPIRIT" (Victor), October 27. This is a three-reel drama, "suggested by Gray's Elegy," as appears in the postscript to the title, and this classic poem supplies many of the sub-titles. Mr. Kerrigan plays the lead, that of the dreamer who meets a friend in time to prevent him from attempting to realize his dreams at the cost of his wife's and child's happiness. He dreams of many careers—that of musician, statesman, warrior, captain of finance. He is turned from his dreams by the argument contained in Gray's verses—"that the paths of glory lead but to the grave." The friend who convinces him of this truth is a girl with a past, whom he meets in a desert after a narrow escape from death by thirst. The production is very elaborate, containing a number of very picturesque settings to illustrate the lines quoted from the Elegy. The drama was apparently written with an eye for these scenes, and they are the most meritorious part of the play. The story is none too strong.

"THE THUMB PRINT" (Rex), October 23.—This two-reel drama of the West is full of the spirit of outdoors. It has a lot of life and vigor. The hero is a young mining engineer in charge of a hydraulic mining outfit which figures conspicuously in the drama. The heroine is a very pretty Spanish maid to whom the cook of the camp is the pest of her life. The novel device of having the two rascals shoot one another by mistake, in the darkness, is commendable. The title is derived from the fact that the engineer is compelled to do some detective work to catch the rascals. The production is a good one of its type.

"THE BIG SISTER" (Imp), October 20.—A first class two part offering with an absorbingly interesting story, chiefly of two sisters, one of whom nearly goes wrong; but is saved in a dramatic way by the courage of "big sister." Few pictures we see are more significant or carefully logical in developing their story than is this, except perhaps at the end, which seemed weak after what had gone before. Jane Gail and Violet Mercereau play the sisters, stenographers in the same office. The former, big sister, is loved by the chief clerk (Matt Moore); but Violet is attracted by the money of the dissolute junior partner. There are many good and naturally developed contrasts; many human moments full of meaning, which often seem added by the players through imaginative understanding of the characters they portray. It is a worth while offering and exhibitors can, we think, depend upon it. It is clearly photographed. The producer is George Tucker.

"THE REAPING" (Broncho), October 25.—A two-reel story of the early West, written by C. Gardner Sullivan. The first reel gives a splendid idea of the gold excitement and the rush of prospectors across the plains. This feature alone makes the film exceptional. We think the story would have been fresher if it had followed up this lead instead of drifting back into warfare with the Indians and complicated family history, extending over a period of ten years. There are some fine scenic effects in this. The closing picture seemed a little obscure, but from the subtitle we drew the conclusion that the youth returned to his white people.

"BIG HEARTED JIM" (Eclair), October 22.—A picture, in two parts, dealing with the great Northwest. The best of it, so far as the story goes, [illegible] over the years and returned to a wild country. The photography is clear, and the exploits of the two men, bad man and R. N. W. mounted police officer, are thrilling enough to furnish good entertainment. In the opening scenes, which are set before the fireplace in a [illegible] and [illegible] a group of children around him, are charming. The lighting of them is perfect. The rays seem to come from the fire on the hearth and to wrap themselves around the group in a warm poetic glow; yet the detail of the group is perfectly photographed. The story is clear, although in character it is like others, especially of this series of rough life in the wintry forest. It will be liked and is a commendable offering.

"THE HEART OF KATHLEEN" (Domino), October 23.—A strong two-reel offering by Richard V. Spencer, with the scenes laid in Ireland. The photography is good and the acting and settings are pleasing. The characterizations of Kathleen, Robert, Dennis and Father Maloney were all good. The story makes a strong three-reel subject, and while not particularly new is full of action and is [illegible] presented.

"THE COWBOY MAGNATE" (Bison), October 25.—In this two-reel picture appear the California exhibitors who were recently guests at Universal City. Apart from the scenes of cowboy sports there is little to commend the film as entertainment. The bucking horses and the roped steers furnish some excitement. The story is nil. It seems to be thrown together to make a setting for the visitors. The more serious phases are marred by overacting. The picture is badly drawn out, so much so as to get on the nerves.

"HIS HOUR OF TRIUMPH" (Imp), October 27.—A review of this fine drama will be found in the issue of the World of October 18.

"THE GYPSY'S KISS" (Itala).—This story in two reels is more sensational than pleasant. A landowner has ordered from his estate a band of gypsies. When he gets too near Marinka, the queen, she bites his hand. Marinka makes a startling flying mount that is unusual. When the girl goes to the home of the landowner to apologize the latter is fascinated. The girl drinks with her host, but administers to him a knockout drop, thereby enabling her to escape. She falls into the hands of her own band, who have been watching her. It seems that at the girl's birth there was a prophecy that the first man to bestow upon her a kiss of love should perish within twenty-four hours and that her tribe should be desolated. As the members of the tribe believed the landlord has kissed the girl they condemn her to death at the stake. As the fire is started—with the girl very safely in the background, however—the gypsy lover in simian fashion bestows upon the girl a kiss, believing himself to be the second. He was, of course the first. According to the prophecy he must perish; and so his death is later brought about after the landlord and his friends have rescued the girl and taken her away. There are good backgrounds. The picture will have interest for many.

"BLOOD AND WATER" (Solax).—There would seem to be insufficient action and fresh incident in these two reels to justify the length of film. Darwin Karr in the makeup of an old man does good work. Playing opposite him is Mrs. Hurley, always interesting. The story is of an ambitious wife who shunts into the attic the parents of her husband and forces them to leave. When their child runs away to join her grandparents and is lost the mother comes to a realization of the wrong she has done. It is the child who effects a restoration of filial relations. The picture is not uninteresting, but, as said before, there is a feeling that the same end might have been attained more effectively in less time.

## WILD ANIMALS FOR PATHEPLAYS.

Mr. J. A. Berst, general manager of Pathe Freres, has just closed contracts which assures to that well known concern a new and most interesting field for the staging of Patheplays. One contract was for a large number of wild animals which were shipped by rail, Saturday, October 11th, to St. Augustine, Fla., there being seven carloads in all. Among the animals are two elephants, two camels, two ostriches, ten lions, two tigers, six leopards, six bears, and two kangaroos, in addition to monkeys, birds, snakes (one of them a python 18 feet long), pumas, hyenas, zebras and various kinds of deer. A large farm has been rented near St. Augustine and an open air studio will erected at once. Big features only will be produced at this studio, three and four reels in length.

A company of twenty experienced players will leave for St. Augustine, October 20; among them Miss Lillian Wiggins. This company will be under the direction of Mr. Fred Wright. Three 60 ft. baggage cars are being sent express and a special Pullman car will take the players. The transportation bill alone will amount to $5,000. There was considerable difficulty experienced in the matter of shipment of the animals, as the steamship lines refused to take them.

## VOTE FOR MARK DINTENFASS FOR MAYOR.

Perhaps a lot of you folks didn't know that the Hon. Mark M. Dintenfass is a candidate for Mayor of New York, but he is, just the same. Aside from the subject of motion pictures there is one tender spot in Mark's heart, and that is Taxation. In the ordinary course of business you wouldn't notice it on him, but frequently when the day's work is over he takes off his motion picture cloak and puts on the mantle of Single Tax and appears as the presiding genius among another set of people entirely. This other set styles itself the Land Value Tax Party, which is another name for what is commonly known as Single Tax. For years Mark has been a devout advocate of this propaganda and so great is his faith and understanding of it, that his many admirers in that other world of his have nominated him at the head of their distinguished ticket as their candidate for Mayor of New York.

If any man has any doubt of Mark's knowledge of his party's doctrines, and has a few spare hours, he should approach the great apostle and ask "What do you know about Single Tax?" And Mark will tell him.

## EXCLUSIVE TAKES LARGER QUARTERS.

The Exclusive Supply Corporation, outgrowing its suite of offices on the tenth floor of the Candler Building, 220 West 42nd Street, New York City, last week moved across the corridor to occupy Suite 1006, the offices recently vacated by the Independent Film Co. and Warner's Features. These offices are handsomer and more elaborate than those which were previously occupied. The proximity of a projection room will be a convenience to visiting buyers.

# Motion Picture Exhibitors' League

## NEW YORK STATE CONVENTION AT ROCHESTER.

### A Harmonious Gathering of Progressive Exhibitors Gets Down to Business and Starts to Build Up.

THE third annual convention of the Motion Picture Exhibitors' League of New York State, Branch No. 11, was held at the Hotel Rochester, Rochester, N. Y., on Wednesday, October 15th, with a good attendance. The first session was called to order at 11 o'clock in the morning by President A. N. Wolff. A brief statement of the purposes of the meeting was made by President M. A. Neff of the National League, who was in attendance, after which the members adjourned to meet at 1:30 P. M., and then had their pictures taken in group.

President Wolff called the afternoon session to order promptly and introduced His Honor, H. H. Edgerton, Mayor of Rochester, who welcomed the exhibitors to the city and remarked that it was in his knowledge that there had never been an occasion during his six years as chief magistrate of Rochester that anyone had censured the moving picture men of that city. The mayor's remarks were received with applause.

President Wolff thanked the mayor for his kindness in addressing the meeting and called upon Mr. Neff to respond, which he did in a few well-chosen remarks. The convention then went into executive session. The minutes of the last meeting held at Syracuse, N. Y., were read by Secretary F. E. Samuels and approved.

President Neff addressed the convention at some length on the present condition of the League, and among other things observed that the National League was never in better condition than at the present.

The session continued until 5 o'clock, during which various matters of immediate concern of the League were discussed. The convention adjourned to meet at 10 o'clock Thursday morning.

In the evening the members visited several picture theaters and other places of amusement. A special exhibition of advance releases was given at the Hotel Rochester at 8 P. M.

On Thursday the entire party was entertained by the Eastman Kodak Company in the afternoon, and a luncheon and entertainment took place at the Hotel Rochester in the evening.

Officers and members present were: President A. N. Wolff, Colonial Theater, Rochester; 2d Vice-President F. C. Pierce, Geneva; Secretary F. E. Samuels, New York; Treasurer W. C. Hubbard, Monroe Theater, Rochester; Attorney Tobias Keppler, New York; National President M. A. Neff, Cincinnati; George J. Wunder, Hudson Theater; J. Greenstone, Empire Theater; E. A. Westcott, Venice Theater; Henry F. Kurtz, Lyric Theater; Harry F. Wick, Lincoln Theater; Claude L. Jones, Park Theater; G. L. Tyler, Grand Theater; Fred C. Gerling, Knickerbocker Theater; Frank I. Simpson, Princess Theater; B. N. Sherwood, Fitzhugh Hall; F. W. Esterheld, Eagle Theater; John J. Tarren and H. C. Kelly, Victoria Theater; Morris Leftkowitz, Plaza Theater; George Caffery, Clinton Theater; Ellis A. Wolff, Palace Theater; William Minder, Manhattan Theater; William A. Calihan, Hippodrome Theater; Joseph A. Briggs, Jefferson Theater; Thomas A. Aspenleiter, all of Rochester. E. M. Day, Motion World, Auburn; Henry Klinger, Oliver Theater, North Tonawanda; C. A. Brook, Orpheum Theater, Baldwinsville; J. L. Davis, Amusu Theater, Binghamton; A. S. Purchase, Lyceum Theater, Syracuse; Geo W. Foster, Photoplay, Cuba; W. Habersat, Albion; M. L. Fleischman, Seventh Avenue Theater; Jay Leigh Wolf, Nicoland Theater; Sidney Ascher, New York City; A. A. Fennyvessy, Rochester.

Manufacturers' exhibits were made by the Wurlitzer Company, the Nicholas Power Company, the Simplex Company, the Newman Manufacturing Company, the Gundlach-Manhattan Company; the Helio Screen, and Bausch & Lomb Company. Mr. Geo. Blair, of the Eastman Kodak Company, and Mr. F. K. Hart, of the Fireproof Film Company, visited with the delegates.

Posters for the All-Star production, "Arizona," Warner's Features, the Universal, Mutual and General Film Companies were shown in the hotel lobby.

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## DISTRICT OF COLUMBIA EXHIBITORS ELECT OFFICERS.

The Motion Picture Exhibitors' League of the District of Columbia held their annual meeting on Thursday, October 9, 1913, and unanimously elected all their former officers as follows: Wm. P. Herbst, president; Ira LaMotte, 1st vice-

EXECUTIVE AND CONVENTION COMMITTEE, NEW YORK STATE MEETING.

Top row, left to right—George Wunder, 1st vice-president; Jules Greenstone, 2d vice-president; G. L. Tyler, press committee; F. C. Pierce, exhibit committee. Lower row—J. J. Farren, press committee. W. A. Calihan, secretary; A. N. Wolff, president; F. C. Gerling, press committee, W. C. Hubbard, treasurer.

president; V. H. Stonesifer, 2d vice-president; A. C. Joy, treasurer, and Fulton Brylawski, secretary. Mr. Brylawski is also the National Vice-President from the District of Columbia. The Board of Directors for the ensuing year are as follows: Wm. P. Herbst, Ira LaMotte, V. H. Stonesifer, A. C. Joy, Fulton Brylawski, Thomas M. Eastwood, Joseph P. Morgan and A. H. Crandall. Leo Rover, Nathan Stein, Wm. Jasper and the president and secretary were appointed as a Publicity Committee. The regular standing committees were continued in being and J. P. Morgan was elected sergeant-at-arms.

The League has held regular monthly meetings since the date of its inception and is a duly incorporated body under the laws of the District of Columbia. Its meetings are well attended and all its members have worked harmoniously together for the betterment of the motion picture business.

A banquet was given by the League on October 16, which was well attended.

## MEETING OF EXHIBITORS OF GREATER NEW YORK.

A meeting of the Motion Picture Exhibitors' Association of Greater New York was held in their rooms, 136 Third Avenue, on Thursday, October 9th, Samuel H. Trigger presiding.

When the meeting had been duly opened and the secretary's report had been read and adopted, Mr. Grant W. Anson, treasurer of the organization, stated that the profits accruing from the exposition amounted to $8,295, out of which $2,750 had been sent to the National League to pay the railroad fare of the National vice-presidents who attended the New York Convention, at the rate of five cents per mile one way. Two hundred and sixty ($260) dollars in cash and checks had been paid to Mr. Clem Kerr and Mr. Lou R. Thomas, and one hundred and fifty ($150) dollars counsel fees, the balance of $5,135 was paid to the New York Local, out of which a check for $2,567.50 had been paid to Mr. Davis, treasurer of the New York State Exhibitors' Association, and another check of $600, being the per capita tax due to the State Association by the New York City Local.

After the treasurer's report had been accepted as read, the following resolutions were unanimously carried:

That, Whereas the fire risks in a picture theater have become practically nil and the insurance rates retained for same are a higher percentage than those of any other business, be it

*Resolved*, That a committee wait on the Board of Fire Underwriters and endeavor to adjust matters so that we may have an equitable and just rate as compared to other lines of business. Committee appointed: Mr. Hollander, Mr. Landau, Mr. Edward Vakensi, Frank Tichenor, J. A. Koerpel, Mr. Tisch.

That, Whereas the old block system of procuring a program whereby the exhibitors had a full knowledge of what reels they were to receive a week or ten days in advance and, whereas, the said block system has not been in use by a number of exchanges, and there are quite some petty annoyances in a number of the exchanges, owing to the exhibitors being unable to secure their programs in time to open their theaters, be it

*Resolved*, That a committee wait on the managers of all exchanges and endeavor to have a system inaugurated whereby all reels can be collected at night and they can then be ready for delivery early the following morning, and also to ask said managers whether or not the old block system would meet with their approval as we consider it very essential to our business and mutually beneficial to both manufacturers, exchanges and exhibitors. Committee appointed: Mr. Lee A. Ochs, Mr. C. R. Martineau, Mr. Bauerenfreund and Mr. S. H. Trigger.

Following the passage of these resolutions the chairman of the ball committee, Mr. A. Coleman, stated that he had sold over one thousand tickets and several boxes for the ball to be held December 15th, at Terrace Garden. Mr. Wm. Brandt, chairman of the program committee, reported progress.

## MEETING OF EAST NEW YORK EXHIBITORS.

A meeting of the East New York branch of the Motion Picture Exhibitors' Association of Greater New York was held at the Empire Theater, No. 11A Sumpter Street, Brooklyn, on Monday night, October 13th; William A. Hollander in the chair.

There were forty-five local members present and several speakers were given the courtesy of the floor and spoke on the forthcoming municipal campaign and the effects it will have on business in general and the motion picture industry in particular.

A committee appointed at the last meeting to report on all East New York theaters in reference to number of reels run and the admission fee, stated that all exhibitors in that section were running four reels of pictures for five cents, and on Saturdays and Sundays were running five reels for ten cents, and that the whole of the East New York organization were working in harmony and unison.

The meeting was adjourned to meet Monday, October 20th, at the Jefferson Casino, 474 Hamburg Avenue, Brooklyn.

## CLEVELAND EXHIBITORS' MEETING.

On Friday afternoon, Edward Kohl, president of Cleveland Local, Branch No. 1 of the M. P. E. L. of A., issued an official call for local meeting to be held at the Hollenden Hotel, 11 A. M., Monday, October 13th. The meeting was well attended, and the action of those members who voted to give up the charter was repudiated by the loyal members of the local, which stood by Mr. Kohl and the local league.

The opening meeting was adjourned by President Kohl, and a recess taken for five minutes, when the Convention went into executive session and elected the following officers to serve until the first day of January, 1914: President, Edward Kohl, National Theater; 1st vice-president, S. E. Simmons, Dreamland Theater; 2nd vice-president, Louis Beck, Mall Theater; Treasurer, Geo. Heimnback, Superior Theater; Secretary, W. H. Horsay, Carlyon Theater; Corresponding Secretary, Chas. A. MacGown, Cameraphone Theater; Sargeant-at-Arms, F. J. Schad, Gordon Park Theater.

A committee was elected to pass upon all applications that should ask for membership in the league, and no exhibitor in Cleveland can join the local unless he is a bona fide motion picture exhibitor.

A committee on Constitution and By-Laws was appointed to report amendments to the present local Constitution, as it was discovered that there were parts of the old local Constitution that conflicted with the State and National Constitution.

The meeting closed with everybody enthusiastic, and a bright future predicted for the league from now on by reason of the elimination of the element which has retarded the progress and effectiveness of the league, and everybody is determined to go to work with a will, and instead of Cleveland local being the fifth largest in the State, it is confidentially expected to make it the biggest local in the State before January next, when local officers are elected again. It was voted to go to the big Convention, which will be held in January at Cincinnati, and that a fund would be pooled to pay the expense of not less than 25 members.

## SOME CLEVELAND EXHIBITORS WITHDRAW.

Giving as their reason the activity of President Neff in behalf of the state censorship plan and his support of the law now on the statute books of Ohio, several members of the Cleveland Local of the Motion Picture Exhibitors' League of the State of Ohio resolved, at a meeting held Oct. 1, to surrender their charter in the state organization and withdraw from the League and to reorganize independently thereof.

## CALIFORNIA EXHIBITORS LIMIT SERVICE.

By an agreement with the film exchanges doing business in the state of California, the Exhibitors' League of that state has arranged a schedule of service calling for three one thousand foot reels for a five cent admission and not more than five reels for a ten cent admission. It is also agreed that special features may not be shown in addition to regular program and that exhibitors securing such special features shall deduct a similar number of reels from his regular program. Exhibitors violating these provisions may be cancelled by the exchange serving them.

## BEST SOLUTION FOR CENSORSHIP QUESTION.

The best solution for the question of censorship of motion pictures that has yet been proposed by an exhibitor is offered by President J. S. Phillips, of the Texas League in a letter to the members of the organization in his state. He first urges every manager to establish a personal censorship over his own theater and then urges him to run only such pictures as have been approved by the National Board of Censorship. These are wise words and the best that have yet been uttered by an official of the exhibitors' league.

## MEETING OF MASSACHUSETTS EXHIBITORS.

"Some time" was had by the members of the exhibitors of Massachusetts on the evening of Oct. 7, at the Hotel Dreyfus, Boston, where a fine dinner was properly disposed of. Under the direction of President Ernest Horstman, there was some speechmaking to which the following contributed: Henry Wasserman, Joseph Mack, J. A. Eslow, R. D. Marson, George J. Appleby, Harry Asher, Edward Farrell and Herman Rifkin. After the dinner the party attended a performance at the Casino theater. A final feature was a late supper at Haywards Cafe.

### RESPECT FOR THE LATE MAYOR GAYNOR.

Resolutions adopted by Pittsburgh Local, Motion Picture Exhibitors' League of Pennsylvania, on October 8.

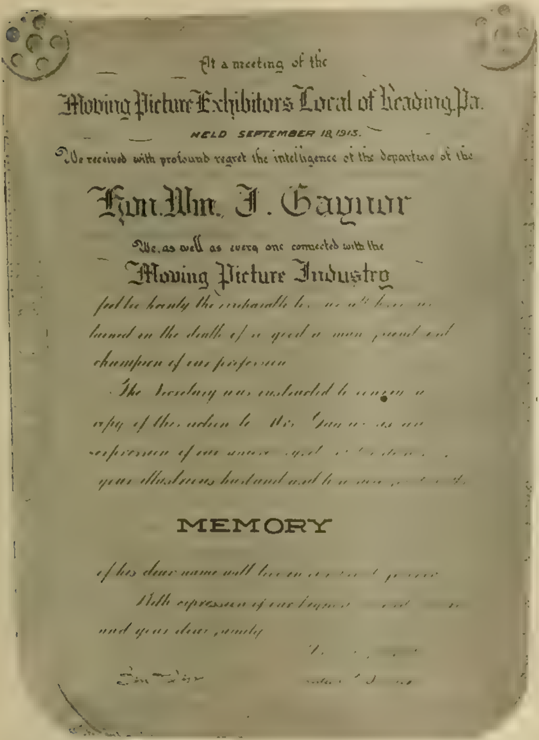
Whereas, Almighty God in his infinite wisdom knows best, has taken from our midst one whom all that knew him, loved and admired, and we say that William J. Gaynor is dead in the flesh only, as man's ideas will live long after he has left us, and we say that in the minds of the liberty-loving people William J. Gaynor will never die, and

Whereas we, the members of the Motion picture Exhibitors' League have lost a friend and champion and the people of the United States have been called upon to mourn the loss of a man who expressed in his every official action the keystone of American institutions and liberties. A man that had confidence in the people and expressed his ideas of liberties in this language: "There is no man or set of men that has any right to tell us what we shall read or say, or what kind of entertainment we shall witness, as I believe the people know best what is good or not good"; therefore be it

Resolved, That we extend to the bereaved family of the deceased William J. Gaynor our heartfelt sympathy and condolence in their hours of sadness, and be it further

Resolved, That a copy of these resolutions be forwarded to the family of the deceased. Also to all the trade journals and a copy be spread upon the minutes of this organization, and be it further

Resolved, that our charter be draped, in memory of our deceased friend for a period of thirty days.



At a meeting of the

Moving Picture Exhibitors Local of Reading, Pa.

HELD SEPTEMBER 18, 1913.

We received with profound regret the intelligence of the departure of the

Hon. Wm. J. Gaynor

We, as well as every one connected with the

Moving Picture Industry

MEMORY

Sentiments of the Reading, Pa., exhibitors forwarded to the family of New York's late Mayor.

### TEXAS LEAGUE DIRECTORS TO MEET.

A meeting of the Board of Directors of the Motion Picture Exhibitors' League of Texas, will be held at Dallas, on Monday, October 27. Members of the league are invited to meet with the board and to state their troubles, if any, at that meeting. The management of the Dallas Fair Association has named that date as Motion Picture Exhibitors' League Day and any exhibitor who has a picture of his home town is requested to bring it with him for exhibition at the fair on that day.

## Report on General Film Exclusive Service

The announcement made last week by the General Film Company that Exclusive Service would become a fact on October 13th was received with enthusiasm. Over three hundred letters of request for rates and information were received at the special offices of the Exclusive Department, at 71 West 23rd Street, the sixth day following the publication of the Exclusive Service advertisement in the trade papers. These letters which continue to pour in with every mail bear the post marks of cities and towns in every section of the country. The idea seems to be equally popular with the big and the little exhibitor. The former seeing in it a means of enlarging and holding his patronage and the latter rejoicing over the prospect of having the "Regular" program all to himself.

With this regard the General Film Company wishes to emphasize this most important point: That its regular program will not be in the slightest degree affected by the make-up of the exclusive program, which is, at the present time, made up of the best that the manufacturers are able to produce. The Exclusive program will be made possible by the manufacturers turning out additional new material of a standard which is already keyed up to the highest pitch.

For the first time in the history of the trade will be possible to secure a regular service of high-class picture programs that can only be seen in one house in each district for a period of ninety days. Under the new plan of the General Film Company a manager will be able to advertise his picture program as extensively as he pleases, with the positive assurance that the business thus created will not be divided with any other house which may be showing pictures. It should also be possible, with a standard high-class program of single and multiple reels which are as exclusive to his house as any particular play would be, for the exhibitor to charge a fairly high rate of admission. On the other hand, it should be distinctly understood that the exclusive service plan, while it will be a boon to the large theaters and a big money maker for those who are fortunate enough to secure it, will in no way interfere with the business and welfare of the regulation picture houses now using licensed service, as the General Film Company will not contract to furnish either Exclusive Service or Regular Service to any kind of a theater or "house" which would directly conflict with the exhibitors who are already using General Film Service.

Anna Held in a Kinemacolor Picture Entitled "Elevating an Elephant."

# Moving Picture Educator

### The Moving Picture Helping Weak Children.

REVITALIZING devitalized children by means of a scientific use of ordinary methods of school work has been done by Walter W. Reach, M. D., a Philadelphia School Supervising Medical Inspector. The test is made according to his description as follows:

> The effect of [illegible] fresh air is to [illegible] play, excited demand for increased [illegible]. [illegible] periods devoted to [illegible] deep breathing, never prolonged, however, to produce fatigue [illegible] at any one time to excite perspiration.

### The Result in an Educational Film.

For the purpose of illustrating a paper read by the writer at the Fourth International Congress on School Hygiene at Buffalo in August permission was secured from the parents and, through the courtesy of the school authorities, we took a motion picture of the Bache school children at class. This moving picture shows actual school-room conditions and the exercises. Such can be copied and taught by any teacher once they are fixed in the mird. It is an educational film, produced for the good it may do, and is at the disposal of any committee seriously engaged in an effort to secure an open air class for children who need such schooling.

### How These Beneficial Results May Be Passed.

Almost any manager of a motion picture house will accommodate such a committee by running the reel in private to explain the idea to school board members or parents. This only requires about ten minutes, as the exercises are abbreviated to show the principles involved for a definite end. The other requirements are transportation charges, prompt and safe return of the film with a proportionate cost of the wear and tear to replace it, for it is calculated that the celluloid film has a limited life, based upon the number of times it is used for exhibition purposes.

### Religious Editors Views.

In our last issue we gave an exhaustive analysis of an important declaration, favorable to the moving picture, made by Dr. Bishop, an eminent Grand Rapids clergyman. The editor of The Congregationalist and Christian Work in which Dr. Bishop's article appeared, says:

> Dr. Bishop's comprehensive and graphic survey, on other pages of this issue, of the moving picture industry, gathers up a large number of interesting and significant facts concerning a popular diversion which the churches cannot ignore or neglect. *The Congregationalist and Christian World* through a special investigation by one of its editors printed in July, 1910, was one of the first journals to call attention to the amazingly rapid development of the industry and the hold it was already obtaining upon the popular mind. It was then stated that two and a quarter million people in this country were daily attending picture exhibitions. The total daily attendance at present now far exceeds that figure and there are no signs of abatement of interest. Mr. Thomas A. Edison, in a special article prepared for us three years ago, said: "Motion pictures have already had a tremendous educational effect. This is true of the seemingly purely amusement motion pictures. Little [illegible] shown in them, staged and acted immensely better than are the cheap shows given at considerably higher prices. When to these are added the thousands of historical, industrial, scientific and scenic motion pictures which have been shown in the past fifteen years, it is obvious that the motion picture is an important factor in the world's intellectual development."
>
> From many quarters, East and West, North and South, we hear of adaptations of the picture show in the interest of morality and religion. The account by Dr. Bishop of the way in which his strong church in Grand Rapids has utilized the films on Sunday afternoon is one of the first definite statements of the effect of such an exhibition upon a local congregation. We shall soon print other articles describing similar efforts in other localities.
>
> To what extent the church should experiment in this direction is a matter concerning which we could not advise without knowledge of local conditions. We do not expect to see any large number of churches undertaking this form of popular entertainment. Like an evangelistic campaign, the ultimate value of moving pictures must be determined, not by the immediate increase of the congregation, but by the permanent effect upon mind, manners and morals. Yet we are glad that some of the churches, especially those of the down-town type, are venturing in this field. It is at least proof that such churches have initiative, courage and a desire by some means or other to extend the field of their ministrations.
>
> But the Christian forces of the land can make themselves influential in [illegible] the moving picture industry in other ways than by establishing plants under their own roof. They can combine and carry on indirectly the right sort of entertainment at popular resorts as some [illegible] in St. Louis have been doing this last summer. Then there is the large field of censorship where the church ought to make itself felt.

It is a source of great gratification to the Moving Picture Educator to reprint this strong editorial following the equally strong article written by Dr. Bishop. The anticipated time has come, when truth and justice associated with true broad-minded religion, measures, free from prejudice and bigotry, the true length and breadth, height and depth, the full value of kinematography, not only in its relation to religious work, but to its universal educative possibilities, and still further its wider pleasure-giving scope. It will be a pleasure to look forward to other religious papers as they follow the example set by The Congregationalist, as it is by such righteous methods as these that the greatest possible good is secured in a proper way for the greatest possible number.

### "From the Blackboard to the Film."

Under this heading the School Journal, one of the recognized organs of the educational world, has in its recent issue a commendable article emphasized by an editorial note on the great advance made from the primitive uses of the blackboard in the old country school-house of our fathers to the use of the educational film of the moving picture in the classrooms of their sons.

### The Old Way.

> "Write about something you have seen," our teachers used to tell us, when the dreaded day for compositions came around. And we sat and chewed our lead-pencils and kicked our feet against the floor and racked our brains in vain effort to obey. Our experience was too limited. What had we ever seen, anyhow, that was worth describing?

### The New Way.

> But the child whose school has a motion picture equipment will never lack for subject matter for his literary efforts. The wonders of nature are an open book to him. He has seen plant life unfold, step by step, from its creation to its final development; he has followed insect life through its startling changes; he has seen wild animals, birds and fishes in their native haunts; historical scenes, planned with absolute fidelity to detail, have unrolled before him; every corner of the earth, every marvel of art and science are accessible to his eager eyes.

This graphic description is self-convincing and is a double proof of the greater yet more than simplified methods and value of present day teaching. Not only from the blackboard to the film do we find increasing helpfulness from moving picture teaching but its supplemental powers in every branch of illustrative learning are as legion as they are universal.

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## EDISON COMPANY RETURNS FROM MAINE.

The company of Edison players which has been working, during the past summer, in the vicinity of Searsport, Maine, has just returned to the Bronx studio. The departure of the players for home was the occasion of much merrymaking on the part of the people of Searsport. Judge J. B. Black made a farewell address and concluded with presenting Mary Fuller, the leading woman of the company, with a bound copy of the history of the 26th Maine Volunteers, of which he was a member. A banner inscribed "Good-bye Mary Fuller" was hung across the principal street and the school children carried banners bearing the inscription -"Good-bye Mary."

The company was under the direction of Walter Edwin and included Mary Fuller, Bliss Milford, Elsie MacLeod, Augustus Phillips, Frank McGlynn, Richard Neill, John Sturgeon and Harry Beaumont.

## NEW HELEN GARDNER PICTURES.

"A Princess of Bagdad," the new Helen Gardner picture which will be ready for delivery October 25th, is an Arabian Nights story 8,500 feet in length. It has already attracted much attention, and many inquiries for territory have been received. The story is most interestingly told, the costuming extremely handsome and the photography perfect

The picture now in course of production is "A Daughter of Pan," a purely fanciful story based on ancient mythology in which Miss Gardner is seen in the role of Dusa, a daughter of the Sylvan gods, beautiful to them but homely to the less perfect sight of mortals. The story, laid in the earliest period of the world's history, when the virgin forests, untouched by the hand of man, were still in their primeval perfection, affords opportunity for many beautiful woodland views. The part of Dusa was written especially for Miss Gardner and is peculiarly adapted to her.

## WILLIS OPENS A FEATURE OFFICE.

F. J. Willis has resigned from the Mutual Film Corporation to assume the management of the newly organized Manufacturers' Film Agency, Inc., which will deal exclusively in the rental of feature films, with offices in the Candler Building on 42nd Street, New York. Mr. Willis has been with the Mutual since its inception, in charge of the arranging of programs for the branch offices, and in this capacity gained a deep insight into the demands of exhibitors.

## MME. POLAIRE IN PICTURES.

Mme. Polaire, who likes to be called the homeliest woman in the world and who arrived in New York a few weeks ago mourning the loss of a pet pig which jumped overboard en route, is to appear in pictures. The "Features Ideal" from the Parisian studio, soon to be released have madam in a particularly interesting subject. A review will appear in these columns later.

## KLEINE ENLARGES OFFICES.

In addition to occupying practically the entire third floor at 166 N. State Street, Chicago, and a large suite of offices in the Long Acre Building, New York City, General Manager McCarahan has been compelled to rent a number of other suites on the fourth floor, despite the fact that almost all the available space on that floor is already occupied by the various departments of the big Kleine organization. An entire six story building at 20 East Illinois Street is given over exclusively to the photograph department and the store rooms of the Kleine Optical Company. The Kleine Chicago force has tripled in size in the past six months.

## SPECIAL ENGAGEMENT OF WINIFRED KINGSTON.

Winifred Kingston, who has been playing the lead in the Cort-Morosco production of "The Elixir of Youth," has been engaged by the All Star Feature Corporation to play the role of Madame Alvarez in its forthcoming production of "The Soldiers of Fortune." Miss Kingston is English and, previous to her appearance in "The Elixir of Youth," was seen in this country in "The Man Who Found the Way," supporting Cyril Scott; as Marjoline in "Pomander Walk"; supported Henry Miller in "The Servant in the House," and was with William Hawtrey in "Dear Old Billy."

## TO AVOID CONFUSION.

The Itala Film Company of America announces that it is in no way connected with the Italian-American Film Company, whose offices are said to be in the Columbia Theater Building, where the Itala offices formerly were. Much confusion has arisen on account of the similarity in the names. The Itala Film Company of America now has its offices in the Candler Building, New York City, and all communications should be addressed to that address.

**Edison Players in England.**

Seated in front are Charles Brabin, director; Miss Miriam Nesbitt, Marc MacDermott and Miss Bessie Bannon, secretary to Mr H G Plimpton. The rest of the group are English players who have been working with the company regularly. Among the productions made by this company are "The Coast Guard's Sister," "Keepers of the Flock," "Flood Tide," "The Stroke of the Phoebus Eight," "A Daughter of Romany," "The Foreman's Treachery," and others. Both Mr. Brabin and Mr. MacDermott are of English nativity. Miss Nesbitt has also played several engagements on the English stage.

# "A Life for a Life"

## Beautiful Backgrounds and an Unusually Good Story Make a Recent F. R. A. Three-Part Offering Noteworthy.

By H. C. Judson.

THE opening scenes of this picture reminded us of that beautiful idyll of Goethe's, "Herman and Dorethia." The action is laid in Germany and we find a German farmer's son pleading on behalf of a beautiful refugee and her aged father who had been cast out of their home and left in poverty by troubled times. The farmer relents and the refugees are taken to the simple home to be thenceforth a part of the family. It is winter and we are given glimpses of life in a rural German community a hundred years ago; the date is given as 1813. We meet a few of the neighbors, see the kitchen of the farmhouse, its yard and fields with a mountain in the background covered with snow, country roads, and the edge of a thick pine forest. These things are well photographed and are as lovely as they can be.

It is Christmas morning following the arrival of the refugees that an officer enters and warns the son of the family that he is ordered to report to his regiment. There's a sincerely acted love scene and a parting scene and the youth goes off to the war. In February, the postman brings to the girl a letter saying that her sweetheart is wounded and a prisoner of the enemy. The sorrow of the family is acted with restraint and also convinces. At night the girl slips away and, on the family horse, goes with the determination of freeing her lover. In her adventures, she meets many characters and all of these are humanly drawn and add greatly to the exciting story of how she finds and frees the young German soldier only to be captured herself and finally to see him retaken in the attempt to rescue her. The title comes from the highly tragic ending of the picture in which she has been made to believe that blank cartridges will be used when her lover is shot against the wall and that she will be permitted to escape with him. It makes a touching scene when she witnesses his actual execution and finds out the truth. She then takes the life of the general who had deceived her, an exchange of his life for her lover's. It is an unusual offering, dignified and worthy. We dare commend it highly for all audiences, but particularly for discriminating spectators.

## "THE PLOWMAN HOMEWARD PLODS HIS WEARY WAY."

It is said that this line from Gray's Elegy can be transposed in more different forms, without impairing its meaning, than any sentence known in English literature. Bigelow Cooper, of the Edison Co., says, no matter how many ways it is twisted about, it is still the most eloquent bit he ever heard, with emphasis on "Homeward" and "Weary." But don't take him too seriously on this point. He evidently wants us to believe that he did all the plowing shown in the picture, and strikes a most convincing attitude of a weary plowman in an endeavor to get our sympathy. But remember that he is "some" actor and from an intimate personal knowledge of Bigelow, we think the real "weary plowman" is just outside the picture to the right. One thing about it is real, however. Cooper does own the farm and team.

Bigelow Cooper As a Tiller of the Soil on His Farm at Bethel, Connecticut.

## NOTES OF THE TRADE.

BEN WILSON was surprised and delighted on receiving a letter from the Transvaal, South Africa, speaking in glowing terms of his work and begging for a photo. In the same mail the popular Edison player received a letter from a mother out in Sterling, Ill., whose six-year-old daughter had announced that when she grew up she was going to marry Ben Wilson, "cause he was the nicest man she ever saw." And that cost him another photograph.

• • •

With "At the White Horse Tavern," "The Senator," and "The Vanderbilt Cup" to his credit, as well as a score of other recent successes, Sidney Rosenfeld has completed a strong drama entitled "The Heart of a Rose," which will be released by the Reliance on Oct. [illegible] as a single reel subject.

• • •

"The Follies of a Day and Night" is the title of the "Flying A" subject to be released Nov. 1, and in it George Field does a number of comedy stunts that will bring tears of sympathy to the eyes of the henpecked.

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**Herbert Barry, formerly with Vitagraph, is now playing the "heavy" in a Pilot Company four-part production, "Across the Continent," adapted from Oliver Doud Byron's great play of the same name.**

• • •

**Hugh O'Donnell, the well-known lecturer, delivered a lecture on the Panama Canal at Carnegie Lyceum on Sunday, Oct. 12. A large audience enjoyed the wonderful views and pictures, which were projected by a Power's Cameragraph and dissolver.**

• • •

**Motion picture fans the country over will be glad to know that Miss Helen Gardner and her company of feature players will hereafter release their superb three-part productions through the program of Warner's Features, Inc.**

• • •

**The great success achieved by "The Streets of New York" has inspired President A. J. Cobe to greater efforts, and the Pilot studio at Yonkers has been a busy place during the last six weeks, with the result that "Across the Continent," the famous play by Oliver Doud Byron, is about completed. It is in four reels. Work has also been started on "Hoodman Blind," another well known play, which has been chosen for its moving picture possibilities.**

• • •

**As Dumas' gifted work, "The Count of Monte Cristo," possesses an eternal place among the great literary masterpieces of the ages, so James O'Neill's faithful interpretation of its hero's struggles, victories and defeats will be chronicled as one of the greatest glories of modern dramatic art, which, by means of this Famous Players' production, will be perpetuated and recorded unto time unknown. In five reels, released November 1.**

• • •

**Oscar Eagle, of the Selig Western forces, last week devised a very thrilling automobile accident as a realistic feature of "The Circular Staircase." A real automobile is smashed to splinters against the side of a swiftly moving box car.**

• • •

**The faithful love of an old bricklayer for his pet goat through all vicissitudes of fortune is the central theme around which the comedy photoplay "Always Together," produced by John Adolphi, of the New Majestic Company, is built. Dick Cummings plays the old bricklayer, who suddenly comes into an inheritance, and Vera Sisson is his daughter, who has social aspirations.**

• • •

**A one-reel subject by the second of the "Flying A" companies, released October 16, elicited very favorable comment, not only from the critics of the press, but theaters and fans in general are especially well pleased with this thrilling Western production. Miss Winifred Greenwood and Edward Coxen do some fine acting and George Field also makes a hit by his clever work as a desperate character. Photographic and technical qualities are immense.**

• • •

**In addition to the Kleine-Cines stock companies now working at Lake Como, the several engaged at the central studio in Rome, and the company now operating in Sicily, Cines have sent a large company of their well-known "leads" to Seville, Spain, where the proper atmosphere can be had for a series of Spanish plays in contemplation. A troupe of Spanish actors who have been working a good part of the summer in the Rome studio, returned to Seville for the new company.**

The New Majestic studio, Los Angeles. Scenario Editor, Philip Lonergan, hatless, in the left foreground, and directors Lucius Henderson and Albert Hale, standing to Lonergan's right. They are "doing" a costume piece.

# Manufacturers Advance Notes

### "IN THE DAYS OF TRAJAN" (American).

The "Flying A" two part production under this title is one of the masterpieces of modern cinematography. For accuracy in detail of costuming and settings it is unexcelled. The natural beauties of Santa Barbara millionaire homes have been utilized in this production and the subject is in accord with the record of historians of known reputation.

Lorimer Johnston as the author of the scenario and the producer of the play is deserving of much credit. Warren Kerrigan as Decebalus, the Prince of Dacia, renders excellent dramatic work. The same can be said of George Periolat, who plays Emperor Trajan, Jack Richardson, the Prefect of Rome, and the other leads as given in the cast.

Scene from "In the Days of Trajan" (American).

The story is of the period about 100 A. D. and opens in the Garden of Rome. Incidents of court intrigue preface the appearance of the Queen of Dacia (Louise Lester) and other prisoners of war. Scenes of the dungeons and the arena during a Roman holiday are vividly portrayed. The attack on the Emperor by Decebalus (Kerrigan) and the rescue by Princess Octavia (Vivian Rich), who is in love with Decebalus, form a striking feature of the production. The escape of Decebalus from the dungeons and his subsequent enlistment with the Roman forces against the Huns is very realistically presented and is followed by his betrothal to Octavia. The film is scheduled for release October 27th.

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### "HEARTS" (Reliance).

How cruel and heartless one woman can act toward another without any good reason that a mere man's mind is capable of comprehending, lays the cornerstone for this deeply absorbing two part drama, which appeals strongly and strangely to the emotional side of the average mind.

The woman who hates in "Hearts" is a wealthy mother-in-law. The one who suffers is the object of this hatred—a sweet, simple, country maiden, whose only sin has been her beautiful love and honorable marriage to this woman's worthy son.

Circumstances bring about a fatal misunderstanding between the girl and her devoted husband, which leads to her going away to suffer alone. The son soon learns that he has made a great mistake and searches in vain to find the girl and atone for his mental blindness. How they finally come together in a foreign land and are happily reunited forms a fitting climax for this excellently named heart-interest drama.

With Rosemary Theby and Thomas Mills supported by Stanley Walpole, Sue Balfour, and a strong cast, "Hearts" will be released on Saturday, October 25.

### "DODGING MATRIMONY" (Patheplay).

This is a comedy that is good for many a laugh. Brooks is fond of fishing, but wind, tide and mischance conspire one day to prevent him from getting home at anything but an indecent hour. Mrs. Brooks, naturally sour of temper, pours the overfull vials of her wrath upon her husband's unlucky head. Poor Brooks feels that this is the last straw so when, a short time after, he receives word that his brother in the west has died he endeavors to make use of it to free himself of the termagant spouse. He goes fishing again and asks his friends to report to his wife that he has been drowned. Unfortunately for him the success of his scheme induces him to "celebrate" his reported wet death with an equally damp celebration, so he finds himself in jail where he masquerades as his dead brother. Unfortunately for him the beard which he had shaved to "disguise" himself persists in growing and he is recognized at last and meets with his marital punishment. The release date is Oct. 22.

Scene from "Dodging Matrimony" (Patheplay).

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### POIRET FASHIONS IN KINEMACOLOR.

M. Paul Poiret, the famous French coutouriere who came over to tell American women what to wear, admits that he learned a few tricks of the trade in New York. In the first place, while Madame Poiret is his favorite model when he is designing a gown, he finds that American models can wear them with grace and effect—extreme though they be in style. Furthermore, while M. Poiret uses some Paris-made moving pictures to illustrate his lectures, in Kinemacolor he has found the ideal medium for the display of his costume creations in all their color combinations and texture of fabrics.

Arrangements have been made by William H. Hickey, general manager of the European Kinemacolor companies, to take first-view motion pictures of all the spring styles designed in M. Poiret's Paris studios, and show the same in American theaters having the Kinemacolor fashion service. The first of the Poiret fashion reels to be released will be shown at the Regent Theater, New York, next week.

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### "A MESSAGE FROM MARS" SELLING WELL.

Marcus Loew has booked "A Message from Mars" in all of his theaters. James McEnery is in New York representing the U. K. Film Company, which owns the film, and reports that very little territory is left to dispose of. New Jersey, Greater New York and other territory has been disposed of, including the entire Pacific Coast, Eastern Pennsylvania and the whole of the New England country.

## "THE EVIL EYE" (Lubin).

A very strange story of old Mexico and the dangerous superstition of the Peon classes of years ago. The scenes are truly Mexican and the atmosphere of the locale very picturesque. The picture is made at the Lubin studio on the Mexican border and employs a big number of the native peasantry.

Don Alma Bondadoso, who had long been away from his native home, has sent word to his steward that he is about to return to his castle for the purpose of erasing superstition and teaching the word of God. A newspaper prints a warning to the natives and tells the story of how in his boyhood he had met an enraged mountain lion and with the power of his eye had escaped unharmed. Since which Alma has been known as "He of the Evil Eye," and always held in fear. Upon the Don's arrival the people are warned against him by Don Immenso Superstisioso and his daughter's sweetheart, Ocioso Ignorante and the girl is carefully watched. She, however, is curious and rushes into the thick of the fray, and meeting the cursed one, is fascinated. Later she cultivates his acquaintance and finding him a superior man, falls in love with Alma. Sobre's father demands that she shall marry Ocioso, but she declares herself that she will marry the one most worthy. Alma rises clear above the darkness and ignorance of the people, and enveloping the girl with the halo of his own soul.

Scene from "The Evil Eye" (Lubin).

## "LIFE OF SAINT PATRICK."

Phil P. Benedict is offering to state right buyers a four part production entitled the "Life of Saint Patrick," a version of the legendary story of the patron Saint of Ireland. Overlooking some inconsequential defects in the photography there is much in this picture to interest that class of the American public who are concerned in subjects of a distinctly Roman Catholic nature. How true the events in the life of Saint Patrick are the scenes depicted can only be conjectured, yet they possess interest and, furthermore, they are said to have been taken in Ireland near the points believed to have been frequented by the saintly man during life. Many interesting views of Ireland are given.

This subject should have staple value for rental to Roman Catholic societies. As a matter of fact, it has been highly applauded by the members of a number of such societies in and near New York to whom it has been shown. Advantageous terms are being offered by Mr. Benedict, who can be addressed at 1402 Broadway, New York.

## "AT THE WHEEL" (Great Northern Special).

This is a most interesting and exciting photodrama in three parts which carries with the flavor of adventures on the sea as well as an absorbing story enacted on land. According to the story as depicted on the film, Miller, who is the first officer on the steamship "Elma," is in love with Kitty Bey. With the consent of his employers, his fiancee is permitted to make a voyage on the ship and there she meets Captain Fisher, who at once is attracted by her charms. They have many secret meetings on the ship, but the old boatswain is on the alert and informs young Miller of the danger that is confronting him. Soon thereafter, Miller discovers the captain embracing Kitty and in a moment of frenzy he fires several shots into the cabin. Neither the captain or Miss Kitty are hit by the bullets, but the captain orders Young Miller placed in irons. At this juncture we see a furious fight on the deck of the vessel, Miller's object being to toss the captain into the sea.

Miller serves a term of imprisonment and upon his release learns that Kitty has become the wife of Captin Fisher. During a reception, Mrs. Fisher becomes enamored of Brenner, a dashing young chap who is engaged in the shipping business. They make a rendezvous on a motor boat and Miller follows on their trail. Now follow several exciting moments. Miller takes possession of the motor boat and heads her seaward. When Mrs. Miller and her companion emerge from the cabin, they are confronted by Miller, who holds a revolver in his hand and while steering the boat, he pulls the plugs from the bottom and sinks the craft. The three are drowned and the body of Miller is washed up on the shore. Kitty Bey, the boatswain's daughter and her first love, drags him to the beach and there the story ends.

Scene from "At the Wheel" (Gt. Northern Special).

The photoplay is splendidly acted by the stars of the Great Northern forces, and while the theme is morbid at intervals there is sufficient excitement to carry it through successfully.

## "THE OATH OF O'TSURU SAN" (Majestic).

Manager Lucius Henderson, of the Majestic studios in Los Angeles, has just finished a magnificent two-reel Anglo-Japanese romance "The Oath of O'Tsuru San." Special scenery was painted for this production and elegantly embroidered costumes, which had actually come from Japan, were procured. The Japanese stage settings were under the supervision of Miss Tsuru Aoki, who played the title role, and great pains were taken to have all of the sets authentic and correct in detail. William Garwood played the leading male role of Ned Winthrop, inventor of torpedo boats and O'Tsuru's lover, while Wm. Nigh, the author, played Yokosawa, a high Japanese Government official. Altogether the play is up to the usual high standard of Majestic productions.

## THE GOPHER FILM MFG. COMPANY.

Above is the title of a corporation controlled by J. V. Bryson of Minneapolis. They are releasing a reel each week of topical subjects under the title of Gopher Interstate Review, which is meeting with considerable demand in adjacent territory. We understand regular posters in one sheet size can be furnished.

### "ZUMA THE GYPSY" (Kleine-Cines).

Not since "Quo Vadis?" has George Kleine offered the American market a subject of such rare power as "Zuma the Gypsy," the Kleine-Cines release in two parts for Nov. 4.

Of those many essentials which go toward making the exception, "Zuma the Gypsy" possesses all. The story is strikingly pathetic, strongly human and the acting a really remarkable bit of character work. Marie Hesperia, well known in America for her splendid work in spectacular Cines subjects plays Zuma, the gypsy, convincingly.

Scene from "Zuma the Gypsy" (Kleine-Cines).

A snake charmer, with a wandering gypsy circus, beaten by her masters until she runs away and then adopted by a kind-hearted count and his wife, Zuma against her will falls in love with the count. Rather than prove traitorous to her mistress, Zuma commits suicide by allowing a giant python to bite her after finishing a dance at a private ball given by the count. Her dog-like devotion to the count and his wife represents the uttermost in clever character work and her daring handling of the sixteen foot snake shows a degree of personal bravery not often seen. The photography is splendid from title to tail-piece and the action of the story moves amid settings notable for their great depth and luxury of appointment.

### KINEMACOLOR OFFERING CHEAPER SERVICE.

An interesting announcement was made this week by the Kinemacolor Company of America through its general manager, A. H. Sawyer. Mr. Sawyer announces that beginning October 20th, the makers of the colored motion pictures will be in a position to offer a class of service new to Kinemacolor exhibitors. Price of this service will range from $20.00 upwards.

The Kinemacolor Company has mapped out a very unique scheme and the prices are so arranged that the exhibitors in the smallest towns will be able to use Kinemacolor as an added feature on their regular programs.

The Kinemacolor Company is now practically a year ahead on subjects, so that any exhibitor signing up for service at this time is guaranteed sufficient subjects to carry him for at least a year. With the special fashion pictures, intimate views of famous stage stars, together with the series of comedies being produced weekly by the Kinemacolor Company, wide diversity of program can be offered.

Another redical departure for the Kinemacolor Company is the selling of machines. By a simple mechanical contrivance, the Kinemacolor machine can be transformed into a black and white machine, and the black and white pictures now projected by this machine are perfect in every way. The price of the machine has been set at a very low figure, so that exhibitors using only one machine in their theaters are able to secure this combination of Kinemacolor and black and white projection.

The principal reason for this sale of Kinemacolor machines is that the company may be able to meet the demand for the booking of the special features that will be released from time to time, such as the Weber & Fields productions, Panama Canal, Maeterlinck's "Bluebird," and others of similar nature.

Under the former system it was necessary to transport the heavy Kinemacolor projecting outfit from town to town, whereas by the placing of a large number of machines this transportation expense and time of setting up machines will be eliminated.

### "CHECKERS" ANOTHER ALL STAR FEATURE.

"Checkers," with Thomas W. Ross in the title role, is definitely announced as the next release of the All Star Feature Corporation, whose first release, "Arizona," was put on the market only about three weeks ago.

As a novel by Henry M. Blossom, Jr., "Checkers" first came into popularity some ten years ago. From the play a scenario has been prepared by Lawrence McGill and Eustace Hale Ball and, working from this scenario, the new production for the camera has been staged under the personal supervision of Augustus Thomas, director-general of productions for the All Star Feature Corporation. The photoplay will be in six parts and will contain more than two hundred scenes. The race track scenes were staged at Havre-de-Grace and at Laurel, Md., during the race meetings there and in the great betting ring scene there were employed hundreds of actors. The cast of principals was selected personally by Mr. Thomas and contains many well known Broadway names. Playing "Pert Barlow," opposite to Mr. Ross is Katherine LaSalle; and William A. Williams will be seen as "Push Miller," the race horse tout.

### STATE RIGHT CONTRACTS.

The Exclusive Features, Inc., of which Harry Samwick is secretary and treasurer, has contracted for the entire Itala feature output for Greater New York City and Northern New Jersey, beginning with "The Gypsy's Kiss." The Exclusive Features now, also, has standing orders on all Eclectic, Lewis Pennant and Eclair features for the same territory, giving the Exclusive Features two new subjects weekly.

### "PRINCESS," A NEW FILM.

The Mutual program will soon release the Princess photoplays made at New Rochelle. Titles of initial releases are "Looking for Trouble," "Lobster Salad and Milk," and "The Campaign Manageress," farces, as the names would indicate. In these Muriel Ostriche, a very attractive and petite actress, and Marie Eline, popularly known as the "Thanhouser Kid," are the featured leads. This new company has the distinction of having a director who is also the camera man. Carl Gregory fills this combined position.

Among the sales of Itala features during the week have been that of "Unmasked," to the Wolverine Feature Film Co., of Detroit, for the Michigan territory; Exclusive Features of Cleveland, for Ohio; European Feature Film Co. of New York, for Greater New York and Northern New Jersey.

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# Calendar of Licensed Releases.

## Current Releases

### MONDAY, OCTOBER 20th, 1913.

| | |
|---|---|
| BIOGRAPH—The Van Nostrand Tiara (Drama) | 1000 |
| EDISON—Hiram Green, Detective (Comedy) | |
| KALEM—The Dumb Messenger (Drama) | 1000 |
| LUBIN—Father's Choice (Comedy) | 400 |
| LUBIN—All On Account of Daisy (Comedy) | 600 |
| PATHEPLAY—Pathe's Weekly, No 60 (News) | |
| SELIG—The Finger Print (Special—2 parts—Drama) | 2000 |
| VITAGRAPH—The White Feather (Drama) | 1000 |

### TUESDAY, OCTOBER 21st, 1913.

| | |
|---|---|
| CINES—The Wheels of Justice (Special—2 parts—Dr.) | 2000 |
| EDISON—Reginald's Courtship (Comedy) | |
| ESSANAY—The Way Perilous (Drama) | 1000 |
| LUBIN—Her First Offense (Drama) | 1000 |
| PATHEPLAY—The Poisoned Stream (Drama) | |
| SELIG—Dishwash Dick's Counterfeit (Comedy) | |
| SELIG—Surf and Sunset On the Indian Ocean (Scenic) | |
| VITAGRAPH—Luella's Love Story (Drama) | |

### WEDNESDAY, OCTOBER 22nd, 1913.

| | |
|---|---|
| EDISON—His First Performance (Comedy) | |
| EDISON—Jaffa, the Seaport of Jerusalem and Its Orange Industry (Scenic) | |
| ESSANAY—Day by Day (Drama) | 1000 |
| KALEM—A Daughter of the Underworld (Special 2 parts—Drama) | 2000 |
| PATHEPLAY—Dodging Matrimony (Comedy) | |
| SELIG—Dorothy's Adoption (Drama) | |
| VITAGRAPH—Sleuths Unawares (Comedy) | |
| VITAGRAPH—Low Caste Burmese (Topical) | |

### THURSDAY. OCTOBER 23rd, 1913.

| | |
|---|---|
| BIOGRAPH—A Fallen Hero (Comedy) | |
| BIOGRAPH—The Winning Punch (Comedy) | |
| ESSANAY—The Kid Sheriff (Drama) | 1000 |
| LUBIN—The Evil Eye (Special—2 parts—Drama) | 2000 |
| MELIES—Old and New Tahiti (Drama) | 850 |
| MELIES—Grand Opening of the Shichijio Bridge, Kyoto, Japan (Scenic) | 150 |
| PATHEPLAY—Pathe's Weekly, No. 61 (News) | |
| PATHEPLAY—The Death Song (Special—2 parts—Drama) | 2000 |
| SELIG—Life for Life (Drama) | |
| VITAGRAPH—The Doctor's Secret (Drama) | 1000 |

### FRIDAY, OCTOBER 24th, 1913.

| | |
|---|---|
| EDISON—Silas Maner (Special—2 parts—Drama) | 2000 |
| ESSANAY—The Love of Lute Romany (Special—2 parts—Drama) | 2000 |
| KALEM—Jimmie's Finish (Comedy) | |
| KALEM—Betty Buttin and the Bad Man (Comedy) | |
| LUBIN—The Man in the Hamper (Drama) | 1000 |
| PATHEPLAY—Honfleur, an Old Coast Town of Northern France (Travel) | |
| PATHEPLAY—Breeding Trout by the Million (Edu.) | |
| SELIG—Destiny of the Sea (Drama) | |
| VITAGRAPH—On Their Wedding Eve (Comedy) | 1000 |

### SATURDAY, OCTOBER 25th, 1913.

| | |
|---|---|
| BIOGRAPH—The Madonna of the Storm (Drama) | 1000 |
| EDISON—A Proposal from Nobody (Being the Fourth Story of "Who Will Marry Mary?") | |
| ESSANAY—Broncho Billy's Elopement (Drama) | |
| KALEM—A Railroader's Warning (Drama) | 1000 |
| LUBIN—Mother Love (Drama) | 1000 |
| PATHEPLAY—Gypsy Love (Drama) | |
| VITAGRAPH—The Next Generation (Special—2 parts—Drama) | 2000 |

## Advance Releases

### MONDAY, OCTOBER 27th, 1913.

| | |
|---|---|
| BIOGRAPH—An Evening With Wilder Spender (Com.) | |
| EDISON—Across Swiftcurrent Pass on Horseback (Scenic) | 400 |
| EDISON—A Hornet's Nest (Comedy) | 600 |
| KALEM—High-born Child and Beggar (Drama) | |
| KALEM—Sports in Merrie England (Sports) | |
| LUBIN—The Man of Him (Drama) | 1000 |
| PATHEPLAY—Pathe's Weekly, No. 61 (News) | |
| SELIG—The Pendulum of Fate (Special—2 parts—Dr.) | 2000 |
| VITAGRAPH—At the Sign of the Lost Angel (Drama) | 1000 |

### TUESDAY, OCTOBER 28th, 1913.

| | |
|---|---|
| ECLIPSE—The Rajah's Diamond Rose (Special—2 parts -Drama) | |
| EDISON—A Daughter of the Wilderness (Drama) | 1000 |
| ESSANAY—Thy Will Be Done (Drama) | 1000 |
| LUBIN—Making Good (Comedy) | 400 |
| LUBIN—Giving Bill a Rest (Comedy) | 600 |
| PATHEPLAY—The Spinners of Speech (Industrial) | |
| SELIG—When May Weds December (Drama) | 1000 |
| VITAGRAPH—In the Shadow (Drama) | 1000 |

### WEDNESDAY, OCTOBER 29th, 1913.

| | |
|---|---|
| EDISON—The Horrible Example (Comedy) | 1000 |
| ESSANAY—Cupid and Three (Comedy) | 1000 |
| KALEM—Motion Picture Dancing Lessons (Special—2 parts—Dances) | 2000 |
| PATHEPLAY—When Childhood Wins (Drama) | |
| SELIG—Two Sacks of Potatoes (Comedy) | |
| SELIG—A Muddle in Horse Thieves (Comedy) | |
| VITAGRAPH—Father's Hatband (Comedy) | 1000 |

### THURSDAY, OCTOBER 30th, 1913.

| | |
|---|---|
| BIOGRAPH—A Barber Cure (Comedy) | |
| BIOGRAPH—Boarders and Bombs (Comedy) | |
| ESSANAY—Greed for Gold (Drama) | 1000 |
| LUBIN—The Rattlesnake (Special—2 parts—Drama) | 2000 |
| MELIES—Title not reported. | |
| PATHEPLAY—Pathe's Weekly, No. 63 (News) | |
| PATHEPLAY—In Love and War (Spec.—2 parts—Dr.) | |
| SELIG—Old Doc Yak and the Artist's Dream (Comedy) | 1000 |
| VITAGRAPH—Bianca (Drama) | 1000 |

### FRIDAY, OCTOBER 31st, 1913.

| | |
|---|---|
| EDISON—Janet of the Dunes (Special—2 parts—Dr) | 2000 |
| ESSANAY—The Toll of the Marshes (Special—2 parts—Drama) | 2000 |
| KALEM—The Speed Limit (Comedy) | |
| KALEM—The Granite Industry (Industrial) | |
| LUBIN—The Momentous Decision (Drama) | 1000 |
| PATHEPLAY—Love's Deception (Drama) | |
| SELIG—The Dangling Noose (Drama) | 1000 |
| VITAGRAPH—Fatty's Affair of Honor (Comedy) | |
| VITAGRAPH—Peggy's Burglar (Comedy) | |

### SATURDAY, NOVEMBER 1st, 1913.

| | |
|---|---|
| BIOGRAPH—The Clock Stopped (Drama) | |
| EDISON—A Woodland Paradise (Comedy) | 1000 |
| ESSANAY—The Doctor's Duty (Drama) | 1000 |
| KALEM—The President's Special (Drama) | 1000 |
| LUBIN—When the Prison Doors Opened (Drama) | 1000 |
| PATHEPLAY—Too Many Tenants (Comedy) | |
| VITAGRAPH—The Warmakers (Special—2 parts—Dr.) | 2000 |

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## PINK LABEL
## at
## Lower Prices

IN ACCORDANCE with my desire to give to the Exhibitors of this country the benefit of the recent reduction in duty on "Electra" Pink Label Carbons, I wish to further announce that in future the discount to Exhibitors on orders for standard case lots of 1000 carbons will be 40 %, making the net prices on the principal sizes as follows:

| | Per 1000 net |
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| 3-4 x 12" cored | $38.40 |
| 3-4 x 6" " | 19.20 |
| 5-8 x 12" " | 28.50 |
| 5-8 x 6" " | 14.25 |
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2 % for cash

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**ELECTRA**

# Calendar of Independent Releases

## Universal Film Mfg. Co. Current Releases

### SUNDAY, OCTOBER 19th, 1913.

CRYSTAL—Hearts Entangled (Drama) ..............
ECLAIR—He Loves to be Amused (Comedy) ..........
ECLAIR—Oxygen (Educational) ......................
REX—The Criminals (2 parts—Drama) .. ... ... . .2000

### MONDAY, OCTOBER 20th, 1913.

NESTOR—The Outlaw's Sister (Drama) . . .. ... . .
IMP—The Big Sister (2 parts—Drama) ................
GEM—His Double Surprise (Comedy) . .. .. ....
GEM—A Trip Through Tunis and Algiers (Scenic) ....

### TUESDAY, OCTOBER 21st, 1913.

101 BISON—The She-Wolf (Drama) ..................
CRYSTAL—Willie's Great Scheme (Comedy) ........
CRYSTAL—The Turkish Rug (Comedy) ...........

### WEDNESDAY, OCTOBER 22nd, 1913.

NESTOR—Under Western Skies (Drama) ............
POWERS—The Kid (Comedy) ........................
ECLAIR—Big Hearted Jim (2 parts—Drama) .. ... 2000
UNIVERSAL—Animated Weekly, No. 85 (News) ......

### THURSDAY, OCTOBER 23rd, 1913.

IMP—The Anarchist (Drama) .......................
REX—The Thumb Print (2 parts—Drama) . ...... ..2000
FRONTIER—Miss Fairweather Out West (Comedy)..

### FRIDAY, OCTOBER 24th, 1913.

NESTOR—Hawkeye's Great Capture (2 parts—Drama).2000
POWERS—A Man In the World of Men (2 parts—Drama) ..........................................2000
VICTOR—For Old Love's Sake (Drama) ...........

### SATURDAY, OCTOBER 25th, 1913.

JOKER—The Cheese Special (Comedy) ..............1000
FRONTIER—Jim's Atonement (Drama) ..............
101 BISON—The Cowboy Magnate (2 parts—Drama)..2000

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## Advance Releases

### SUNDAY, OCTOBER 26th, 1913.

REX—When Death Unites (Drama)..................
CRYSTAL—Robert's Lesson (Drama) ................
ECLAIR—The Terrible Outlaw (Comedy)............

### MONDAY, OCTOBER 27th, 1913.

VICTOR—The Restless Spirit (3 parts—Drama)........
IMP—Jane of Moth-Eaten Farm (Drama).............
POWERS—Playmates (Drama) ......................

### TUESDAY, OCTOBER 28th, 1913.

"101" BISON—The Black Masks (2 parts—Drama).....
CRYSTAL—The Rich Uncle (Comedy)................
CRYSTAL—The Game that Failed (Comedy)..........

### WEDNESDAY, OCTOBER 29th, 1913.

NESTOR—A Man of People (Drama)..................
JOKER—The Tramp Dentists (Comedy)..............
ECLAIR—Cynthy (2 parts—Comedy-Drama) ..........
UNIVERSAL—Animated Weekly, No. 86 (News).....

### THURSDAY, OCTOBER 30th, 1913.

IMP—His Hour of Triumph (2 parts—Drama)... .....
REX—The One (Drama) .......... ............... ...
FRONTIER—When Spirits Walk (Comedy)..........

### FRIDAY, OCTOBER 31st, 1913.

NESTOR—"Curses," Said the Villain (Comedy)........
POWERS—The Bee Industry (Industrial).............
VICTOR—The Spender (2 parts—Drama).. ..........

### SATURDAY, NOVEMBER 1st, 1913.

JOKER—Throwing the Bull (Comedy)................
FRONTIER—His Conscience (Drama) ...............
"101" BISON—From Dawn to Dark (2 parts—Drama)..

## Mutual Film Corporation Current Releases

### SUNDAY, OCTOBER 19th, 1913.

APOLLO—One Round O'Brien Comes East (Comedy)
THANHOUSER—Beauty in the Seashell (Comedy)..
MAJESTIC—Through the Sluice Gates (Drama) ......

### MONDAY, OCTOBER 20th, 1913.

AMERICAN—Hidden Treasure Ranch (Drama).......1000
KEYSTONE—Two Old Tars (Comedy)..............
RELIANCE—Two Men and a Mule (Comedy)........
RELIANCE—Oh, What a Night (Comedy)............

### TUESDAY, OCTOBER 21st, 1913.

THANHOUSER—The Mystery of the Haunted Hotel (Drama) ............................................
MAJESTIC—Always Together (Drama) ...... ...

### WEDNESDAY, OCTOBER 22nd, 1913.

BRONCHO—The Black Sheep (Drama)...............
MUTUAL—Mutual Weekly, No. 43 (News)...........
RELIANCE—The Heart of a Rose (Drama)...........

### THURSDAY, OCTOBER 23rd, 1913.

AMERICAN—The Step Brothers (Drama)...........1000
DOMINO—Heart of Kathleen (2 parts—Drama)......2000
KEYSTONE—A Quiet Little Wedding (Comedy).....

### FRIDAY, OCTOBER 24th, 1913.

KAY-BEE—A Woman's Wit (Drama)................
PRINCESS—Lobster Salad and Milk (Comedy) .....
THANHOUSER—The Old Folks at Home (Drama)...

### SATURDAY, OCTOBER 25th, 1913.

AMERICAN—In the Mountains of Virginia (Drama)..1000
RELIANCE—Hearts (2 parts—Drama) ................2000
MAJESTIC—Vengeance (Drama) .. ... . ...... ....

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## Advance Releases

### SUNDAY, OCTOBER 26th, 1913.

APOLLO—Foot Ball, Fred and Teeth (Comedy) . ..
MAJESTIC—Title not reported
THANHOUSER—Title not reported.

### MONDAY, OCTOBER 27th, 1913.

AMERICAN—In the Days of Trajan (2 parts—Drama)
KEYSTONE—Title not reported.
RELIANCE—The Real Mother (Drama)...............

### TUESDAY, OCTOBER 28th, 1913.

THANHOUSER—How Filmy Won His Sweetheart (Comedy) ...................................... .....
MAJESTIC—Title not reported) ......................

### WEDNESDAY, OCTOBER 29th, 1913.

BRONCHO—The Black Sheep (2 parts—Drama).......
MUTUAL—Mutual Weekly, No. 44 (News)...........
RELIANCE—Two Men and a Mule—Series 2 (Comedy)

### THURSDAY, OCTOBER 30th, 1913.

AMERICAN—In Three Hours (Drama)...............
DOMINO—Widow Maloney's Faith (2 parts—Drama)..
KEYSTONE—Title not reported.

### FRIDAY, OCTOBER 31st, 1913.

KAY-BEE—Borrowed Gold (Drama) .................
PRINCESS—Title not reported.
THANHOUSER—Title not reported.

### SATURDAY, NOVEMBER 1st, 1913.

AMERICAN—Follies of a Day and Night (Drama)....
MAJESTIC—Title not reported.
RELIANCE—Title not reported.

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## Exclusive Supply Corporation Current Releases

### MONDAY, OCTOBER 20th, 1913.

SOLAX—The Rogues of Paris (Comedy)...............1000

### TUESDAY, OCTOBER 21st, 1913.

GAUMONT—Dolly's Stratagem (Comedy) ...........1000
GREAT NORTHERN SPECIAL FILM CO.—Secret of the Old Cabinet (Feature—3 parts—Drama)........3000

### WEDNESDAY, OCTOBER 22nd, 1913.

GAUMONT—Gaumont's Weekly, No 85 (News)......1000

### THURSDAY, OCTOBER 23rd, 1913.

ITALA—The Queen's Jewels (Feature—3 parts—Dr.)..3000
GAUMONT—Tiny Tim Kidnaps a Baby (Comedy).....1000

### FRIDAY, OCTOBER 24th, 1913.

LUX—When a Man's Married (Comedy) ..............
LUX—Terrible Bobby (Comedy) ....................
F. R. A.—Life for a Life (Feature—3 parts—Drama)....
SOLAX—Rogues of Paris (Feature—4 parts—Drama)..3000

### SATURDAY, OCTOBFR 25th, 1913.

GREAT NORTHERN—Who Is Who? (Comedy).....

# Simplex Projectors.

## A General test gave Mutual satisfaction and Universal popularity.

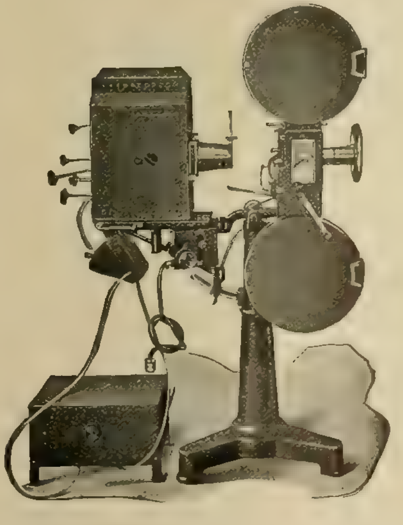
**Over 4,000,000 ft. of film per week is projected by Simplex machines at the main offices and studios of the General, Mutual and Universal Film companies.**

**Think of it, 4 million ft. or 757½ miles.**

There are 16 pictures to every foot of film, therefore, in 4,000,000 ft. the intermittent movement must operate 64,000,000 times. One fourth of a revolution of the intermittent sprocket moves the film the length of one picture; therefore, one complete revolution would draw down four pictures and to move the above amount of film, would require 16,000,000 complete revolutions.

A sprocket 1.35" in diameter, traveling at the same rate of speed on a surface, would cover in one week's time 1070.7 miles or equal to a distance as great as from New York to Chicago.

This should convince the most skeptical that Simplex machines are built for hard service. They are capable of a quality of projection heretofore unknown to the moving picture world and have successfully competed with over forty types of different projectors at home and abroad.



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# CORRESPONDENCE

## BUFFALO.

MOVING pictures and vaudeville will be featured in a theater to be built in Welland, Ont., not far from Buffalo, by the Griffin Amusement Co.

Manager A. R. Sherry, of the New Lyric Theater, recently featured "Robespierre" in moving pictures. As an extra vaudeville attraction, he had Five Old Soldier Boys, musicians and dancers. Many Buffalo G. A. R. members took advantage of an invitation to attend, free of charge, the performances of the talented veterans.

Scenes of the Perry centennial celebration in Buffalo were offered in moving pictures recently by Manager Harold Edel, of the Strand Theater, here.

George W. Ryder, manager of the Family Theater, recently had as his guests a tribe of real Indians, who witnessed a performance of "Hiawatha" in moving pictures, at that house. Other late features carried by Mr. Ryder were, "The Last Days of Pompeii" and "Brennan of the Moor."

After a successful season, General Manager Henry S. Fisher closed Crystal Beach, located near here, on September 13th. A moving picture theater is among the many attactions at the resort.

The Buffalo Feature Film Corporation has been organized. Its capital stock is $25,000 and the directors are George H. Verbeck, William H. Stevens and John R. Stevens.

Harold Edel, manager of the Strand Moving Picture Theater, recently used an original newspaper advertisement to boom "Victory," shown in moving pictures at his house. A well drawn picture showing a fight between a battleship and an aeroplane was used in his advertisement, which contained the information that the scenes in "Victory" were photographed by permission of the U. S. Government. The shows were well patronized.

A. R. Sherry, manager of the New Lyric Theater which features vaudeville and moving pictures, was selected with fifty others by the Buffalo Evening News to witness the world's baseball series between the New York Giants and the Philadelphia Athletics. The News arranged to bear the expenses of the trip in connection with a popularity contest conducted for several months by that paper.

Manager Ryder, of the Family Moving Picture Theater, has been featuring Daniel Frohman's production with Mrs. Fiske in "Tess of the D'Urbervilles." Other attractions here included "A Living Corpse," "Jephtha's Daughter," and "The Power of a Hypnotist."

Manager Marcus, of the Academy Theater, an experienced showman, has been using amateur try-outs and song reviews to advantage in connection with his vaudeville and moving picture shows.

The Buffalo Courier has been printing coupons advertising the Happy Hour Moving Picture Theater managed by Harry Marsy. Holders of the coupons are admitted free to the forenoon shows during the week, except on holidays. Minors are not admitted on the coupons. The Hippodrome Theater is using similar coupons in the same newspaper.

The formal opening of the Allendale moving picture theater, at Allen street and Elmwood avenue, Buffalo, took place recently. This is the newest photoplay house in this city and is a handsome structure of brick and stone. It is commodious, well ventilated, fireproof and modern in every way. L. Michaels, a prominent merchant who has been meeting with success in Buffalo theatrical enterprises, is proprietor. H. S. Hexmann who has had plenty of experience in the moving picture business, is manager. High class pictures are the attractions. Further details of the house will be given later.

"Roberson's travelogues," in moving pictures, are being featured at the Broadway Auditorium. Excellent lectures accompany the scenes, which show interesting places in Europe. The Buffalo "Evening News" has been printing half-page advertisements of the shows and coupons admitting holders at reduced rates to the performances. On account of the wide circulation of that paper, the attendance has been very heavy. There is music by the 65th Regiment band.

WARNER'S FEATURES, INC., have moved from 45 Erie street to 23 West Swan street, Buffalo. The office is in charge of D. J. Chatkin, former manager of the Universal offices at Toledo. Mr. Chatkin has been with the Universal Company eight years, and was at one time connected with the Chicago office of that concern. "The first programme of the Warner's Features, Inc., was released recently," said Mr. Chatkin, "and since that time our trade has been exceedingly fine. We have secured enough contracts with the finest houses in this territory to assure us of a wonderful success."

The Allendale Theater, Allen street, near Elmwood, is using Warner's Features programme exclusively. These pictures were featured recently by that house: "Theodora," "Jephtha's Daughter" and "The Living Corpse." Manager Ryder, of the Family Theater, has also contracted for the Warner Service.

A. R. Sherry, prominently connected with the Mark-Brock Theatrical Enterprises for four years, has resigned as manager of the New Lyric Theater, which features vaudeville and moving pictures. Mr. Sherry is one of the most enterprising young men in the business and his many friends will be much interested in his plans, which he will announce later.

It is rumored that the Mark-Brock Theatrical Enterprises, of Buffalo, is to enter into a lease of the George E. More property, fronting on Main street, between North and South Division, and extending through to Washington street, in this city. It is stated that the property is to be used for the erection of the largest and the costliest moving picture theater in Buffalo. The property has a frontage of 25 feet in Main street and spreads out to a 60-foot frontage in Washington street.

According to a report issued by the Buffalo bureau of building for the past fiscal year, fourteen motion picture theaters, costing $384,500, were built in this city during that period.

D. J. Savage has become manager of the Buffalo branch of the Mutual Film Co., at 272 Washington street. He was formerly with the General Film Co., and has been in the moving picture business since the opening of the industry here. He is well known in the trade and is well equipped for his new position.

An explosion of natural gas in front of the building, recently damaged the Abbott Moving Picture Theater, Buffalo. The house was just finished by M. S. Jacobson, manager and owner. A gas line running into the building was tapped. The belief is that the pipe connections were not strong enough to hold the pressure and the explosion followed. The loss amounted to $2,000.

About 300 moving picture men of this city and Western New York, attended the recent smoker of the Buffalo Motion Picture Exhibitors' Association in the rooms above the Happy Hour Theater, Oct. 8. Speeches were made by Mayor Fuhrmann, his secretary, John Sayles and others. The mayor said he admired the men behind the moving picture business because they were handling a legitimate proposition. John Sayles paid tribute to the photoplays as educators of the best kind. He made a plea that the exhibitors offer to the Buffalo public the best films they could secure. The committee in charge of the programme was composed of Harry Marsey, Bernhardt Vohwinkel, Richard Getelle, Joseph Velte and John F. Miller.

BILLY BISON.

## WASHINGTON, D. C.

THE Empire Theater, operated by Samuel Greenberg, on H Street, between Ninth and Tenth Streets, is one of the latest additions in the Northeast section. The building, a one-story structure, is fireproof throughout; the entrance is very attractive, with a blue and white mosaic floor and a gold pergola ticket office, which in winter is heated by steam. On the left of this is a baby carriage garage, a novelty in this city, which will easily accommodate 25 carriages at the one time. For the convenience of patrons there are also two lavatories conveniently located. The seating capacity of the house is 500. The flooring is of cement and the ceiling is of art metal, set with a number of electric lights of the direct-indirect type. The bowl-shaped shades are semi-opaque, throwing the light against the white ceiling, from which it is then reflected. Side lamps in imitation onyx shades throwing a quiet light are used during the performance. The system of ventilation is exceptionally good, changing the atmosphere every 6½ minutes, and is patented after that in use at one of the city's leading theaters. For winter service, the building is equipped with a large steam heating plant. The operative's stand is large and comfortable, with space for three machines and an electric winder. Two machines are kept in operation. Music is furnished during the afternoons and evenings of the week by a piano and violin, while on Sundays this is increased to an orchestra of six pieces.

L. S. Williams, who for twenty-three years acted as photographic expert for the United States Department of Agriculture, but who recently resigned to accept a position as head of the educational department of the Universal Film Manufacturing Company, will shortly place on exhibition the first of a series of educational pictures to be taken in and about Washington. This shows the search for honey made by the bee. The second of the series will be devoted to chicken farming, a third to the milk industry, showing how the animals are taken care of, the sanitary method of building barns and creameries and the manner in which the cow is separated from its store of lacteal fluid; the rice industry and the work of the various departments in this city, such as the Bureau of Fisheries, of Standards, Lighthouses, etc., are also to be prepared in film form.

The Exchange League of Washington held a Get-together dinner at the Continental Hotel on October 16. The affair was quite an elaborate one; many out-of-town guests were present. William P. Herbst is president of the local organization.

The Crandall Amusement Company has been formed to promote a moving picture theater now in the process of construction at Ninth and E Streets, N. W. H. M. Crandall is president, Samuel Steinberger, vice-president, and H. A. Johnston, secretary-treasurer of the company, with offices in the Evans Building. The public is being invited to subscribe to the stock.

A $30,000 building is to be erected on Fourteenth Street, N. W., between Irving Street and Columbia Road, for the Savoy Theater Company, which now operates the Lyric on Fourteenth Street. The house will have a seating capacity of 810 and will occupy a lot 65 by 138 feet.

Moving pictures and colored views showing the streets and stores of Washington played a prominent part in the advertising of this city prior to the holding of Fall Trade Week. Will H. Thomas, lecturer, carried these pictures through the surrounding country and impressed upon the people the desirability of Washington as a shopping center. During the week in question box office receipts at the various local houses were materially increased.

Plans are now being prepared for a moving picture house to be located on North Capitol Street, between O and P Streets, which will have a frontage of fifty feet and a depth of one hundred feet, with a seating accommodation for five hundred persons. All of the newest features in theater construction are to be embodied in the building. It will be conducted by the Home Amusement Company, of Washington, and will cost approximately $15,000.

A permit has been granted Theodore Sloat, builder, to erect a moving picture theater at 301 Fourth Street, Northeast. The estimated cost of the building is $6,000.

CLARENCE L. LINZ.

## IN THE NORTHWEST

THE American Fork Motion Picture Company, of Salt Lake City, Utah, has been incorporated, with a capital stock of $12,000. F. M. Houstan is president, L. W. Nielson, vice-president, Lydia Houstan secretary, and Nina Nielsen, treasurer.

Walter Lubkin, of Boise, Idaho, filmed the horse show at Montpelier, Idaho, and the pictures will be used to exploit the State at the Panama exposition.

George Hardin is now owner of the Bijou Theater at Hope, N. D.

The Opera House, at Litchfield, Minn., has been leased by the management of the Unique Theater in that city.

A corporation has been formed at Olympia, Wash., with $1,200,000 capital, to carry the coupon or trading stamp idea into the moving picture theaters. Coupons will be redeemable in merchandise free or at reduced rates, and will be taken up at central stores. They will be distributed with tickets sold at the photoplay houses. Spokane men interested in the corporation are: H. E. Owen, Harry L. Rodgers and Harry L. Cohn.

F. E. Lochner and C. E. Woodward are now managing the Crystal Theater at Fairmount, Minn.

H. H. Douglas has purchased the Bijou Theater at Mahnomen, Minn.

Carl Nelson has leased the opera house at Cando, N. D.

The Gem Theater, at Billings, Mont., has been sold to Ketchum & Ryburn.

The Kalem picture, "From the Manger to the Cross," will be shown for four months by the Deseret Sunday School Union, of Salt Lake City, Utah, for the benefit of Sunday school children. Matinees will be given at 4 o'clock daily at the Salt Lake Theater, for the benefit of the school children.

MIDWEST SPECIAL SERVICE.

## IN THE MIDDLE WEST.

Warner's Features, Inc., have moved from 45 Erie street to 23 West Swan street, Buf played in the Middle West. The newspapers have accorded this subject better treatment than any other film recently put out, although Kalem's "From the Manger to the Cross" was heralded as a photoplay achievement by the secular press.

W. L. Fursman will be manager for the Majestic Theater at Madison, Wis., which will be run as a picture show following its taking over by Fleckles & Leserman. John Kester and C. E. Meier will build a photoplay house on Atwood avenue, in Madison.

A creditable announcement of the intention to run the highest class of pictures was made in Omaha, Neb., when the houses there decided to raise their prices. The Nicholas will secure an admission of fifteen cents and the Elite Nos. 1 and 2, ten cents each.

What is termed "the crookedest railroad in the world," the Rapid City, Black Hills & Western, between Rapid City and Mystic, S. D., recently was filmed by Charles Martin, of Omaha, Neb., the reels to be used for advertising purposes. The road, which is thirty-four miles long, has 110 bridges and innumerable curves.

MIDWEST SPECIAL SERVICE.

# EXCLUSIVE SERVICE

For years the exhibitor in crowded territory has been cudgeling his brains to devise some method which would enable him to put on a program ***all his own*** and advertise it in a way that would pull patronage for no other house than his.

The General Film Company has solved this problem for him.

## *Exclusive Service*

A careful selection of multiple and single reels, divided into three weekly programs of supreme merit, and furnished with a positive guarantee that no other house within a specified territory can secure a single reel of it for ninety days.

*That hits the mark, doesn't it? That's what you've been waiting for, isn't it? Well then, don't wait till your neighbor beats you to it—*

Write at once for full details of this *new era* proposition.

**General Film Company, (Inc.)**
Exclusive Service Dep't
71 West 23rd Street, New York

## LOUISVILLE.

MANAGER D. LEVINSON, of the Novelty Theater, handled a record-breaking attendance on October 5 when Imp's "Bleeding Hearts, or Jewish Freedom Under King Casimir of Poland" was the feature of his program. He had handbills distributed throughout the sections of the city where Jewish residents are thickest, and they responded to the appeal of this film in hundreds.

A Louisville motion-picture photographer narrowly escaped causing somebody a serious injury when he let his camera get away from him on the closing day of the races at Douglas Park, October 4, and fall from the top of the stand to the floor. The camera was smashed to bits, but the film magazine remained intact. Pictures had been taken of one race, but the loss of the camera rendered it impossible to take the two-mile Louisville Cup Race, which was the event for which the photographer had gone out to the track and taken up his elevated position on top of the stand.

R. H. Hunter, of Louisville, went to Madisonville, Ky., last week to take charge of the Garrick Theater, the newest acquisition of the Switow Amusement Company in that section. Manager C. H. Bleich bade his friends in the town farewell at a special performance, to which he invited them to come for that purpose. He left immediately after the arrival of Mr. Hunter to take up his duties as secretary of the Business Men's Association of Hopkinsville, Ky.

W. Drollinger, formerly of Evansville, Ind., where he was manager of the office of the Central Film Service Company, is now established at Indianapolis, Ind., where he will handle the state rights of "Satan" films for Indiana, Kentucky and Tennessee. Mr. Drollinger was in Louisville recently, booking future "Satan" productions with local exhibitors.

Charles Berger, owner of the two New Grand Theaters, at Corydon, Ind., and Louisville, Ky., respectively, recently lifted his Corydon house into metropolitan ranks by contracting for Universal service.

H. D. Ticknor, of the Standard Film Company, of Louisville, said recently that business with his organization is extremely good, the call for Bison and Frontier features being particularly strong from exhibitors out in the State.

George Harris, Jr., manager of the Capital Theater, of Frankfort, Ky., was among the out-of-town exhibitors who were in Louisville attending the festivities held in connection with the Perry Centennial. Mr. Harris is at present much interested in a plan which he is perfecting to start a chain of six or seven theaters in Kentucky towns which are now without this popular form of amusement. With this in mind, he made several short trips out of Louisville during his visit, investigating conditions.

A large number of Ashland, Ky., people, friends of Manager Dick Martin, of Ashland, who is handling the new Placade Theater, in Huntington, W. Va., went over to the West Virginia city on the evening of September 30 to attend the opening of the Placade. The theater is one of the prettiest in that section of the country, and with an exceptionally strong bill, the opening performance was greeted with packed houses.

Contracts have been let at Owensboro, Ky., for an addition to the Empress Theater, owned and operated by George A. Bleich, which will make it second only to the Majestic, of Louisville, among motion-picture theaters in Kentucky. The seating capacity will be brought up to nearly 900 by the addition. No interruption to performances will result.

A growing industrial use of the motion picture was recently illustrated at Frankfort, Ky., when T. H. Ennis, a special representative of the National Power Company, of Birmingham, Ala., staged an exhibition showing the working of a water motor which the company will shortly put on the market. The exhibition was for the benefit of a number of Frankfort men who are stockholders in the concern, which is promoting the new motor. The pictures were taken at Louisville on the Falls of the Ohio, which are to be utilized by the motor in the generation of power. It has been declared to be economically impracticable to derive power from the falls, but the company believes that its motor will solve the problem successfully, and incidentally the moving pictures seemed to prove it.

R. E. Lee, of Monticello, Ky., is planning to open a five-cent motion-picture show in that town as soon as he can properly remodel a building which he has leased for that purpose. Work will be rushed and the new house will be opened shortly.

Thomas L. Ewan, a real estate man of Maysville, Ky., and others, are planning to organize a stock company to operate the Pastime Theater, in that city, which was recently closed. The house will be thoroughly overhauled and re-decorated. William Dern will probably be manager.

The Crescent Amusement Company, of Nashville, Tenn., which owns the Elite and Columbia Theaters in Bowling Green, Ky., will on January 1 begin the erection of a third house in that city, according to J. P. Masters, manager of the company's two houses there. The company has acquired a long lease on a desirable site located on the public square, upon which it will erect one of the handsomest photoplay houses in that section. The house will have a seating capacity of 500. An admission of only five cents will be charged. President Tony Sudekum, of the company, has already made arrangements in Chicago for an excellent program for the new house.

Edward T. Gilligan, manager of Cook's Park, a popular resort at Evansville, Ind., has been appointed manager of the Nelson Theater, at Logansport, Ind., and will leave shortly to take charge.

It is reported in Cincinnati that a motion picture theater is to be built at the northwest corner of Clark and Linn Streets, with a seating capacity of 1,500. Options on the ground necessary have been acquired, and it is said that a company with a capital stock of $150,000, most of which has been subscribed, is behind the venture. A question about the title to part of the property may delay the deal for a time. The site said to be involved is 123 feet on Linn Street, with a depth of 90 feet to an alley.

It is announced that the New National Theater, at Fifth and Walnut Streets, will be opened to theatergoers in Louisville about November 1, the work having been delayed considerably by slow deliveries of steel work. It was originally hoped to have the new playhouse open by September 15. Lee Goldberg, who has been connected with Louisville theaters in various capacities for several years, has been appointed manager of the house. The National will be in the Jones, Linck & Schaefer Vaudeville circuit, and will show only high-class vaudeville and hippodrome acts, with a select moving-picture program twice a day. The theater is easily the handsomest in the city, and seats 3,000 persons.

The Switow Amusement Company, of Louisville, expects to open its $35,000 photoplay house in New Albany, Ind., the New Grand, about October 12. The theater is to be absolutely fireproof. It will seat 700 persons on the main floor and 300 more in the balcony. The program will consist of pictures and vaudeville, and prices will be ten and twenty cents. A five-piece orchestra will be used. The New Grand will make the twelfth house in the Switow string in actual operation.

It is estimated that between 8,000 and 10,000 people saw the magnificent Imp production of "Ivanhoe" at the Novelty Theater, in Louisville, during the two days this great feature ran there. King Baggot, who was in Louisville during the week following the exhibition of this film at the Novelty, expressed himself as immensely pleased with the manner in which the production has taken not only in Louisville, but all over the country.

The city council of Frankfort, Ky., recently passed a resolution directing the Fire Committee of that body to inspect all moving picture shows in operation and under construction with particular reference to the number of exits and other matters for the protection of the public in case of fire. The committee was also directed to inform the owner of a new theater about to be built of the conditions under which he would be allowed to operate.

T. A. Nolan, of Cincinnati, Ohio, who has been operating the Pastime Theater, at Maysville, Ky., recently became connected with a film service concern in New York which forbids its representatives to engage in the operation of a theater, and the Pastime is therefore for sale. He has already disposed of his theater in Cincinnati, and Thomas L. Ewan & Company, of Cincinnati, have the Pastime in their hands for sale.

Hurley Brothers, proprietors of the Dreamland Theater, at Providence, Ky., have let the contract for a brick building, 90 by 26 feet, to be completely equipped for the operation of a new picture show, which will be conducted by them in addition to the Dreamland. The firm is already conducting shows in Princeton, Ky., and Mt. Vernon, Ind., as well as in Providence. The new house will have a seating capacity of 400 people.

Miss Marguerite Lawson, of Hopkinsville, Ky., has accepted the position of pianist at the Lillian Theater, Clarksville, Tenn., and is now handling the musical end of the program in that house, which is one of the finest in that section of Tennessee. Miss Lawson has a repertoire of over 600 selections, and is well qualified to handle the work.

C. C. Moore, of Ashland, Ky., is said to be contemplating the erection of a new building on his property at Twenty-ninth Street and Winchester Avenue, in that city, to be operated as a moving-picture show.

J. E. Fawcett, of Madisonville and Earlington, Ky., has made arrangements to open a photoplay house at Crofton, Ky. The performances will be given in the Odd Fellows' building, on two nights out of the week, using the Universal three-reel program.

Hugh Russell, of Ashland, Ky., was in Ironton, Ohio, recently, in consultation with his associates there relative to the project of building a new and modern theater on the present site of the Empire. It is also reported that the Princess Rink building, in Ironton, may be remodeled for use as a motion-picture theater.

The Exhibitors' Feature Film Company, of Toledo, Ohio, was recently organized for the purpose of conducting a film exchange business. The capital stock is fixed at $25,000, and the organizers are Sigmund Sanger, Aaron E. Cohn, E. C. Froelich, Vada C. Southard and Trude Wooster.

Jack Thomas, a moving-picture man, recently purchased an old Methodist church building in Marion, Ky., at a cost of $1,200 and proposes to remodel it for use as a photoplay house.

The Famous Players' Film Service was incorporated recently in Chattanooga, Tenn., with a capital stock of $25,000, for the purpose of handling the productions of the Famous Players Company and others. Those interested are: Elmer D. Rule, Lawrence H. Smith, John A. Rule and others.

The Star Amusement Company has been organized in Nashville, Tenn., and will operate several picture shows in that city and elsewhere, according to the plans of its promoters. The capital stock is fixed at $1,000. The incorporators were E. F. Lusky, Dora Lusky, M. Starr, J. Starr and Gus Kornman.

G. D. CRAIN, JR.

## SPRINGFIELD, ILL.

MAJOR HARRY T. LOPER, proprietor of the Lyric, was selected by Col. Richings J. Shand, assistant adjutant general of the Illinois National Guard and grand marshal of the pageantry in this city during the State Fair week, to act as one of his aides.

A determined movement has been on foot among local proprietors to secure a new scale of admission prices. It has not been decided upon whether five cents will be asked for two reels or ten for three. If some of the houses take the two for five proposition they will want to run pictures that have not been shown here and fresher stuff. This means that the Vaudette and Lyric will have to divide the output of the licensed companies with them.

The Central Feature Company, of this city, has been booking its new feature, "Conscience," in a number of Illinois houses. Art Simons, who was out with "The Last Days of Pompeii" for this company, has resigned to take the management of the Rex, the theater at Petersburg which has been purchased by W. W. Watts, of the Vaudette Amusement Company, of Springfield.

The Illinois State Board of Charities gave the moving picture a prominent place on the program for the eighteenth annual Conference of Charities and Correction, at Rockford, October 11-14. For the Sunday evening program Dr. George A. Zeller, superintendent of the Peoria Hospital, showed films of his unique institution where he has often taken five hundred unguarded patients to a circus. Another interesting show was upon the subject of blindness and the preservation of vision. This was exhibited at one of the Rockford houses.

P. Leslie Bradbury was brought back from Arizona upon a warrant sworn out by Thomas Hudson, a harness maker of Springfield, who charges that Bradbury defrauded him of $300 by selling him a moving-picture show in Quincy, Ill., that did not exist. Hudson declares that Bradbury represented himself as a representative of an Arizona corporation which operates photoplay houses throughout the country. Hudson paid over the $300 for the Quincy house, but when he went to that city could not find it. Bradbury was held under $1,000 bond.

MIDWEST SPECIAL SERVICE.

## WISCONSIN.

EUGENE JOHNSON and J. G. Showers are erecting a new building at Onalaska for their Crystal Theater. They have been exhibiting at Woodman Hall every Monday evening.

Ray O. Pickrell, of Bridgeport, Ill., has purchased the Ripon Theater at Ripon.

The Liberty Theater, at Milwaukee, and Andrew C. Brown, principal of the Twenty-seventh street school in that city, recently co-operated in an exhibition of Alaska-Siberian pictures, in an effort to learn the attitude of parents toward educational films. Principal Brown is an enthusiastic advocate of the use of pictures, but believes that until schools can afford to add a machine and service to the curriculum, officials should co-operate with houses which are showing the best class of subject.

The White House Theater, 429 Wisconsin street, Racine, has been leased to C. M. Hund, of Galesburg, Ill.

Morris Ruwin's moving picture airdome at Fifth and Lincoln avenues, Milwaukee, was closed by the city on the ground that it violated the building ordinances.

Dr. Tanner will open a moving picture show at Bloomington.

Dr. J. M. Hagan has sold the Hagan Opera House, at New Richmond, to Frank Hughes and Barney Greeley.

Frederick Jacobi and Lynn Fletcher have leased the Henry Scheele Building, at Sheboygan Falls, and will open a photoplay house.

An ordinance requiring the appointment of a censorship committee of three inspectors and a secretary has been prepared by the judiciary committee of the common council at Milwaukee. This board would be maintained by charging a fee of fifty cents for each picture inspected.

G. W. Thompson and E. J. Stewart will open a moving picture house in St. Croix Falls.

MIDWEST SPECIAL SERVICE.

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## ILLINOIS.

THE Star Theater, at Evanston, has lengthened its business day. The eprogram begins at 10 A. M. and continues until 5 P. M. when the pictures are changed and run until 10:30 P. M.

William Bruce Leffingwell, travelogue man, showed 20,000 feet of moving pictures at the "Made in Quincy" exposition in that city. One day was set aside for the public school children to see these films and hear his travel talks.

Manager Quinn, of the Majestic, at Rock Island, showed the complete set of the "What Happened to Mary" series in six days, giving two of the stories at a show.

**John Vaughn, of Vermont, Ill., has purchased a moving picture outfit and opened a theater at Browning.**

Bodkin & Keane have secured a site and will open a theater at Wilmette, which will seat 1,000 persons.

Col. Vernon C. Seaver expects to open his new Hippodrome in Peoria early in October.

Business men at Farmington have echoed the cry that the moving pictures given free each midweek are a great attraction for the people of the surrounding country.

**Wyoming now has but one picture show, the** Lyceum, conducted by Mr. and Mrs. Lawrence Higbee. **The Princess Theater has been closed and the** equipment taken to Princeville, where Edward Parker, of Wyoming, will operate a show.

The Gem Theater at Clinton, which has been **closed the latter part of the summer, has been re**opened by J. I. Thorpe. The place has been altered, a part of the large lobby being converted into seating room and a sloping floor installed. Five hundred seats are now accessible to the photoplay patrons of this place.

The Grand motion picture house, at Moline, which was closed August 4, has been reopened.

J. B. Watson will erect a new theater at La Grange.

**The Unity Club of the Church of the Christian Union, at Rockford, is contemplating the use of educational films, although nothing definite has been done in the matter. It is likely that the church will install its own machine if the plan is carried out.**

**The Palm Theater, at Rockford, has been contemplating installing a pipe organ.**

**The Universal Portland Cement Company of Chicago, by using industrial moving pictures, has** executed a coup that should bring that firm much business. A new law in Illinois allows the state to furnish each county with a good sum of money to be used in the construction of hard roads, if the county donates a similar sum. The cement company sends two men with machines to the meetings when this matter is considered by the county boards, and shows what kind of highways can be constructed from concrete.

**The Warrington Theater, at Oak Park, has gone from stock to vaudeville. The latter policy includes the use of the kinemacolor pictures.**

**Department stores in the larger Illinois cities are** using motion pictures in connection with living **models at their annual fall fashion shows.**

**The Playhouse at Oak Park, announced that with** the last of September it would inaugurate daily matinees, making five performances daily.

MIDWEST SPECIAL SERVICE.

## IN THE SOUTHWEST.

**OPERATORS at the Iris, the Best and the Aurora in Topeka, Kan., recently struck. It is said that they demanded a seven-hour day in accordance with the clause in the new contract of the International Association of Theater and Stage Employees, with which the moving picture operators are affiliated. The other four photoplay houses in the city agreed to the seven-hour clause, but in three they walked out. The operator at the** Cozy was also ordered out, it is said, but he turned in his union card and stayed on the job. J. C. Elliott, manager of the Iris, is quoted as saying that the operators were only called upon to work the full eight hours, but the managers refused to give up their rights to hold for eight hours on days when the patronage justified, and not have to pay overtime for the last hour. M. D. Jones, vice-president of the local union issued the following statement: "It is not true that the operators worked last year under an eight-hour contract. The contractors called for a seven-hour working day at $18 a week, with 50 cents an hour overtime. When the time came to renew the contracts the managers of four houses refused to sign up the same contracts as last year, but demanded that the men agree to work eight hours a day for the same wages paid them the last year for a seven-hour day. When they refused to sign up on any other terms there was nothing for the operators to do but to walk out. They had the backing of the Industrial Council of Topeka in so doing."

The Southern Film Service, of Houston, Tex., has been incorporated with a capital stock of $20,000. The incorporators are J. G' Willington, F. M. Sager and W. N. Lowry.

F. E. Rundell, who has leased the opera house at Oxford, Kan., will use the place for a moving picture show.

A. A. Brach took a reel of pictures at Port [illegible] Tex.

A [illegible]ng picture show marked the opening of schools at the College of Industrial Arts at Denton, Tex. It was announced this was for the purpose of overcoming any feelings of homesickness which the new boys might feel.

**Great Bend, Kan., picture shows are in line for a crusade against the Sunday performances, it is reported.**

The Board of Theatrical Censors in Houston, Tex., has no power to prevent objectionable moving pictures being shown, according to a letter written by Henry Stude, a member of the board, to Mrs. Charles Bonn, of the Harris County Humane Society. She was informed that the only remedy was to make complaint to the mayor in the city where the pictures were to be shown.

C. W. Newton has moved his moving picture show to the new Crockett Building on Maine Street, in Kirbyville, Tex.

**The Daily Opic managers, Duncan and Browne,** of the Photoplay Theater at Las Vegas, New **Mex., recently gave a free Saturday afternoon matinee to children under 14 years of age who** presented themselves with clean hands and faces.

O. W. Holly, manager of Dreamland Theater, recently leased the Dean Building on North Getty Street, at Uvalde, Tex., and remodeled it for his picture show.

Mistaken ideas of conditions at the correctional institutions of Kansas will be corrected by moving pictures. Films have been taken at the Industrial School for Girls at Beloit and another set will be made of the boys at the Industrial School near North Topeka. It is probable that later the penitentiary at Lansing and the reformatory at Hutchinson will be included. Charles M. Harger, a member of the Board of Corrections, believes that the films will prove popular and will enlighten the people as to the educational phases that have been adopted at the state institutions.

**Saul S. Harris, owner of the Royal and Gem theaters at Little Rock, Ark., who recently took over the Savoy, has announced that for ten days each month he will show pictures produced by the Belasco-Frohman Company.**

MIDWEST SPECIAL SERVICE.

## IOWA.

**GEORGE C. WRIGHT has been granted a permit by the department of streets in Des Moines, to** open a moving picture theater at 1601 Sixth avenue.

Charles Quackenbush has sold his interest in the Court Theater, at Winterset, to Clyde Krabiel.

The Star Theater, at Dubuque, showed the Illinois Central "Safety First" motion pictures. In addition to the employees of the Illinois Central, men working for the Great Western, Burlington and Milwaukee railroads were present.

Frank Loftus and Frank C. Hoffman will open a new moving picture show at 336 Main street, in Dubuque

Manager Stoecker, of the picture show at Toronto, has rented Bennet's Hall, and will give shows each Wednesday night.

The Superior Film Manufacturing Company, of Des Moines, recently made a series of promotion pictures in Maquoketa. They will be used by the Commercial Club.

H. V. Holcomb, of Kansas City, has purchased the Empire Theater, at Decorah, from Herman Wolfgrass.

W. H. Englert, who recently opened the handsome new Englert Theater at Iowa City, has announced that if dramatic and vaudeville attractions do not pay, he will convert the house into a motion picture theater.

Dealing in motion picture theaters is one of the objects of the Strotz-Staff Company, which has been incorporated at Des Moines, with a capital stock of $20,000. B. Strotz, of Des Moines, is president.

**Ray Vincent has sold his picture house at Akron, to his brother, Fred Vincent, of Luverne, Minn.**

R. H. Stoecker, of Lowden, has purchased the interest of H. Dammann in the opera house and picture show at Bennett.

Warren Dillaven has sold his interest in the Dreamland Theater, at Buffalo Center, to Carl Anderson, his partner, who now is sole owner.

The Lyric Theater, at Albia, is being enlarged.

W. P. Ross is now owner of the Best Theater, on Brady street, in Davenport.

Isaac Ridgeway has sold his picture show at Coon Rapids, to Lawrence Johnston and Daniel Bogue.

The Opera House, at West Bend, has been leased to L. J. Ring, of Dayton, for the coming year.

R. C. Mead and S. E. Dailey are interested in the new moving picture show which has been opened in the Arnold store building at Allison

Luchtel & Bruning is the name of the firm now conducting the Star Theater at Breda, Herman Olerich having disposed of his interest to Fred Bruning

MIDWEST SPECIAL SERVICE.

## OHIO.

MOVING picture operators of Cleveland, are said to have issued an ultimatum to the proprietors that they will not carry films from the supply houses any more.

**R. O. Brady is interested in a new picture house** that will be erected in Portsmouth

**The Bijou, at Piqua, has closed its picture season** and resumed an era of vaudeville.

Urbana is to have a new photoplay house, conducted by women. The Misses Smith have been re**modeling a building in North Main street for that** purpose.

**The Hippodrome, at Toledo, the first of a chain** of moving picture theaters to be built and directed by the Toledo Hippodrome Company, which recently was incorporated, has been opened under **the management of Ralph Studyvin, formerly treas**urer of Keith's Theater First-run Universal service will be used with a five-cent admission. The Hippodrome has a seating capacity of 650 persons. Loyal B. Curtis is president of the company, Roy **H. Sawtelle, treasurer, and Newell B. Newton secretary.**

**James Whelpley has purchased the Colonial Theater, at Washington Courthouse, from Charles John**son, and has assumed its management

Both of the leading theaters in Columbus recently gave over a week to the pictures The **Southern showed Herbert G. Ponting's Scott Ant**arctic expedition films, and the Hartman had **Lyman H. Howe.**

MIDWEST SPECIAL SERVICE.

## MICHIGAN.

EXCHANGE managers in Detroit made a strenuous protest to a censorship which would com**pel them to take their films to the police station for** inspection. A. J. Gillingham, manager for the General Film Company, suggested that a projecting room be fitted up at the Universal headquarters. **The managers, he said, would furnish the room and the operator,** if the commission would allow **the censoring to be done at the offices of any of the distributing agencies. Police Commissioner Gillespie, who is responsible for the agitation, did** not take kindly to this plan, because he wanted the **films where he could keep his eyes upon them. The managers also objected that the inspection fee of seventy-five cents a film was too high. Attention was called to the work of the National Board, and that it was the State right and special features that was causing all the trouble. The suggestion of the police commissioner that by having the films** inspected at some exchange, it would be possible **for managers to show "old films" was met. It proposed that letters be issued to each theater which was showing properly censored films and that licenses be revoked in case any pictures not passed were shown. Pictures dealing with the life** of Evelyn Nesbitt Thaw were barred in Detroit, **but Police Commissioner Gillespie held that films of Harry Thaw's escape from Mattewan were all right,** as the public was greatly interested in the episode.

The defense by city officials in Grand Rapids, of **moving picture theater men who, it is declared, are asked to make unreasonable changes to comply with** arbitrary rulings of State inspectors, has been continued. The buildings are said to conform to the **specifications of the National Board of Underwriters, and the municipal authorities declare their demands for safety, which have been fulfilled, are sufficient. An order to the Board of Education to install fireproof booths, may cause trouble, as Assistant City Attorney Hull contends the schools are part of the educational system, and not amusement enterprises. The pictures have been used largely in social center work and the added expense may retard the progress of this worthy movement. A plan to show pictures at a State convention was checked by the State inspectors because the convention hall was not on the ground floor and the seats were not fixed. A recent order was issued** to close Park Congregational Church, Powers' Theater, Majestic Theater, The Evening Press, and all **the school shows except the Central High School.**

**Jafet Rytkonan and August Allen are remodeling** the Star Theater, at Negaunee.

**W. A. Jamison, of Ontonagon, is remodeling a building at that place, which will be used for a picture show.**

D. E. Rice will be in charge of the Bijou Theater, at Marquette, which has been leased by the Rice Amusement Company, of Hancock.

**C. M. Williams, formerly with the Vaudette, on Monroe avenue, in Grand Rapids, is the manager** of the new Idle Hour, which has opened at Monroe **avenue and Pearl streets, in that city. With a pipe organ, new decorations and lighting system, and a** four-reel show, the house is doing a good business.

**The old Orpheum Theater, on Michigan avenue,** in Hastings, has been opened as the Bijou, by Forrest E. Jordan.

MIDWEST SPECIAL SERVICE.

## MISSOURI.

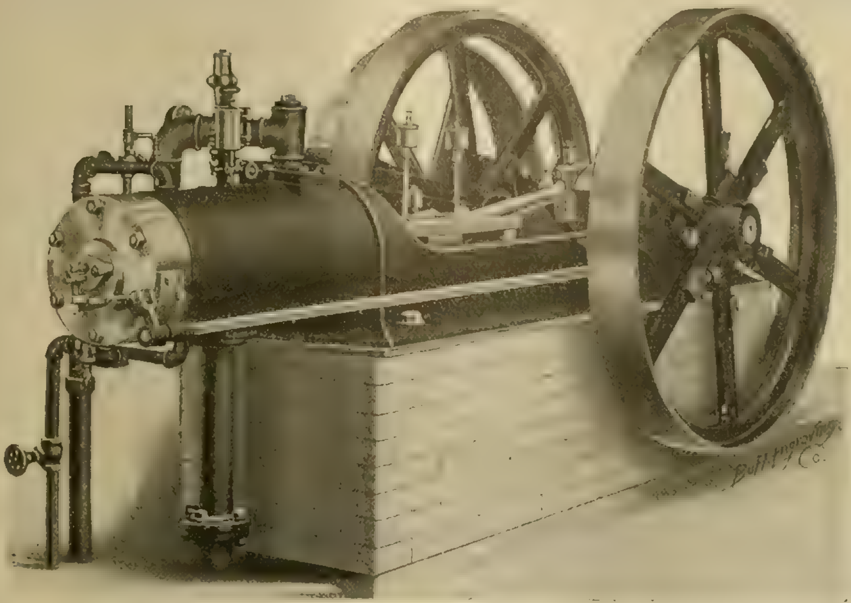
FREE moving pictures formed a part of the in**dustrial and educational exhibit given on the** Midway at the fair at St. Joseph by the Young Men's Christian Association of that city.

The Poplar Bluff Candy, Ice Cream and Amusement Company, of Poplar Bluff, has been incorporated, with capital stock of $2,000. The incorporators are: T B Case, Harry Simon and C. J. Davis.

The Lyric Theater, at Kansas City, formerly the Century, has given up the Pantage vaudeville attractions, to become a motion picture house. Four first run films and two singing acts will be offered.

**W. W. Wertenberger and E. L. Castle have op**ened the Empress, a new moving picture theater in St. Joseph. The opening was made with an eightpiece orchestra, and a good business was done. Four reels of pictures will be shown

MIDWEST SPECIAL SERVICE.



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# LICENSED FILM STORIES

## MELIES.

**OLD AND NEW TAHITI, or, HOW THE INFANT CHIEF WAS SAVED** (Oct. 23).—The thrilling story told by an old native of Tahiti of how, in years gone by, he saved the island's present great chief, Tati Kakao.

Tati was dedicated to the Teva clan by his mother, the queen. Knekud, the old native, then young, spied enemies approaching the island and warned the queen. A rival clan, led by two Swedish beach-combers, armed with muskets, landed and demanded that the infant chief be surrendered or there would be war. The young and faithful native seeing that his tribesmen were weakening to the enemies' demands, to avert a great war, took the infant from his mother and carried him to a place of safety. And then there was a conflict in which the odds were even, until the young native, finding the Swedish sailors in need of water, helps them to a liquid poisoned with the deadly leaves of Kava. The Tevas were victorious and the clan's honor is sustained. Knekud is honored.

**GRAND OPENING OF THE SHICHIJIO BRIDGE, KYOTO, JAPAN** (Oct. 23).—Novel and interesting.

## VITAGRAPH.

**AT THE SIGN OF THE LOST ANGEL** (Oct. 27).—"The Lost Angel" is the name of a saloon presided over by Eliza, a woman of sterling character, but with dim appreciation of the finer ethics. A new preacher is expected at Noose Gap. His coming is rather startling. Some desperadoes try to hold up a stage coach in which he is traveling. Being driven off, they make straight for "The Lost Angel." The stage driver suspects their destination. He and the minister rush into the saloon just as one of the rascals is embracing Eliza, and they clean out the place. One of them, however, succeeds in landing a knock-out blow on the dominie. Eliza comes to his aid. The stage driver notices this and is jealous. The boys at the Gap are very sore at the young preacher's introduction to them, but he pays little heed to their objections and never hesitates in pointing out to them that they should turn from Darkness unto Light. At one of his meetings, Eliza is very much moved, in fact the light has been coming to her gradually through reading the little Bible which the young parson has given her. The stage driver gets an idea that "The Gospel Dispenser" is his rival. The "roughnecks" do not take kindly to the religious atmosphere about the Gap and one of them, who felt the force of his muscular Christianity at the Lost Angel, decides to put an end to him. With a boon companion, this fellow goes out upon a secluded roadway to fill the preacher with lead and give the undertaker a job. Eliza, who has overheard the plot, determines to frustrate their plans. She arrives just as the disgruntled bad man is taking deadly aim. She steps forward into the road, receiving the shot. The two desperadoes, seeing the effect of their dastardly work, hasten to make good their escape. The preacher rushes to Eliza's assistance, getting a doctor to her as quickly as possible. The stage driver sorrowfully hears of her self-sacrifice, and learns from the doctor that she is fatally hurt. As the three men stand around her bedside, she tells them of her faith in God, passing peacefully away through the Valley of the Shadow into the Light of Eternal Life.

**IN THE SHADOW** (Oct. 28).—Thousands of persons would die in the present if it were not for the memories of the past. Old Mrs. Merkle has one cherished reminder of bygone days, her wedding gown. It is filled with associations of the most sacred and hallowed character. This heirloom is coveted by a wealthy woman, who recognizes the rarety of its fabric and the richness of its lace, and decides that it would be a most unique and unusual dress for her daughter's approaching wedding. The gentle old soul will not part with it until, to avoid eviction from her modest little home, she is obliged to sacrifice it. Unfortunately, she loses the money realized, and after all is driven from home and compelled to wend her way to the poor house. She is met by her next-door neighbor's children, to whom she has always been kind, and they induce her to go to their home, where she is welcomed by their parents, who treat her as if she were their own. The strain of her recent experiences has undermined the old lady's health and she is taken very sick. During her delirium she cries for the old wedding gown. The two children take their savings and persuade the purchaser of the gown to let them buy it back. While "Granny" is sleeping, they place the cherished garment on the foot of the bed. Awakening from her slumbers she espies it, and fondly grasping it, she presses it to her heart. While the church bells ring out the wedding chimes of the girl who intended to wear the dress, Mrs. Merkle passes into the Great Beyond, clad in the marriage garment, essential to the realms of eternal peace and happiness.

**FATHER'S HATBAND** (Oct. 29).—Love finds a way, that is very plain, when Sam and Doris make use of their father's new hat to convey their love missives to each other, because Doris' father objects to his clerk's attention to his daughter. Doris Mason and Sam meet whenever they can and her father is not altogether unsuspecting, very evidently, when he hurries into the sitting room. Sam escapes without being seen. The next morning Doris sends a note to Sam by placing it in the sweat-band of papa's hat. Sam is working hard at his desk when his boss arrives at the office, but he does not fail to reach for the hat as soon as Mason places it on the rack and extract Doris' note from the band. Later in the day, Sam deposits his note in the band and upon the boss's arrival at home for lunch, Doris finds the following epistle: "Dearie: Let's elope. Pack up and meet me at the fountain in Riverside tonight." Doris quickly answered it as follows: "Dearest Buddy: The fountain at Riverside will be most convenient for me. We can leave on the 7:30. Love and kisses." This is deposited in Pop's hat and he hurriedly leaves the house. Mr. Mason, feeling the need of a shave, stops in the barber's, and after having his face scraped, takes Henpeck's hat in mistake for his own. When Henpeck gets shaved he hastily picks up Mason's hat and goes home. Mrs. Henpeck takes his hat and the note falls out. She reads it and goes out determined to confront the brazen huzzy. Henpeck dashes after her. In the meantime, Mason discovers his mistake and goes to the barber's to learn who carried off his hat. Henpeck comes in with the same purpose. Explanations follow. Mason guesses where the note came from and together the two men do a marathon for the fountain. Here they find Mrs. Henpeck giving Doris a piece of her mind. Mason pacifies her and Doris confesses. While this is going on, Sam makes his appearance. Mr. Mason advises them to elope as they had planned and sends them rejoicing on their way.

**BIANCA** (Oct. 30).—In Southern California, Bianca, a young peasant girl, works in an olive vineyard. Beppo works beside her. He helps her whenever he can and they grow very fond of each other. Angelo, the overseer, is attracted by Bianca, and becomes over-demonstrative. Beppo objects. In the scuffle, Angelo falls, wounded, and Beppo flees. He goes to Bianca's hut for refuge. She begs him to escape at once and gives him what little money she has. His pursuers on his track, he hurriedly leaves, forgetting in his haste his bundle of clothes, which Bianca conceals, to avoid being accused of harboring him. Beppo goes to a distant city and there succeeds in making himself a very prosperous vender of fruits. Bianca, being left alone without a protector, is subject to much insult from Angelo, until she too makes up her mind to escape his indignities. In her little shack she wishes she were a boy, and suddenly remembering Beppo's old clothes, she disguises herself in male attire, makes her way, by riding on freight cars, to the city to which Beppo has fled. Without money, among strange people, she is almost starving, and not recognizing Beppo as he stands at one of the crossings with his pushcart, steals some of his fruit. She is caught, arrested and taken to the police court, to which she is followed by Beppo, who wishes to make a complaint against her. The officers oblige her and the others in the courtroom to remove their hats. As she takes her's off, her long, black hair falls down over her shoulders, and immediately recognizes her as his dearly beloved Bianca. He withdraws his charge, and after telling their stories to the justice, who is neither pleased nor interested, the two young lovers leave the station house together to start life anew as man and wife, happy in the anticipation of the fulfillment of their troth.

**FATTY'S AFFAIR OF HONOR** (Oct. 31).—Brushville is on the map and boasts of a main street and a few other marks of distinction that may some day be the center of a thriving metropolis. Fatty is a local character and he is often seen in the company of Lucile Henry, the village beauty. A classy stranger arrives in town, sees Lucile with Fatty and is struck with her beauty. He writes on an envelope, as if it were addressed to himself, "Lord Fuzzywuz," and purposely drops the envelope. They pick it up and think he must be some foreign nobleman. He strikes up a flirtation with Lucile an dshe drops Fatty and takes up with the flashy and distinguished gentleman. Fatty looks up his old friend, Zeb, for advice, and Zeb tells him that the only way to get even with this fellow is to challenge him to a duel with pistols, because the foreigners will not deign to fight with their fists. "Too common, don't you know." Fatty thinks over the idea, likes it, and as a consequence, the duel is arranged and accepted by both parties. The morning of the duel arrives. Lucile is to give the signal by dropping a handkerchief. In the meantime Zeb has looked up an old friend of his and they decide—not to hurt the feelings of either contestant—that the duel should be fought with blank cartridges, instead of bullets. Fatty and the "nobleman" know nothing of the blanks, thinking the pistols contain real bullets. In the meantime, Zeb and his friend purchase at the country store, two very antique eggs. Then Zeb and his friend, who are to act as seconds to Fatty and the count, go to the duelling grounds and join their principals. Lucile gives the signal by dropping the handkerchief. Fatty and the count pull triggers, Zeb and his friend, simultaneously throw the eggs—the finish may be imagined.

**PEGGY'S BURGLAR** (Oct. 31).—A very pretty and snappy comedy with a tone of sentiment and a pleasing atmosphere.

**THE WARMAKERS** (2 parts—special—Nov. 1).—The Russian ambassador receives a cablegram from his government commanding him to secure the American war plans, Russia being allied to the opposing nation. The ambassador gives a dinner to the diplomats to which Johnston, Secretary of the Navy, and Calhoun, Secretary of War, are invited. Through a forged letter, supposed to come from Johnson, Calhoun is requested to bring the army and navy plans to the dinner. The ambassador enlists the aid of three spies, Rosa, a beautiful Russian woman, Toltoy, an exiled scientist, and Beris, a young assistant in the embassy. Toltoy mixes a secret potion which he calls "The Sleeping Death." At the dinner, from which Johnston is forcibly detained, so as to prevent the truth of the forged letter being known, Beris pours "The Sleeping Death" into the wine, and when the guests drink it they are overcome by its stupefying power and fall senseless on the tables. The ambassador takes the papers from Calhoun and copies them. After replacing them he drinks a glass of the drugged wine and is lost in deep sleep.

The guests revive, and when Johnston rushes in Calhoun learns the truth about the letter. He is sure that the plans have been copied when he sees a tell tale ink-spot upon them.

Through the Secret Service Department the ambassador's spies are searched, but to no avail. It is only when they learn that Rosa is sailing for Europe that they are convinced of the whereabouts of the papers. Isabel, Calhoun's wife, knowing Rosa, volunteers to sail on the same ship. She does so and shares her stateroom with Rosa, the spy. She searches through all of her clothing for evidence of her treachery, and has almost given up in despair when a false alarm of danger is raised. The passengers dash for the life-boats and Rosa grabs up a pair of slippers, which seems to be all she is to save. Isabel later cuts open the soles of the slippers and discovers the papers. Rosa pleads pitifully for mercy. Isabel has not the heart to hand her over to the authorities. She burns the papers and sends a wireless to her husband, who is joyous over the good news.

## LUBIN.

**THE MAN OF HIM** (Oct. 27).—The picture opens with a corral scene, men branding horses. A stranger enters, inquires for the owner of the ranch, and asks for a job. Johnson, the boss, does not like his looks very much, but being short of men, gives him a job. The stranger sees all the horses in the corral, and decides to steal them that evening. In the meantime, the horse thief takes a liking to the rancher's little daughter and rescues her from the attacks of a flock of geese. That night the horse-thief gets his confederates, knocks the night watchman senseless and takes the horses. The cowboys pursue and kill all the thieves excepting the leader, who, being only wounded, crawls away. Some of the cowboys go in pursuit of him, but fail to find him, and return to the ranch. In the meantime the little girl at the ranch wanders a long way off, gets lost and is caught in the quicksand. Her cries for help are heard by the horse-thief, who goes to her rescue. In doing so he is caught in the sand himself. He holds the child above his head and frantically calls for help. He is sinking rapidly and the cowboys, who are searching for Bessy, arrive just in time to lasso the child and save her as the horse-thief's hands sink out of sight. The closing scene is of the little girl (later) throwing flowers on the quicksand as she kneels in prayer.

**MAKING GOOD** (Oct. 28).—Pearl Moore gets sore on her sweetheart, Ted Hall, because Sam Bell, Cora's best boy, has come to their relief when a husky beggar becomes insistent. Pearl tells Ted, she hates a coward, and when Ted pretends that he is not a coward, she tells him to thrash Bill, a husky looking specimen, who passes at that moment. Ted decides to make a bluff and follows Bill. Bill discovers that he is being followed, and becomes panic stricken, finally running from Ted. Ted whips him to a fringe and doesn't get a scratch. That does not look natural, so he gets a physician to do a lot of fake bandaging and goes to Pearl. Meantime, Cora has brought Sam around to show him off to the girls. Ted takes all the wind out of Sam's sails and Sam, to get square, offers to thrash Bill. Bill makes a bluff at hitting back and Sam hides behind Cora leaving all the honors to Ted, who certainly looks the part.

**GIVING BILL A REST** (Oct. 28).—Mrs. Marie Block is at the Seashore, and finding it lonesome, as the young folks are her only companions, sends for her fat and devoted husband to come for a much needed rest. Bill thinks the idea very good, and goes to the shore. Bill meets his first Waterloo in the hack that Marie has at the train to meet him. The best he gets is to run behind, as he cannot get into the hack. He is next shown doing the gallant, pushing a rolling chair on a hot day. Marie thinks she wants a boat ride. Poor Bill is

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almost down and out, and a spill in the water, is his experience. Marie next insists that he go out riding. Bill at first refuses, but as usual Marie has her way. Bill gets out in the cart, falls over, and is so fat he cannot right himself and calls for help. Guards and other bathers rescue him and bring him ashore. Bill is now totally all in. He thinks of an excuse to get sent back home. He asks a lady on the [illegible] to flirt with him. As he sees his wife coming, he flirts. Marie sees him, rushes in, takes him home by the ear. Bill gets his wish, goes home, fixes an electric fan up to waft the breezes on [illegible] in his back yard, [illegible] his [illegible], and is once more serenely happy as he sighs, "There is no place like home."

**THE RATTLESNAKE** (Special—2 parts—Oct. 30).—Tony, a young Mexican, sweetheart of Inez, finds Jose making love to her. He orders Jose away, who leaves in anger, and lays in wait to "Get Tony." Tony, unsuspecting, lolls in the vicinity of a great stone which Jose, from a high point, throws down on him, and while unconscious, Jose raises a dagger to strike the unconscious Tony, when an enormous rattlesnake strikes the would-be assassin in the leg, and in fear and horror he drops his knife and runs for a mud hole. Tony comes to, follows his rival, sees him meet his end, a victim of the poison of the rattler. In the interim, an American surveyor, Jack Gordon, passes Inez's home and inquires his way. Inez offers to show him, and on their way to the mine hears Tony laughing hysterically. They come upon him and the victim of the reptile. Inez and the American continue on their journey and Tony goes home to his mother and sister, the snake in his arms. That evening Tony calls upon Inez and is told she will never speak to him again until the snake is dead. He refuses to kill it. The young American arrives in time to console Inez. Years later we find the American engineer at his work. Tony, whose association with the snake has made him anything but human, comes upon the surveyor and is about to shoot him, when he hears his former sweetheart calling her husband. He watches the fond embrace of the man and wife and turns and flees back to his hovel. At night Tony stealthily enters the American's home and places the rattler in the bed of his enemy. Fortunately for Gordon, he wakes in time to follow the shadow through the window. Inez's child wakes, having forgotten to kiss her papa good night. The mother takes her into the room and the child gets in bed with the reptile. Tony, knowing he is being pursued, stops at the window and sees the child in the bed. His love goes out for the innocent babe and he jumps through the window and saves her. After he is confronted, he kills the snake, but receives a poisonous wound. Six months later we find Tony minus the arm that was bitten. Tony's and Inez's families have a happy reunion.

**A MOMENTOUS DECISION** (Oct. 31).—Jimmy Jackson, the youthful and most enthusiastic member of the gang of swindlers, stings Phillips, a high financier, for a goodly sum. Phillips learns that he has been swindled. Later he meets Jimmy and telling him he is too clever to be wasting his time with crooks, gets him to join his forces. Jimmy gladly does so and resists all efforts of the gang to win him back or make him crooked in his dealings with Phillips. Phillips neglects his wife and a business friend, Gedney, makes most of the marital rift by making love to her in the husband's absence. A big deal comes up and the gang move every possible wheel to break Phillips through it. Certain papers have to be signed by Phillips at three o'clock on a mentioned day. It is this same day and hour that Gedney coaxes Mrs. Phillips to run off with him. The gang send a decoy telegram to Phillips, getting him out of town and he leaves a power of attorney with Jimmy, emphasizing the fact that if the papers are not signed when the man calls at the mentioned hour he will be ruined. Jimmy tells him he will take care of it and reiterates the fact that he is not in with the gang. Phillips believes him and leaves. When the wife leaves to meet Gedney, the maid tries to dissuade her, but to no purpose. Frantic, she hastens to Jimmy and implores his aid. The hour is the same and it is a question in Jimmy's mind which to sacrifice, the woman or the fortune. He decides to sacrifice the latter, hastens to the tryst and in the altercation that follows, knocks Gedney down and gets the wife to return home. He gets back too late to sign the papers and the gang win out ruining Phillips. Phillips returns home that night realizing he has been duped. He learns that Jimmy failed him and accuses the boy at his home of being a traitor and playing into the hands of his gang. Jimmy will not explain why he didn't sign the papers and Phillips in his anger would have killed him if Mrs. Phillips had not entered at that moment and explained all. She is forgiven and a new and better future opens up for all three.

**WHEN THE PRISON DOORS OPENED** (Nov. 1).—Sue Davis, on her discharge from jail for shoplifting, is taken in hand by a prominent member of a reform society, and given a ticket and money to go South and start life anew. On the same day, Tom Green is also released from prison, and he too determines to travel southward and begin over again. Sue and Tom meet at the depot, form acquaintance on the train and become friends before the trip ends. On their arrival in the southern [illegible] they promise each other to meet again. Tom [illegible] work in a factory. Sue gets a position in a [illegible] store. They continue to see much of each [illegible] finally conclude to get married. One day, about a year after their marriage, Sue meets an old acquaintance on the street. She is frightened and decides not to recognize her. This angers the woman and she follows her home and insists that she shall pay her to keep silent regarding her past. She complies, in terror that her husband will find out that she has not always been an honest woman. Tom, a few days after, meets an old prison mate who also blackmails him. Both Tom and Sue become unhappy, harassed always by the fear that the other will learn of his or her unworthiness. At last, desperate, they decide to tell each other, and mutually confessing, forgive and begin life once more, free from shadow of crime.

## GEORGE KLEINE.

**RAJAH'S DIAMOND ROSE** (2 parts—special—Oct. 28).—The theme centers about a peculiar method of blackmail practised by Count Seroff, an apparently wealthy and influential Parisian. The count owns a magnificent diamond rose, which, he claims, was given him in reward for a service performed by an East Indian Rajah. The count keeps the diamond in an oddly shaped cabinet, which, at the pressing of a spring, easily opens up. Invariably, after heavy gambling losses, the count takes his young acquaintances to his home and manages to leave them alone with the famous diamond. Temptation comes, the spring is pressed, and suddenly a blinding flash reveals a hidden camera. The count, thoroughly scandalized, then offers to sell the negative for a heavy price, that he may give the proceeds to "charity." Around a story of such splendid possibilities, Eclipse has produced a beautiful two-reel subject. A sweetheart of a girl whose brother was blackmailed by the count, promises to marry the young man provided he will steal the count's diamond. This he does, blindly, getting himself into many difficulties, for love's sake.

## EDISON.

**HIRAM GREEN, DETECTIVE** (Oct. 20).—It all happened because Hiram had an adventurous disposition, and because he was in love with Susie Smithers, the daughter of the village storekeeper. When old man Smithers laughed at his suit, Hiram's soul was filled with a wild desire to prove the native mettle which he felt sure was in him. An attractive advertisement in a newspaper, wherein the Eagle Eye Detective Agency agreed to forward a complete detective outfit on receipt of the modest sum of four dollars, decided Hiram. One bit of advice in the textbook sent with the outfit seemed to Hiram peculiarly valuable. It was to the effect that the budding aspirant for detective glory should follow a great detective about and carefully watch the way he worked. A dark, mysterious stranger who had been lurking about the village store, admitted that he himself was a great detective and was at that time on the trail of a notorious ex-convict, "Gink the Eel," for whose apprehension a liberal reward was offered. Hiram, overjoyed, immediately began to dog the stranger's footsteps. One day, the stranger set off on a brisk walk across country, while Hiram, as usual, followed him at a distance. In a clearing of the woods, the stranger met a short, ugly man, and spoke to him hurriedly. Immediately afterwards, the two men turned their coats inside out and tied their handkerchiefs about the lower halves of their faces. Hiram, in the shadow of the trees, instantly followed suit. The stranger and the other man lay quietly beside the road until old man Smithers appeared, driving over to the bank in his buggy to make his monthly deposit. The men jumped out and forced him to descend from the wagon. At this moment an original and interesting idea occurred to Hiram. Stepping gently from the bushes he tapped the two men lightly on the head with a blackjack. Then he drove back with old man Smithers to receive the plaudits of the multitude for his daring capture of "Gink the Eel." He got Susie, too.

**REGINALD'S COURTSHIP** (Oct. 21).—Reginald Everly was the star boarder at Mrs. McGinn's select lodging house for ladies and gentlemen. Mrs. McGinn herself considered him a very nice young man indeed. Occasionally he would draw a sympathetic boarder aside and confide to him in low, husky tones that he was one of the first families of Virginia, then would borrow five dollars from the sympathetic boarder.

Reginald was very fond of Flossie Benson. Flossie was the daughter of Reginald's employer. Reginald decided that he could not do better than to marry Flossie. Accordingly, he spoke to Mr. Benson about it.

Mr. Benson laughed heartily for several minutes, and then asked Reginald how he could possibly expect to support Flossie. "You couldn't afford to buy her a dinner, let alone marry her," he concluded. Reginald resolved to show the proud parent that he was able to buy Flossie a dinner. After a delicious dinner with Reginald, with a nonchalant assumption of indifference, kept well within the limit of his resources, the time came to pay the check. Reginald felt confidently in his pocket and discovered that he had left his money in the boarding house. Excusing himself gracefully, he rushed back to the boarding house. Servants and boarders had all gone to the beach. The house was deserted, locked and Reginald had no key. Finally, he went to the pawn shop, changed his dress clothes for the worst suit in the store, and rushed back

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with his money to the cafe. Flossie, tired of waiting, had telephoned to her father and Reginald arriving in his odd costume, was given a peculiarly warm and unpleasant reception

**JAFFA, THE SEAPORT OF JERUSALEM, AND ITS ORANGE INDUSTRY** (Oct. 22).—Jaffa, or Joppa, is situated on the Mediterranean coast some thirty-five miles to the northwest of Jerusalem It is the chief seaport of Palestine, and rejoices in the possession of the worst harbor in the world a rocky, shallow basin which is rather a menace than a protection to shipping

To land the thousands of tourists who enter yearly through this port on their way to Jerusalem and the rest of the Holy Land, the steamers are obliged to anchor a couple of miles from shore and transfer their passengers to small boats which thread their way through rocks and surf to the beach Jaffa's chief industry is raising oranges. Great groves of heavily laden trees stretch for miles outside the city. The scenes showing the orange pickers at work are singularly picturesque.

**HIS FIRST PERFORMANCE** (Oct. 22).—Tommy McGuire, leading man of "Red Barlow, the Terror of the Gulch," is quite sure that he is destined to make a decided hit in his part as Reginald Fortescue, the noble minded cowboy. Accordingly, he invites his parents to the opening performance of the play at the Centretown Opera House. Mr and Mrs. McGuire, overjoyed at the prospect of seeing their son act, come to Centretown on the appointed day, arrayed in apparel whereat the lilies of the fields might well blush. At length, comfortably settled in their chairs, Mr. and Mrs. McGuire await with pleasurable excitement the raising of the curtain. The play of "Red Barlow" is a cruel, hard thing. Red Barlow has a grudge against the poor rancher and leaves a barrel of powder, with fuse lighted, before the door of his cabin. Reginald Fortescue, the cowboy, enters and despite the frenzied appeals of his parents in the orchestra, sits on the barrel and uses the fuse to light his cigarette After he has put it out and gone away, and after two ushers have succeeded in partially restraining the frantic McGuires, the rancher comes out of his house and carries off the barrel of powder His wife follows him from the house with an ostensible child in her arms and for some unaccountable reason, falls fainting to the ground. The villain and his Indian accomplice attempt to kidnap her but are foiled by Reginald. While Reginald kneels with the unconscious woman in his arms, the villain enters from the back, draws a long knife and creeps slowly towards him. Nearer and nearer he creeps, a wicked leer playing about his savage face. Apparently nothing can save Reginald. The knife is slowly lifted and held quivering above the fair-haired cowboy. Suddenly a wild Irish yell rings through the theater and Mr. McGuire dashes on the stage just in time to save his offspring. One blow lays Red Barlow stiff on the boards, another stretches the bad Indian beside him, while a third, delivered somewhat carelessly, stretches the rescued son beside his enemies.

**SILAS MARNER** (2-part Drama—Oct. 24).—Silas Marner awoke one morning at the age of twenty-five, and discovered that he had nothing left to live for His good name, his friends and the woman he loved had been removed from his reach by one unexpected thunderbolt of fate. Called to watch at the bedside of a dying deacon, he had nodded and fallen asleep. While he slept, the man he had always called his friend, crept softly in, stole the church money left in the deacon's charge and left Silas' knife in an incriminating position. Silas' bare word was insufficient to carry any weight against the mass of circumstantial evidence His frenzied protestations were met with cold glances and open scorn So, at last, Silas crept away from the friends of his youth and went to live alone in a dilapidated old stone house on the outskirts of a small village, supporting himself with his hand loom and hoarding his money with a miser's greed.

Silas came home one afternoon and discovered that his money bags had been stolen. Returning from a fruitless search for the thief he found a little girl lying asleep on the hearth. Her coming changed the entire tenor of his life. From a morbid, self-centered miser, Silas was changed into a generous, free-hearted, kindly nature. Only one person in the village knew the true story of Effie's origin. This person was Godfrey Cass, the squire Effie was his child by a bitterly-repented early marriage. Her mother's death allowed Godfrey to make the brilliant match he had set his heart on. He therefore said nothing and allowed Silas to think he had adopted a nameless waif. Years later Godfrey repented of his early silence. He offered to give Effie the home and money that rightfully belonged to her, but Effie, erect and glorious in her young womanhood, chose to stay with Silas and refused the tardy amends of her real father

**A PROPOSAL FROM—NOBODY** (Being the fourth story of "Who Will Marry Mary?"—Oct. 25).—When Irma Chatterton invited Mary Cuyler to spend a month at her camp in the Maine woods, Mary, delighted at the opportunity of escaping from her social and business responsibilities, accepted joyfully. Mrs. Chatterton, filled with the maternal impulse of all happily married people to get everybody else in the world safely married, saw to it that Vivian Duncan, a brilliant young politician [illegible] splendid prospects, should make one of the [illegible] party Arriving in camp Mary was instantly attracted by the looks of Jacques, a French [illegible] a tall, powerful man with gleaming, [illegible] and arrangements were forthwith [illegible] would be her personal guide during [illegible] day Mary and her guide set off on a fishing trip. Jacques, the half-breed, always queer and half insane, was swept over the borderland into madness by his close proximity with this fascinating woman of another world, and when Mary coldly rebuked him, he landed and carried her to a little cabin in the woods Here he swore she should stay until she would consent to marry him Meanwhile, the Chattertons were growing distinctly uneasy over Mary's absence, and welcomed Duncan's suggestion that he go and hunt for her Duncan found the beached canoe and readily traced them to the cabin by a shoe and handkerchief Mary had dropped in her struggle When Duncan arrived, Jacques was playing with a sharp knife and watching Mary with a wild gleam in his eyes Duncan sprang on him, and a fierce fight ensued in which the politician was the victor. Jacques, cowed by the other's superior physical strength and will, slunk off into the woods and Duncan took Mary back to camp

That afternoon a telegram came for Mary. It reached camp at the very moment that Duncan was seated beside her telling her in a quiet, eager voice how much he liked her Mary tore open the telegram. It informed her that unknown persons had brought suit against her mining property, and that she was in grave danger of losing her fortune. Duncan changed countenance at the news, and excused himself abruptly. Poor Mary stared after him. "They don't love me at all," she said, "it's just my money."

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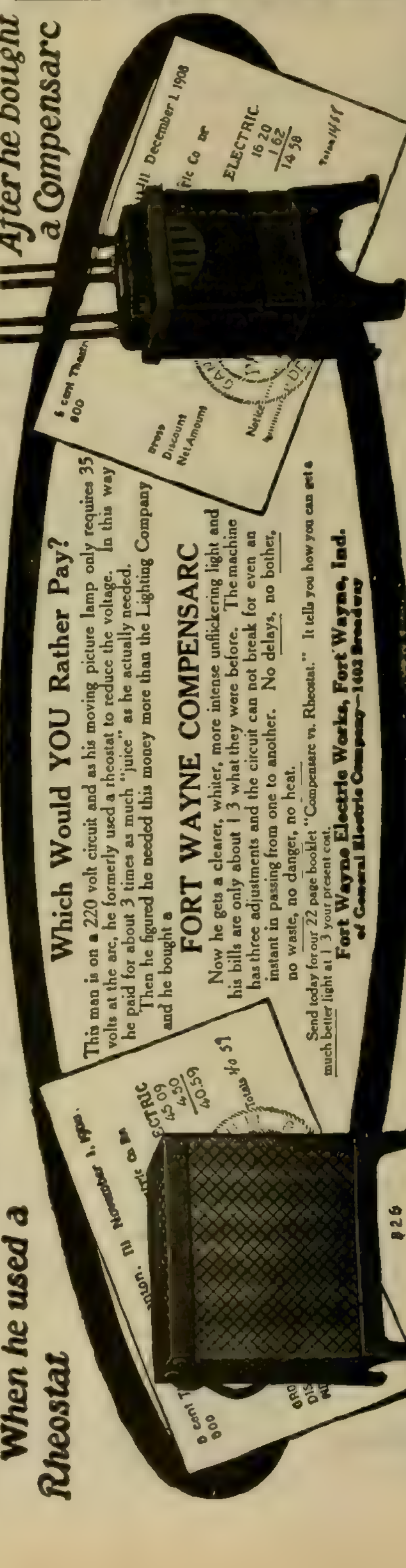

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**ACROSS SWIFTCURRENT PASS ON HORSEBACK** (Oct. 27).—Swiftcurrent Pass is in the northwestern part of the State of Montana in one of the wildest and most inspiring parts of the Rocky Mountains The scenery is equalled in sheer grandeur by few spots in the world. The trip across the Pass was made by a party of adventurous young men from the East The hardships and dangers of the trip are strikingly exemplified in several parts of the picture On a very considerable part of the ride, a bad stumble would mean almost certain death to the horse and no inconsiderable danger to the rider. Interesting pictures of Western camp life are shown; cooking flapjacks for breakfast, loading pack animals, etc.

**A HORNET'S NEST** (Oct. 27).—While on their summer vacation. Joan and Susie found a hornet's nest that they brought back to the city with them. Shortly after their return, Susie's young man, Dick Moreton, came to call on her. Susie's family at the time was suffering hideous torture on account of the family overhead, who made objectionable noises at all hours of the day and night.

Filled with a wild and helpless rage, Susie's father promised Dick his full consent to the marriage of the two young people on condition that Dick should instantly throw the objectionable neighbors out of the house. Dick rushed upstairs and ordered the noisy family to leave the building. The noisy family replied by throwing Dick down the stairs Dick picked himself up and reported to his fiancee that the family upstairs seemed very unwilling to leave, and that he did not have the heart to throw them out bodily.

During one of the warmer moments of Dick's dispute with the noisy family, a large section of plaster fell from the ceiling in the apartment below. As luck would have it the plaster fell directly on the box containing the hornet's nest. A few hundred hornets flew out. When Dick returned from his unsuccessful mission, he was met by a family who had little interest in anything but hornets. After he had been stung twice himself, Dick got an idea. Carefully placing the cover on the box containing the supposed bird's nest, he carried it upstairs, and dumped it out on the noisy family's floor. The noisy family left very quickly indeed, and Dick returned as a conquering hero

**A DAUGHTER OF THE WILDERNESS** (Oct. 28).—Jean Dutard, a habitant of the Canadian woods, has a beautiful daughter, Annette It is his ambition to have her marry Philip Boileau, a young woodsman. Annette, despite her dislike for Boileau, dares not rebel against her father's wishes.

One day, Gerald Austin, a young American camper, gets off his usual trail and stops at the Dutard's to inquire his way Dutard gives him the directions, but Austin pays little attention to them because he has suddenly caught sight of Annette. Dutard angrily orders the girl into the house and dismisses Austin coldly.

Austin takes every opportunity to grow more intimate with Annette. One day Dutard surprises them together in the forest He orders Annette home and threatens to kill Austin if he does not leave the woods. Austin follows Dutard back to his house and saves Annette from a whipping. With the assistance of Boileau, Dutard overpowers Austin, carries him out into the woods, and tying him to a sapling, leaves him to the tender mercies of hunger, exposure and the wolves

Dutard sends for the priest and makes immediate preparations for marrying Annette to Boileau. Cowed by her father's will, the girl dares not protest and proceeds with the ceremony until the moment when the priest asks her if she will take Boileau as her lawfully wedded husband. Her love for Austin overcomes her fears, and in a tensely dramatic moment she tells the priest the whole condition of affairs.

A powerful scene follows in which the fearless priest completely dominates the two savage woodsmen by sheer strength of personality. Guided by Annette, he effects Austin's release and then marries the two lovers. Later he returns to Dutard, lectures him severely on the error of his ways and persuades him to turn over a new leaf.

**THE HORRIBLE EXAMPLE** (Oct. 29).—Mr. Joe Drywun, a rabid prohibitionist, has a very charming

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daughter, Kathleen, who is [illegible] fond of [illegible] Harold Gritt, a travelling salesman for the Eureka Cork Company. Since corks are used in whiskey bottles, Mr. Gritt's occupation seems very questionable to Mr. Drywun.

An election is about to be held in the nearby city of Buckford and a campaign is being waged between the prohibitionists and the liquor interests. Mr. Drywun and his neighbor, Mr. Waters leave for the battleground, where they are joined by another prohibitionist, Grape Juice Bill Ryan. An old actor, Reginald Barrystone, reads in the daily paper that one John Jones who has posed for several years as a "Horrible Example" at prohibitionists' meetings has finally passed away by the ripe old age of a hundred and two. Since he is out of work at the time Barrystone decides to apply for the situation. A careful make up secures the position for him and he succeeds as a "Horrible Example" in a far more emphatic manner than he has ever succeeded on the stage.

In the course of his business travels Mr. Gritt happens to come to Buckford just before the election, when the campaigning is in full blast. He meets Miss Kathleen Drywun and is severely reprimanded by Father Drywun for his unwelcome attention. Filled with admiration for the beautiful girl, Gritt evolves a scheme.

He bribes the old actor to let him take his place as the "Horrible Example." The old actor enters into the scheme enthusiastically, helps Gritt make up and coaches him in his part. Gritt is an even greater success than the old actor. During the course of the evening he succeeds in substituting a bottle of suspicious odor for the bottle of tonic Mr. Drywun habitually carried around with him for his throat. The new tonic has a surprising effect upon Mr. Drywun. It makes him unwontedly benevolent. He feels that all men are his brothers, particularly the "Horrible Example." In a burst of enthusiastic generosity he tells the "Horrible Example" that he will be delighted to grant him any reasonable request. He is somewhat surprised when the "Horrible Example" asks him for his daughter. For a few moments Mr. Drywun is rebellious, but realizing that Gritt holds the whip hand over him, he at length capitulates as gracefully as possible.

**JANET OF THE DUNES** (Special—2 parts—Oct. 31).—When John Devant was a young man he fell violently in love with a girl in the little Long Island town wherein he spent his summers. He persuaded her to marry him and took her back to the city. The girl, although beautiful in her native country, faded perceptibly in the city. After a time Devant tired of her. A short trip abroad, ostensibly for business purposes, was lengthened by him first to a month, then to six months, then to a year. The tired wife, friendless and alone in the city, waited until her heart grew cold and dead. Then she crept back to the home of her childhood, taking with her Devant's child, a little girl whom she called Janet. The good salt air was too late to save Mrs. Devant. She died the day after she arrived, and Captain Billy, who had loved her all his life, swore that he would protect her little daughter. Eighteen years later Janet had grown into a beautiful woman. One day she discovered a secret way of getting into one of the beautiful houses belonging to the summer colony. In the library of this house she used to sit for days at a time wading through the splendid collection of books. One day John Devant, the owner of the house, came to it unexpectedly and surprised her there. He was momentarily startled by the girl's appearance, listened with interest to her explanation and readily granted her permission to use the books at any time.

Richard Thornley, a friend of Mr. Devant, came upon Janet one day on the dunes and, struck by her pulchritude, begged to be allowed to paint her. An intimacy sprang up between them that was rather a frank, buoyant comradeship than anything else. The arrival of a young lady from the city spoiled it all. She discovered Janet waiting for the artist in his studio and made several unpleasant observations. Janet, with a sudden realization of what the artist really thought of her, dismissed him with a few curt words and he left for the city, tormented by conflicting desires. A short absence from Janet showed him that he could not live without her. He returned and clasped Janet in his arms and told her he would have none other for his wife. A chance photograph led to Devant's discovery that Janet was his daughter. The remorseful father welcomed Janet and Richard with open arms and promised himself to atone for his harshness to the mother by his love for the child.

**A WOODLAND PARADISE** (Nov. 1).—The poet and his daughter lived an intensely simple life in the heart of the woods far from town. He loved to sit in the shade of a tree and read the poems of Dante, Gabriel, Rossetti, to his daughter. Eve, the daughter, privately considered Dante, Gabriel, Rossetti something of a bore, but she did not tell her father so, for fear of hurting his aesthetic feelings.

In accordance with his advanced ideas, the poet had taken pains to keep his daughter in entire seclusion from the rest of the world. She had never seen any other man but her father. In addition to his wild poetic yearnings, the poet maintained throughout a strain of shrewd native common sense. He rode to town one morning and interviewed Amos Munroe, the real estate agent. The poet owned a tract of woodland in close proximity to his house, which he desired Amos to undertake to sell. There were, however, certain peculiar conditions attached to this transaction. Amos was to see that the [illegible] of the property was a young man—an attractive young man, if possible—and Amos was to make sure that the aforesaid attractive young man was rich.

Adam Milford, a wealthy young broker, saw the real estate advertisement in the paper, and, since he wanted a desirable location for a summer camp, inspected the property, and bought it. He erected a comfortable cabin, in which he decided to spend the remaining part of the summer.

One day, while he was wandering through the woods, he met Eve. It is not exactly common for a girl to meet a man and marry him the same week, but that is just what Adam and Eve did, showing that there is something in a name after all.

## ESSANAY.

**THY WILL BE DONE** (Oct. 28).—Mrs. Mulligan, although in poor circumstances, takes the child of her neighbor, who has just passed into another world, to live with her. Dotty becomes quite chummy with Tom, one of Mrs. Mulligan's sons, and during the child's saddest hours Tom comforts her. Tom proposes that Dotty write a letter to her mother in heaven asking her to come back. The letter is given to the mail man who delivers it to the post office superintendent. This superintendent, just having lost his own daughter, persuades his wife to adopt Dotty. The pathetic scene that takes place between the superintendent's wife and the child is one mothers will never forget.

**CUPID AND THREE** (Oct. 29).—Arthur and Ben are friendly rivals for the hand of Celia. Celia, however, prefers Ben and tries to discourage Arthur. Arthur is a little bit peeved when the girl he loves passes him up for Ben, and the soldier of love determines that revenge will be sweet. That afternoon Arthur borrows his sister's dress and makes Ben take him for a ride in his roadster. Of course Celia sees Ben with the supposed lady and proceeds to get jealous. You can imagine the surprise and humiliation Celia suffers when at "Patricola's Tango Tea" she finds a photograph of Ben with the lady of the afternoon. The tables are turned and Arthur is again forced to suffer for his indiscreet actions. Just see how Celia turned the tables.

**GREED FOR GOLD** (Oct. 30).—Greed for gold, this is what has dragged many a man downward. Skinflint, a miser, not satisfied with the gold he hoards, tries to make a practice of selling whiskey to the Indians, taking from them practically all the gold they possess for just a few glasses of the fire water. Skinflint might have succeeded had it not been for Bill Riley, a prospector, who quickly takes the bottle of intoxicating liquor from the Indian and smashes it on a nearby rock. Skinflint becomes enraged and determines to get even. That afternoon the Indian becomes intoxicated from the whiskey he finally purchased from the miser. Many tangled situations are straightened out that develop from the miser selling the Indian the fire water.

**THE TOLL OF THE MARSHES** (Special—2 parts—Oct. 31).—Like most young men working in the city and making a small salary, John Hammond determines to take his mother South, to buy a small piece of property, work a piece of farm land and live independently. Mrs. Hammond knowing more of the world than her son, pleads with him to continue where he is, that the future would probably be brighter. John, however, like most sons, prevails upon his mother and wins out. He secures her permission to invest their savings, a few hundred dollars, into some land in the Southern state. Enthused over their new acquisition they leave for the farm country immediately. Their confidence in men and the good things in life are shattered, when they discover that their "farm" is nothing more or less than swamp land. Without funds they are forced to remain there until they can earn enough to take them back to the North. We are taken back to the office of the Land President, where we see him gloating over his victims and furnishing his wife with the hard sweat and blood-stained money his investors had so willingly given up to him. Is there a punishment too severe for a man of his calibre? John and his mother manage to make a bare living harvesting flags, but this cannot last forever, as Mrs. Hammond is gradually becoming a victim of malaria. Secure in their retreat the swindlers of the land company think little of their suffering victims, of the infant offspring who had died and are dying of the terrible diseases that are so easily bred in that low, swampy marsh land. Is it any wonder that these people lost their faith in man and god?

Business combined with pleasure makes it necessary for Rogers, the president of this so-called land company, to take a trip to the South. The hotel, the best the town affords and perhaps the best hostelry in the State, is none too good for this man and his family, who make their expensive living from the poor, and these illgotten gains bring every happiness possible to Rogers' wife and child. Did we say every happiness? Tired of sitting about the hotel, Josephine, the twelve-year-old daughter of the land swindler, becomes restless and urges John, the chauffeur, to take her for a ride into the country. While repairing the car, Josephine sneaks quietly away and gets lost in the marsh lands. Exhausted and completely worn out, Mrs. Hammond is an easy victim to the hot sun playing on her head and falls prostrated from the heat. John runs for a doctor. On his return from the doctor's house he finds Josephine stuck fast in the treacherous marsh, clinging to the weeds for her life. Rogers is notified that his child is lost. The man who had robbed the poor for his own selfish sake, forgets all of the money he controls and risks his life in Swampville, searching for his daughter. The enraged victims try to shoot him. He offers reimbursements to all in case his child is restored to him. Hammond carries

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the child to his tent where the doctor is attending his mother. Medical attention is given her. Mrs. Hammond pulls through all right. Rogers returns the money for the aid to Hammond. Mother and son agree to return to the North and Josephine is restored to her father.

**THE DOCTOR'S DUTY** (Nov. 1).—Dr. [illegible] White falls in love with Marguerite, the daughter of the postmaster in a small Western town. He asks her to marry him, but she refuses as she is already engaged to Fred Church, the express messenger. Some time later, after the proposal, the doctor receives an invitation to the wedding of Church and Marguerite, which shatters what little hope he had of ever winning the girl. A few days before the marriage is to take place, Church is held up and shot by bandits, and taken, in a serious condition, to Dr. White's home. The doctor knows that Church is absolutely at his mercy and that the least negligence on his part will result in the death of the man. For a moment he is tempted, but his sense of duty and honor finally prevails and by a slight operation he saves the life of his rival, for the girl he loves.

## PATHEPLAY.

**PATHE'S WEEKLY, NO. 57, 1913** (Oct. 9).—**Jersey City, N. J.**—Steeplejack Wilson places a cross on the steeple of Trinitatis, one of the highest points in this city.

**Bryn Mawr, Pa.**—Fashion is much in evidence at the Nineteenth Annual Horse Show, that lasts five days.

**Cleveland, Ohio.**—Dr. Harris R. Cooley unveils the Harry D. Thomas monument at Highland Cemetery. Thousands of union men pay tribute to their late leader.

**Omaha, Neb.**—The annual Ark-Sar-Ben celebration is marked by many remarkable pretty floral floats.

**Trinidad, Colo.**—Seven thousand coal miners of Southern Colorado, strike for better working conditions, and being driven from the mine owners' buildings, transfer their families and belongings into an improvised camp.

**Calais, France.**—The King and Queen of Spain embark for England after visiting France.

**Hyde Park, N. Y.**—The Hudson River liner, "Mohawk," bound for Albany, runs onto the rocky shore not far from Poughkeepsie. The 300 panic-stricken passengers are rescued in the early morning hours.

**Turtukai, Bulgaria.**—The peace treaty having been signed, the Roumanian troops leave Bulgarian soil.

**Editorial Section.**—In Denver, Colo., apples are given to the worthy poor who gather at City Hall and walk to the Municipal store, headed by Mayor Perkins. Those whose names appear on the list of the deserving are served first by the mayor.

**PATHE'S WEEKLY, NO 58, 1913** (Oct. 13).—**Tompkinsville, N. Y.**—A locomotive weighing eighteen tons is hauled by a powerful hydraulic auto truck.

**New York, N. Y.**—With two out in the fifth inning, and Collins on second, "Home Run" Baker drives the ball into the right field grandstand for a home run, scoring two tallies for the Athletics in the opening game of the World's series, in which the Giants are defeated, 6 to 4.

**North Yakima, Wash.**—Governor Lister arrives at the State Fair grounds with two companies of Militia as a guard of honor.

**New York, N. Y.**—A turtle, eight feet long and weighing 1,500 pounds, is moved, preparatory to stuffing for exhibition purposes. The age is estimated at about 900 years.

**Palermo, Italy.**—The gunboat "Caboto" is launched with befitting ceremony.

**New York, N. Y.**—The Giants win and draw in a double header with Philadelphia.

**Sedalia, Mo.**—Fast horses are a big drawing card at the Missouri State Fair.

**Brooklyn, N. Y.**—Col. Roosevelt sails on the steamship "Vandyck," for South America, where he will lecture, explore and hunt.

**Comic Section.**—Jeff solves the riddle of the proper dress for state occasions. Drawn by Bud Fisher.

**THE SPINNERS OF SPEECH** (Oct. 28).—A most interesting industrial film showing the telephone "behind the scenes." Everyone makes use of this wonderful servant of civilized man, but very few persons realize the remarkable mechanism and intimate correlation of parts that combine to serve them whenever they talk over the wire. Here are shown linemen setting poles through the wilderness and stringing wires. Then the individual lines meeting upon the great pole lines leading to the big central offices. Then the gathering of wires into cables connecting with the switchboards with their thousands of tiny flashing lights. Here also is shown the laying of the submarine cables that carry the voice under the water, thus overcoming the barriers of flood, tide and distance.

**WHEN CHILDHOOD WINS** (Oct. 29).—Marion Hall marries a young artist against the wishes of her father, who thereupon refuses to have anything to do with her. Years later her little daughter while out with her nurse, meets an old gentleman who takes an immediate fancy to her. Later the child recognizes from an old photo, her chance acquaintance as her grandfather. She goes to his [illegible] with the photo, tells him that she is his granddaughter and begs him to become reconciled with her mother. In the face of his absolute refusal she calls him up on the 'phone several days later from her house, tells him she is ill and asks him to come and see her. He does so, meets her mother, and a reconciliation follows.

**IN LOVE AND WAR** (Special—2 parts—Oct. 30).—A young army officer, stationed in a country village falls in love with a beautiful girl of the people and wins her complete trust and adoration. War breaks out and he leaves for the front, promising to marry her on his return. She hears no word from him, and broken hearted goes to the city, where she is employed as maid by a beautiful girl in society. The lover returns from war, meets the maiden's mistress and, faithless to his former love, woos and wins her. By accident the deserted sweetheart discovers the identity of her mistress' fiancé and her secret is disclosed. With noble self-renunciation the mistress breaks her engagement and insists upon the marriage of man and maid.

**LOVE'S DECEPTION** (Oct. 31).—Frank and Durry, two brothers, love the same girl. As is often the case, the one who least deserves it—Durry, is the one favored by the girl, while Frank who possesses much greater depth of character, finds that being a cripple is a serious handicap for Cupid to combat. The girl's father wisely sees that the favored brother is of unstable character, and insists that Durry must first show that he is competent to win his way in the world before the parental consent to the marriage will be given. Both brothers leave for Colorado—Frank because he sees his love is hopeless, Durry to try for business success. Frank insists upon the shallow Durry corresponding with the distant sweetheart and when he balks, dictates the correspondence himself. Durry cheats at cards and pays the penalty the West demands for his offence—death. The surviving brother, fearing to break the news to the girl, keeps up the correspondence in Durry's name. The girl comes West and—the film tells the rest.

**TOO MANY TENANTS** (Nov. 1).—A young and penniless artist attempts to gain the good will of his successful uncle by writing him that he has purchased a fine studio residence. His uncle, examining the photo of the house which is sent him, recognizes it, and determines upon a visit to his nephew. In the meantime, the house has been rented by the mother of the artist's sweetheart. The anxious nephew learns of his uncle's proposed visit and endeavors to head off the approaching trouble. The real tenants, the young man and the uncle all arrive at the house at about the same time and things begin to happen.

## BIOGRAPH.

**AN EVENING WITH WILDER SPENDER** (Oct. 27).—Auntie Alice, straight from the Baptist Convention, hoped Wilder had been conducting himself as a spender should. He had, all right. Then Dottie Dewdrop fainted behind the screen. That was enough. It could be no accident, but Auntie soon learned the truth of the old saying, "Accidents may happen even in the best regulated families."

**THE CLOCK STOPPED** (Nov. 1).—No doubt the old antique dealer was prejudiced against his junior clerk. After frequent shortages, the clerk's visit to the gambling house was reported by the detective and he was discharged. In truth, he had gone to find the senior clerk, who owed him money which he needed for his mother, hovering close to the edge of life. By sharp detective work, the designs of the senior clerk were frustrated.

**A BARBER CURE** (Oct. 30).—Off he went to lunch with Flossie Fluff, the gay and dapper young barber he was. But lo, Count Duberry was to dine that day with Floss. His table manners! Don't mention them. The barber should have been glad he was dismissed, but he wasn't. He got back at Duberry. Count indeed! Waiter No. 23.

**BOARDERS AND BOMBS** (Oct. 30).—The "Hamfats" were stranded again. Ye Gods, what would these poor "Hamfats" have done but for Ikey's five dollar willie, which he gave for Horatio Hillenbuck's coat. That was how they roomed in a room, "no cooking allowed." But what cared they? To the feast, they ran the gauntlet from Shakespeare to East Lynne. No wonder Landlord Frittineuchen shouted "Anarchists."

## SELIG.

**THE CONSCIENCE FUND** (Special—2 parts—Oct. 6).—Hawke, president of the cigar trust, has been posted on the club board for membership. "The Man in the Street" observes this with dismay, and surreptiously pockets the card. Street visits the convent of "The White Sisters" and greets Sister Nell. It is then revealed that Hawke is their father, and through his business dealing is considered by them unworthy of membership in the club. She is much troubled by the revelation of her brother and concludes to persuade their father to clear his conscience. Sister Nell visits her father and demands that he redeem his past by giving back his stolen fortune. After years of estrangement, Street also calls upon his father, and emphasizes the message that his sister has conveyed, but he is ordered from the house by his irate parent.

At a garden party Sister Nell is collecting funds for good work. Here she meets her father, and they are introduced as strangers. He tosses a roll of

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*Oct. 23d*

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fills into the charity dish, but she produces his application for membership in the club and tells him she will not accept his money until he gives back to the government all that he owes. She and her brother again meet and she tells him to inform the club of Hawke's ineligibility, and if he will not do so, she will. She then visits the club and is refused admittance by the doorman, but she nursed his daughter back to life, so he kindly directs her to the fire-escape as a means of admission. She takes advantage of this offer, enters the committeeroom through the window, declares that Hawke is ineligible and advises that they have the club detective investigate.

Hawke, seated in his private office, is tortured by two visions of the past. The first shows Hawke's brother and partner, dead of heart failure, in the act of writing a confession, telling how for years they had declared only half their output for internal revenue, thus swindling the government. His son and daughter show him this confession, and he, after acknowledging its validity, burns it. Both lift the finger of scorn, crying "Thief!" In the second vision is revealed the convent, where the daughter, now a sister, is visited by her brother. He sees himself in the shadow, and is stung with remorse as they coldly stare at him. He determines upon restitution. He goes to the bank, draws $200,000, and addresses the package to "The Conscience Fund," U. S. Treasury, Washington, D. C. He then goes down to his garage, dons overalls, smudges his face, takes the package to the express company, gives it in as of "no value," concealing his own identity.

The next scene shows the amazement at the capital at the reception of such a large sum, which is entered as "credit to a cigarmaker." Sister Nell and Brother Street read in the papers the story of the largest contribution that has ever been made to the "Conscience Fund" and recognizes their father as the contributor. Nell declares that it is not enough and that Hawke must give all he has. They visit their father and Street informs him that he will be blackballed by the club unless he complies with their request. He promises to do so, is elected to the club, and then instantly dies of heart failure. The following morning it is read with astonishment that Hawke's heirs are "The Man in the Street" and Sister Nell, who inherit his estate of $3,000,000.

A later scene shows the pair preparing to complete the redemption of their father. Nell brings her brother the robe and cowl of a Franciscan padre, and he takes the entire fortune to Washington, leaving it at the office of "The Conscience Fund."

The last scene shows him back in his club, reading the order of the Secret Service: "Find that padre who left $3,000,000 at the office of 'The Conscience Fund.'" He and his sister alone know the secret, and they are satisfied in that they have not betrayed their father's name or his sin.

**THE FINGER PRINT** (Special—2 parts—Oct. 20). —Two boys, Dan Woods, son of a poor widow, and Bert Ainslie, the scion of a rich one, are introduced in college. The scene opens at the tennis court on the college campus, then comes the girl, Nellie Wilson, beloved of both, but favoring the poor youth, Dan.

The boys are about to leave college for vacation, and in the rush, the janitor throws a pair of tennis pumps belonging to Dan in Bert's trunk. Dan's mother, a widow, greets him proudly at the station. In contrast Bert is surrounded by all the luxuries that wealth can furnish, but this does not make, but rather seems to mar the man, for when Bert appears upon the scene, the chambermaid and all the other help rush for cover, as his hand is more free than glad. The chambermaid having escaped his clutches, rushes from the room, leaving the door of the safe open, where she has but recently placed a valuable pearl necklace of her mistress. The butler takes charge of the young man, who is much the worse for liquor and persuades him to go to bed.

His confidant, the gambler, who accompanied him to the door, assumes his true role as a crook—climbs through the window and picks up various articles of value in the room (among others, the curling tongs that blacken his fingers). He then spies the safe and takes from it the string of pearls.

When morning dawns the poor maid sleepily appears, catches sight of the open safe. The alarm becomes general, but the cowardly Bert slinks out of trouble that his sober senses tell him is impending. Jealousy, however, still fans the flame in his breast and he discovers the tennis shoes belonging to his rival. He takes these shoes and throws them down near a fence that the burglar had evidently climbed over in making his escape. He returns to the house and the police and detectives arrive and the latter following the trail of the burglar, pick up the tennis shoes.

The action shifts to the humble home of Dan Woods, where they are at breakfast. A plain-clothes man confronts Dan with an air that immediately alarms. His question is concerning the athletic shoes peculiarly marked that have been "planted" by the tricky Bert, so that the detectives could hardly overlook them. His arrest follows; his poor mother falls fainting to the floor.

Ill news travels fast, and Dan's sweetheart comes to the little hamlet by the first train. Again the scene changes to the office of "Muntone, the great detective." The money retainer offered to secure the pearls, is exciting comment in the realms of the thief catchers. Nellie, the sweetheart, visits the great detective and her importunings work mightier magic than the offers of big money. Muntone concludes to take up the case she pleads. Strangely enough, the great man does not appear as the police expert at all, but a ginseed rustic happens along in the neighboring bar, where the guilty gamblers and the astute ones are working out clues concerning the conviction of Dan Woods. He has more than one trick up his sleeve, however, and that is an inked cuff. One of the gamblers accidentally rubs his thumb against his rural neighbor's cuff, which has been carefully inked. The impress of his thumb is then transferred to the cards that the gambler is handling. Muntone palms the cards so accidentally marked, passes them through the window to his assistant on the outside, who compares it with the thumb marks on the handle of the curling iron that was dropped the night of the robbery. They coincide, the link of evidence is complete—the gambler is arrested black-handed; the pearls are recovered. Dan Woods is vindicated and released.

**THE DANGLING NOOSE** (Oct. 31).—Indian Jim is indicted by short shrift for a crime punishable by death, according to the code of the primeval. Watkins finds the bed of creek dry one morning, the water strangely having changed its course in a night. His options in that territory cover considerable land along the water right, but he has not the necessary money to cover the deal before his option expires. Bill is in love with Rose Watkins, and the deadly enemy of her friend and protector, Indian Jim, who looms up as having designs on the water rights. While Watkins went on a hopeless quest to borrow money, Bill was about to close the option, when he found that his own money was missing. Circumstantial evidence pointed to Indian Jim as the thief, and the excitable mountaineers immediately conveyed him to a convenient tree. When confronted by the death penalty in the dangling noose, the stolid Aborigine confessed that he had taken the money, but refused any further explanation. Bill, unsatisfied despite his enmity, sought to prevent the Indian's execution, but was thrust aside. Rose, in a frenzy of alarm at the predicament of her friend, broke into the dynamite house, and securing sticks of the explosive, tosses one over the cliff, to arouse the inhabitants in the settlement below. Another she uses to hold back the crowd until Watkins arrives and stays proceedings. The Indian then confesses that he had taken the money to save the option for Rose. Bill, in amazement declares that he raised the money for the same purpose for Rose's sake; then a very tense, dramatic situation changes into hilarious comedy as the crowd of would-be lynchers join in Watkins' hearty laugh. Indignant that her love affairs should provoke such merriment she will not be pacified until Bill's arm steals about her and she defies the laughing crowd and leaves Indian Jim the hero of the occasion, instead of becoming the unfortunate victim of the sinister noose dangling above his head.

**OLD DOC YAK AND THE ARTIST'S DREAM** (Oct. 30).—Of course, the artist is behind in his work, for that, he is an artist; and the impertinent office boy reproves him—for that, he is an office boy. Sleepily and automatically he draws a picture of Doc Yak and then, awakening, throws him into the discard in the waste-basket. Then he plunges into his work again; then cat-naps. There is a vibratory stir in the basket; Doc Yak comes to life and climbs out, and thereafter becomes a very active feature in the animated comicalities that line up and disappear in this merry mystery.

**WHEN MAY WEDS DECEMBER** (Oct. 28).—Mrs. Lorne, a social parasite, with a beautiful daughter, is so closely pressed by her creditors, that she uses her beautiful child as an asset, urging her to accept the offer of the hand of an aged banker, Black, old enough to be her grandfather. This doddering magnate has an ungovernable temper that brings such immediate and sharp unhappiness to the young woman that she soon leaves him and seeks solace in a lonely resort at the seashore. The months fly by and the disappearance of the young wife is an unsolved mystery, until the body of a young woman washed ashore, is identified by banker Black as his wife by the clothing she wears. Strangely enough, she reads this account of her own presumable death in the paper, but she has learned to love a young author at the lonely resort, and visits her aged husband, hoping to get his consent to free her from her bonds. Her appearance at his hotel before him, as one returned from the dead, gives him such a shock, that he almost dies of heart failure. His valet, who has stood his abuse for years, manages to bring him back to life, but Black is in such a fit of temper, that he attempts to destroy the faithful servant and in the struggle that ensues, the latter kills him. The valet immediately surrenders himself to the police, arguing he acted in self-defense. Mrs. Black has now become free and eventually returns to those who have become more to her than mere money, and makes her home where her heart is.

**TWO SACKS OF POTATOES** (Oct. 29).—A ranchman goes to town with a view to drawing considerable money for a business deal. Three hold-up men ascertain the object of his trip, plan to waylay him, but are afraid to do so in daylight, so they decide to hide in the ranch house until he returns. He leaves in charge of the place his daughter, a brave and resourceful girl, and the hold-up men are doubtful about the best manner of getting into the house without exciting her suspicion. They meet a wagon on the way to the ranch to deliver two sacks of potatoes. They tie up the driver, empty his sacks, and two of the rascals get into the sacks, while the third drives the wagon to the ranch. He succeeds in getting the sacks into the house, when the girl detects their contents and persuades him to take the "potatoes" into the cellar, where they belong. He does so, thinking to free his friends for further operations, but when they are fairly below the floor the girl slams down the trapdoor, gets her gun and piles the furniture on the door, so that the men cannot get out. On his way home the ranchman comes across the unfortunate driver, who was tied up to a tree by the rascals, and learns his story. He releases him and they hasten on to the ranch. They arrive just in time to save the girl, who has fired her last shot, from the hands of the irate villains, and secure the latter for the sheriff.

**A MUDDLE IN HORSE THIEVES** (Oct. 29).—Tom Mix picks up a horse, but being hard pressed and finding the animal is giving out, he passes a cowpuncher who has dismounted to take a drink, and takes possession of the fresh mount and gets away, despite the fact that he is fired at. His last victim follows after him, but is himself overtaken by a posse, who accuse him of being the thief. The real villain, however, riding forward, passes an old man driving a team, who recognizes the horse as the property of his son, so he joins in the pursuit. The horse thief, now closely pressed, takes to a motorcycle, but the old man looks keenly over the heavy barrel of his Winchester and brings him out of the saddle while the machine is going at full speed.

**THE PENDULUM OF FATE** (Special—2 parts—Oct. 27).—Lord Philip Milburne, threatened with disinheritance by his father, the Earl of Milburne, has kept his marriage a secret for almost a quarter of a century. Lord Philip has a grown-up son and daughter and adores his wife, but the seal of secrecy has kept them out of Milburne Manor. The Earl passes out of life suddenly and is attended by his younger son, Robert, who is a most cruel and unnatural person. The new Earl Philip writes his wife that he can now acknowledge her and their marriage certificate that has long moldered in a hiding place, secret even from her. The younger brother, with heart full of hatred and curiosity, observes him penning this letter, and by using opera glasses ascertains the contents of the letter. During the return trip of the Earl of Milburne the train on which he is a passenger is wrecked and he is killed. The wife gets the letter and repairs immediately to Milburne Mansion with her son and daughter, but Lord Robert meets them at the door, denounces them as impostors and denies their right to see the dead. Returning home, Lady Milburne almost succumbs to grief, but realizing their desperate situation might be relieved if the marriage certificate were found, she confers with her son, and he starts out with a determination to find that coveted document. Then, as if to pile meanness upon inhumanity, Robert Milburne appears upon the scene of their happy home, orders them to pack their personal effects and vacate the premises at once.

The impoverished family of Milburne are discovered in a meagerly furnished room, the mother still prostrated, the daughter, Elizabeth, eking out an existence by painting china. To add to their wretchedness, Philip has discovered that the church in which his mother was married was burned down and all the parochial records destroyed. Then, when he returns to their old home, Fernside Cottage, in hopes that the document may be hidden there, he finds that the remorseless Uncle Robert has anticipated such search and seemingly thoroughly ransacked the house. While he is satisfying himself as to this, a hired bravo in the pay of his lordly uncle overpowers him and he is incarcerated in a private insane asylum as a dangerous maniac. He endures a month of this life and then breaks away from his keepers and escapes. In his flight he scrambles over the wall of Lady Mary Seton's country place, falls in an exhausted condition, where he is discovered by the gentle hostess. She has him taken to her home and encourages him to tell her the truth about himself. He does so, and begs her to find his mother and sister, which she fortunately does.

During Lady Mary's visit Elizabeth, the daughter, observes an advertisement of the sale of their old home, Fernside Cottage. Her emotions overpower her and Lady Mary asks the reason. When she learns of the sale she quietly buys the place herself. Accompanied by Philip, Lady Mary goes to the house, and Robert Milburne happens along and observes that he has forgotten his brother Philip's picture, asking if he may take it with him. She acquiesces and calls a servant to take down the picture. It slips from his hands and the paper covering the back tears loose, revealing the long sought for marriage certificate. Both see the document, and the crafty Robert can hardly restrain himself from immediately destroying it. Lady Mary goes from the room a moment and he takes advantage of her absence to light a match and is about to burn it, gloatingly, when Lady Mary returns, and, snatching it from him, calls the young man, Philip, who rushes between them. She hands the certificate to the real Duchess, while the stalwart Philip stops the rush of his wicked uncle, and sends him down for the count. This is the cap sheaf of that bad man's discomfiture, for Lady Mary, who has rescued her friends, will now put them into rightful possession of their own. The reunited family, their fortune secure, surround the good angel who has restored them to their home and wiped the blot from the family escutcheon.

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# INDEPENDENT FILM STORIES

## UNIVERSAL

### JOKER.

**THE TRAMP DENTISTS** (Oct. 29).—Dusty and Weary, two knights of the road, awake from their haystack Pullman, and having an awful thirst, and no coin, are forced to take a drink from a horse trough. This unexpected blow causes Dusty to have an awful toothache, and the two, after administering gasoline and various other sedatives, go to the dentist's office. Being "broke," the dentist kicks them out, and they seek food and consolation from a friendly garbage can.

The dentist is now summoned on board Mr. Richfeller's private yacht, "The Yale," to fill an "aching void" in Mr. Richfeller's tooth, and while fuming with his rich patient the steamer leaves port and the dentist is forced to make a sea voyage of several weeks. Meanwhile, with the aid of skeleton keys, the tramps enter the dentist's office. Weary quietly removes Dusty's aching tooth with an ice tong. Now, being unable to leave on account of the patients, who mistake them for the real dentist, the tramps conceive the idea of making some money by remaining dentists. Their gentle methods, with cold chisel, hammers, etc., win them all the trade, and when the old dentist returns, he finds them jewel-bedecked and lordly in sumptuous new offices.

Unable to get his old footing, the dentist and his faithful assistant are forced to take to tramping. The now prosperous tramps see the dentist and his assistant "shooting snipes" in the street in front of their offices, and the old longing for the "road" takes them. Calling the dentist and his assistant, they make them a proposition, whereby the two tramps exchange clothes with the dentist and his assistant, and with pockets bulging with bills, they find contentment by a small camp fire with some second-hand cigars.

**THROWING THE BULL** (Nov. 1).—Adolphus Heinrich Schultz little thought when he left Milwaukee as a wet goods salesman, that fate would throw him amid the perils of war. He lands in Mexico and by severely "cleaning" the city bully, gains the admiration of teh Insurrectos, who appoint him their leader. As he recruits his mismated troops, the Senorita Frigolla seeks his protection from her irate toreador lover, Don Chila. Seizing the toreador, Shultz orders his instant execution, but Donna Frigolla begs his life, and he is released on condition he joins Shultz's army.

Shultz leads his Insurrectos against the Federals and with cannon balls bouncing off from his manly chest, leads a victorious charge and after his whole company are slaughtered, he single-handed takes the Federal army prisoner. The treacherous Don Chila escapes in the abandoned drum of the Federals by rolling it with himself inside down the hill. He is recaptured, and with the Federal army confined in the city jail. Peace having come, the citizens decide on celebrating by a bull fight, but alas, the toreador, Don Chila, is in jail. Shultz again becomes the savior of the city and fights the bull to such advantage as to win the heart and hand of Donna Frigolla.

### VICTOR.

**THE RESTLESS SPIRIT** (3 parts—Oct. 27).—The Restless Spirit idles and dreams while his wife and child come to want. He wanders out and at the top of a hill looks at his hands and sees that they are the hands of a man that the rod of Empire might have swayed. He wanders back to his poor home slowly and broodingly. The wife and child are helped by her father, who reproaches her for putting up with such a man, and the villagers view her husband with contempt.

The Dreamer resolves to seek fields anew, and is harried by a vision in which he sees himself as a musician, holding a vast audience at attention. He tells his wife he is going and despite her entreaties he wanders forth. The wife is taken in by her father, who introduces her to the sleek stranger—a contrast to her lazy and careless husband.

As the Dreamer goes, he is reviled by the townspeople, but he passes them sullenly and comes to the desert. He wanders on until exhausted, he falls, and is found by the Desert Flower, Pauline, who revives him and takes him to her hut. She, poor woman, has tasted the bitter fruits of deception and the face of her deceiver is ever before her in her haven of retreat and refuge.

He tells her of his ambitions, his hopes and desires. The woman sees the little baby shoe hanging [illegible]nd his neck, knows he is married, and endeavors [illegible] him go back. She shows him the vanity of [illegible] nd in a series of visions he sees himself [illegible] in the height of power, a victorious knight, a sultan. He sees himself as a rich man, discontented and grasping. He sees the path of glory which leads but to the grave with its endless procession of conquerors of men of might and means. He sees the end—the grave. The woman asks him whether his grave will be honored if he neglects his loved ones. He is conquered in his turn and she leads him out and sets him upon his way with a wistful look after him.

In the meantime, the wife is turned from her father's home for refusing to marry the sleek stranger.

The sleek stranger follows her with soft advances. The Dreamer meets them thus on the edge of the desert and sends the stranger into the waste while he returns with his wife and child to the town, where he braves the jeers of the people and cows the landlord. He confronts them all and silences them and sets to work diligently to right the wrong. The stranger wanders out into the desert towards the woman he wronged and who he will never see again. In time the Dreamer makes good and is both loved and respected.

### NESTOR.

**A MAN OF THE PEOPLE** (Oct. 29).—Jim Brady is a bully and a drunkard. He leads Nell, his wife, a hard time. She often seeks refuge and sympathy at the home of the Bassets, where she is kindly received. Basset receives a letter from his brother, telling him that the former's son, recently ordained, is coming to town, and asking his help to establish him there. The young minister arrives and is welcomed. He sees Nell and promises to call upon her and see what he can do regarding her husband. Lee meets the minister and makes fun of him. He sees his wife talking to the minister and commands her to keep away from him.

Jim's ill treatment continues and the minister calls upon Nell. He is ordered out by Jim, who follows him downtown, where he goads the minister to knock him down. After enduring the taunts of the cowboys, the minister agrees to fight the bully and knocks him out.

Later, while a meeting is in progress, Jim fires the church and escapes, followed by the cowboys and the minister. Jim is followed and would have been lynched but for the timely interference of the minister, who saves him on the promise that he will attend services when the new church is built.

**"CURSES!" SAID THE VILLAIN** (Oct. 31).—The Sultan's Grand Visier has been on a holiday. On the returning steamer he sees Ramona, who is making a tour of the Orient with her father and her lover, Eddie. The Grand Visier awaits his chance and talks to Ramona: he kisses her, and Eddie, who rushes to the rescue, is foiled of his vengeance by the Visier and his servant. Arriving at the Oriental City, the Grand Visier tells the Sultan of the "peach" he has met, and the Sultan arranges to have the party invited to the palace.

Ramona and Eddie visit the Sultan, and seeing the Grand Visier there, are frightened and eventually get away. The Sultan lays a trap, the young couple are inveigled into taking a row on the water, and are overpowered by the Grand Visier and the servant, who are hiding on the boat. They are dragged to the palace and imprisoned. Ramona is taken to make the acquaintance of the Harem ladies.

Eddie breaks his bonds, finds a saw in the prison, cuts the floor boards and sees through the hole that the Sultan, Grand Visier and other Hoodledocks, are plotting against Ramona and Eddie.

Eddie escapes by knocking a guard down and entering the Sultan's laboratory, he knocks the learned doctor out and swipes his chloroform bottle. He returns to his prison, ties a sponge full of chloroform on a string, drops it on the Hookah pipe bowl. The villains are drugged, and this paves the way for the escape of Eddie and Ramona.

### ECLAIR.

**WIFIE MUST FOLLOW HUSBAND** (Oct. 12).—When a man marries, his troubles begin—sometimes. Certainly Officer Nabbem's experience ran true to form in that respect. He met a lady of more determination than pulchritude, who had the advantage of him by two hundred and fifty pounds. Shortly after, he found himself married to said lady, Carrie Little by name. While the wedding feast was progressing, the officer received a message promising him promotion if he could catch "Mike the Rat," who had escaped. Nabbem got up to go—"Duty before pleasure, my love." "My love" had a mind of her own, and stated that "Wifie must follow husband," which she promptly proceeded to do, much to Nabbem's worriment.

The officer looks for his quarry in a dive. He is embraced by a bevy of turkey-trotters of the feminine persuasion, who want "The Rat" to escape. Carrie finds her new husband in this compromising position when she pants in after him. Then in truth she leads him a chase, he the while chasing "The Rat." The chase goes on up street, down street, over rock piles, through sprinkling wagon showers, across the ferry, aboard trolley cars, with Carrie always there. It ends in the door of an office building, where all three get tangled in the revolving entrance. Carrie rises to the situation by sitting upon "The Rat" while Nabbem handcuffs him. They deliver the hapless one up to justice, and get arrested themselves for quarreling over who made the capture.

**ROTIFERS** (Oct. 12).—Can you imagine how infinitisimal one tenth of a millimetre is? Can you imagine highly organized forms as minute as this? And yet, those forms, known as Rotifers, are gigantic when compared to the diatoms which surround them. A German naturalist of the 17th Century discovered Rotifers when the dust in his roof-gutter moistened in process of cleaning.

This naturalist made a profound study of the species. His discoveries, with those that have since been made, are interestingly and understandingly shown in this film. Not the least interesting feature of the film is that practically all but the introductory pictures were photographed under water.

**CYNTHY** (2 parts—Oct. 29).—Jed Barnes and Tom Sykes had grown up as young men together, had married two girl friends, and both had one child. Jed's child, Cynthy, lived, but her mother did not. Tom's child died. Things went from bad to worse with Jed in Seetson, so he decided to try his luck elsewhere, and left his motherless Cynthy with his friends the Sykeses. For a time he sent remittances regularly. When these ceased Cynthy's life was made an unbearable drudgery. Her one solace was Taffy, the dog. Sally Sykes hated animals as much as Cynthy loved them, so Taffy was an ever-present bone of contention. Cynthy had about made up her mind to run away when a strange thing happened.

Tom Sykes threw Cynthy his coat to mend. Cynthy found in it a letter from her father, enclosing $100,000, promising more, saying that he had struck it rich, and that he would repay the Sykeses royally for their loving care of his Cynthy. The subject of all this sat stupefied for a moment, and then was galvanized into action. That night a pathetic little figure made its escape towards the railroad station, dragging Taffy along. Cynthy was homeward bound.

At Camp Macleod, Jed Barnes was rejoicing over the appraisal of his newly discovered ore values, and at Cynthy's telegram announcing her coming. Jed gathered all the boys together, and then there began a merry tussel to see who'd get the best duds away from the others in honor of Cynthy. Cynthy arrived. The camp was stunned to see that Taffy had the better of her as to looks. Only the sheriff saw the good heart beneath the homely little face. His sister, Agatha, of the Blessed Virgin's Sacred Order, came at his summons to give Cynthy care and guidance.

Trouble developed at Camp Macleod. The "bad man" from the next county and a pal were seen slinking around suspiciously. When the sheriff challenged him, Cynthy interfered, saying he had been very kind to her on her trip West, and she would vouch for him. That settled it. The boys, whom Cynthy had organized into a class that met every Monday, loved the freckle-faced girl, but her heart was bound up in the "bad man."

When old Jed Barnes had his first shipment of gold ready to send East, the trouble came to boiling point. The "bad man," on the pretext of courting Cynthy, hid in the house and was caught by the girl in the act of stealing her father's gold. Cynthy's love died then and there, but the sound of approaching footsteps awakened her pity for the "bad man" and she hid him hurriedly. The sheriff entered. He realized the situation in a moment and caught his quarry. Cynthy tore his gun away by force, and emptied its cartridges into the fireplace. Before the sheriff could shout a warning, the cartridges exploded and tore a deep furrow clear across the "bad man's" back. He fell like a splintering log. Jed Barnes rushed in with the "bad man's" pal. The sheriff explained. Next day, after burying the outlaw, he returned to console Cynthy, whom he dearly loved. The girl turned away. Removing her few trinkets, she journeyed to the Convent. At the great gates, Sister Agatha came to receive her into the peace of the Great Silence.

**SUCCESS WITH DE-FEET** (Nov. 2).—The parts of principals and chorus in this comedy are played by feet. Trim Feet say goodbye to her husband, Stuttering Feet, and off the latter go for business bound. Stuttering Feet become unmanageable in passing Swing Doors! ! ! ! They enter shame-footedly and meander up to a Brass Rail and say "howdy" to Gay Feet, Shoddy Feet and Spat Feet. The liquidated hours pass light-footedly, with only one unpleasant incident—when the congenial Feet fall out over a lost bill-fold. Trim Feet waits and waits for Stuttering Feet, then she—or is it they?—go to sleep, ARMED WITH A ROLLING PIN! ! !

Stuttering Feet and the other friendly Feet find a Polished Floor and meet Dancing Feet and Naughty Feet. They trip the light fantastic in approved tango measure, but Stuttering Feet is having difficulty in his circumlocutions and is deserted by all the other Feet—or is it Foots? Club Feet comes along and throws Stuttering Feet out into the cold, cruel world. Stuttering Feet pussy-foots home. The Keyhole is of the revolving variety. Finally Stuttering Feet anchors it and enters his peaceful domicile. The furniture is moving! ! ! Several pieces knock him down! ! ! Trim Feet wake up. The Rolling Pin comes into action. Floors, ceilings, walls, and all hit poor Stuttering Feet, who goes down ingloriously to De-Feet.

**ORGANISMS WHICH INHABIT STAGNANT WATERS** (Nov. 2).—As orchids flourish best in slime, so may one find the most delicate forms of life indigenous to dark, stale-odoured pools and ponds that are never freshened by sunlight. Look at the screen and see the fragile, lace-like, darting microbes known as "Infusoria." Any neglected bit

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**WHAT THE NEW YORK SUN SAID, OCT. 10, 1913**

And now, close on the heels of J. K. Hackett and Mrs. Fiske, it is Charles Hawtrey, the English comedian, who is to once more make an almost immediate reappearance on Broadway in spite of the fact that he is at present and is likely for months to come, to continue appearing in London in "Never Say Die." Yesterday Marcus Loew acquired from James McEnnery, Mr. Hawtrey's American representative, the New York State rights to the Hawtrey film production of "The Message From Mars," and it will be immediately presented at all the Loew theatres in this State. —ACTON DAVIES.

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of water will soon breed these by the millions. This infinitesimal manifestation or life varies in size from one thousandth of a millimetre to three millimetres. Frail and minute as they are, the "Infusoria" are surrounded by even more delicate microbes and prey on these as a means of sustenance. In proportion, their strength is as deadly to their victims as is that of mankind to the lower animals.

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## BISON.

**THE BLACK MASKS** (2 parts—Oct. 28).—At a big automobile race one of the winning drivers, Tony Jeanette, is given an invitation to a masked ball to take place that evening at the home of the wealthy Mrs. Montague. In haste, he drops the invitation, which is found by F J. Francis, a society crook, and also read by Meg, another gentile crook. Knowing of the wonderful necklace of Mrs. Montague, they both decide to attend the ball in an effort to steal same, unknown to each other.

At the ball Meg is seen masked, watching every chance to get the necklace, but Francis is more clever and gets away with it.

The diamond is missed. Two society detectives at the ball follow Francis' cab, which he jumps out of while going at high speed, leaving his cane inside the cab. Meg follows Francis unknown to anyone, and succeeds in getting into his apartments. Francis discovers her and shows her the diamonds, which she tries to get. After she has gone, he misses his watch, which she has cleverly taken to get even. In the meantime the detectives have gotten up with Francis' cab and discover it is empty, but find his cane with his monogram (F.J.H.) on. They find the jeweler who made the cane, and find from him the club to which Francis belongs. Going there they discover Francis, but are not sure of him, as they only saw him at the ball and he was masked. They ask for a light and cigarette, and see the same monogram on his ring and cigarette case, and arrest him as the thief. Meg hears of his arrest and attends his trial, when he is pronounced guilty. Going to his cell, she offers to help him if she can. He tells her where he has hidden them, and she goes to his apartment, gets the jewels from their hiding place in the waste basket, and stealing into Mrs. Montague's boudoir, places the jewels where she finds them later, and phones the police of their discovery. Francis is released. He and Meg marry and give up all of their ill-gotten gain to the society of the orphans. The last scene shows them looking at the bank balance of $10.00, but happy in their love and promise of a better life.

**FROM DAWN TILL DARK** (2 parts—Nov. 1).—In the water that glimmers in the foreground there is a shadow, then a ruffle on the clear surface and then a canoe creeps out containing a young trapper and his Indian helper. Arriving at the fort he learns of an expected Indian outbreak. Grace, the Colonel's daughter, has gone for a ride. The trapper follows and saves her from the pursuing Indians after her horse has been shot down from under her. This is one of the most cleverly arranged and spectacular pieces of business yet conceived for a Western picture.

The lieutenant, loving Grace himself, is anxious to have the trapper on his way. Failing in this, he pursuades him to take drugged whiskey. While the trapper lies in the guard house supposedly drunk the Indians attack. Here he is found by his Indian helper, and following the administration of some herbs, he regains himself. The attacking Indians press hard; the fort is set afire. The trapper escapes from the guard, kills several Indians and rides away for help.

In the meantime the lieutenant negotiates for a surrender. Grace appeals to the men to ignore the coward. The trapper arrives in time to save the day, but is mortally wounded in the fight that ensues. He is left in the open dying by the stream, while Grace waits in the fading twilight for his return.

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## IMP.

**JANE OF THE MOTH-EATEN FARM** (Oct. 27).—Lawyer Raynforth, of the village of Meadowsweet, receives a letter from Australia, informing him that Jane, the village belle, and daughter of farmer Gall, has come into a legacy for sixty million dollars and thirty-five cents. This arouses the wicked lawyer's cupidity and he determines to win Jane for himself. He goes to her and demands her hand in marriage. Jane refuses and the lawyer expresses his determination to foreclose the mortgage he holds on their gramaphone. This vile threat frightens Jane, her father and mother. Rather than lose the gramaphone, Jane determines to marry the lawyer. She then gets a letter saying that her faithful sweetheart, the brave sailor, Jack Harrington, has left his ship and is on his way to join her. The lawyer drags her from the house to marry him. Their faithful servant, Soft Sammy, has stolen into the lawyer's office and substituted in the envelope the Australian letter for the mortgage. He meets the sailor and informs him of the wedding to take place. He and the sailor and the sailor's chauffeur arrive at the City Hall in time to frustrate the villain's plan. The villain, wild with rage, flourishes the mortgage envelope in Jane's face, when Soft Sammy asks the sailor to demand to see the mortgage. When the villain produces it he finds it is a letter from Australia announcing that Jane is an heiress. The sailor kicks the lawyer out. The lawyer determines to have revenge on the sailor. He hires two gunmen, who capture and bind the sailor, and carry him to the Old Mill, where the lawyer is waiting for them. They drag him inside to the torture chair. The faithful servant, Soft Sammy, follows, and when he finds that the sailor is in the hands of the villain, he rushes off to get aid, but, unfortunately, his foot gets caught in a bear trap. The gunmen bind the sailor with irons to the cellar floor, and branding irons are put into the furnace. A note is sent by the villain to Jane, in the sailor's name, telling her to come to the Old Mill at once. She does so, and to her horror finds her sweetheart in peril. The lawyer tells her that unless she consents to marry him he will brand the sailor's face with the hot irons. The sailor refuses to allow her to do so, and finally they brand him with the fatal letters C. O. D. In the meanwhile Soft Sammy has managed to get free and rushes to Jane's home. He tells her father and mother and their butler the news. They get a huge cannon and set off for the Old Mill. They arrive on the scene just in time. They blow down the door. The shot kills the two desperadoes; the sailor is released and falls into Jane's arms. The wicked lawyer is taken out, put against the wall and blown out of his clothes by the cannon.

**HIS HOUR OF TRIUMPH** (2 parts—Oct. 30).—Leonard Dare, America's most successful actor, has secured an option on "Pointed Foils," the latest Parisian success. In that the play deals with a timely subject, a treaty between the United States and Great Britain against the growth of Japan as a world's power. Dare predicts a big success for the play when it is produced. The play is put into active rehearsal, but to his disappointment, he cannot obtain a strong enough player to enact the part of "Philip Dawnay," an imporant member of the cast. After dismissing his company he returns home full of chagrin.

Derwent Hall, earning a miserable existence as a hack reporter on the "Planet," calls to interview Dare. Hall's wife is ill, the doctor has instructed him that unless she have proper food she will die. Hall takes the opportunity of urging Dare to read a play he has written or allow him to read it aloud. Spellbound, Dare listens to the most absurd rubbish he has ever heard, but is magnetized by the most magnificent acting that he has ever seen. When Hall finishes, Dare congratulates him with the thought that he has at last found the man to play the part of "Philip Dawnay" in his new play. To test still further Hall's power under strong emotional stress, Dare writes out a check for the play, which the man looks on calmly and then throws the manuscript into the fire. Hall goes into a rage, believing that his masterpiece has been ruined. Dare overpowers him and tells him that his play has brought fortune to him and that he is going to make him the greatest actor in the world. Money is given him to take home to his wife and also the part of "Philip Dawnay," with instructions to return to rehearsal. Hall gets fired from the paper for failure to get the interview.

When the report travels along Broadway that Dare is going to entrust the part to an unknown, everyone believes him crazy. While various members of the company and friends try to dissuade him the rehearsals continue Even the author of the play wires from Paris his protests. When the night of the opening arrives, Lemaitre, the author, is on hand to see it. Everyone is nervous and Hall is in a blue funk, fearful that he is not going to make good.

The play commences, and for the first few scenes Hall is treated with distinct coldness by the audience. The author is in despair until the big scene arrives, when Hall, as the young Englishman, is being fooled by the Countess Zuekella, who is seeking the treaty for the Japanese government. Hall, as Philip Dawnay, runs through the gamut of emotions, and then turns the tables on the plotters: the tension on the audience breaks and cheer after cheer rolls out as the curtain falls.

Unconscious of the sensation he has made, Hall returns to his dressing room feeling utterly wretched. In the meantime the audience clamor for him and Dare drags him from his dressing room to the front of the stage. Lemaitre rushes from his box and embraces him. It is at this moment that a message reaches him from home. In his hour of triumph his wife, who has been all the world to him, has died

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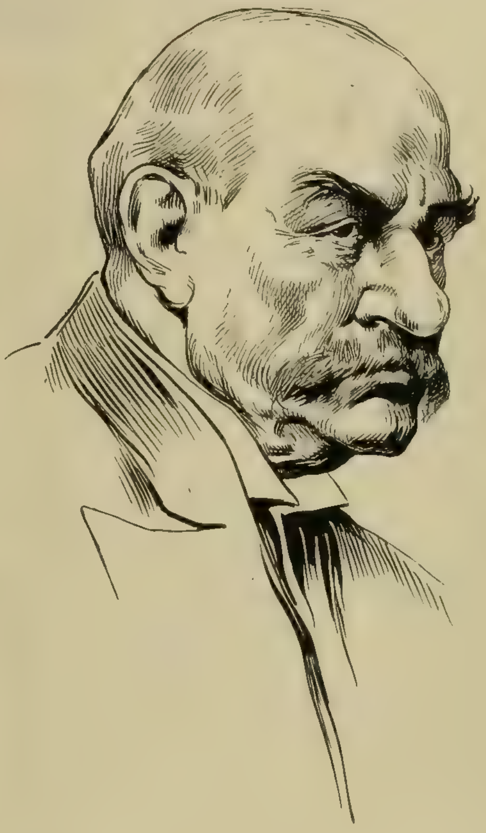

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## FRONTIER.

**WHEN SPIRITS WALK** (Oct. 30).—Eloise Brandon rides over the hills to her chum's home, Margaret Dale, to inform her that brother Jack is coming home from college, that he will arrive that day and is bringing with him two college chums. As Margaret was very much in love with Eloise's brother, she readily consented to ride back with her to meet the boys. One of the boys falls in love with Jack's sister, much to the disgust of Eloise, as Willie was somewhat of a scrimp.

The following day they start out for the picnic grove and pass by a haunted house. Eloise explains to the boys that the house is haunted, and she notices that Willie is very nervous. The next time he proposes, which happens every two or three hours, she tells him that if he will spend the night in the haunted house she will consider his proposal. This almost stumps Willie, but he promises to do so, and in the early evening he bids Eloise a farewell and hikes for the haunted house. The girls and boys are watching him, and decide to follow with the intention of playing a few ghostly tricks.

Mrs. Murphy, the cook, is a somnambulist, and during her semi-conscious state she has been in the habit of visiting the haunted house. The peculiar happenings in the haunted house on this fateful occasion was such that it stirred up the village to a state of frenzy, the constable and his posse reaping some of the benefits after sharing in the fright. The two girls and the three boys land in jail and a hurry call is sent for father. He rushes to the sheriff's office, fines are paid and they then hike for the automobile, leaving Willie and Mrs. Murphy to walk home together.

**HIS CONSCIENCE** (Nov. 1).—Henry Marlin and Bob Lamar both love the same girl—Florence Morgan—but the latter being unable to decide, tells them she will marry the one who makes his fortune first. They finally agree. Bob decides to go to California as a ranchman, while Henry goes to Arizona in search of gold.

After a year we find Bob prospering beyond all expectations, while Henry is tugging away on dead dirt. A letter from Bob expresses great sympathy for Henry's poor luck and suggests that he (Henry) quit the dead mine and try his fortune in California. Henry accepts and wires Bob to look for him in a few days. Col. Waters, a wealthy ranchman, has been watching the progress of Bob and finally makes him an offer to buy his great herd. Bob asks a few days to think it over. The colonel calls again, when Bob accepts his offer. The deal is just being closed when Henry arrives, sees the good fortune backed by the hard cash in hand and immediately grows insanely jealous of Bob, knowing that his rival will now return home and win the hand of Florence. He promptly sets a plan to prevent it. Since the new owner will not take possession until the next day, Bob invites Henry to share his bedroom for the night. They retire.

Bob is fast asleep. Henry, restless from worry, is wide awake. In the moonlight he is seen to leave the bed, pause at the foot, then, going slowly around to Bob's side, stands gazing upon his rival. Unable to resist the temptation, he cautiously withdraws the roll of money from under Bob's pillow and is just about to turn away, when Bob awakens. Losing all control, Henry throws himself upon Bob and chokes him. Then gathering up the sheet, hurriedly makes a tourniquet about the latter's throat. Quickly he steals through a window and escapes. Completely exhausted from his terrible flight, Henry falls at the feet of a broken tree, where he is later found asleep, the money in his hand. In his dreams he sees himself reduced to ashes and sack cloth, but possessing the money stolen from his friend. Dying of thirst on a desert, he offers his money to Heaven for a drop of water, but in vain. Starving, he comes across a party, feasting upon the fat of the land, and offers his money for a bit of food, only to be repulsed for tendering blood money.

Even the girl that loved him accused him of being a thief and murderer. He awakens. Gazing upon the money in his grasp his conscience overcomes him, and falling upon his knees he prays to Heaven for the life of his friend. He rushes to the home of Bob just as the latter is about to breathe his last, replaces the stolen money and revives him. Bob never knew the truth, for his own words absolved Henry when he said: "I had a terrible dream. I thought somebody was choking me." When Bob, bidding the boys goodby, took Henry's hand and said "Here's my best friend. He'll make you a good foreman," it was indeed tough for Henry.

Time passes. Bob's wedding day arrives. Just as we see the crowd leaving the church, the familiar form of another appears at a window in the ranch house and gazes into the moonlight. Feeling the pangs of choking at his own throat, he falls to his knees in true repentance.

## CRYSTAL.

**HIS RICH UNCLE** (Oct. 28).—Chester is in love with Pearl. Pearl's mother objects to him because he is not wealthy. Pearl walks along the street and finds a letter introducing the bearer as John Henry, a miner, just returned from the West, and looking for a job. She hires him to pose as Chester's rich uncle. Chester outfits him and they call. John makes love to the old lady and insists [illegible] going for an auto ride and to a swell [illegible]. There he spends all of Chester's money. [illegible] for a week and the old lady thinks [illegible] ke John. Just as Chester is almost [illegible] give up, John receives a letter th[illegible] he owned was sold and brought a large [illegible] ns some of the money over to Ches[illegible] well.

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**THE GAME THAT FAILED** (Oct. 28).—Fred's mother-in-law on a lecture tour, visits them. Fred has a date at the club and looks for some way to get away from home and his mother-in-law. He feigns illness and mother makes him go to bed. He tries to sneak out but can't. He then starts screaming as if in agony, and mother gives him some pills. He vows that he is poisoned and she sends for a doctor. The medico pumps him out with a stomach pump and although evidently not poisoned, the treatment he received was enough to keep him in bed for quite a while. Mother, seeing her darling son-in-law suffering such agony, determines to give up her lecture tour and nurse Fred herself, thereby making his misery complete.

**A HIDDEN LOVE** (Nov. 2).—Alice is left an orphan. She is sent to George and his mother as their ward. She lives there and helps George prepare his sermons, George being a minister. An attachment springs up between the two but George allows his sentiments to ripen into love, while Alice looks upon him as her friend and mentor. She goes away to boarding school. There, after a course of study, she meets Richard Wilson, her history professor. They are thrown together constantly and learn to love each other. At the summer vacation, he visits her. George was preparing to tell her of his love, when Richard arrives and he sees the two in each other's arms. Realizing how happy the pair were, and seeing in Richard a worthy fellow, George buries his love and marries the pair.

**HEARTS ENTANGLED** (Oct. 19).—Kate's husband, Mike, is arrested, and sent to jail. She leaves town and goes West, getting a job as waitress in an old hostelry. Tom, in New York, courts pretty Alice Wilson. Her father informs Tom that he can only marry her when his earnings are more than three thousand dollars a year. Alice's sister, Leila, sympathizes with the young couple and offers her help. Tom receives a letter from his friend, Jim Parker, in the western town where Kate lives, offering Tom a partnership in his mine if he will come out and help him work it. Tom goes. He stops at Kate's hotel and she falls madly in love with him. He repulses her. Jim goes on a visit to the East and Tom gives him a letter of introduction to Alice and her folks. Jim visits them and pays attention to Leila and she becoming attached to him, they are married. The newspapers in printing an account of the wedding make an error and quote Alice as having married Jim instead of Leila. Alice writes Tom a letter, enclosing the newspaper clipping and informing Tom that the entire family were coming West with Jim and Leila. Kate, who has not progressed very well in her pursuit of Tom, gets hold of Alice's letter to Tom, and seeing it addressed in a woman's handwriting, her jealousy prompts her to open it. She guesses at the truth and tears up the letter. When Tom returns to the hotel, she shows him the newspaper with the account of Jim's marriage to Alice, his sweetheart. He waxes glum and morose, and yields to Kate's pleadings that he marry her. He consents and they are married. Later, Alice, together with Jim and his bride, arrive in town, and Tom refuses to speak to Alice, thinking her Jim's wife. Kate, after all is explained to Tom, and he shows inclinations to be sorry for his hasty act in marrying her, refuses to waive her claim to him, and Tom seems doomed to live a life of misery with her, when an old bedraggled miner strays into camp. He proves to be Mike, Kate's first husband, from whom she had never been divorced. He claims her as his wife and his claim being established, Tom's marriage to her is declared illegal and is free to resume where he left off with Alice, the only girl he ever really could love.

## UNIVERSAL.

**ANIMATED WEEKLY, NO. 84** (Oct. 15).—**Pontoon Bridge Accident.**—A series of accidents threaten to mar the annual exhibition and manoeuvres of the British Army Engineers at Portsmouth, England.

**The Louisville Handicap.**—"Iron Mask" creates a new World's record when he travels the six furlongs in 1.10⅗.

**Unveiling Ceremonies at San Diego.**—Many notables, including the representatives of President Wilson and the King of Spain, assist in the dedication of a cross to Serra, first white man to settle on the Pacific Coast.

**Aviation Carnival.**—World's famous aviators compete for the greatest prize in aviation—the International Aviation Cup, Rheims, France.

**Weekly Fashion Hints.**—Suits and dresses of velveteen and corduroy are popular for Fall. (Courtesy of the Ladies' Home Journal.)

**Battle of the Thames.**—Is re-enacted by prominent citizens of the city of Louisville, and is the feature of the Kentucky Perry Centennial Celebration.

**Great Liberal Rally.**—Sir Wilfred Laurier, ex-premier of Canada, attends the Liberal rally at St. Martine, Quebec. Sir Wilfred Laurier lost his premiership through his advocating the reciprocity treaty between the United States and Canada.

**Remarkable Marathon Race.**—Many prominent athletes participate in the classic race of the South, the Times Despatch Marathon, Richmond, Va.

**Exciting Motor Boat Races.**—The fastest motor boats in the World race for the International Motor Boat Trophy, Osborn Bay, London, England. The race was won by the "Maple Leaf," at the remarkable speed of 57 miles an hour.

**Topical Cartoons by the World-Famous Cartoonist.**—Hy. Mayer.

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## POWERS.

**PLAYMATES** (Oct. 27).—Little Dorothy's parents are rich, but the child is very lonesome. Rosa, a tiny Italian tot, goes with her father, who carries an organ. She gets variety, but would like to play a while, too. The organ grinder comes to the gate of the residence of Dorothy's father and plays, and little Dorothy is attracted to the gate. A wistful little face looks through the gate at the flowers and Dorothy gives her some, and they are soon chatting joyfully.

Rosa comes often and one day nurse, ordering the child to stay inside and play, goes for a short auto ride with the chauffeur. The organ grinder comes, and Rosa asks her father if she may play with Dorothy, who has stolen out of the gate. The children play in the garden, and Rosa says, "Let's go to my home now and play mud pies." They run off and have a fine time and play with water and mud, and are found by the anxious organ grinder later when Dorothy is taken home to her parents, who are looking for her.

Later on Dorothy falls sick, and continually calls for her playmate. At last Rosa and her father come and play at the gate, and Dorothy hears them and begs for Rosa. The child is brought, and after kissing Rosa, the spirit of the poor little rich girl goes to her Maker. Rosa goes away puzzled by sorrow.

As she passes the gardener she asks him why he plants the seed. He tells her, "When a pretty flower dies, it leaves a seed, and God lets it grow again." Rosa gets home and thinks it out, and being lonesome, decides to plant her dolly, so that it may grow to be a nice playmate for her. She does this and one night, believing it to be lonesome too, goes and sits by the grave of her precious doll. The rain comes down and the night passes into the faint streaks of the rosy morning, when the spirit of Dorothy comes and smiles on the little Italian girl, and raising her, she leads her off to the place where one never suffers.

## REX.

**THE CLUE** (Oct. 30).—A wealthy banker, Peter Oakley, is giving a reception. The guests are exclusive people of leisure, and among them are Philip Smallen, an amateur detective, and Julian, an old friend of the hostess. Dr. Brandt arrives. While waiting for the banker he lays down his medical case. The guests are curious and they look through the case and examine a hyperdermic needle and a phial of poison, a drop of which, the doctor explains, is sufficient to kill ten men.

The banker holds Brandt's note, which is already mature. Brandt insists that the banker give him more time on the note and the banker refuses. The two men seat themselves before a pair of portieres; the banker produces a threatening letter sent to him by Brandt. They quarrel. From the rear a hand is seen to cut a rent in the portier. This hand then feels the position of the banker's arm. It withdraws; the hand reappears, holding a hyperdermic syringe. The needle is forced into the banker's arm, the poison is potent and the banker dies, after a few gasps. All in confusion until Smalley takes temporary charge of the case. He soon ascertains that the banker was murdered. He finds a broken bit of hyperdermic needle in the dead man's arm, and upon one of his cuffs links, a thumb print, bearing a "V"-shaped scar.

The police are summoned by Julian. Upon the floor near the spot of the murder is found a threatening letter from Brandt to the banker. Every clue points to the fact that Brandt is the murderer and the doctor is overcome with terror of the situation. The police arrive, and Smalley turns over to the lieutenant of police all the clues which he has collected. The lieutenant hastily concludes that Brandt is guilty, especially as an unintentional eavesdropper testifies that she heard the two men quarreling violently. As the lieutenant is about to lead Brandt off Smalley suggests that the case pend a few moments while he make further investigations. Smalley sits in the chair, a moment before occupied by the dead man. He rehearses the moment preceding the murder. His eye finds the rent in the portier. Behind the portier he finds a hyperdermic syringe with a broken needle and a ladies' handkerchief. All ladies in the room disclaim ownership. By its rare perfume he concludes that it belongs to the hostess. He presents it to her and she faints. Julian is very much concerned. Smalley takes up Julian's cigarette case which lays upon the table. On it's polished surface he finds the thumb spring bearing a "V"-shaped scar. Smalley places the hyperdermic syringe in the cigarette case and leaves it on the table. Julian takes it up, opens it, and Smalley sees on his face that he is the culprit. Julian strolls to the door, when he is confronted by a policeman. He returns to the center of the room and in a glance between himself and Smalley he understands that the game is up. From his pocket he takes a small bundle of letters and hands them to his hostess. The lieutenant places his hand upon Julian's shoulder and arrests him. With a rapid movement Julian uses the remaining poison in the syringe to make his own quietus. He jabs the needle into his arm and dies as quickly as the banker. The letters that he gave the banker's wife were love letters and they show that it was at her suggestion that the husband be put out of the way to the end that they might [illegible] their freedom.

**JEWELS OF SACRIFICE** (Nov. 2).—The mother [illegible] her jewels as the nurse sits with her [illegible]. The [illegible] is alarmed at the child's symptoms, and calls the mother. A doctor is called in haste, and gives it as his opinion, that the child cannot live. The broken-hearted mother goes to the shrine in her home and makes a vow that if her babe is spared, she will sacrifice her precious jewels at the shrine of the adored Saint. The vision of the Saint in shining raiment appears and tells the mother to return to her child, and she finds it is on the road to recovery.

Donning the garb of pilgrimage, the mother starts upon her journey and comes across a man with bowed head; he tells her that his little boy cannot recover the use of his legs unless he is treated by a great surgeon, and the mother parts with some of her jewels and goes on her way. She meets two ruffians carrying off a girl to bondage; she stays them and parts with more of her beloved jewels, and takes the girl home to her frantic mother. Again she passes on and crosses the path of two old people, who have been turned from their home, unable to meet their rent. She takes them to the hard-hearted landlord and parts with the remainder of her precious stones.

Arriving at the shine she humbles herself and tells the good Saint that the only jewel she has left is her true heart. The Saint appears to her with outstretched arms and a vision of the people she has saved intercedes silently for her. They fade into memories and the Saint comes to the woman who risked her vow and tells her that no "Jewels of Sacrifice are greater than good deeds," and bids her home—satisfied.

## MUTUAL FILM CORPORATION.

### THANHOUSER.

**BEAUTY IN THE SEASHELL** (Oct. 14).—Whenever the clerk heard his chums tell of the joys of the seashore, he smiled mysteriously, knowing that none of them could match his experiences. His fiancée was at Cape May, and there he went to spend a few days. The very first morning she went to see her dressmaker and remained so long that in pity she told him to go to the beach and enjoy himself until she arrived. Some time later she appeared, and was shocked to find him in the embrace of a beautiful young woman, a stranger to her. His explanation that she had "come out of a seashell," seemed to lack plausibility, but he insisted that it was true. Later, the young woman's conduct proved the truth of the strange story, and the girl and her sweetheart had all kinds of adventures in trying to escape her.

She followed them when they went in bathing, she was on hand when they went sailing and fishing, the young man was helpless, and did not have any idea how matters could be remedied. Fortunately, he had a resourceful woman in the girl of his choice and she found a way to dispose of the unwelcome stranger, who, despite her youthful appearance, boasted that she was more than 1000 years old, and was hardly the kind of a woman that a matter-of-fact young clerk would choose for his bride.

**THE MYSTERY OF THE HAUNTED HOTEL** (Oct. 21).—At the seashore resort they called it "the haunted hotel," and explained that since the death of the proprietor's wife, who was drowned at sea, her spirit had walked the sands each night. True or false, the story had ruined the place and for years it had been closed and was fast falling to ruins. The proprietor lived there with his daughter, but he was practically bankrupt, and it was whispered that he would soon be turned out for non-payment of his taxes.

A young physician came to the resort to visit his sister, and hearing of the haunted hotel, decided, out of curiosity, to investigate. He was greatly taken with the broken down owner, and listened with sympathy to his story of misfortune. When the doctor came away, he vowed that he would devote part of his time seeking to solve the mystery of the haunted hotel, and by good luck he succeeded in doing so.

The "ghost" was unmasked, but she was not punished. The innkeeper's daughter was the "spirit," and her mind had been unhinged by grief because of the death of the mother she dearly loved. The doctor succeeded in restoring her to health, and the hotel, the curse removed, soon regained the popularity of the summer visitors, who had shunned it when it was a "haunted hotel."

**THE OLD FOLKS AT HOME** (Oct. 24).—The old boatman and his wife were thoroughly happy, although they were not even well off. One day a young man dropped around with a kodak, and induced them to let him take a snapshot. It turned out well and the couple were proud of it, and sent it by the first mail to their son, a wealthy broker in the city. The younger man's heart reproached him when he saw it, and he decided that it was a shame to leave his parents in such poverty, so he persuaded them, much against their will, to leave with him. They were treated kindly, but the habits of many years were almost impossible to overcome and they made a break for liberty, explaining that they would far rather work than be stylish. The old couple bought back their boat business and are happy as the day is long. The broker's wife sometimes visits them, and in public is fond of boasting of her husband's people, whom she describes as "belonging to one of our oldest families, and who live on their estate near the seashore."

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## AMERICAN.

**IN THE DAYS OF TRAJAN** (2 parts—Oct. 27).—In the year 101 A.D. Trajanus was emperor of Rome. He was one of the great emperors of that period, and one of the great works by which he beautified Rome is known as the Column of Trajan. The emperor had prepared a "Triumph," as the ceremony was known in those days, and the victims of his conquest were marched in Rome to the forum. Among them is seen Decebalus, Prince of Dacia, and his mother, the Queen of Dacia. The Emperor promises the Prince his freedom if he will swear allegiance to Rome. He hesitates, but the Queen says: "In Dacia we are royal and shall not be vassals to Rome." The Emperor is angered and sends them to the dungeons of the Circus Maximus to await their fate in the arena. The arena is prepared, the Emperor is in the imperial box and all is ready for the conflict of the gladiators. At last Decebalus is told he must go to the arena and fight. He asks: "With whom?" A Dacian is pointed out to him. He says: "Why, he is of Dacia, and therefore my brother."

Notwithstanding, he is forced out and we see them in the arena before the imperial box saluting the Emperor. They fight and the Dacian is thrown to the ground in the battle. Decebalus does not wound him, and when he appeals to the Emperor and the court for their decision, the Emperor shows by the word "Habet" and the downward turning of the thumb that death is his portion. Decebalus raises his sword as if to kill, but with the other hand extended to the Dacian, they leap from the arena into the imperial box and are about to kill Trajan, but Decebalus is made prisoner by the centurions in attendance on the Emperor. Trajan and his court leave the Circus Maximus and Decebalus is again taken to his dungeon to await sure death for his assault on the Emperor. He again escapes and is brought before the Emperor just as the word is brought that the Huns have invaded Rome. Decebalus volunteers to fight the invaders and is victorious. When offered a reward he demands his mother's freedom, which is granted. Trajan also gives him Octavia to wed and restores him to his own country.

**IN THREE HOURS** (Oct. 30).—Bessie Ames, daughter of a ranch owner, is beloved by Spencer, the foreman, and Jim Wallace, one of her father's cowboys. She favors Jim, but her father is set on her marrying the foreman, until Jim brings him proof of the other's dishonesty. Spencer is dismissed and Jim gets the position and the girl of his choice. But, in revenge, Spencer lures Jim to a trysting place of the lovers, ties him to a tree and sets a keg of powder at his feet, placing a lighted candle in it timed to go off in three hours.

He then returns to the ranch and meets Bessie; he insolently tells her what he has done. She manages to elude him and dashes away alone on horseback. Spencer goes after her, however, and overtaking her before she has gone far, forces her to return. They reach the house just as the time limit is expired. He points triumphantly at the clock and goes off, while Bess falls fainting to the floor. On the return of her father he is told the terrible tale. Gathering his men together, they set off headed by Bessie and reach the fatal spot, only to find that by a direct act of providence, Jim has been saved.

**FOLLIES OF A DAY AND NIGHT** (Nov. 1).—Mr. E. Z. Smithers is very unhappily married. He asks his wife if she would get a divorce should he be sent to jail and she replies most emphatically that she would. He saunters down the street, gets into a scrap with a tough looking character and both are arrested. The other fellow proves to be a crook for whom a reward of $50 is offered. This is given to Smithers and he is released. After several futile attempts to get arrested he starts out to force himself into the jail, but all in vain and when finally he is put in a cell over night he receives a consoling note from his wife to the effect that his beloved mother-in-law will spend six months at his home.

## PRINCESS.

**LOBSTER SALAD AND MILK** (Oct. 24).—The little girl made free with her elder sister's rouge, perfume and powder, and was punished by being sent to bed without any supper. This had little effect on the child. As soon as the house was quiet she wandered down to the ice box and had an excellent snack consisting of lobster salad and milk, then she returned to bed and prepared to sleep the sleep of the just. Somehow she had a frightful dream. She could never explain it afterwards. The family doctor when he heard about the lobster salad and milk shook his head wisely and said that science could solve all things. She woke up finally, but was mighty glad to do so, and readily promised that in the future she would keep away from her sister's bureau and the family icebox, so that in the future she might not have such thrilling experiences.

## MAJESTIC.

**THROUGH THE SLUICE GATES** (Oct. 19).—John Browning, a young farmer, left his home because he could not stand the petty persecutions of his stepfather and his son, who were alike in their grasping and [illegible] characteristics. Some months after he had moved to the city he received word that his mother had died, and when he returned home he found that everything had been left to the stepfather. John had good reasons to suspect trickery and openly charged his stepfather with it, but could prove nothing.

The villagers all agreed that there was bad blood between young Browning and his stepfather, and predicted there might be serious effects, but when John was arrested and charged with the murder of Gray, his stepfather, it was considerably more than they had bargained for. Gray had been found dead in his home, while John had stood nearby with a rifle in his hands. He was placed in prison to wait trial.

The circumstantial evidence seemed so conclusive that Mary, John's sweetheart, persuaded him to escape. John and the girl mounted horses which had been in waiting and rode away. The escape was discovered almost immediately and a posse which included the brother, was organized and started in pursuit. The fugitives soon found that they were being overhauled and capture would have been certain if the girl's quick wit had not thought of a way to liberty. She guided Browning to a nearby culvert, and he descended into the tunnel, making his way to the sluice gates a mile away. The pursuers seeking the girl ride away alone, were at first baffled, then realized the trick and rode at full speed towards the hills. But before they reached their goal the girl had opened the sluice gates and released her sweetheart. They were well on the road to safety when the posse arrived. Half mad with hatred and disappointment, George Gray, the stepbrother, leaped over the cliff and leveled his revolver at the fugitive. But before he could fire, his foot slipped and his body hurled to the road a hundred feet below. Browning hastened to his assistance, but Gray had received mortal injuries. Before he died he confessed that he had accidentally caused his father's death and had decided to let John bear the responsibility. John's right to his mother's property was also admitted by the dying man, and cleared in the eyes of the law, Browning returned to his home to prepare it for the coming of his bride.

**ALWAYS TOGETHER** (Oct. 21).—He was a day laborer, and generally regarded as a good shoveler, although not a fancy shoveler. His wages were $1.25 a day, but he was happy because he had a beautiful daughter, an old foul-smelling pipe and a goat. One day fortune came to him unexpectedly, and he gave up his work, trying to be happy while his daughter was making an attack upon the fortress of society. The poor girl had a hard time, because her father insisted upon keeping the goat, and the animal was not at his ease during social functions. For a time father, by having his goat, got his daughter's figurative goat, and the happy family was on the verge of disruption. The old man may have been a joke at afternoon teas, but he was diplomatic in his way, and won the girl over by reminding her of her childhood days. So she yielded to the inevitable, and the goat climbed the social ladder with them.

**VENGEANCE** (Oct. 25).—Parker and Baldwin both love Grace Summerfield. Grace prefers Baldwin and dismisses Parker after he has insulted her. Parker vows vengeance.

Enlisting the services of four tough characters, he succeeds, by a ruse, in luring Grace into the cellar of an old house, where they chloroform her and prepare to seal her up in the chimney. They know nothing of masonry, however, and set forth to procure the services of a bricklayer, who reluctantly does the task, but tells a policeman when he gets away. Meantime, Baldwin, alarmed at Grace's protracted absence, goes to the police station to notify the police. His story fits in with that of the bricklayer, and together they start out to find a clue. They go first to the half-finished building where the bricklayer was kidnapped. They follow the trail to the old house. They break in and the bricklayer recognizes the cellar and the girl is saved. Further pursuit of the trail leads the officers and Baldwin to the private room where Parker is paying his aids. They are seized by the police after a struggle and carried off. Baldwin and Grace are reunited.

## RELIANCE.

**THE HEART OF A ROSE** (Oct. 22).—Jack Horton is engaged to a pretty girl, Editha, but despite this fact he neglects her for the companionship of a dissolute, Bohemian crowd. At last she sends him a note of protest, to which he replies with a brutal letter stating that if she wishes to break the engagement she may do so. When her father sees this note he demands that she give him up, but she says she would rather die. As Jack is lying in bed one morning after a night of dissipation, he receives a note from Editha enclosing a white rose, and telling him that he will find a drop of blood from her dying heart in the depths of the flower. He rushes to her home to learn that she has made an attempt on her life and is in the hospital in a dying condition. He arrives at the hospital and there vows that if her life is spared he will end his evil ways. The doctor assures him that the girl will live.

**HEARTS** (2 parts—Oct. 25).—Will had a natural aptitude for painting. So it was decided that he should go to Europe to study. Nora, his sister, was not so fortunate.

Bert, the pampered son of a wealthy and aristocratic old mother, came to the country for a few weeks' vacation. As he stepped off the train he bumped into Will. Bert wasn't in a good humor, so he made some remark about "Country Pumpkins" which Will resented. Bert raised his hand to strike, but it was caught in a firm grasp. The quarrel might have ended differently if Will had not had to run for the train. Then Bert went to the village hotel. He soon became the favorite of the girls and was promptly hated by the men. One night, at a husking bee, he met Nora Hampton. It wasn't long before they were married at the village parsonage and then took the train for New York. Not until he introduced Nora to his mother did he realize that he had made a mistake in marrying so hastily. Mrs. Norville, his mother, did not hesitate to tell Bert that he had made a fool of himself for marrying beneath him. Nora determined to fit herself to occupy the proud position of Bert's wife. She set to work to learn the accomplishments, especially the piano, but her progress was slow. Finally they all went to England. There they tried to polish Nora, but it seemed hopeless, much to Bert's and his mother's dismay. Nora received a letter from her brother, Will, who was in Paris, telling her he was coming to England to see her. She didn't want him to know she was unhappy, so she met him down the roadway. Will surmised that something was amiss, so they parted for the present with the understanding that she would see him again. Then she went back home but did not know the mischief she had done herself. Mrs. Norville had seen Nora and Will talking and accused Nora of having a lover. This so angered Nora that she refused to explain. Mrs. Norville told Bert of the incident. He loved Nora, but instead of asking her for an explanation, he ignored her. She received a note from her brother the next day, asking her to meet him; it began, "My dear Nora," and was signed, "Your loving Will." This note fell into Bert's hands. Nora was accused of having a lover. She was shunned, crushed. That night, humiliated, and heart-broken, she packed a few necessary things and went away. Next morning at breakfast Bert was handed a note from his wife, telling him that she had gone with her brother, the man he supposed to be her lover. Not until then did Bert realize how much he loved her and the injustice he had done her. Will took Nora back to Paris with him. He was winning fame and fortune. As for Nora, she changed in many ways. She learned to wear clothes like a Parisian, also to be a finished musician and a singer. At the end of five years she was one of the most accomplished women in Europe. One day, while she was away, Bert walked into the studio. He had aged considerably. He wanted a large portrait painted from a picture in a locket. It was Nora. Will knew that his sister's husband stood before him. He took the miniature and told him when to call again. When Nora returned home again he questioned her and learned how her heart was still true to her first love. When Bert next called Nora was singing and playing in another room. A startled, eager look came over his face, but died away into hopelessness. Will uncovered the painting which stood near the doorway of the inner room and Bert praised it. The haunting tones of the singer in the next room filled him with memories. The song died away and when he raised his head Nora was standing in the doorway. They stood looking long at each other. Neither spoke. Will quietly withdrew and closed the door behind him.

## KAY-BEE.

**BORROWED GOLD** (Oct. 31).—Jim Colby, a young miner, and his wife Ruth are living in the mountains near a small town in a mining district. Colby is injured by an explosion while working his claim. When he fails to return that night his wife becomes alarmed and, taking a lantern, rides over to the claim and finds Jim seriously injured. She manages to get him home and calls the doctor, who treats Jim for some time. When the bill becomes large the doctor refuses to go to Jim. Ruth becomes desperate and holds up the stage, disguised as a man. She is wounded in the arm. While bandaging her arm, she discards a duster, which she leaves behind her in her hurry to get away. The sheriff trails her to her cabin and she is surprised to find Jim, who the sheriff is sure has committed the robbery, a very sick man, and the girl busy counting the spoils. He grabs her by the arm, to find that she is wounded and that the wounded arm is the same as the bloody sleeve of the duster. Ruth confesses and tells the sheriff her story. She wins his sympathy and when his posse arrive at the cabin, he tells them that Jim was the man who did the job and that he is dead. The sheriff shows the posse the recovered money, and the picture closes with Ruth sobbing over the dead body of her husband.

## KEYSTONE.

**TWO OLD TARS** (Oct. 20).—Two old tars, retired from service, live alone in a cottage by the sea. They sail along on an even keel, until a buxom and comely widow projects herself on the scene when one old tar breaks one of their unwritten laws and falls in love with her. The other old fellow objects strenuously.

**QUIET LITTLE WEDDING** (Oct. 23).—The scene is laid for a quiet little wedding. The guests are waiting for Fatty and an ancient maid to be made one. Fatty's rival appears and breaks up the wedding. A lemon meringue pie battle ensues, with the rival the victor. He carries the bride away. A most sensational and ludicrous

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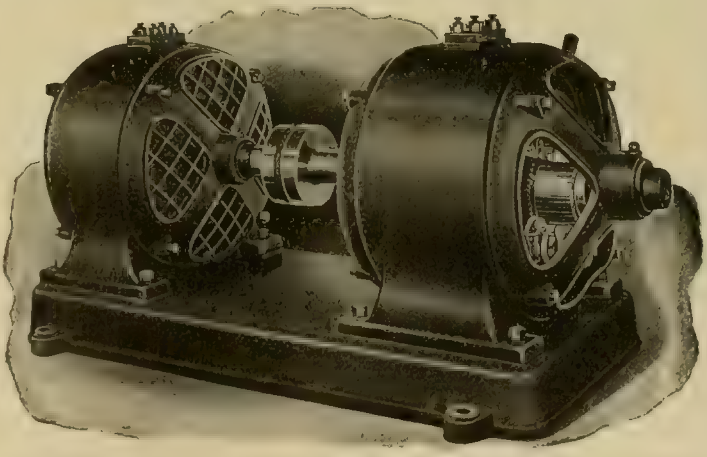

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blush is when he sees Fatty at the foot of a precipitous cliff. In a fit of rage he throws the spade from the top of the cliff at him, who lands unscathed in Fatty's arms.

## DOMINO.

**WIDOW MALONEY'S FAITH** (2 parts—Oct. 30).—Widow Maloney lives with her son Dan who is her idol. He is in love with Mary O'Connor, as is also Mike Dooley. Mike's father owns a fleet of whalers and Mike gives a dance at Sailors' Home, to which Dan and Mary are invited. His plan to pick a fight with Dan at the dance meets with disappointment for Mike Dooley and his friends, as Dan comes out victorious. Mike then bribes Dougherty, the saloonkeeper, to put chloral in Dan's whiskey and he and his friends shanghai Dan on one of the whalers which belong to Mike's father. The widow does not miss Dan, as she advised him after the fight to leave the country until the Dooleys cooled off. The whaler is wrecked and Dan is cast on a desert island, where he finds a large lump of ambergris. He is finally rescued by a passing ship. To obtain money he sells the ambergris to a firm of perfumers and receives a large sum. In the meantime the Dooleys demand the rent from Widow Maloney, and she not being able to pay, there is an auction. Dan arrives home in time to buy, through a lawyer, his mother's goods at the auction. One night Dan and his sailor friends seize Dooley and Dougherty and shanghai them on a boat which Dan has bought. Dan now makes himself known to his mother and Mary O'Connor.

## EXCLUSIVE FILM CORPORATION

### GAUMONT.

**TINY TIM KIDNAPS A BABY** (Oct. 30).—Tiny Tim's latest escapade, though ending happily, for a while troubled two happy parents and subjected a baby to rough handling. Madame Lillie is the proud mother of a dear little girl of six months. Neither the mother nor the father can do too much to brighten its life, and the nurse is as anxious as they are to deck its path with roses. While in this mood they hear Tiny Tim singing in the street.

So plaintively does he warble that he touches the hearers' hearts, and he is invited into the house to sing to the baby. Smitten by her charms he tries his very best, and leaves loaded with acceptable presents. Such an impression has been made upon his susceptible heart, that he returns the following day to see the baby. Julie, the nurse, does not view his visit with favor, and hustles him out. With a wry face he goes. Suddenly a daring idea seizes him, he determines to carry off the baby; stealthily he walks through the rooms until he reaches the nursery. He pops the baby in a sack and makes off at full speed. Nor does he stop until he feels he is safe from pursuit, and, with the child still in the sack, lies down and goes to sleep. Julie, meanwhile, has been assisting in the packing of the luggage, as the family is off on a holiday. Then she goes for the baby, making the astonishing discovery that she has disappeared.

The distracted parents send for the police, and Inspector Richardson arrives with his trained dog, Mick. The sagacious animal is given a garment to get the scent, and realizes at once what is required of him. Even before the parents have finished their explanation, Mick is out of the house and pelting away in the track of Tiny Tim. He finds the missing pair, and concluding that the baby is in the sack, seizes it in his mouth and rushes back. Within a few minutes of his departure the dog places the sack at the feet of the Inspector. The baby is found to be none the worse for its strange and unexpected outing. The dog, however, concludes that his task is not finished, and, returning to the spot where Tiny Tim is asleep, unceremoniously drags the culprit to the house. Tiny Tim is forgiven.

## LUX.

**WHEN A MAN'S MARRIED** (Oct. 24).—Simpson endeavors to get rid of his mother-in-law. He arranges with a party of his friends to attack the old lady. The attack goes off very well, but one of the party foolishly drops a letter in which Simpson gives him his instructions. This leads Simpson's wife to divorce him. However, she loves her hubby more than she does her mother and all things end happily.

**TERRIBLE BOBBY** (Oct. 24).—A hurricane of mischievous tricks of which Bobby is the author. A whirlwind of laughter.

## FEATURES

### AMBROSIO.

**CHOPIN'S NOCTURNE** (Feature—2 parts—Oct. 11).—Count Henri de la Tour lives happily in his castle with his wife, Sylvia, and their adored little son, Alfred. The count is seeking the freedom of his country, which at the time of this story was under the domination of Austria. While in consultation with some friends they are taken by surprise by the head of the police, Malavolta, and the count is successful in escaping the soldiers by taking refuge in a forest.

Before leaving forever his country, an ardent desire sends him near his home for a last farewell to his wife and child. By means of a little shepherd lad named Jack, he dispatches a note to Sylvia advising her that he would be in hiding in the park, and that during the night, when she sees that all is quiet and the police who were pursuing him had left the house for their quarters, she should play Chopin's Nocturne on the piano, which would be a signal that he could come to the castle.

Unfortunately, on his way to deliver the note, Jack meets Sprangone, a miserly farmer, who is in an inn discussing with some friends the proclamation of the police, who promise a reward of $1,000.00 to whoever would give exact information regarding the count's whereabouts. Sprangone reads the note and then sends Jack on his way. Excusing himself from his companions the miser immediately takes himself to the police headquarters and advises Malavolta of what he has learned.

The night at length arrives and Sylvia, having satisfied herself that all is in safety for the arrival of her husband, is seated near the piano, when she is surprised by a visit from Malavolta. Having cunningly cross-examined her, he seats himself at the piano, and with a venemous smile on his face, commences to play Chopin's Nocturne. Carefully he watches the Countess Sylvia as she stands beside him, faint with fear for her husband's safety.

The count, hearing the long waited for melody, carefully comes out of his hiding place, and, with stealthy steps, makes for the castle. Sylvia, in the meantime, unseen by Malavolta, dispatches her little son, Alfred, to search for his father and warn him of the danger. He meets him, and together they are leaving the park when a pistol shot strikes little Alfred. Malavolta having vainly waited for the count's appearance, and fearing something was brewing, had given the alarm to his soldiers guarding the castle, and they go out in search of him. The little fellow, however, bravely bears his pains and manages to escape with his father. Not finding any trace of the refugee the soldiers give up the search and leave the grounds, thus giving the count and his brave little son a chance to join Sylvia.

## TRUE FEATURES.

**THE WITCH** (Feature Subject—3 parts).—Florian, a traveling minstrel, is journeying along the highway with his gypsy-like troupe of men and women, when they see moving toward them a strange and terrified procession. They are leading a "witch" to the stake to be burned. Everything is made ready for the execution, the fagots await the touch of the match and the strong armed executioner seizes the girl and makes her fast to the stake. An old law is proclaimed before the execution is begun. According to this law, if any freeman comes forward from among the spectators and marries the "witch" she will be purged from her sin, but the law goes on to say that if she repays her benefactor husband with ingratitude, then the old judgment of death shall be revived and she shall forthwith be led to her death. Florian is touched with love and pity and marries the "witch." Her husband instructs her in the art of playing the lute, and one day as they play before the castle of one of the Dukes of the realm, the Duke falls in love with her. The "witch" resists the advances of the Duke. In the meantime the jealousy and rage of Fascha, who regarded Florian as her sweetheart, causes the arrest of Florian on the false charge of arson. Florian is brought before the court and condemned to life imprisonment, a punishment which the Duke alone has the power to remit. The Duke, who has been a party to this false accusation in order to gain possession of the "witch," promises to pardon Florian if his wife will kiss him. Florian, who sees his wife kissing the Duke, believes that she has been faithless to him. Florian appeals to the law and demands that sentence of death be carried out against his supposedly unfaithful wife. At this moment, the Duke hears the voice of Conscience and touched by the fidelity of the "witch," he proves her innocence and then pardons Florian, who is happily restored to his wife.

## UNION FEATURES.

**THE INGRATE, or THE VEIL OF THE PAST** (Feature Subject—3 parts).—Robert Sartan found himself "down and out." Having heard of the generosity of Verdier, a banker, he caught at the idea as a last straw, and was fortunate enough to secure an interview. Mr. Verdier gave of sympathy and money freely to aid the unfortunate. Sartan was introduced into the Verdier home, and met Helen, the young daughter, who was, however, betrothed. Sartan pondered. His extravagant tastes required money constantly. As Helen and her dower were out of the question, he proceeded to commit a theft of valuables from Verdier's private safe. The safe was guarded. As he opened an inner receptacle, iron hands seized his, macerating them cruelly. His cries brought the horrified Verdier, who—always good at heart—bound up the ingrate's wounds.

Sartan pleaded so feelingly for another chance that Verdier gave it, first exacting Sartan's signature to a confession of attempted theft. Sartan could no longer work. He thought only and always of that paper incriminating him. Having observed the mechanism of the safe, he again sought its recesses to recover the paper, and succeeded. Also, he found an unbelievable document accusing Verdier of having committed a theft and served sentence for it twenty years before. With this in his possession, Sartan turned the tables easily, and demanded Helen in marriage, on pain of making public Verdier's past.

Seeing no way out of his difficulty, the banker resigned himself to the sacrifice of his daughter, who he knew disliked and distrusted Sartan. The thought goaded him constantly. Josette, an actress whom he had befriended and now came to repay her debt, forced him to confess his dilemma. Then she begged the privilege of a trusted friend to attempt to settle the matter her own way. Being unable to help himself, Verdier gladly clutched at this frail hope.

Accordingly, Josette contrived to fascinate Sartan while both were dining in a public restaurant. In the course of a few days, matters had progressed so well that they were dining privately. During the dinner, she created a diversion, and returned with cigars containing a narcotic. Sartan smoked one, and slept. Josette had him transported into a chamber of the hotel which was draped in black. A score of masked, powerful-looking men greeted the bewildered ingrate's eye when he revived. At the sight of a noose, he gladly gave up the Verdier document and again signed a confession of his guilt. Then, again in a stupor, he was carried back to the dining room. On reviving, he apologized to Josette for having dozed in her presence, and explained that he had had a fearful nightmare. Josette did not enlighten him. Needless to say, Verdier was overjoyed at Josette's good work. Sartan, on the eighth day, found the tables re-turned, and vanished in short order, to take up again his precarious life as a soldier of fortune.

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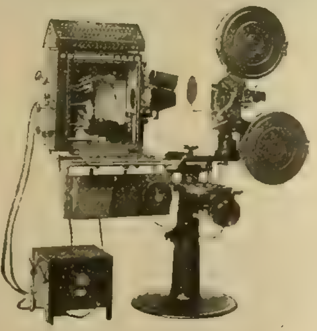

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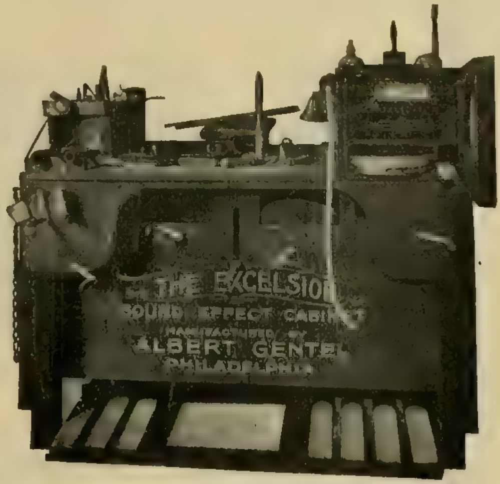

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# INDEPENDENT RELEASE DATES

### AMERICAN.

Oct. 16—The End of the Black Bart (Drama).1000
Oct. 18—The Making of a Woman (Drama)....1000
Oct. 20—Hidden Treasure Ranch (Drama)......
Oct. 23—The Step Brothers (Drama)..........
Oct. 25—In the Mountains of Virginia (Drama)
Oct. 27—In the Days of Trajan (2 parts Dr.).2000
Oct. 30—In Three Hours (Drama)..........1000
Nov. 1—Follies of a Day and Night (Drama).1000

### AMBROSIO.

Sept. 27—Aissa's Dream (2 parts—Drama)...2000
Oct. 4—The Wild Guardian (2 parts—Drama).2000
Oct. 11—Chopin's Nocturne (2 parts—Drama).2000
Oct. 18—The Two Mothers (2 parts—Drama)..2000

### APOLLO.

Oct. 5—The Rube Boss (Comedy)............
Oct. 12—Ketchem and Killem (Comedy)......
Oct. 19—One Round O'Brien Comes East (Com.)
Oct. 26—Foot Ball, Fred and Teeth (Com.)..

### BISON.

Oct. 4—Good-for-Nothing Jack (2 parts—Dr.)
Oct. 7—The Girl and the Tiger (3 parts—Dr.)
Oct. 11—Fighters of the Plains (2 parts—Dr.)
Oct. 14—In the Wilds of Africa (2 parts—Dr.).2000
Oct. 18—Through Barriers of Fire (2 parts—Drama) ..........................2000
Oct. 21—The She-Wolf (Drama)...............
Oct. 25—The Cowboy Magnate (2 parts—Dr.)..2000
Oct. 28—The Black Masks (2 parts—Drama).
Nov. 1—From Dawn to Dark (2 parts—Dr.).

### BRONCHO.

Sept. 17—The Land of Dead Things (2 parts —Drama) ..........................
Sept. 24—Silent Heroes (2 parts—Drama).....
Oct. 1—The Greenhorn (2 parts—Drama)....
Oct. 8—The Forgotten Melody (2 parts—Dr.).2000
Oct. 15—The Reaping (Drama)................
Oct. 22—The Black Sheep (Drama)...........
Oct. 29—The Black Sheep (2 parts—Drama).

### CRYSTAL.

Oct. 14—Pearl's Mistake (Comedy)............
Oct. 14—Getting the Grip (Comedy)...........
Oct. 19—Hearts Entangled (Drama)...........
Oct. 21—Willie's Great Scheme (Comedy)......
Oct. 21—The Turkish Rug (Comedy)..........
Oct. 26—Robert's Lesson (Drama).............
Oct. 28—The Rich Uncle (Comedy)..........
Oct. 28—The Game that Failed (Comedy)..
Nov. 2—A Hidden Love (Drama)...........

### DOMINO.

Oct. 9—God of Chance (2 parts—Drama).....2000
Oct. 16—Romance of Erin (2 parts—Drama)..2000
Oct. 23—Heart of Kathleen (2 parts—Drama).2000
Oct. 30—Widow Maloney's Faith (2 parts—Drama) ........................

### ECLAIR.

Oct. 1—Jacques, the Wolf (2 parts—Drama).
Oct. 5—Private Box 23 (Comedy)..............
Oct. 5—Polyp (Zoology) ......................
Oct. 8—One of the Rabble (2 parts—Drama)..
Oct. 12—Wife Must Follow Husband (Comedy)
Oct. 12—Rotifers ...............................
Oct. 15—From the Beyond (3 parts—Drama)..3000
Oct. 19—He Loves to be Amused (Comedy)....
Oct. 19—Oxygen (Educational)................
Oct. 22—Big Hearted Jim (2 parts—Drama)...2000
Oct. 26—The Terrible Outlaw (Comedy).......
Oct. 29—Cynthy (2 parts—Comedy-Drama)...
Nov. 2—Success with De-Feet (Comedy).....
Nov. 2—Organisms Which Inhabit Stagnant Water (Zoology) .................

### FRONTIER.

Sept. 20—The Ranchman's Double (Drama)...
Sept. 25—The Village Pest (Comedy)..........
Sept. 27—The Moonshiner (Drama)...........
Oct. 2—The Shop Girl's Big Day (Comedy)...
Oct. 4—A Girl of the Dance Halls (Drama)...
Oct. 9—When Father Goes to Church (Comedy)
Oct. 11—Harmony and Discord (Drama).......
Oct. 16—Curing the Doctor (Comedy).........
Oct. 18—The Brute (Drama)..................
Oct. 23—Miss Fairweather Out West (Comedy)
Oct. 26—Jim's Atonement (Drama).............
Oct. 30—When Spirits Walk (Comedy)......
Nov. 1—His Conscience (Drama).............

### GAUMONT.

Oct. 9—A Matrimonial Raffle (Comedy)......
Oct. 9—Casablanca, in Picturesque Morocco (Scenic) ..........................
Oct. 13—The Two Spies (3 parts—Drama).....3000
Oct. 14—Snatched from Death (Drama).......1000
Oct. 15—Gaumont's Weekly, No. 84 (News)..1000
Oct. 16—Simple Simon's Grisly Hug (Comedy)..1000
Oct. 18—The Fall of Constantinople (3 parts—Drama)..........................3000
Oct. 21—Dolly's Stratagem (Comedy).........1000
Oct. 22—Gaumont's Weekly, No. 85 (News)...1000
Oct. 23—Tiny Tim Kidnaps a Baby (Comedy)..1000

### GEM.

Oct. 6—The Motor Bug (Comedy).............
Oct. 6—Our Baby (Comedy)..................
Oct. 13—The Surf Maidens (Comedy)..........
Oct. 20—His Double Surprise (Comedy).......
Oct. 20—A Trip Through Tunis and Algiers (Sc.)

### GREAT NORTHERN.

Sept. 13—Under the Danish Beeches (Travel)..
Sept. 20—Convict 837 (Comedy)...............
Sept. 27—Won by Waiting (Comedy)..........
Oct. 4—A Good Catch (Comedy).............
Oct. 11—Caught in His Own Trap (Drama)..1000
Oct. 18—A Husband's Strategy (Drama)......
Oct. 25—A Family Mixup (Comedy)..........

### IMP.

Oct. 11—Thou Shalt Not Rubber (Comedy)....
Oct. 11—Hilarities, by Hy. Mayer (Novelty)..
Oct. 13—Hidden Fires (Drama)................
Oct. 16—The Daredevil Mountaineer (2 parts—Drama) ..........................2000
Oct. 18—The Beggar and the Clown (Comedy).
Oct. 18—Leaves from Hy.Mayer's Sketch Book (Novelty) ........................
Oct. 20—The Big Sister (2 parts—Drama)....2000
Oct. 23—The Anarchist (Drama).............
Oct. 27—Jane of Moth-Eaten Farm (Drama)..
Oct. 30—His Hour of Triumph (2 parts—Dr.)..

### JOKER.

Oct. 25—The Cheese Special (Comedy).......
Oct. 29—The Tramp Dentists (Comedy)......
Nov. 1—Throwing the Bull (Comedy).......

### KAY-BEE.

Oct. 8—Loaded Dice (Drama) ...............
Oct. 10—The Bully (Drama)..................1000
Oct. 17—Venetian Romance (Drama)...........
Oct. 24—A Woman's Wit (Drama).............
Oct. 31—Borrowed Gold (Drama).............

### KEYSTONE.

Oct. 2—Billy Dodges Bills (Comedy).........
Oct. 6—Across the Alley (Comedy)............
Oct. 6—Abelone Industry (Educational)......
Oct. 9—Schnitz the Tailor (Comedy).........
Oct. 13—Their Husband (Comedy).............
Oct. 16—A Healthy Neighborhood (Comedy)....
Oct. 20—Two Old Tars (Comedy).............
Oct. 23—A Quiet Little Wedding (Comedy)....

### KOMIC.

Oct. 2—It Happened in Haverstraw (Com.).
Oct. 9—An Overall Outing (Comedy)........
Oct. 9—Dobbs Forgot the Coal (Comedy)...
Oct. 16—The Birthday Party (Comedy)......
Oct. 16—Old Heads and Young Hearts (Com.)

### LUX.

Oct. 3—Mary's Neighbor (Comedy).......... 895
Oct. 10—The New Governor (Drama).........
Oct. 17—Molly's Umbrella (Comedy)..........
Oct. 17—In a Granite Quarry (Ind.)..........
Oct. 24—When a Man's Married (Comedy).. 750
Oct. 24—Terrible Bobby (Comedy)........... 235

### MAJESTIC.

Sept. 27—A Slight Misunderstanding (Com.)..
Sept. 28—The Love of Conchita (Drama).......
Sept. 30—When the Debt Was Paid (Drama)..
Oct. 4—A Man of the Wilderness (Drama)...
Oct. 5—A Mix-up in Pedigrees (Comedy)...
Oct. 7—The Heritage (Drama)...............
Oct. 11—The Ice Man's Revenge (Comedy)...
Oct. 14—The Van Warden Rubies (Comedy)....
Oct. 19—Through the Sluice Gates (Drama)..
Oct. 21—Always Together (Comedy—Drama).
Oct. 25—Vengeance (Drama) ................

### MUTUAL WEEKLY.

Sept. 22—Mutual Weekly, No. 39 (News)......
Sept. 29—Mutual Weekly, No. 40 (News)......
Oct. 8—Mutual Weekly, No. 41 (News)......
Oct. 13—Mutual Weekly, No. 42 (News)......
Oct. 20—Mutual Weekly, No. 43 (News)......

### NESTOR.

Oct. 8—The Love Trail (Drama)..............
Oct. 10—The Simple Life (Drama)............
Oct. 13—Roger, the Pride of the Ranch (Dr.)
Oct. 15—Patsy's Luck (Comedy)..............
Oct. 17—Their Two Kids (Comedy)...........
Oct. 20—The Outlaw's Sister..................
Oct. 22—Under Western Skies (Drama)........
Oct. 24—Hawkeye's Great Capture (Comedy)...
Oct. 24—What the Wild Waves Did (Comedy)..
Oct. 29—A Man of People (Drama)..........
Oct. 31—"Curses," Said the Villain (Com.)..

### POWERS.

Oct. 3—The Trap (Drama) ..................
Oct. 3—Chivalry Days (Comedy-Drama)........
Oct. 10—The Pilgrim (Drama)................
Oct. 10—The Messenger of Love (Drama)......
Oct. 15—The Escape (Drama)................
Oct. 17—His Pal's Bequest (Drama).........
Oct. 22—The Kid (Comedy)....................
Oct. 24—A Man in the World of Men (2 parts—Drama)..........................2000
Oct. 27—Playmates (Drama) ...............
Oct. 31—The Bee Industry (Industrial)......

### PRINCESS.

Oct. 24—Lobster Salad and Milk (Comedy).....

### RAMO.

Aug. 20—Dangerous Sympathy (Drama).......1000
Aug. 27—The Springtime of Love (Drama).....1000
Sept. 1—The Worker (State Rights—3 parts—Drama)..............................3000
Sept. 8—The Black Opal (Drama)............1000
Oct. 1—Cards (Feature—3 parts—Drama).....
Oct. 15—The Current (Feature—3 parts—Dr.).

### RELIANCE.

Oct. 13—Poor Old Mother (Drama)............
Oct. 15—The Flirt (Drama)..................
Oct. 18—A Knight Errant (Drama)...........
Oct. 20—Oh, What a Night (Comedy).........
Oct. 20—Two Men and a Mule (Comedy)......
Oct. 22—The Heart of a Rose (Drama).......
Oct. 25—Hearts (2 parts—Drama).............2000
Oct. 27—The Real Mother (Drama)..........
Oct. 29—Two Men and a Mule—Series 2 (Com.)

### REX.

Oct. 5—Like Darby and Joan (Drama)........
Oct. 9—Shadows of Life (2 parts—Drama)....
Oct. 12—The Echo of a Song (Drama)........
Oct. 16—Memories (Drama) ..................
Oct. 19—The Criminals (2 parts—Drama)....2000
Oct. 23—The Thumb Print (2 parts—Drama)..
Oct. 26—When Death United (Drama)........
Oct. 30—The One (Drama)....................
Nov. 2—Jewels of Sacrifice (Drama)........

### SOLAX.

Sept. 19—Western Love (Drama)..............
Sept. 24—The Quality of Mercy (Drama)......
Sept. 26—The Soul of Man (Drama)..........
Oct. 1—Tale of a Cat (Comedy)..............
Oct. 3—The Lame Man (Drama)..............
Oct. 8—The Little Hunchback (Drama)......
Oct. 10—Handcuffed for Life (Drama).........
Oct. 15—Ish Ga Bibble (Comedy).............
Oct. 17—Fisherman's Luck (Drama)..........

### THANHOUSER.

Oct. 5—(No Release).
Oct. 7—Louie, the Life Saver (Comedy)......
Oct. 10—A Daughter Worth While (Drama)..
Oct. 12—A Deep Sea Liar (Comedy)...........
Oct. 14—The Plot Against the Governor (2 parts—Drama)........................2000
Oct. 17—A Peaceful Victory (Drama)..........
Oct. 19—Beauty in the Seashell (Comedy).....
Oct. 21—The Mystery of the Haunted Hotel (Drama)..............................
Oct. 24—The Old Folks at Home (Drama).....

### VICTOR.

Sept. 12—A Bride from the Sea (2 parts—Dr.)
Sept. 19—Percy H. Baldwin, Trifler (Drama)..
Sept. 26—For the Sins of Another (Drama)....
Oct. 3—The Closed Door (2 parts—Drama)...
Oct. 10—The Winner (2 parts—Drama).......
Oct. 17—The Girl of the Woods (2 parts—Dr.).2000
Oct. 24—For Old Love's Sake (Drama)........
Oct. 27—The Restless Spirit (3 parts—Drama)
Oct. 31—The Spender (2 parts—Drama)......

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AMERICAN FILM MANUFACTURING COMPANY

# LICENSED RELEASE DATES

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Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph, (Special).

Thursday—Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday— Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph, (Special).

### BIOGRAPH.

Oct. 2—A Tender-Hearted Crook (Drama)....
Oct. 4—The Chieftain's Sons (Drama)........
Oct. 6—His Secret (Drama)..................
Oct. 9—Never Known to Smile (Comedy)......
Oct. 9—Scenting a Terrible Crime (Comedy)..
Oct. 11—So Runs the Way (Drama)...........
Oct. 13—McGann and His Octette (Comedy)..
Oct. 13—Aunts Too Many (Comedy).........
Oct. 16—Red and Pete, Partners............
Oct. 18—Girl Across the Way (Drama)......
Oct. 20—The Van Nostrand Tiara (Drama)....1000
Oct. 23—A Fallen Hero (Comedy)..... .......
Oct. 23—The Winning Punch (Comedy).......
Oct. 25—The Madonna of the Storm (Drama) .1000
Oct. 27—An Evening With Wilder Spender (Comedy) ... ... ...............
Oct. 30—A Barber Cure (Comedy)...... .......
Oct. 30—Boarders and Bombs (Comedy)........
Nov. 1—The Clock Stopped (Drama)..........

### EDISON.

Oct. 1—Damascus and the Ruins of Baalbek (Travel) ..................................
Oct. 3—Why Girls Leave Home (Special—2 parts—Drama) ..........................2000
Oct. 4—The Contents of the Suitcase (Drama)1000
Oct. 6—A Short Life and a Merry One (Com.).
Oct. 6—Birds of the Southern Sea Coast (Zoology.) ...........................
Oct. 7—A Wilful Colleen's Way (Drama).....1000
Oct. 8—Boy Wanted (Comedy-Drama)........
Oct. 8—The Pink Granite Industry at Milford, Mass. (Industry) ................
Oct. 10—In the Shadow of the Mountains (Special—2 parts—Drama) ............2000
Oct. 11—The Girl and the Outlaw (Drama)....1000
Oct. 13—Bill's Career as Butler (Comedy)....
Oct. 14—The Family's Honor (Drama)........
Oct. 15—The Widow's Suitors (Comedy)......
Oct. 17—The Foreman's Treachery (Special—2 parts—Drama) ................2000
Oct. 18—Twice Rescued (Drama) ..........
Oct. 20—Hiram Green, Detective (Comedy)....1000
Oct. 21—Reginald's Courtship (Comedy) .....1000
Oct. 22—His First Performance (Comedy)....
Oct. 22—Jaffa, the Seaport of Jerusalem, and Its Orange Industry (Scenic)......1000
Oct. 24—Silas Marner (Special 2 parts—Dr.)..2000
Oct. 25—A Proposal from Nobody (Being the fourth story of 'Who Will Marry Mary''—Drama) ....................1000
Oct. 27—Across Swiftcurrent Pass On Horseback (Scenic) . .. . ............ 400
Oct. 27—A Hornet's Nest (Comedy)..... ....... 600
Oct. 28—A Daughter of the Wilderness (Dr.)..1000
Oct. 29—The Horrible Example (Comedy).. ..1000
Oct. 31—Janet of the Dunes (Special—2 parts—Drama) ..........................2000
Nov. 1—A Woodland Paradise (Comedy).......1000

### ESSANAY.

Oct. 1—A Successful Failure (Comedy)......1000
Oct. 2—The Belle of Siskiyou (Drama).......1000
Oct. 3—Tony, the Fiddler (Special—2 parts—Drama) .................................2000
Oct. 4—The Struggle (Drama) ..............1000
Oct. 7—A Matter of Dress (Com.Dr.).........1000
Oct. 8—Dad's Insanity (Comedy)...............1000
Oct. 9—Love and the Law (Comedy-Drama)...1000
Oct. 10—Dear Old Girl (Special—2 parts—Dr.)..2000
Oct. 11—Broncho Billy's Oath (Drama)........1000
Oct. 14—Three Scraps of Paper (Drama)....1000
Oct. 15—Their Waterloo (Comedy)...........1000
Oct. 16—A Borrowed Identity (Comedy)......1000
Oct. 17—Broncho Billy Gets Square (Special—2 parts—Drama) ................2000
Oct. 18—Alkali Ike and the Wildman........
Oct. 21—The Way Perilous (Drama).........1000
Oct. 22—Day by Day (Comedy)..............1000
Oct. 23—The Kid Sheriff (Drama)............1000
Oct. 24—The Love Lute of Romany (2 parts—Drama) ...........................2000
Oct. 25—Broncho Billy's Elopement (Drama)..1000
Oct. 28—Thy Will Be Done (Drama)..........1000
Oct. 29—Cupid and Three (Comedy)............1000
Oct. 30—Greed for Gold (Drama)..............1000
Oct. 31—The Toll of the Marshes (Special—Drama 2 parts) ....................2000
Nov. 1—The Doctor's Duty (Drama)..........1000

### KALEM.

Oct. 1—The Battle at Fort Laramie (Special—2 parts—Drama) .......................2000
Oct. 3—And the Watch Came Back (Comedy)
Oct. 3—Historic Boston (Travel) ............
Oct. 4—The Railroad Inspector's Peril (Dr.).1000
Oct. 6—The End of the Run (Drama)........1000
Oct. 8—The Riddle of the Tin Soldier (Special—2 parts—Drama) ................2000
Oct. 10—Pete's Insurance Policy (Comedy).....
Oct. 10—The Sea Scouts of America (Edu.)....
Oct. 11—The Influence of a Child (Drama)...1000
Oct. 13—The Hermit's Ruse (Drama)........1000
Oct. 15—The Vampire (Spec.—2 parts—Drama).2000
Oct. 17—The Troublesome Telephone (Comedy).
Oct. 17—The Boston Floating Hospital (Edu.).
Oct. 18—The Railroad Detective's Dilemma (Drama) ..........................1000
Oct. 20—The Dumb Messenger (Drama)......1000
Oct. 22—A Daughter of the Underworld (2 parts Drama) . ..... ...... ............2000
Oct. 24—Jimmie's Finish (Comedy)...........1000
Oct. 24—Betty Buttin and the Bad Man (Com.)
Oct. 25—A Railroader's Warning (Drama)....1000
Oct. 27—High-born Child and Beggar (Drama).
Oct. 27—Sports in Merrie England (Sports)....
Oct. 29—Motion Picture Dancing Lessons (Special 3 parts—Dances) ...............3000
Oct. 31—The Speed Limit (Comedy).............
Oct. 31—The Granite Industry (Industrial)....
Nov. 1—The President's Special (Drama)......1000

### GEORGE KLEINE.

Sept. 16—High Treason (Cines—Special 2 parts—Drama)...........................
Sept. 23—For His Brother's Crime (Cines—Special—2 parts—Drama).........
Sept. 30—Misgotten Gains (Cines—Special—2 parts—Drama).....................
Oct. 7—The Flower of Destiny (Cines—Special—2 parts—Drama) ...................
Oct. 14—The Last Minute (Eclipse—Special—2 parts—Drama).......................
Oct. 21—The Wheels of Justice (Cines—Special—2 parts—Drama) ...............
Oct. 28—The Rajah's Diamond Rose (Eclipse—2 parts—Drama—Special) ..........
Nov. 4—Zuma, the Gypsy (Cines—2 parts—Drama—Special) ...................

### LUBIN.

Oct. 3—The Scarf Pin (Drama)...............1000
Oct. 4—For Her Brother's Sake (Drama).....1000
Oct. 6—The Counterfeiter's Fate (Drama)....1000
Oct. 7—The Two Cowards (Drama)............1000
Oct. 9—Breed of the North (Special—2 parts—Drama).................................2000
Oct. 10—The Drummer's Narrow Escape (Com).
Oct. 10—Going Home to Mother (Comedy)......
Oct. 11—The Higher Law (Drama)............1000
Oct. 13—The Fiancee and the Fairy (Drama).1000
Oct. 14—A Deal in Oil (Drama)..............1000
Oct. 16—The Taking of Rattlesnake Bill (Special—2 parts—Drama) ............2000
Oct. 17—The Mate of the Schooner "Sadie" (Drama) ...........................1000
Oct. 18—The Highest Bidder (Comedy).......
Oct. 18—A Sleepy Romance (Comedy).........
Oct. 20—Father's Choice (Comedy)............. 400
Oct. 20—All on Account of Daisy (Comedy).. 600
Oct. 21—Her First Offense (Drama).........1000
Oct. 23—The Evil Eye (Spec.—2 parts—Dr.)..2000
Oct. 24—The Man in the Hamper (Drama)....1000
Oct. 25—Mother Love (Drama)................1000
Oct. 27—The Man of Him (Drama)............1000
Oct. 28—Making Good (Comedy).............. 400
Oct. 28—Giving Bill a Rest (Comedy).......... 600
Oct. 30—The Rattlesnake (Special—2 parts—Drama) ...........................2000
Oct. 31—The Momentous Decision (Drama)....1000
Nov. 1—When the Prison Doors Opened (Dr.).1000

### MELIES.

Sept. 18—Home Life in Japan (Manners and Customs)..........................
Sept. 18—A Japanese Funeral (Manners and Customs)...........................
Sept. 25—A Cambodian Idyll (Drama).........1000
Oct. 2—Things Japanese (Typical)............1000
Oct. 9—Cast Amid Boomerang Throwers (Dr.).1000
Oct. 16—Scenes of Saigon, Cochin China (Sc.)..1000
Oct. 23—Old and New Tahiti (Drama)........ 850
Oct. 23—Grand Opening of the Schichijio Bridge, Kyoto, Japan (Scenic)............. 150

### PATHE.

Oct. 1—Oxygen (Scientific) ......................
Oct. 1—Along the Padas River (Scenic)......
Oct. 2—Pathe's Weekly, No. 55 (News)......
Oct. 2—The Depths of Fate (Special—2 parts—Drama)..............................
Oct. 3—A Clever Story (Comedy)............
Oct. 4—A Wall Street Wall (Comedy).......
Oct. 4—Riding the Flume (Travel)...........
Oct. 6—Pathe's Weekly, No 56 (News)......
Oct. 7—Plants Which Eat (Natural History)
Oct. 7—How Mountains Grow (Scientific)....
Oct. 7—A Journey Through Crimea (Travel)..
Oct. 8—The Smuggler (Drama)...............
Oct. 9—Pathe's Weekly, No. 57 (News)......
Oct. 9—Two Mothers (Special—2 parts—Dr.)..
Oct. 10—The Millionaire's Ward (Drama)......
Oct. 11—Talkative Tess (Comedy)............
Oct. 14—A Yankee in Mexico (Drama)........1000
Oct. 14—The Petrified Forest of Arizona (Geol.).1000
Oc. 15—The Bullet's Mark (Drama)............1000
Oct. 16—In the Haunts of Fear (2 parts Dr.)..2000
Oct. 17—Her Hour (Drama)....................1000
Oct. 18—A Plant with Nerves, Mimosa Pudica (Botany)...........................
Oct. 18—St. Cloud and Its Environs (Scenic)..
Oct. 20—Pathe's Weekly No. 60 (News) .....1000
Oct. 21—The Poisoned Stream (Drama) .......1000
Oct. 22—Dodging Matrimony (Comedy).......1000
Oct. 23—Pathe's Weekly No. 61 (News).. ...1000
Oct. 23—The Death Song (Special—2 parts—Drama) .. ........ ...... . .....2000
Oct. 24—Honfleur, an Old Coast Town of Northern France (Scenic).. ...........
Oct. 24—Breeding Trout by the Million (Indus.).
Oct. 25—Gypsy Love (Drama) ... . ..........1000
Oct. 27—Pathe's Weekly No. 62 (News) . ....
Oct. 28—The Spinners of Speech (Industrial)..
Oct. 29—When Childhood Wins (Drama) ....
Oct. 30—Pathe's Weekly No. 63 (News) ..
Oct. 30—In Love and War (Special—2 parts—Drama) ....................... ... .. . .
Oct. 31—Love's Deception (Drama).............
Nov. 1—Too Many Tenants (Comedy) . ......

### SELIG.

Oct. 1—The Cattle Thief's Escape (Drama)...
Oct. 1—The Elephant As a Workman, Rangoon, India (Educational) ...............
Oct. 2—Our Neighbors (Drama) .............
Oct. 6—John Bousall of the U. S. Secret Service (Drama) ..........................1000
Oct. 6—The Conscience Fund (Special—2 parts—Drama)............................2000
Oct. 7—The Missionary and the Actress (Dr.).1000
Oct. 8—The Dream of Dan McQuire (Comedy).1000
Oct. 9—Saved from the Vigilants (Drama)....1000
Oct. 10—Only Five Years Old (Drama)........
Oct. 10—A Ceylon Tea Estate (Travel).........
Oct. 13—The Bridge of Shadows (Special—2 parts—Drama) ...............2000
Oct. 14—The Silver Grindstone (Comedy)......1000
Oct. 15—As a Father Spareth His Son (Drama).1000
Oct. 16—The Golden Cloud (Drama)..........
Oct. 16—The Abduction of Pinkie (Comedy)..
Oct. 17—The Woman of the Mountains (Dr.).1000
Oct. 20—The Finger Print (Drama—Special—2 parts) ..........................
Oct. 21—Dishwash Dick's Counterfeit (Comedy)
Oct. 21—Surf and Sunset on the Indian Ocean (Scenic) .........................
Oct. 22—Dorothy's Adoption (Drama)..........
Oct. 23—Life for Life (Drama) .............
Oct. 24—Destiny of the Sea (Drama)........
Oct. 27—The Pendulum of Fate (Special—2 parts—drama) ........... ...... .....2000
Oct. 28—When May Weds December (Drama) .1000
Oct. 29—Two Sacks of Potatoes (Comedy) . ..
Oct. 29—A Muddle in Horse Thieves (Comedy).
Oct. 30—Old Doc Yak and the Artist's Dream (Comedy) ........... .. ...........1000
Oct. 31—The Dangling Noose (Drama) ........1000

### VITAGRAPH.

Oct. 1—Salvation Sal (Drama) ...............1000
Oct. 2—The Autocrat of Flapjack Junction (Drama)............................1000
Oct. 3—The Treasure of Desert Isle (Com.-Dr.)1000
Oct. 4—The Mystery of the Silver Skull (Special—2 parts—Drama) ..................2000
Oct. 6—Ann of the Trails (Drama)...........1000
Oct. 7—A Homespun Tragedy (Drama).......1000
Oct. 8—When Friendship Ceases (Comedy)...1000
Oct. 9—Heartbroken Shep (Drama)............1000
Oct. 10—Cutey's Waterloo (Comedy)..........1000
Oct. 11—The Test (Special—2 parts—Drama)..2000
Oct. 13—Mrs. Upton's Device (Comedy)......1000
Oct. 14—The Ballyhoo's Story (Drama).......1000
Oct. 15—Master Fixit (Comedy)..............
Oct. 15—Buddhist Temples and Worshippers (Travel) ..........................
Oct. 16—The Outlaw (Drama).................1000
Oct. 17—Matrimonial Manners (Comedy)......1000
Oct. 18—The Pirates (Special—2 parts—Dr.).2000
Oct. 20—The White Feather (Drama)........1000
Oct. 21—Luella's Love Story (Drama)........1000
Oct. 22—Sleuths Unawares (Comedy)..........
Oct. 22—Low Caste Burmese (Topical)........
Oct. 23—The Doctor's Secret (Drama)........1000
Oct. 24—On Their Wedding Eve (Comedy)..1000
Oct. 25—The Next Generation (Special—2 parts—Drama) ............... .......2000
Oct. 27—At the Sign of the Lost Angel (Dr.).1000
Oct. 28—In the Shadow (Drama)...............1000
Oct. 29—Father's Hatband (Comedy)... .......1000
Oct. 30—Bianca (Drama) .......................1000
Oct. 31—Fatty's Affair of Honor (Comedy)....
Oct. 31—Peggy's Burglar (Comedy)............
Nov. 1—The Warmakers (Special—2 parts—Drama) ..........................2000

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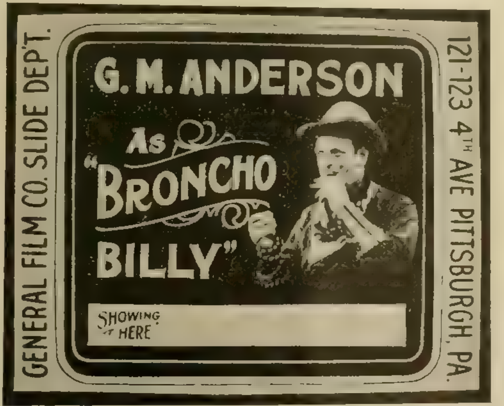

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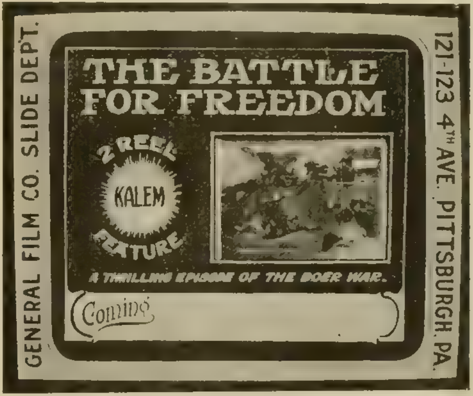
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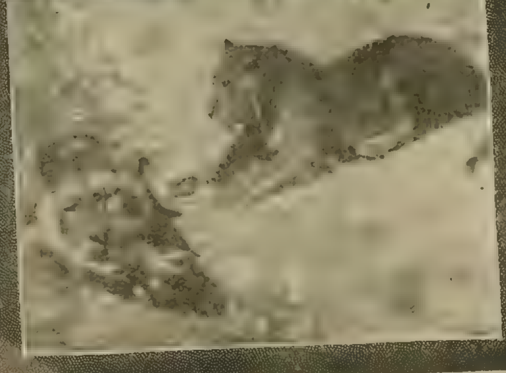

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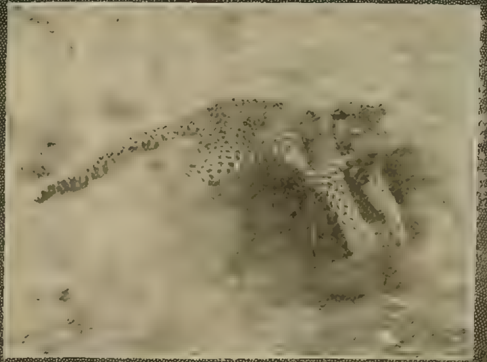

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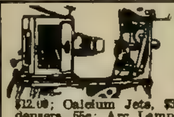

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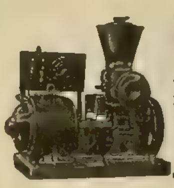

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| 520 | Moving Picture Theaters, Foreign Countries | 3.00 |

This is the largest and most complete and correct list of Moving Picture Theatres to be had any place in United States; also Film Exchanges. This list has just been corrected up with all 1913 City Directories and at the recent exhibition at New York, together with several Film Exchange Companies' Mailing Lists, all consolidated into this, duplicates thrown out, names thrown out that have come back within a recent mailing and new names added to.

We also furnish all other classes of Mailing lists covering United States and Foreign Countries.

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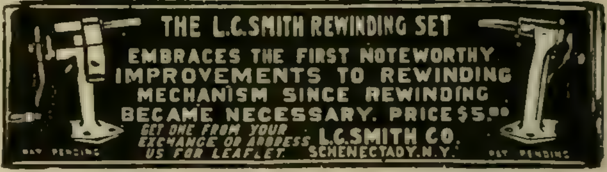

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|---|---|---|---|---|
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| Hypnotism or Dark Power | 3200 | " | 1-6 " | 4c |
| Whims of Fate | 2100 | " | 1-3-4 " | 5c |
| Stuart Keen | 2700 | (sensational) | 8 style 1-3-6 sheets | 6c |
| Caprice of Fortune | 2000 | drama | 1-3 sheets | 5c |
| The Gypsy Girl | 2000 | " | 1-4 " | 5c |
| Hungry Dogs | 2000 | " | 1-4 " | 4c |
| For Her Love | 2100 | " | 1-3-4 " | 4c |
| Mexico vs. Spain Bull Fight | 2000 | (sensational) | 1-3-4 " | 8c |
| The Flooded Mine | 2000 | drama | 1-3 " | 3c |
| James Patterson, Detective | 2700 | " | 1-3 " | 3c |
| Through Fire and Water to Happiness | 3000 | exclusive | 1-3 sheets, banner and photos | 7c |
| Lieut. Daring and Photographic Pigeons | 1500 | drama | 1-3 banner | 4c |
| Kings of the Forest | 2000 | animal drama | 1-3-6 sheets | 3c |
| The Wild Cat | 3000 | exclusive | 1-4 " | 4c |
| Custer's Last Fight | 2100 | Kay-Bee | 1-3-6 " | 5c |
| Adventure of Lady Glane | 3000 | exclusive | 1-3-6 " | 6c |
| Modern Enoch Arden | 2000 | exclusive | 1-3 banner | 3c |
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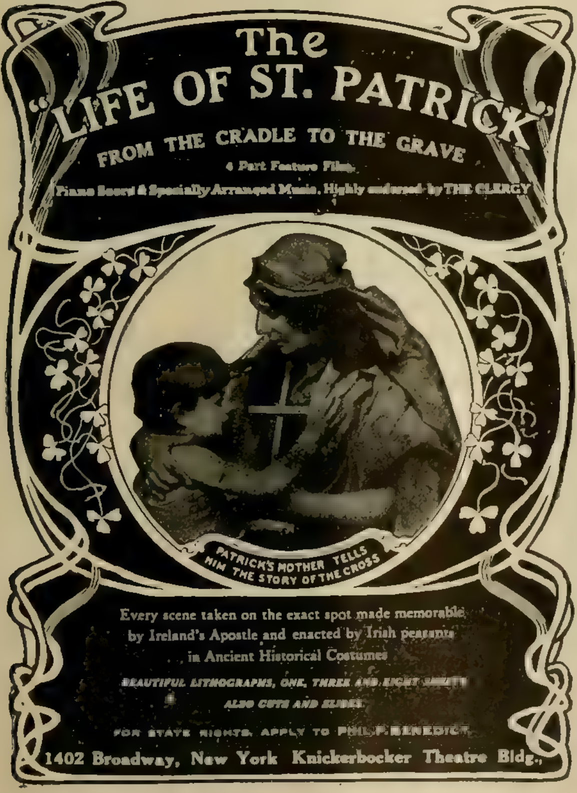

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## ABOUT

# "The Missing Woman"

## (3 REELS)

## State Rights Feature

Though we liked "The Missing Woman" we acted conservatively in ordering. When a number of clear-headed buyers of expert judgment so sincerely praised its novelty and "so differentness" we went ahead and ordered more. For this reason, and addedly because three buyers bought two copies, we can to-day offer the two remaining prints for unsold territories.

We don't believe you want to be bullied by big adjectives into buying. We don't want you to be influenced by anything other than your own good sense and your film needs. What do you say?

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# A Message to Exhibitors

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A card to us will bring you our proposition, either in a personal visit or by first mail.

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**An Alternating Current Transformer for Motion Picture Arc Lamps**

Every claim made for superior merit, high efficiency and current saving qualities has been proven by over five years' constant service.

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*For Illinois Exhibitors*

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Dragon release in three sensational parts, featuring Rodman Law, the Dare-Devil Aviator, jumping 200 feet from an aeroplane, without any apparatus, into the water below, rescuing a girl from a burning hydroplane.

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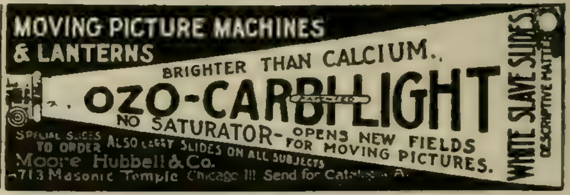
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Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

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We operate the largest exclusive theatre chair factory in the world, AND SELL DIRECT TO YOU. WRITE US
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PATHE PASSION PLAY
For rent. Guaranteed condition.
C. J. MURPHY, Elyria, Ohio.

Sargent's Photoplay Service
To aid those who wish to guard against the formation of bad writing habits, or who wish to estimate their progress, I offer the following service:
Script Criticism For a fee of two dollars for *each* reel, I will read your manuscript and write a personal letter, pointing out the faults of plotting, technical development, manuscript preparation, etc. Sometimes I can help you to make the script salable, but I do not guarantee a sale. I do not revise manuscript; I do not typewrite it, nor do I offer it for sale. I simply write you a letter that tells you what the trouble is.
Plot Estimates If your stories do not sell and you want to know why, send me five synopses and one full script. I will criticise the script and tell you whether it is your plot or your development that is wrong. The fee for this service is $5 for the five synopses and additional plot. Synopses must not run more than 300 words each. Send a synopsis of your undeveloped plot and fee of one dollar and you will be advised as to whether it will pay you to develop the same.
Please Note My fees do not include envelopes or return postage. Send prepaid and self addressed return envelope and remit in New York exchange; not local checks. I reserve the right to return unread (with fee) any story or plot that does not warrant treatment. All scripts must be typewritten.
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are acknowledged by the leading expert film producers to be the finest and most accurate Cameras in the world.
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# William Fox Signs "Sapho" for the Audubon, His Most Beautiful Theatre in New York!

*Scene from "Through the Sluice Gates"*

The last great "SAPHO" achievement East is the securing of it by William Fox, the New York theatrical magnate, for his beautiful new Audubon Theatre. The deal went through last week. Fox is happy, the state-rights owner is happy, we're happy for—

## Our "Sapho" is the Florence Roberts "Sapho" and the one American Audiences Want!

The Fox achievement is just one of many in the business of booking "SAPHO." Achievement is following achievement; everywhere the state-rights owners are "booking" the biggest and finest theaters in their localities. Oliver Morosco must have "started" the theatre men when he placed the picture in his superb Majestic, Los Angeles—the first film ever to "play" that famous home of legitimate attractions!

## To Get Back to the Regular Releases

There's "THROUGH THE SLUICE GATES," the thriller of the year, released Sunday, October 19th.
"ALWAYS TOGETHER," all about a comedy goat, released Tuesday, October 21st.
"VENGEANCE," a strong love story, released Saturday, October 25th.
And a great TWO-REELER the week after, "THE OATH OF O'TSURU SAN," a Japanese-American production, released Tuesday, October 28th.

# "NEW MAJESTIC"

*"It boomed 'Mutual' Business Right in Midsummer."*

All-Year-Round Studios, Brooklyn Heights, Los Angeles, Cal. Business Offices: New Rochelle, N. Y.

Selig

# POPULAR PRODUCTS

**Inviting Ingenious Interesting Instructive**

*Money Getters for the Wide-Awake*

**Equip Your Theatre With These Fortune Fixtures**

## "THE PENDULUM OF FATE"

A clean, cleverly constructed melodrama with element of interest and suspense, admirably developed and sustained, give this picture-play not only stage values, but vivid realism to make its pathos and power vital and telling. An o'er true story of perils of the Peerage.

**IN TWO REELS RELEASED OCTOBER 27th**

---

**October 28th "WHEN MAY WEDS DECEMBER"**

A love-lost and love-regained romance, dealing with modern social conditions where money is an incentive to matrimony. That it ends well is due to the cleverness of its progenitor.

**October 29th "TWO SACKS OF POTATOES"**

A Western comedy drama that has cleverness of construction to sustain its interest and make it a very worthy and thrilling play with a good, red-blooded heroine to thwart a trio of villains.

On the same reel with

**"A MUDDLE IN HORSE-THIEVES"**

A swiftly galloping playlet amid picturesque surroundings.

**October 30th "OLD DOC YAK AND THE ARTIST'S DREAM"**

This popular creation of the famous cartoonist, Sidney Smith, springs from the line to life and moves about in droll and amusing fashion to make a dream come true and tickle the risibles mightily.

**October 31st "THE DANGLING NOOSE"**

The war over water-rights has been a source of constant contention all over the dry farm lands of the West since "free grass" forced the cattle men to send the picturesque cowboys into quieter occupation.

---

N. B.—Attention of Exhibitors is particularly called to SELIG'S new line of attractive paper. One sheets for every attraction, three sheets for the two-reel releases, and additional six sheet stands for special releases. Make the lobby of your house attractive with this colorful illumination.

# SELIG POLYSCOPE COMPANY

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CHICAGO, ILL., U.S.A.

# AS USUAL

# POWER'S CAMERAGRAPH NO. 6A

*Selected for Big Photo Play*
*Perfect Projection Recognized*

*The Pasquali-American Co. Big Feature Spectacle*

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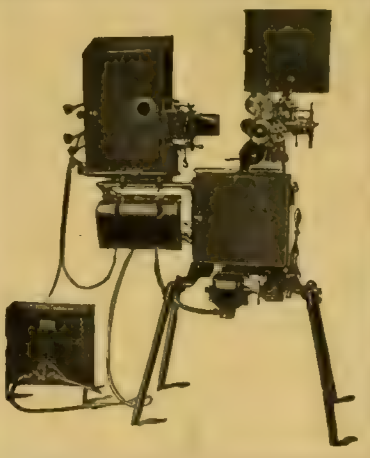
*Is Projected By POWER'S CAMERAGRAPH NO. 6A*

¶ Eight Thousand Feet of Film Beautifully Depicted by this Perfect Machine, with Absolute Clearness and Devoid of Flicker.

Big productions must always have the best results. They take no chances. They use

## POWER'S CAMERAGRAPH No. 6A



### The Peerless Projector

*Catalogue "G" Gives Full Details*

**Nicholas Power**
**Company**

**88-90 Gold Street NEW YORK**

*The Leading Makers of Motion Picture Machines*

Vol. 18. No. 5 November 1, 1913 Price 10 Cents

H E HOFFMAN

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "A Child of the Streets" (Victor).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

THANHOUSER 3 A WEEK

# UNUSUAL, ISN'T IT?

Everybody who booked "MOTHS," with MAUDE FEALY, the First Thanhouser four-reel monthly special, has asked for a date on

# "ROBIN HOOD"

the second Thanhouser four-reel monthly special. The exchanges are asking "good money" for these specials, too. But "MOTHS" made money for every single exhibitor who showed it. "MOTHS" was a PRODUCTION, not a feature. So is "ROBIN HOOD." That's why the exhibitor who had the first special wants the second. NATURAL, ISN'T IT?

## THE THREE A WEEK

Released, Sunday October 26th

### "THE SILVER-TONGUED ORATOR"

He enrolled in the Correspondence School of Oratory and made speeches everywhere. He promptly lost his sweetheart. His oratory must have been pretty bad, because he lost his job of grocery clerk, too, and none of the politicians would hire him to stump-speak for them. He wished, in the end, that he'd never left the grocery store.

Released Tuesday, October 28th

### "HOW FILMY WON HIS SWEETHEART"

Filmy operated the picture machine at the theatre, and, being rejected by his lady love, was very nervous all evening. In fact, he threw some of the pictures on the screen upside down, and the audience howled. Filmy was "fired" by the red-hot manager, and you'd thought his love prospects were worse off than ever, wouldn't you? Instead, his bad luck sent him good luck and the girl.

Released Friday, October 31st

### "A TWENTIETH CENTURY FARMER"

It was the banker or the farmer for their daughter, and the "wise" parents picked the banker. But the girl selected the farmer, and spent her vacation on an old farm, learning the arduous duties of farm-wife. Behold! when she marries and goes to her husband's farm, she finds that the arduous duties aren't there at all! For his is a twentieth century farm that needed no woman to operate it.

THANHOUSER FILM CORPORATION
NEW ROCHELLE, N. Y.

Thanhouser Stars!
Thanhouser Features!
Thanhouser Quality!

FIVE-A-WEEK

# Essanay

**COMING OCTOBER 31st!** **COMING OCTOBER 31st!**

# "The Toll of the Marshes"

(IN TWO PARTS)

***Featuring Francis X. Bushman***

A spectacular photoplay of more than ordinary merit. If you are a REEL exhibitor you will book this feature. It has the punch that will put your theatre on the map. Get these. Book this splendid drama today. Heralds and posters now ready.

A Scene from
"THE TOLL OF THE MARSHES"

Released Tuesday, October 28th.

## "THY WILL BE DONE"

A drama of pathos and many sincere heart-throbs, featuring E. H. Calvert, Ruth Stonehouse and Eleanor Kahn.

Released Wednesday, October 29th.

## "CUPID AND THREE"

A splendid comedy, in which the Tango is introduced. The situations are indeed comical.

Released Thursday, October 30th.

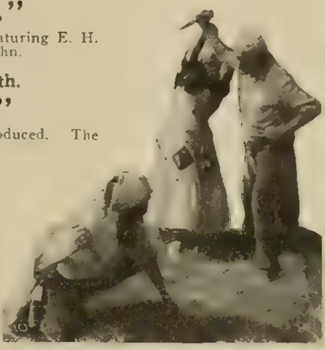
## "GREED FOR GOLD"

An unusually thrilling drama of the West, featuring the California beauty, Marguerite Clayton. This offering has the desired punch.

Released Saturday. November 1st.

## "THE DOCTOR'S DUTY"

This exciting Western drama is a worthy headline attraction. Mr. G. M. Anderson is featured



A Scene from
"THE LOVE LUTE OF ROMANY"

**Coming Friday, November 7th!** **Coming Friday, November 7th!**

# "THE DEATH WEIGHT"

(IN TWO PARTS)

A highly sensational melodramatic story filled with exciting and nerve racking situations. A thriller from beginning to end. This photoplay is an absolute FEATURE. Book it today. Attractive heralds and beautiful one, three and six sheet posters now ready. Order from your exchange or direct from us.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors, 35c each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

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*This 3-Reel 101-Bison Feature Will Take the Whole World by Storm, Just as "Ivanhoe" did. It is Wonderful! Get It!*

# Ten Reels of Action Condensed Into Three!

**"CAPT. KIDD"** will be released Tuesday, November 4th. It is the first of a series of pirate pictures produced under the brainy direction of Otis Turner with the Universal's new star, David Hartford, in the title role. The other two pirate pictures, for release later, are "Under the Black Flag" and "The Buccaneer." YOU WILL WANT THE WHOLE SERIES.

**"CAPT. KIDD"** will probably create even a greater sensation than our recent wonderful animal feature entitled "The Coils of the Python," which has excited the whole film trade. Make arrangements right this minute so that your exchange can give you the earliest possible booking. It is going to make your theatre THE TALK OF THE WHOLE TOWN.

**"CAPT. KIDD"** will have two kinds of 1-sheets, a striking 3-sheet and the most stunning 6-sheet posters ever used for moving pictures. Posters, announcement slides, heralds and lobby photos for "Capt. Kidd" should be ordered immediately from your exchange. "Capt. Kidd" is only three reels in length but it contains ENOUGH ACTION FOR TEN REELS.

**DON'T FORGET—The first Warren Kerrigan release Monday, Oct. 27th!**
**DON'T FORGET—The third Florence Lawrence release Friday, Oct. 31st!**
**DON'T FORGET—The "Joker" release every Wednesday and Saturday!**

## Universal Film Manufacturing Co.

CARL LAEMMLE, President

***"The Largest Film Manufacturing Concern in the Universe"***

**Mecca Building Broadway at 48th Street NEW YORK**

# $1000 REWARD $1000

For the Arrest and Conviction of any or all of the Officers and Directors of the

## California Film Exchange

for keeping their competitors on the hustle trying to hold the exhibitors from continually flocking to that

## UNIVERSAL PROGRAM

*RELEASING EACH WEEK*

**28 Reels of High Class Productions**
**6 Crackerjack Features**
**7 Roaring Comedies**

We purchase every reel manufactured in that UNIVERSAL money-getting program. Arrange with any of the following offices and get Reward.

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# Southern Buyers, Hark!

Long-time contracts, covering our output for a year or more, have been entered into with us by shrewd, alert State Rights men all over the United States, except in extreme Southern territory. (The few remaining States may be sold before you read this announcement if the right man comes along.)

## We Want a Big Fellow for Southern Representative

not the type of film buyer who is wedded to "movies" and shouting "Regular program" with Freak Features made to sell at *ten cents* a foot, but the *Showman* who can read the Handwriting on the wall and willing to gamble with us on the Future of Big Pictures. We've been pestered to death by small fry looking for bargains for the South and others who had real money but insufficient experience to satisfy us. Now then—

**THE WHIRLWIND SUCCESS**

# "ARIZONA"

**By AUGUSTUS THOMAS with CYRIL SCOTT and 150**

is still open for these Southern States:

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**Over 15,000,000 People Ready** for this great film and the entire group of States or any of them can be bought for a few cents per thousand population

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"CHECKERS" "SOLDIERS OF FORTUNE"
"PAID IN FULL" "IN MISSOURI"—OTHERS

## GET BUSY, OH YOU SOUTH!

We employ no traveling salesmen, so ask any one of the above about "ARIZONA" and then wire us (50-word night letter) for quick action

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# All Star Feature Corporation

HARRY R. RAVER,
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220 West 42d St., NEW YORK

AUGUSTUS THOMAS,
Director General

**READY FOR RELEASE**

# Another Hepworth Winner

## A GREAT RACING MELODRAMA

**In Four Parts**

# "KISSING CUP"

with

**ALEC WORCESTER FLORA MORRIS CHRISSIE WHITE and a Notable Cast**

This is a rousing melodrama of the true Drury Lane flavor. A kidnapped jockey, a thrilling rescue in the nick of time, and an aeroplane flight combined with a real love story make this a sure-fire success.

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"30 FAMOUS FEATURES A YEAR"

The eminent romantic actor in his most famous characterization

# "The World is Mine"

This is the dramatic thought expressed by

## James O'Neill

as

## "The Count of Monte Cristo"

when, after years of suffering and humiliation, he obtains power and fortune. With "The Count of Monte Cristo" every exhibitor can proclaim:

### "The film world is mine"

This famous actor and fascinating play have been endorsed by three generations of continued popularity.

James O'Neill's interpretation of Dumas' guiding character will be recorded as one of the greatest glories of modern dramatic art.

THE FAMOUS PLAYERS FILM CO. feels the least bit proud in thus perpetuating Mr. O'Neill's greatest dramatic success—a success which overthrew all contemporary stage traditions.

This production is protected by copyright and any infringements will be prosecuted to the full extent of the law.

**Released November 1st in five reels**

James O'Neill will raise the motion picture world to a higher plane.

"30 FAMOUS FEATURES A YEAR"

# FAMOUS PLAYERS

EXECUTIVE OFFICES
TIMES BUILDING
NEW YORK

Our features do not speak of success. They shout it

"30 FAMOUS FEATURES A YEAR"

# EXHIBITORS

can obtain bookings in their respective territories for Mrs. Fiske in "Tess of the D'Urbervilles," "In the Bishop's Carriage," presenting Mary Pickford; Henry E. Dixey in "Chelsea 7750," Lillie Langtry in "His Neighbor's Wife," "An Hour Before Dawn," with Laura Sawyer and House Peters and

## FORTHCOMING RELEASES

**Cecilia Loftus in "A Lady of Quality"**

**Carlotta Nillson in "Leah Kleschna"**

and all future "Famous Features" from the exchanges that have contracted for our entire annual output, listed as follows:

**Famous Players Film Co. of New England, Harry Asher, Gen'l Mgr., 100 Boylston St., Boston, Mass.**
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**Progressive Motion Picture Co., Pacific Bldg., San Francisco, Calif.**
**302 Marsh-Strong Bldg., Los Angeles, Cal.**
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**New Grand Central Theatre Co., Grand & Lucas Ave., St. Louis, Mo.**
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**Southern Feature Film Program Assn., 1920 Main Street, Dallas, Texas**
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# FILM COMPANY

ADOLPH ZUKOR PRES.
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MANAGING DIRECTOR

"30 FAMOUS FEATURES A YEAR"

HAVEN'T you always exulted in that kind of story wherein the villain after carefully laying a death-trap for his rival, falls into it himself? This is what happens in

# "THE GALLOWS OF THE GODS"

(3 REELS)

## STATE RIGHTS

You'll probably wonder what "The Gallows of the Gods" are and conjure how and when the Gods went into the hanging business. It's just that wonder that will bring the curious many into exhibitors' theatres and incidentally money into your cash register.

But don't be influenced merely because of curiosity. Its merit actuated us in releasing it and for merit and merit alone you should buy it.

**FILM RELEASES OF AMERICA**

**220 West 42nd Street New York City**

# EDISON

# ***A FACE FROM THE PAST

**In Two Reels** **Released Friday, November 7th**

Pendleton, a New Yorker, marries Margaret Brown, and John Forbes, her rejected lover, swears to ruin him. Forbes becomes a financial power, and when he hears of Margaret's death he smashes Pendleton's fortune. Pendleton and his daughter, Margaret, go West with a little money they have saved. Forbes, going West to inspect one of his properties, falls down a cliff, and is found unconscious by Margaret, who, not recognizing him, takes him to their cabin. Pendleton is terribly affected by Forbes' presence, but permits him to be nursed back to health by Margaret. Forbes, overcome by remorse, restores Pendleton's fortune, and the romance which was shattered in his youth begins anew with the younger Margaret.

## COMING EDISON SINGLE REELS

### *Tommy's Stratagem

Tommy wins a home and unites a drifting couple.

**Released Tuesday, November 4th.**

### **Archie and the Bell-boy

The bell-boy makes a man of pampered Archie.

**Released Wednesday, November 5th.**

### **Elise, The Forester's Daughter

The accidental shooting of her lover awakens Elise to the truth.

**Released Saturday, November 8th.**

### *Seth's Woodpile

Bang! The powder-laden stick comes back.

**(On the same reel)**

### Camping with the Blackfeet

**Released Monday, November 10th.**

### **The Doctor's Duty

The doctor places duty before parental love.

**Released Tuesday, November 11th.**

### *His Nephew's Scheme

The poor Judge loses the widow and his old love.

**Released Wednesday, November 12th.**

* One sheet posters. ** One and three sheets. *** One, three and six sheets by the Morgan Lithograph Co.

TRADE MARK
Thomas A Edison
*Makers of the Edison Kinetoscope Type "D"*

## THOMAS A. EDISON, Inc.

**239 Lakeside Avenue** **Orange, N. J.**

# Bait

ONCE upon a time a man went fishing. The man's name was Bill. Bill didn't know anything about fishing, but his intentions were excellent. He studied the advertisements of the fishing tackle makers. Then he purchased an equipment of the finest rod, reel, line, hooks and sinker. Taking these with him, Bill put out in a brand new skiff to the fishing grounds. But when everything was ready for the first cast, Bill found that he had entirely overlooked a most essential item, BAIT. Bait had not been mentioned in the fishing tackle ads. Bill knew nothing at all about BAIT. But his confidence in his equipment was such that he went right ahead fishing with bare hooks. With a patience born of ignorance Bill kept at his work until the day was done, and then started to reel up to go home. There was something heavy on his line. It proved to be an old leather satchel. It was filled with paper money—slimy and soft, but still negotiable.

Bill's story soon spread throughout the country—people everywhere began reading the fishing tackle ads and investing their money in good equipments and taking their time from regular business to go fishing for money with bare hooks. Needless to say, there were no more money bags caught, and many a man who had been well to do became well done and ended his days in a county poor house. But the lesson was valuable. Thousands of other fishermen discovered their folly in time. They set aside their equipments for a while and studied BAIT. Then they experimented a little, and found that, while an occasional fish could be tempted with cheap, dead bait, the big and frequent catches could be made only with LIVE, FRESH, SELECTED BAIT. And thereafter these men waxed prosperous, and were known as SUCCESSFUL fishermen.

The Moving Picture game is like fishing on shore.

Bill is the Exhibitor. The tackle and boat are the equipment and the theatre. The good Bait is the good picture. Occasionally there is a Bill who catches money with bad pictures. He uses bare hooks. There are hundreds of other exhibitors who have heard of Bill's blind luck. They have read the fishing tackle advertisements of the manufacturers and purchased the finest equipment, only to find that the public will not bite. These men should *Study the Bait Question Now*. They should learn the positive truth, that no matter how fine the theatre or how happy the location, it is the *Picture* that draws and holds the crowds. The exhibitors who learn this lesson will wax prosperous. They will be known as SUCCESSFUL exhibitors. Here's the answer to the Bait Question:—

*A SELECTION of the finest pictures in the world, made by the ten manufacturers whose films have long been acknowledged as incomparably superior to all others, on one program.* ***ON ONE PROGRAM!***

## General Film Company (Inc.)

**200 Fifth Avenue, New York**

# Bait

## Hope

Selig. Two Reels. *Released November 3rd.*

Suggested by the superb symbolical painting by the late William Watt, of the Royal Academy of England, entitled "Hope," a story is here told which is full of heart throbs from start to finish.

Hope Anderson, the good angel of Poverty Flat, a rare, radiant and unselfish beauty, devotes her entire life to making the lives of those about her more bright and hopeful.

Singularly enough, while vastly successful in aiding others, unkindly fate has decreed that her own life shall be a series of disappointments.

Despite all this, her sorrows are not so great that she ceases to be a well-spring of joy to others.

This is truly a great story of devotion and self-secrifice which claims its reward not here but in the life to come.

## Zuma, the Gypsy

Kleine-Cines. Two Reels. *Released November 4th.*

A beautiful story of the dog-like devotion of a gypsy girl and snake charmer purchased from her cruel master by a kindly hearted Count and his wife.

Zuma drives from the Count's home a woman friend of the Countess who flirts with the Count—and then comes the revelation that the faithful gypsy girl herself nurses an all-consuming love for the Count. Torn between her love for her mistress and her love for the Count, Zuma takes the road to death rather than prove unfaithful.

## The Man Who Vanished

Kalem. Two Reels. *Released November 5th.*

A scheming uncle and aunt attempt to secure, by resorting to foul play, the estate which is inherited by their nephew, Hobart Schuyler.

Thinking that they have succeeded in this, they take possession of the house, only to learn later that their plan has failed and their victim is on the road to recovery.

Hobart's sweetheart, who has nursed him back to health, accidentally gets hold of the evidence which will convict the guilty ones.

They imprison the girl in a fireproof vault, and a rescue in the nick of time saves her life.

Confronted by the evidence of their dastardly crime, the uncle and aunt are led away to punishment and disgrace.

## The Price of Victory

Lubin. Two Reels. *Released November 6th.*

Taking us back to the Civil War, we are told a beautiful story of love, patriotism and reckless bravery.

Col. Robert Carey, a young Southerner, and his sweetheart, Lorena Gray, are separated by a lovers' quarrel. A year later, chance brings them together as he lies desperately wounded in the performance of his duty. Unable to carry out his mission, she persuades him to allow her to take his place, and although he knows he is sending her to certain death, he gives to his cause far more than his own life and bids her go.

She succeeds in blowing up the bridge just in the nick of time, and pays for the victory with her life.

Carey is ever in the forefront of the battle, but the swift death for which he longs passes him by.

Years later, in his old age he seeks out the grave of his dead love and falls asleep to find the weary waiting done.

## Race Memories

Pathe. Two Reels. *Released November 6th.*

An unusual story is here told with scientific accuracy of one Denton, an anthropologist of note, who, in love with a fair neighbor, finds himself confronted with an obstinate father who insists upon her marriage to another man because of his wealth.

Worn out by over-study, he becomes a victim of brain fever and lives again in a prehistoric existence, where he wanders as a stone-age savage, meets and loves the girl of his heart.

After struggles with a savage rival and hand-to-hand combat with wild beasts, he finalls wins out.

Just so the modern Denton finally triumphs over the wealth of his modern rival.

## The Death Weight

Essanay. Two Reels. *Released November 7th.*

Two shiftless nephews, chagrined at the accidental discovery that their uncle's ward is to be his sole heir.

Interrupted by her lover in a struggle with the old man, they plan to murder him so that his rescuer will get the blame.

Their plan is partially carried out, the old man mysteriously disappears and the innocent man is accused of murder.

Later they rig up an ingenious machine of death and make the old man divulge the hiding place of his wealth.

Just before carrying out the final details of their fiendish plan, they are interrupted and leave quickly.

They fight over the spoils, and one is killed. The other is later thrown over a cliff by Tom, and old Silas thanks Tom and Alice and blesses them in their happy union.

## A Face from the Past

Edison. Two Reels. *Released November 7th.*

Driving through a little village, Edward Pendleton sees a beautiful face and falls in love. After an ardent courtship he wins Margaret Brown's love and, marrying her, takes her away to the city.

John Forbes, a young farmer, had worshipped Margaret with all the intensity of a boy's devotion.

He swears undying vengeance on the man who took her away.

In later years Forbes becomes a great financier in the city.

He succeeds in carrying out his threat to wipe out Pendleton's fortune, and Pendleton has to go West.

Two years later Forbes meets with a serious accident in the West, and is rescued by Pendleton's daughter, Margaret. In his delirium he thinks her his former sweetheart.

The meeting between Pendleton and Forbes is a dramatic one.

Forbes restores Pendleton's fortune, and we leave him, still a young man to all intents, with beautiful young Margaret Pendleton to renew the romance so unfortunately shattered years before.

## The Diver

Vitagraph. Two Reels. *Released November 8th.*

The cleverness of a woman whose love is spurred on by jealousy gives this story an unusual amount of human interest.

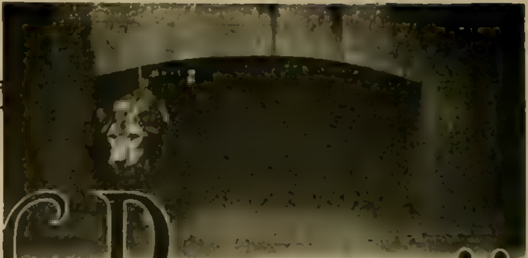
John Hawley, loved by a young widow, Rita Melrose, becomes infatuated with a diver, Mlle. Vivian, while attending a performance with his host, Rupert Brachin.

Rita very cleverly plans so that Hawley shall suspect Vivian of an affair with his friend Brachin.

Later Vivian heroically rescues Brachin's little girl from being swept over Niagara Falls, and Rita, conscience stricken, confesses her intrigue, and all is forgiven.

# General Film Company (Inc.)

200 Fifth Avenue, New York



# Last Days of Pompeii

(Copyright, 1913, by Photo Drama Co.)
As Presented in America by

## GEORGE KLEINE

Has Again Shattered All Known Attendance Records Here and Abroad!

THIS MAGNIFICENT PHOTO-DRAMA IS NOW AVAILABLE FOR THEATRES OF ALL KINDS.

## *You Can Rent or Share*

"THE LAST DAYS OF POMPEII"! YOU CAN PACK YOUR HOUSE TO THE UTTERMOST—CLEAN UP A MONTH'S PROFIT IN A SINGLE DAY AND LEAVE IN THE MINDS OF YOUR PATRONS AN UNFORGETTABLE IMPRESSION OF A NIGHT OF JOY!

Thursday, October 16th, was a rainy, cold and foggy day. The Great DeLuxe Theatre at Evanston and Wilson Avenues, considered one of the finest picture theatres in Chicago, billed "THE LAST DAYS OF POMPEII" for a single night. Thousands were turned away! Enthusiasm became almost a riot—help was needed to keep the throngs in line at 20c a head! Streets were impassable for the third and last show at 9.30 P. M! Automobiles lined the curb for two blocks either way—women fainted in the pushing crowds—electric fans over the box office were turned into the mass despite the cold—The DeLuxe never saw its like before or since!

YOU CAN DO THE SAME. WRITE QUICK IF YOU WANT THE BENEFIT OF THIS MIGHTY SUBJECT WHILE STILL NEW IN YOUR TERRITORY!

"THE LAST DAYS OF POMPEII" WAS MADE AT TURIN AND POMPEII, ITALY. 5000 PEOPLE WERE EMPLOYED IN THE MAKING—A TREMENDOUS THRONG THAT GIVES A WEIGHT AND POWER TO ONE OF THE MOST BEAUTIFUL STORIES OF ANY AGE OR CLIME!

For all territory East and South of the Ohio River, address

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(In answering, for quick attention, do not fail to address Department W.)

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## A CHARMING, SPLENDIDLY TOLD KLEINE-CINES

### IN TWO PARTS

(Copyright, 1913, By George Kleine.)

# "THE PENALTY"

### (Release Tuesday, November 11th)

James Moretto, in a fit of anger, kills his companion. He rushes away to the woods and falls in with kindly peasants. When the police track him, Moretto again takes to the woods. He is cared for by Annie, daughter of the friendly peasant, and love grows between them.

The marshal in charge of the man hunt receives a letter from his mother, telling of her longing to again see the marshal's brother. Later, the brother of Annie finds Moretto in the woods and quarrels with him. He informs the marshal, who, with a posse, calls at the home of the peasants. Annie, seeing danger near for her loved one, joins him in the woods, where they give battle to the posse.

How, when the fight was lost, and Moretto saw his own doom before him, he saved Annie's reputation by a clever ruse—and how, when the marshal had effected his capture, he recognized in the marshal his own brother, makes a thoroughly delightful, prettily told story.

In jail, Moretto is offered escape by Annie, who works her way to his cell. Moretto knows that to make his escape would mean the dishonoring of his brother. The choice he takes provides a fitting moral to an intensely interesting, highly dramatic, two-part subject.

*Better book it—and remember the date is Tuesday, November 11th.*

***1, 3 and 6 sheets with this subject***

## GEORGE KLEINE

**166 North State Street**
**Chicago, Ill.**

**TWO PART** **PATHÉPLAY** **Released Nov. 13th**

# "A SLAVE OF SATAN"

## A FILM THAT IS A REAL FEATURE

### IT IS MARKED BY SPLENDID ACTING, INTENSE SITUATIONS AND A STORY THAT HAS A PRONOUNCED INTEREST

Olga Ring, a banker's daughter, is wearied with the monotony of her quiet life, and seeing in a newspaper the "ad" of an artist desiring a model, answers it. She is chosen from many applicants and gives the name of Sarah Smith. The young artist falls in love with her and she accepts his advances. A friend of his, however, tells him the girl is unworthy and that he can prove it. The artist permits the test and from concealment sees with horror the girl receive his friend's kisses. Later his uncle takes him to see the daughter of a friend of his. The artist is amazed to find her his faithless model. She denies that she is Sarah Smith and rushes back to his studio before he can get there. He puts a mark upon her for future recognition. Later he identifies Olga by his mark and reveals all to her father, who orders her from the house. Destitute she makes a scanty living from singing in the streets and cheap cafés. Luckily she is found by the artist who, loving her still, takes her to his studio. In spite of her former indiscretions she loves him and they are happy.

**THE SIGN OF THE CROWING COCK UPON A FILM IS A SURE GUARANTEE OF QUALITY. WISE EXHIBITORS KNOW THIS, KNOW THAT THE PUBLIC KNOWS IT, AND FEATURE THE WORD**

# PATHÉPLAY

# LUBIN·FILMS

***LOOK FOR OUR TWO REEL PICTURES EVERY THURSDAY***

**"THE PRICE OF VICTORY"** **Two Reel Thursday, November 6th**

A dramatic incident of the Civil War.

---

## "THE SEA ETERNAL"

**THREE REEL**

**Released Thursday, November 13th**

This is a wonderful story of the sea coast. A fisherman's wife is decoyed away, and the husband, seeing her in the boat with her would-be seducer, curses her and goes away. Years pass and the woman has gone mad. Her daughter has married, but the mother does not recognize her. The young husband is out in a storm, and Crazy Mary takes a leaky boat to bring him back. The boat is sinking when John, the mad woman's husband, rescues her, and the family are reunited.

---

**"PARTNERS IN CRIME"** **Three Reel** **Thursday, November 20th**

A powerful story of a gang of swell yeggmen.

---

## FIVE RELEASES EACH WEEK

**"MAKING GOOD"** **400 feet** **Tuesday, October 28th**

An odd courting episode, with lots of laughs.

---

**"GIVING BILL A REST"** **600 feet** **Tuesday, October 28th**

The sorrows of a husband who is too big for enjoyment.

---

**"THE RATTLESNAKE"** **2000 feet** **Thursday, October 30th**

A strangely dramatic and psychological story, with love intensified.

---

**"A MOMENTOUS DECISION"** **1000 feet** **Friday, October 31st**

A dramatic story in which a woman's honor is sustained.

---

**"WHEN THE PRISON DOORS OPENED"** **1000 feet** **Saturday, November 1st**

A new and beautiful life is opened to two unfortunates.

---

**"THE DOUBLE CHASE"** **1000 feet** **Monday, November 3rd**

The chase is reversed, but both are willing to be caught.

***LUBIN 5 Color Posters, One, Three and Six Sheets***
***From your Exchange or A. B. C. Co., Cleveland, Ohio***

**LUBIN MANUFACTURING CO.** PHILADELPHIA U.S.A

# VITAGRAPH

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The Vitagraph Pictures in the **Regular Service will be Just as Good** as those in the Exclusive Service.

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### Vitagraph Exclusives for November

**"Mary Jane"** A Side-Splitting Comedy.
**"Sandy and Shorty at the Circus"** A String of Laughs.
**"Daniel"** A Two-Part Biblical Drama. "The Children of Israel In The Fiery Furnace" and "Daniel In The Lions' Den."

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**GENERAL FILM EXCLUSIVE SERVICE DEPARTMENT**
**71 West 23rd Street** **New York City**

# VITAGRAPH

**"AT THE SIGN OF THE LOST ANGEL"** *Western Drama.* *Monday, October 27th*

It is a blot on "Hell's Gap." The young dominie antagonizes its frequenters. Anne saves him from death at the sacrifice of her life and enters into the joy of her hopes.

**"IN THE SHADOW"** *Drama.* *Tuesday, October 28th*

All the gloom of the present is lost in memories of the past. The dear old soul dies happy in the possession of her coveted wedding gown. Featuring MARY MAURICE.

**"FATHER'S HATBAND"** *Comedy.* *Wednesday, October 29th*

It serves as Cupid's messenger. It almost gets Henpeck into trouble with his wife. Father saves him by letting his own daughter elope. Introducing NORMA TALMADGE, FLORA FINCH, LEO DELANEY and VAN DYKE BROOKE.

**"BIANCA"** *Drama.* *Thursday, October 30th*

Subjected to the indignities of her employer, defended by her sweetheart, for which he suffers too. All is forgotten in their escape and happy marriage.

**"FATTY'S AFFAIR OF HONOR"**
**"PEGGY'S BURGLAR"** *Comedies.* *Friday, October 31st*

1. In a duel, eggs instead of bullets, are the weapons. Both contestants find themselves the laughing stock of everybody. 2. Another one of the best little comedies imaginable. HUGHIE MACK as "Fatty," is a big scream.

**"THE WARMAKERS"** *Drama.* *Special Feature in Two Parts.* *Saturday, Nov. 1st*

The most daring plot ever attempted in Diplomatic Circles. To secure the war plans, the whole assemblage is put under the "Sleep Of Death." The plot fails. Featuring MAURICE COSTELLO.

## SIX A WEEK

"THE KING'S MAN" — Northwestern Drama—MONDAY, NOV. 3rd.

"HIS SILVER BACHELORHOOD" — Drama—TUESDAY, NOV. 4th.

"THE HOODOO UMBRELLA" and "ANCIENT TEMPLES OF KARNAK" — Comedy & Topical—WEDNESDAY, NOV. 5th.

"A BROKEN MELODY" — Drama — THURSDAY, NOV. 6th.

"FLAMING HEARTS"—Comedy — FRIDAY, NOV. 7th.

"THE DIVER"—SPECIAL FEATURE DRAMA IN TWO PARTS — SATURDAY, NOV. 8th.

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THE VITAGRAPH COMPANY RELEASES A SPECIAL FEATURE IN TWO PARTS EVERY SATURDAY, AND A COMEDY EVERY WEDNESDAY AND FRIDAY.

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS—SPECIAL MUSIC FOR ALL SPECIAL RELEASES.

**THE VITAGRAPH CO. OF AMERICA, East 15th St. & Locust Avenue, BROOKLYN, N. Y.**

# The Runaway Freight

**In Two Parts**

Crouched atop of a sidetracked car, the hero leaps across the intervening space, lands on the runaway freight car as it flashes by, and averts a terrible accident. A feat of extraordinary daring.

***Released Monday, Nov. 10th***

***Get the special 1, 3 and 6-sheet posters for this superb feature***

## Our New Minister

***Adapted from the Famous Rural Drama by Denman Thompson and Geo. W. Ryer. In Three Parts***

**Joseph Conyers revived his famous characterization of "Darius Startle" for this production. Supporting Mr. Conyers are Thomas McGrath, the "Lem Ransom" of the stage version, Alice Joyce, Tom Moore, and other famous KALEM stars.**

***Released Wednesday, Nov. 12th***

***Two striking one-sheet posters and special 3 and 6-sheet posters for this headliner***

### The Fickle Freak

A burlesque on the circus sideshow that's simply *great*. Ruth Roland is the Bearded Lady, while John E. Brennan is the Fat Circassian Lady.

*(On the same reel)*

### Hypnotizing Mamie

She falls in love with the hypnotist's hair, but her sweetheart shows her she's wasting her affections on a wig

***Released Friday, Nov. 14th***

### Against Desperate Odds

The marvelous intelligence of a trick pony helps bring about the capture of the horse thieves.

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***Special 1 and 3 Sheet Posters***

### Motion Picture Dancing Lessons

Have you booked this feature — the greatest novelty of the age? Your film exchange will supply you with special music for this headliner. *Book it before your competitor does.*

***Released on Oct. 29th***

## Kalem Company

**235-239 West 23rd Street**
NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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*(The index for this issue will be found on page 550)*

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, November 1, 1913

## Facts and Comments

ANY body of organized exhibitors, whether it is a local or a State or a national body, ought as a matter of common sense and self-protection keep out of politics. The action of one of our local organizations in the East committing itself to the support of a certain candidate in the midst of a heated campaign cannot be deplored too much. A consistent neutrality in politics seems to us one of the plainest requirements in the conduct of every non-political organization. Exhibitors organize not for the protection of the fortunes of political candidates but strictly for the advancement of their own particular calling. Where a number of candidates are seeking the suffrages of their fellow-citizens and all are equally friendly to the motion picture interests, it is sheer stupidity to commit or even to try to commit the organization to the support of any particular candidate. Supposing the other man is elected, and supposing he is narrow-minded enough to remember the opposition of the moving picture men to his candidacy. That would mean breakers ahead for all exhibitors. The worst service an organization of exhibitors can do is to bring down the anger of politicians upon the whole profession. To inject politics into the management of an organization of exhibitors is to disrupt the organization. Where an official has shown malicious hostility against the motion picture and has oppressed and harassed moving picture men and then goes before the public for re-election on his record, it is the duty of an organization of exhibitors to take a stand in the campaign. It is all right to fight back when you are unjustly attacked, but it is foolish to go out of your way and provoke a fight without cause.

* * *

OUR remarks about the impending change in the unit of the motion picture entertainment have brought forth a number of most interesting and valuable suggestions from practical exhibitors. In the main the impression seems to be that the change in the unit from one thousand to two thousand feet need not detract from the variety of the moving picture program. One of our esteemed correspondents writing from a Western State puts the whole situation in a nutshell in these words: "The feature is here to stay, . . . it fills its place wonderfully and is a grand innovation for the motion picture, but it should not be made to crowd out the thousand feet motion unit, that universal amusement of the busy and nervous citizen. My belief is that the average picture patron will want the thousand feet unit displayed where he can enjoy it without being compelled to sit through thirty to sixty minutes of one subject. He would prefer to have the feature housed independent of the single reel subject. Then he can go and see his 'legitimate' picture when time and inclination afford."

*

This statement of the situation, we think, goes to the very root of the matter. There will hereafter be houses in which the feature will be the rule and the single reel the exception, and then again there will be houses which will depend in the main on the single reel and offer a feature only upon occasions. These things will regulate themselves in due course of time, and the industry as a whole will be a gainer in the end. Our correspondent expresses a hope "that the exhibitors of the country will in the near future rise as one man and demand of the manufacturers fewer and better features. . . . Better by far two single-reel pictures than one two-reel drama of mediocre quality." To all of which we say "Amen." Our friend might have used a far stronger word than mediocre in describing the quality of too many of our features.

*

In plain justice to the reputable and ambitious producers of features it must be added that the exhibitors themselves are to blame for much of the "feature" trash now on the market. The wretched and fraudulent imitations of great features have been a fruitful source of loss and annoyance to our good producers. Now, these cheap abortions could not have lived a day if exhibitors had not been willing to share the pirates' guilt by palming off the spurious for the genuine article on their patrons. This sort of "showmen" will never ask for the better quality but always for the worst. There are always two sides to this question of a demand for high quality. It costs a lot of real money to put quality into films, and we have no right to ask for high quality unless we are prepared to pay for it. It is very easy to demand high quality and to admire high quality, but in order to be consistent we must be ready to help high quality practically by paying the price.

# The Turn of the Defense

### Hearings in the Suit of U. S. vs. Motion Picture Patents Co. and Others Resumed in This City.

THE hearings in the case of the Federal government against the Motion Picture Patents Co., The General Film Co. and other defendants have been resumed and in familiar phrase "are now going on" at the Hotel Manhattan, on the southwest corner of 42d Street and Madison Avenue. There had been considerable delay, due to the attorneys for the defense, who were not ready to go on at the time set for the resumption of the hearings on the 1st day of this month. There has been no change of counsel, and the array of legal talent was the same on both sides when H. N. Marvin, president of the Motion Picture Patents Co. and actively connected with the Biograph Co., was called as the first witness for the defense. In response to questions by one of the defendant's attorneys the witness gave a succinct narrative of the moving picture industry from its beginnings in this country. He said that in 1908 and prior to the formation of the Motion Picture Patents Co. conditions were very discouraging to the advancement of the motion picture art. He said that there had been much litigation between the various producers in regard to patents and that the discontinuance of this litigation and an intelligent union of interests really led up to the formation of the Motion Picture Patents Co. According to the witness, the result of the formation of the Motion Picture Patents Co. was a very immediate "and extensive expansion of the entire art." Witness testified that since the formation of the Patents Co. there had been great progress in the dramatic art in the moving picture industry. He explained in answer to his attorney's question that the change from selling to leasing films was due to the fact that the reels were considered "vehicles of the drama and must therefore be conserved carefully." When asked about the two dollars royalty, which the defendants claimed from the exhibitors to whom they issued a license, witness replied that he thought this amount to be a very low figure "compared with the revenues derived by the exhibitor for the use of the projection machines." The object of imposing this royalty, according to the witness, was "to encourage multiplicity in moving picture exhibitions throughout the country." Witness called attention to the fact that the Armat Company, former owners of the Armat-Jenkins patents, exacted twenty-five dollars a week as royalty for the use of their patents.

Counsel for the defense asked what the object of forming the Motion Picture Patents Co. had been, and whether the Motion Picture Patents Co. had ever intended to stifle competition. Witness answered that the object of forming the Motion Picture Patents Co. was to promote competition. The attorney for the defense offered in evidence a number of letters from different departments of the U. S. Government, addressed to the Motion Picture Patents Co. From these letters it appeared that the Motion Picture Patents Co. had been requested by various branches of the Federal government to give their consent to the filming of Indians, etc. Mr. Grosvenor, deputy attorney-general, objected to this evidence on the ground that such correspondence could in no event confer immunity upon the defendants, and was therefore inadmissible. The objection was placed on record and will be passed upon at the final argument.

After explaining at great length the workings of the present National Board of Censors, the witness was led by his attorney into the question of the absorption of the different film exchanges by the General Film Co. Witness testified that when he at first proposed to the licensed manufacturers that they themselves handle the distribution of their products, he was met with objections from various quarters. Some of the manufacturers openly expressed their fears of losing money in the scheme, according to the witness. Nothing was further from the mind of the organizers of the General Film Co. than the idea of making any profit by the distribution of their own product, said the witness. He added the idea of forming the General Film Co. and of buying up the old exchanges did not develop in his mind until the latter part of 1909. Witness said that many of the licensed exchanges had been inefficient and some of them had been financially irresponsible. Something like an hour was then occupied by the attorneys for the defense in putting in and offering in evidence letters from exhibitors and exchangemen to the Motion Picture Patents Co. claiming that the methods of distribution were unsatisfactory. The witness denied the truth of the testimony given by the witness, Lewis M. Swaab, of Philadelphia, Pa., who had been called by the government and whose testimony was reported in detail in these columns. Witness said that the license of Swanson, who has also testified for the government in this suit, had been canceled because Swanson had not bought enough film under the condition of his license.

Despite the vigorous protests of counsel for the government the hearings were adjourned by order of the examiner to Monday, November 10th. At the resumption of the hearing the witness Marvin will again go on the stand.

# Notable Kalem Enterprise

### A Coming Feature of Truly Heroic Size.

By W. Stephen Bush.

WITHIN a week or two the Kalem Co. will release a multiple reel consisting of five, possibly six parts. The title will be "General Wolfe or The Conquest of Canada." Of this production it is impossible to speak too highly. I am the last man to measure the merits of any film by the amount of money it has cost to produce it, but there is no question that in this instance, the lavish expenditure of money has helped to make this picture a great and honest success. The spending of money, however, has been but one cause of its success. The foundation of it was laid in the choice of the subject. Because of this choice and because of the faithful and accurate reproduction of this great historical event, the moving picture art is now enriched by what may justly be called an epic poem in motion pictures. The story is of heroic size; the two great men who stand in the center of things are of heroic size and the theater of events, so truly and graphically portrayed, measures up to heroic standards.

I believe that this is the first time that a historic work of recognized value has ever been used as the basis of the filming of a historic subject. This fact alone gives unique merit to the production. The Kalem Co. has followed the narrative of Francis Parkman in his "Montcalm and Wolfe."

Could there have been a finer theme for an epic in motion pictures than the gallant contest between England and France for the possession of Canada? Here were two mighty nations richly but variously endowed, contending for supremacy in the New World.

This Kalem production will have another merit which it does not share with any other feature—the subject is a New World subject, a story pleasantly familiar to every school boy in the English-speaking world.

Nine weeks have been spent on this production and there were no idle moments in these nine weeks. The battle of the Heights of Abraham and the capture of Quebec are the chief events of the story, but there is a fullness of detail in the preliminaries, a fullness of detail which is rich in picturesque effects. The camp on the island of Orleans, which is a replica of the original; the tents along the river, the Indian allies and the battle of Montmorenci Falls are but a few of the minor features of this great epic in films. True to its traditions, the Kalem Co. has been a stickler for the authentic action on the authentic spots. It has reproduced the fleet of Wolfe's ships and in order to get one great historic vessel still remaining it paid a fancy price and furnished a bond of ten thousand dollars. The fights on the river between the English and French and the employment by the latter of burning rafts built of combustible material have been faithfully reproduced. In the artillery fights the old French cannon was specially mounted and used for this production. Indeed, the stamp of the genuine with its irresistible charm is plainly marked on every inch of these films.

While the historic value of this feature will always distinguish it from all others, its paramount title to popularity lies in the superb spectacular effects with which the picture is filled from beginning to end. The Kalem Co. hired armies of imposing numbers, brilliantly costumed and armed and splendidly drilled. Just before the Kalems began their work in Canada there had been a centenary celebration and there was a good supply of uniforms which, however, was much augmented by a corps of seamstresses who were set to work to complete the required number. The incidents of the preliminary campaign culminating in the battle at Montmorenci Falls afforded great advantages for military display and the execution of military maneuvers. The country around Montmorenci Falls is justly considered one of the beauty spots of Canada, and favored by good weather, a series of very thrilling and sensational skirmishes were made. Speaking of spectacular effects, a special word is due to the Indians. Determined to be historically exact at whatever cost or trouble, the producers sent for the Canghnawaga tribe of Indians, whose forefathers had been the allies of the French under Montcalm and Vaudreuil. These Indians were brought from the neighborhood of Montreal.

The spectacles formed while this magnificent feature was in the making were much appreciated by the people of Quebec. They were delighted with the flood of American Dollars poured into the ancient town and often business was suspended in the city to watch the Kalem armies at work. The pictures making up the capture of Quebec are especially impressive, for the old city has changed but little since the days of Montcalm and Wolfe, and the historic gates through which the English army entered, the house in which Wolfe died and every spot made memorable by the famous siege and battle are to be seen on the screen with absolute fidelity to history. A complete review of this great production will be published in the Moving Picture World as soon as the pictures will be ready for exhibition.

# "The Trail of the Lost Chord"

Reviewed by James S. McQuade.

ADELAIDE A. PROCTOR'S celebrated poem, "The Lost Chord," has been interpreted by Thomas Ricketts, of the American, in two reels of pictures under the title, "The Trail of the Lost Chord." Nearly everyone is familiar with the words as set to music by Arthur Sullivan, and many have been fortunate enough to hear them sung by the great Caruso.

Scene from "The Trail of the Lost Chord" (American).

Director Ricketts has brought to this almost sacred subject a spirit of reverence and becoming, artistic skill. His treatment has been harmonious throughout, and not once are we jarred by a discordant note. He has been aided in creating right impressions by the noble settings furnished by the Santa Barbara Mission and its picturesque environment. The chapel scenes, I understand, have been built in the American studio, as the Mission authorities would not permit the taking of pictures in the consecrated building. These scenes are in thorough keeping with the subject, and bear a soothing atmosphere.

Scene from "The Trail of the Lost Chord" (American).

The pictured interpretation shows a venerable priest, Father Josef, seated at the chapel organ, his whole soul being poured into the inspiring music. A young man, a protege, enters and whispers that the father of his sweetheart is dying and is anxious to see his daughter married before death claims him. The good father goes at once to the bedside and performs the ceremony. He surprises the young people by telling them that in the very same room, fifty years before, he himself was about to wed the girl of his choice. Then he goes back to the chapel, feeling that the end of his long life is near; and, as he plays, all the memories of the great love of his youth troop joyously upon him.

He sees himself, a young musician, giving lessons on the piano to beautiful Marie, daughter of the old Spanish grandee. He feels again the ardor of his first love and the joy on finding that Marie returns it. Then he sees himself driven from the house by Marie's father, and how, in his despair, the good Father Superior, of the Franciscan order, cheers him and finds employment for him; how he succeeds in securing a home of his own and the sanction of Marie's father to their marriage. Then the wedding day comes into the mind's vision; how Marie and he set out on horseback to the church, followed by father and mother and the good neighbors; how Marie's horse took fright and galloped madly away, he following in grim despair to save her; how he found her unconscious on the roadway and bore her back tenderly to her deathbed in the old home.

Then the years of sorrow and grief come back to him, and how he had been guided to find comfort by the good Father Superior in taking the orders of the church; how he had devoted his years to deeds of love and mercy, never forgetting the mound that marked the resting place of his dead Marie. Still playing the organ, as with his last breath, he is impelled to look upwards and sees the spirit of Marie hovering near him. His head falls gently forward on the keys, and his spirit joins Marie's in their flight heavenward.

> It may be that Death's bright angel
> Will speak in that chord again;
> It may be that only in Heaven,
> I shall hear that grand Amen.

Again are we treated to really delightful acting by Ed. Coxen and Miss Winnifred Greenwood in the parts of Father Josef and Marie. Mr. Coxen's character drawing of the aged and venerable priest is worthy of high praise. He is realizing fully the promise given by his early efforts in the service of the American. Miss Greenwood is a charming Marie and looks more prepossessing than ever in this dainty role. The Father Superior, of the Franciscan order, as presented by Chester Withey, is very well drawn.

The photography of these films is of good quality. The beautiful exterior settings cannot fail to excite admiration. The release date is Monday, Nov. 17.

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## MARGARITA FISCHER.

Margarita Fischer has natural vivacity in an ingenue role and her sincere, vigorous interpretation of an emotional part stamps her as a talented and finished actress. With her fascinating smile and the joy she radiates there is combined a sincerity of expression toward all with whom she comes in contact, aside from the fact that she holds an enviable position as leading lady in one of the best-known film companies.

Margarita Fischer.

Her versatility has been one of the strongest factors in fashioning her career. Playing leading woman and child parts alternately in the old "rep" days is one feature that stands in the career of Miss Fischer. She first became leading woman with Walter Sanford in San Francisco with whom she had considerable experience as a child. It was not unusual for her to play Topsy in "Uncle Tom's Cabin" one night and Mary Magdalene the next. Her first picture experience was with the Selig, where she remained for a year. From there she went to the American and then to the Imp. Then, when the Universal consolidation came, she went with the Nestor, then with the Bison and then on to the Rex, where she is now being featured.

One of her recent screen characterizations which brought much praise was that of an Oriental priestess in the Rex drama, "The Diamond Makers." She played an absorbing game, first as the determined and clever woman, and then as the completely feminine girl whose veiled glances caught the eyes of the pursuing man and held him spellbound.

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## S. S. HUTCHINSON RETURNS TO CALIFORNIA.

After a brief stay at Chicago, Mr. Hutchinson, President of the American Film Mfg. Co., returns to the studios and laboratories at Santa Barbara, California, where he will personally supervise the production of a number of big features soon to be put out by this company. He was due to arrive at Santa Barbara about October 20th and will remain there several months.

# "The Phantom Signal"

## Edison Two-Reel Drama of the Railroad.

Reviewed by Louis Reeves Harrison.

THIS spirited play, while sensational in development, is thoroughly up to date in its purpose and theme. It deals with what concerns people in all those parts of the world where there is corporate conspiracy against public interest. While it does not designate, or even suggest, the particular railroad which furnishes background for its action, it certainly applies to the one in control of New England transportation, which has put that entire section of the country under tribute to a group of capitalists.

"The Phantom Signal" strikes at the futility of our railroad regulations, but it does not strike hard enough, the talented author contenting himself with picturing conditions which have recently caused one disaster after another and terrible loss of life near New York City. He, however, puts the guilt where it belongs, upon the directors and corporate head, by indicating the long hours and exhausting work of men at important signal stations. Such screen portrayals deserve praise, more praise if they are kept going, because they may have an effect where a whole generation of agitation and legislation has ended in fiasco. Millions of people will be set to thinking by the establishment and continuance of sociological plays, and the finest political economy in the world is the enlightenment of humankind.

Scene from "The Phantom Signal" (Edison).

There is plenty of material left. I refer the author to various acts of congress ordering railroads to equip their cars with automatic couplers, air brakes and other modern devices to do away with a slaughter equal to that of the Balkan War. Few comply and many evade all forms of regulation, fitting their lines with only a fraction of what is required, while earning a surplus of millions. The stockholders must be considered, no matter how many are killed, obedience to the laws being regarded as a secondary matter. Stockholders are not interested because they are not switchmen, but "The Phantom Signal" shows that employees may not be the only victims. There is additional opportunity to exhibit the moral character of demands made upon the public for enormous gains by the advance and maintenance of rates, with no compensating general advantage of safety in transportation. There is opportunity to domesticate railroad owners and managers into good citizens without sending them to jail.

Interesting incidents abound in the Edison play, but most original is the constant appearance of a phantom just before each disaster, a very animated skeleton that appears on the scene and forecasts tragedy to follow, a clever piece of double exposure. Another double exposure is probably responsible for the approach of two trains on a V switch, one coming up each line to the point. These ingenious effects have their value—the story must be made interesting first and instructive as an apparently secondary consideration. The acting is uniformly good, but the author should devise his next play of this order so that there is a central figure of sympathetic importance in opposition to the active cause of all the trouble. He should also be more forceful in his subtitles. Do not be afraid of subtitles in a feature play. They help immensely if they are selected with discrimination and vigorously worded. The play should appeal to all classes, at home and abroad.

# "The Barbary Coast"

## A Two-Reel Subject by the Progressive Film Producers of America.

Reviewed by W. Stephen Bush.

"THE Barbary Coast," we had been given to understand, is the San Francisco replica of our own Tenderloin, which is supposed to rank high in the esteem of His Satanic Majesty. "The Barbary Coast" is now a thing of the past, licenses for all the wicked places having been refused by the authorities. Before the curtain was rung down forever the Progressive Film Producers of America went forth with their cameras and made a permanent pictorial record of Barbary Coast. Seldom has a two reel feature aroused more interest among the distinguished moving picture critics than this same Barbary Coast. Mr. Clymer, who introduced these two very interesting reels to the press of New York, had been greatly troubled about possible objections to the filming of such a subject from a moral point of view. This is no reviewer's inference, but the direct statement of Mr. Clymer himself. To ease his mind he summoned the critics, well knowing that if the picture met the requirements of their stern code of ethics he might with safety submit it to the Board of Censors. The critics were on hand with rare but commendable promptness. If there were any shocking things in these two reels not an inch thereof must escape their watchful eyes. Old and blase critics who gossip and dally with cigarettes while an ordinary supply of pictorial art is being displayed on the screen, hung with mute and undivided attention on those two reels. It was only at the very last scene that they relaxed their moral vigilance and came to the conclusion that there was not one improper and illegitimate shock in the entire production. They freely expressed their opinion to Mr. Clymer who seemed pleased, though some of the critics used slightly unparliamentary language in recording their opinion.

Scene from "The Barbary Coast" (Progressive).

In all seriousness this is a splendid picture. The taking of the night scenes must have been a task of tremendous difficulty but it was done very finely indeed and no audience will fail to appreciate it. What there is of dancing—and there is quite a little—is performed by real artists, and I have rarely seen livelier and more graceful dancing; it was indeed poetry translated into motion. There is not a dull moment in the picture and not an inch of padding. One wishes for more than two thousand feet of this exciting but clean sensation. I do not hesitate to commend this picture without reserve or qualification.

### PRESIDENT WILSON IN BOY SCOUT PICTURE.

President Wilson, honorary president of the Boy Scouts of America, it is announced, will play an important role in the seven-reel story of "The Making of a Boy Scout." The picture will be shown in fifteen cities. The cost of the production is said to have been very heavy, but the organization expects a substantial profit from its exhibition.

### EDWIN J. HADLEY.

Will the above, formerly with Lyman H. Howe, kindly send his present address to the New York office of this paper.

# "The Diver."

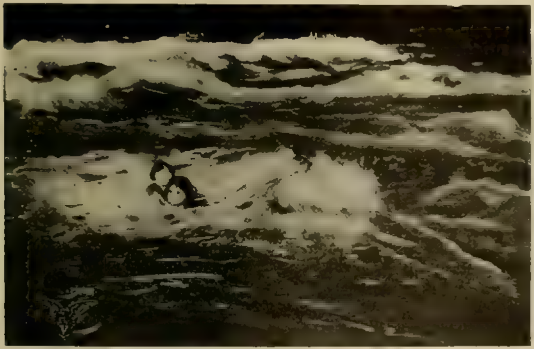
### Sensational and Beautiful Two-Reel Vitagraph.

Reviewed by Louis Reeves Harrison.

THE sensational part of this photodrama relates to the rescue of a child from a boat in the rapids above Niagara Falls, and many views of this thrilling portion are of exceptional interest, but there is an essence of beauty throughout the entire production, really a play of fashionable society as it is and not as it is ordinarily represented on the screen. The environment is uniformly that of those persons of wealth who associate through tastes convivial in small bodies and are largely occupied with entertaining one another. Certain daintiness of etiquette, fraternity of feeling, freedom from drudgery, ease of mind and manner, a subtle *je ne sais quoi*, characterizes the conduct of Americans born and brought up in Butterfly Land, but it is seldom, if ever, depicted on the screen. We are rarely permitted to forget that we are looking at actor ladies and gentlemen.

**Scene from "The Diver" (Vitagraph).**

"The Diver" glimpses society people as they are, at home, at garden fetes, flitting about in search of amusement, all without intruding this accuracy of portrayal upon the subject matter. It is simply a pervading influence, atmosphere. The people live amid luxury and good taste at home; they move about in gardens of lovely flowers; they watch an aquatic spectacle from the grassy banks of a lake; there are apparently no hewers of wood and drawers of water among them, none of those staggering under heavy burdens or torn by passion's tortuous scourging. A little cloud appears upon this serene horizon when a splendidly-formed professional swimmer engages the attention of two society men, a bachelor and a benedict, who induce her to appear as the leading attraction of a lawn fete.



**Scene from "The Diver" (Vitagraph).**

The Lady Diver, almost Lady Godiva in professional costume, becomes a social lion, but it is not she who "spoils the bread and spills the wine that makes brutes men and men divine." It is an intriguing little widow who is in love with the bachelor. The widow does an inconceivable amount of scheming to give Lady Diver a disastrous reputation and involves the good name of others in her selfish plans. She sends flowers the married man intended for his wife—men send their wives flowers in the very best screen society—to Lady Diver and finally impersonates the husband paying the aquatic performer a midnight visit, all of which is very stagey and unnecessary. She succeeds, however, in bringing about a sad state of affairs, when the entire social body is transported on the magic rug of stage license to Niagara Falls. The Lady Diver's name has been soiled, but she is a wholesome sort of woman and not to be blown away on a breath of scandal.

We are now at Niagara with the same social clique shown in part one, and we are certainly treated to some beautiful views. A child in the party wanders away from the nursemaid, climbs into a skiff and goes drifting down towards the cataract. She is so near that we can almost hear it roar, when the party of ladies and gentlemen discover her. So, also, does Lady Diver. She is standing on one of the rustic bridges that connect islands above the falls when she catches sight of the child in the boat. She disrobes—partially—on the spot, springs into the rapids, swims to the boat, takes the child from it, swims to shore and saves the child at terrible cost of physical exhaustion, while we see the boat go over the edge of the falls. This part is a veritable thriller and all ends happily when the conscience-stricken widow confesses her misdeeds.

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# "The Kissing Cup."

### Four-Part Hepworth Contains Good Aeroplane Scene and Views of Sandringham Race.

THE Hepworth Company of England has gone to the Sandringham race course for the scenes of its latest drama, "The Kissing Cup." An unusual turn is given to this four-part picture by reason of the fact that the horse and boy rider featured form the winning combination. They are actually first under the wire in a stirring contest. The story is of the race course. There is in it not much that is essentially new, there being the familiar owner in straightened circumstances, the man with a long-standing grudge who plots his failure, the kidnapping of the jockey, and the consequent desperate efforts to find the boy and get him back to the track in time for the race. The atmosphere of the race course is well established, however. There are in the cast several persons who apparently belong to the turf.

One of the notable incidents in the picture is the use of an aeroplane for conveying the jockey back to the track. The little fellow, who as the son of the trainer has been selected to ride the racer after the horse has refused to carry the jockey specially engaged for him, has been taken in the night well out of town and hidden in an old structure. Pursuers have after many difficulties got word of his whereabouts and secured him. The automobile in which he is returning is stalled in a stream, near an aeroplane station. The lad and one of his rescuers are taken into a machine and started for the track. The biplane makes a splendid landing just in front of the camera—and the three passengers alight. It is straight stuff; it is a pleasure to note the fact.

The photography is good. The acting is not in all cases all to be desired. There is too much sameness to the gesticulation—for instance, the striking of the fist in the open palm. There is also a tendency on the part of some to overact. Racing pictures are always popular, and "The Kissing Cup" has many factors that should make it so. Chief of these are the getaway of the big field of racers and the good view of the big course.

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# A Farewell Dinner to Klein.

### All-Star Feature Folk and a Few Friends Pass a Pleasant Evening at Healey's.

Phillip Klein, treasurer of the All-Star Feature Film Company, sailed for London last Wednesday morning, but before he got away his associates gathered a few friends and gave him a farewell beefsteak dinner at Healey's restaurant. There were many succulent slices of steak and juicy lamb chops passed around in the quaint log cabin room of that noted restaurant, accompanied by numerous mugs of creamy ale before the appetites of the assembled guests were satisfied. Then Harry Raver, president of the company, introduced Joe. "We have with us to-night" Farnham as toast master, whose string of chatter induced responses, wise and otherwise, from several of the invited guests. Those present were: Mr. and Mrs. Phillip Klein, Mr. and Mrs. Harry Raver, Mr. and Mrs. George J. Cooke, Mr. and Mrs. Arthur Butler Graham, Mr. and Mrs. Lawrence McGill, Mr. and Mrs. Joseph Miles, Miss Edna Brown, Miss Natalie Toone, W. A. Johnston, Thomas Bedding, George D. Proctor, Joseph W. Farnham, Archie MacArthur, Fred Beecroft, Herbert L. Taylor, John B. Clymer, W. P. Milligan and James L. Hoff.

The party posed for a flashlight picture and then adjourned to trip the light fantastic in an adjoining room. It was a pleasant evening and all enjoyed the little gathering.

# Motion Picture Exhibitors' League

## NEW YORK STATE MEETING.

### Election of Officers Concludes the Second Days Proceedings —Banquet at Hotel Rochester in the Evening.

LAST week's issue of the Moving Picture World gave the proceedings of the first day of the New York State League meeting at Rochester. On Thursday, the second day of the meeting, most of the time was taken up with the adoption of a constitution and by-laws. This work having been satisfactorily disposed of, officers were elected as follows:

President, A. N. Wolff, Rochester; National Vice-President, Sidney Ascher, New York; 1st Vice-President, F. C. Pierce, Geneva; 2d Vice-President, E. M. Day, Auburn; Secretary, Morris L. Fleischman, New York; Treasurer, W. C. Hubbard, Rochester; Sergeant-at-Arms, W. E. Whiting, Brockport.

During the afternoon session Miss Amy Brown, Dr. Leffingill and Rev. Arthur Grosse, a committee from the American Humane Society, then holding a convention in Rochester, waited upon the exhibitors' convention and urged the elimination of pictures giving exhibitions of cruelty to animals.

After the adjournment of the convention at 3:30 o'clock the members entered automobiles and were taken to the Eastman Kodak Company's plant, where pictures were taken of the party in group. An hour was profitably spent in a sight-seeing trip through the immense plant.

At eight o'clock Thursday evening the members and their wives attended a banquet served in the dining room of the Rochester Hotel. About one hundred persons sat down to a delectable feast and were further entertained by orchestral and vaudeville numbers and some new pictures provided by the several exchanges in the city. Speeches were made by National President Neff and National Vice-President Sidney Ascher.

The place for the next convention was left for the executive board of the state league to select. In the meantime an organizer will be put to work to induce exhibitors to join the new state league.

Harmony and determination characterized the meeting throughout. The effort on the part of a few members of the bolting organization to create a disturbance during the first day's meeting had not the least effect, while several of the members took grim pleasure in bodily ejecting the disturbers after they persisted in ignoring a polite request to leave the convention hall.

Altogether the convention was a success and was, by far, the best convention of exhibitors that has yet been held in New York State.

### Convention Briefs.

J. E. Robin, sales manager for the Precision Machine Company, was on hand with a first run copy of the Simplex. He was a busy boy in his corner of the hotel lobby.

Right next was Will Smith and a latest model Power's projector. Smith was handing out copies of his little booklet, "Hints to Operators." He handed out other hints which contemplated a sale of a Power's 6-A and seemed to have no trouble in getting listeners.

David J. Chatkin, Buffalo representative of Warner's Features, was on hand with a few prints of coming subjects and some good paper. The pictures were very popular.

Everywhere one turned there was a delegate from the Eastman Kodak Company. George A. Blair was responsible for this marshaling of the Kodak forces and they were all strong on the hospitality proposition.

Our old friend, Henry H. Turner, of the Gundlach-Manhattan Optical Company, was present and otherwise accounted for. H. H. is stamping on the "home grounds" when he attends conventions in Rochester and few delegates got away from him. He was attended by Harry Glover, secretary of the company.

There are many fine picture theaters in Rochester and it is one of the writer's regrets that he could not find time to visit some of them. One we must mention—the Lyndhurst. It is on North Avenue and is owned by the Lyndhurst Company, of which Thomas Aspenleiter is president, and is managed by I. W. Salyerds. It is a ground floor house of fireproof construction seating about 1000. Its projecting room is equipped with two Power's machines, motor drive, and in charge of Edward Sims. To give you an idea of the kind of operator Sims is, you might rub any part of those machines with your pocket handkerchief without soiling it. You will have to go some to beat his picture, too. Richardson ought to see that outfit.

While speaking about the success of the Rochester Convention mention must be made of the excellent work done by Clem Kerr, of the National League staff, in preparing the way. Mr. Kerr spent two weeks around Rochester and gave material aid in

New York State League Convention at Rochester, N. Y., formulating plans and gathering the sinews of war. In this field he has been highly successful on a number of previous occasions and Rochester was no exception. Kerr is a good man to have around when a convention is in order.

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## WASHINGTON PICTURE MEN AT DINNER.

### Motion Picture Exhibitors' League of the District of Columbia Hold First Annual Banquet.

TUESDAY, October 16, was indeed a red letter day in the motion picture circles of the national capital, for it was on this day that the Motion Picture Exhibitors' League, of the District of Columbia, held its first annual banquet in the palm room of the Continental Hotel. First off, the banquet hall was beautifully decorated with garlands and bouquets of fall flowers and foliage, the room being fashioned like a huge grape arbor, with myriads of small electric lights twinkling like stars from the ceiling.

The members and guests congregated in the lobby and the rooms set aside for their use, and discussed many of matters pertaining to the motion picture business of Washington. Then came the taking of the flashlight, followed by the signal given by President Herbst for the march to the banquet hall. Then came the surprises. After extending a greeting to the members and the out of town guests, President Herbst paid a glowing tribute to Mr. A. Brylawski, lovingly called "Pop" by his admiring friends for, as President Herbst said, he is one of the pioneers in this city. In responding to the toast in his honor, he said:

"It is with pleasure that I see before me the members of the Motion Picture Exhibitors' League; something I dreamed of years ago, which might some day occur, but which I never really expected to see. I will go over the little instances that have occurred to make this league. In January, 1910, a little trouble occurred in regard to Sunday operations and six or seven of the exhibitors here got together. One was the late lamented Mr. Chamberlain, the others, Messrs. Noonan, Lyons, Blum and Marks; these, with myself formed a little alliance on the approach of the Sunday law. In 1911 another little organization was formed called the Photo Play Association of Washington. We kept that up for a little while and in March, 1911, Mr. Neff came here from the West as the representative of a real exhibitors' league and a little band consisting of my son, the vice president, and myself got a charter for the city of Washington and the District of Columbia. This charter we kept to ourselves until the fall of 1911 when the foundation was laid for this dinner of tonight. It gives me great pleasure to see so much cordiality and friendship among us; it did not previously exist, and I hope it will continue for many years.

"In the nomination for the presidency of this league, it was an honor for me to name the present incumbent, President Herbst. How he has conducted himself since that time, I leave to the members. He has worked hard and sincerely and it gave me additional pleasure when I was tonight given the delicate task of presenting to him a little remembrance of the respect and esteem in which the members of the league hold him and it is our fond hope to have him with us for many more years."

Mr. Herbst was presented with a handsome watch fob with a locket-charm, on which was embossed the Masonic emblem and having a diamond set at the joint of the compasses. Although nearly overcome with emotion, he responded as soon as he could make himself heard above the applause that followed the presentation.

But the surprises were not over by any means, for Mr. Rover immediately took the floor and paid the following tribute to Washington's little hustler, a son of a hustling father—Fulton M. Brylawski:

"The Motion Picture Exhibitors' League of the District of Columbia has had its ups and downs as detailed by our dear friend, 'Pop' Brylawski, but tonight is an occasion when it is 'up.' Now, in the hard work incident to the building up of this league, a welding together of the members, getting them to combine in some unity, there has been another who has been largely instrumental in the success of this get-together evening. The only objection the exhibitors have to this gentlemen is that he has various committees appointed to do various things, then gets himself appointed as chairman of each and does all the work himself. This is due to his zeal to further the interests of the league. This gentleman besides being our secretary is one of the national vice-presidents. He is a man whom we send from one end of the country to the other looking after our interests. Then again, he's the Beau Brummel of the Avenue. We want to give him a little token of our esteem and in doing so to prevent him from spending some of his own money in keeping up his reputation. In making this presentation, I want to say it is with the greatest of pleasure that I present this small token as an appreciation of the good hard work done by Fulton M. Brylawski in our behalf."

This slight token happened to be a beautiful evening vest and an evening shirt to match.

By this time the waiters had brought in something a little more substantial than just talk and the signal was given to "fall to," that the menu might be disposed of and an opportunity given to the guests to hear more pearls of wisdom.

A toast was drunk to the Motion Picture Exhibitors' League of Maryland and to Messrs. Pearce, Bennett, Wunder and Durkee, its officers.

Secretary Bennett, of Baltimore, made the response, stating that Maryland had always borne the name for being the State of Hospitality, but that he felt as though its place had been justly usurped by Washington. He thanked the members for the courtesy and attention shown his delegation and extended their wishes for the success of the local league.

The diners were then treated to a musical number by Copeland and Walsh, for the Cosmos and the Casino Theaters had sent up to the hotel for the occasion the pick of their vaudeville performers.

The feature of the evening was the talk given by Mr. C. Francis Jenkins, the pioneer inventor of moving pictures, on the growth and development of the business. "For the past ten years or more," said Mr. Jenkins, "we have had a form of dramatic representation which has presented to us every

Held October 15 and 16, 1913. Group of Offices and Members.

feature of all things entertaining since the beginning of the world. We have had the story teller in pantomime; we have had every form of spectacular reproduction; we have reproduced every form of human emotion known to exist in realism and custom, true to nature. We have multiplied the magic lantern a thousand fold; we bring every country, every strange custom, every new invention, every scientific discovery to the view of the public.

"Sellers was the inventor of the first picture reel that I know anything about. His was a perforated ribbon with a series of pictures. In France, Newbold a few years later produced a similar scheme as did Marie for scientific purposes. Evans and Green in England also produced the perforated ribbon, but none of these have ever commercialized their ideas. It is to the patient investigations of Professor Muybridge, financed by the Leland-Stanford Institute, that we are indebted for moving pictures. These pictures gave classical, animal and muscular motion. In 1880, I think it was, he lectured in California, exhibiting twelve to twenty pictures per second; in 1881 he lectured in France at the Paris Exposition and in 1882 and 1883 in London, New York, Philadelphia and Boston. A set of these priceless photographs can be found in the National Museum and one or two in the University of Pennsylvania. Among my greatest treasures I have a letter from Professor Muybridge, written to me in 1898, in which he says that on February 27, 1888, ten years previous, he presented to Mr. Edison these photographs and suggested they be combined with the phonograph, stating how this could be accomplished.

"In 1893, at the World's Fair, Mr. Auschultz, a Prussian, had several very excellent machines into which one looked to see the pictures. There was a large rotating disk therein representing several phases of motion. This was not a projecting machine.

"Now, my own work commenced about 1880 and 1890, when I came here to Washington. For my first pictures I secured the financial assistance of Mr. Freeman, a protege of Mr. S. Bryan, and signed a contract for this purpose. To my misfortune he died soon after, again leaving me on my own resources. I did not make very rapid progress; you must remember also that at that time motion picture ribbon was not easily obtained; there were only two ways of securing it; one by splicing together the strips sold in the open market for cameras, the other by buying from Mr. Eastman a whole ribbon 50 feet long by 22½ inches wide and there was no inventor having enough money to buy so much.

"At the invitation of your president I exhibited one night before the Camera Club, using a large silk handkerchief for a screen and an oil lamp for illumination. In 1884 I had so far progressed that I used an arc lamp and I gave an exhibition on F Street in October on a large sized canvas. This has since been discovered to have been the initial exhibition. Since that time everyone has been so busy in making money that no change has been made except in the shutter to eliminate flickering."

Mr. Jenkins then told of the electrical school with which he was connected in those early days and of meeting Mr. Thomas Armat, who had been engaged as a lecturer on electricity, with whom he went into partnership. In 1895 he signed a contract with him by which Mr. Armat agreed to finance the construction of some of the machines which had been invented by Mr. Jenkins and three were accordingly made and taken to Atlanta, Ga., and exhibited at the exposition there. "The first stumbling block there met," he said, "was the inability of the spieler hired for the purpose to tell the public just what motion pictures were. It is utterly impossible for you gentlemen to conceive what motion pictures were previous to the time you first saw them. We came to the conclusion that we would obtain better results by inviting the public to witness the exhibition without making them stop at the ticket window. We gave them a five-reel exhibition—each of the reels was 50 feet long. I should say, however, that when we ran off one reel the man would go out in front of the machine and tell the people we had not come to Atlanta for our health and if any in the audience thought they had twenty-five cents' worth of amusement at the conclusion of the show they could leave it at the ticket office on their way out. Our confidence was not misplaced, for nearly everyone who went into that building left the twenty-five cents spoken of. Then one night a fire started in the negro plantation exhibit which oxidized the whole place; ours was the last to be reduced to ashes. This gave us the opportunity of looking over our belongings and discovering our return tickets to Washington. We were both tired and discouraged and susceptible to the talk of our 'friends,' with the result that I had a falling out with Mr. Armat."

He then told of how the machine he had invented had been introduced by Mr. Armat to Mr. Edison, of the introduction of the Edison Vitascope and the establishment of the first moving picture house on the south side of Union Square, in New York City, and the growth of the industry, until now there is invested in it upward of $500,000,000.

In closing, Mr. Jenkins predicted that motion pictures will find their largest field, not in the entertainment line, but in the educational field. "If my prediction is true," he said, "the moving picture business is then really in its infancy."

For several minutes following the conclusion of his remarks the room resounded with the cheers of those who had been carried from the beginning to the present day of motion pictures, the subject being a new one to many.

Mr. Marion S. Pearce, of Baltimore, expressed his gratification at being present, and Mr. Sawin, of the General Film Company, made a few remarks on the "Get together" proposition. During the intervals between the speakers, songs and recitations helped to make the evening pleasant, and the singing of "Oh! You Million Dollar Kid," by one of the lady entertainers caused her to be almost smothered with flowers contributed by the guests.

Mr. Carrick, of the Universal Film Company, stated that his company always stood ready to co-operate with the ex-

Washington, D. C. Exhibitors Photographed at Banquet on Oct. 16, 1913.

hibitors, that they were only too glad to work in perfect harmony with the exhibitors.

"We must realize," said Mr. Carrick, "that the business is now passing through a certain crisis. Mr. Jenkins spoke a few minutes ago of the educational and industrial side of the business. I am afraid I disagree with him. The educational side has been, to a certain extent, neglected, not due to the neglect on the part of the manufacturers but mostly to neglect on the part of school and educational authorities in appropriating funds for the purpose, but the educational part will come and, I may say, is coming in this way—that you are the educational institutions, your theaters are the educational institutions and in that respect you are to a certain extent the censors of the educational operation of your program that comes on your screen and to this end you must look carefully to the pictures that you show and look not merely for the sensational values but the photographic details, the historical character of the picture and various other things.

"I have heard many remarks lately about the growing number of theaters—complaints that the number of theaters is increasing so rapidly as to take away business from other theaters until it will in the end become unprofitable. This, I contend, gentlemen, is wrong. It is not the growth and multiplying of the theaters that is going to take away the profits of the business. You fail to consider that three or four years ago you were attracting to your houses approximately ten per cent. of the population of the city. The pictures were badly worked out, due possibly to lack of funds in manufacturing. Now, the pictures have progressed with rapid strides; pictures are taken with a historical correctness not dreamed of three or four years ago. The moral tone of the pictures has increased one hundred fold. You have attracted in that manner, not the ten per cent. of three or four years ago, but 90 per cent. of the population, for that is the percentage in the United States at the present time of the population which forms the patronage of the moving picture theaters; that is the cause for the number of theaters.

"There is one thing that is certain, there is a tendency on the part of some exhibitors to more or less detract from others. It is a sort of a selfish arrangement by which they strive to gather the people under their own roofs and keep them there indefinitely. They are in some cases showing twenty-five and thirty cents worth for a nickel and that is where the trouble is going to come in. I believe the organization will be able to keep the shows within decent confines."

His remarks were met with cries of "Three reels for five cents," one of the aims of the league being to so limit the shows at the various houses.

Short snappy talks by Messrs. Cunningham, branch manager of the Mutual Film Exchange, and Smiley, of Warner's Features, songs and recitations by the Cosmos and Casino entertainers, and a song by Mr. W. E. Jasper, a member of the league, about concluded the evening's entertainment. The milk men could be heard completing the last lap of their morning's delivery as Auld Lang Syne was sung by all present.

Among those present were William P. Herbst, president; Ira Lamotte, 1st vice-president; V. H. Stonesifer, 2nd vice-president; Fulton Brylawski, secretary; A. C. Joy, treasurer; Thomas M. Eastwood, Joseph Morgan, Harry Crandall, Samuel Greenberg, B. C. Cunningham, Alan Bachrach, Morris Hahn, Harry S. Wolf, A. Brylawski, Julian Brylawski, Lawrence Engel, W. Sawin, F. Osborne, V. R. Carrick, A. Dressner, D. J. O'Brien, G. W. Smiley, C. J. Bedell, Maurice Davis, W. Notes, Maury Herman, Frank Durkee, W. H. Shipman, N. Stein, C. F. Jenkins, J. P. Anderson, Edward Hines, Fred Stein, W. E. Jasper, J. P. Morgan, Leo Rover, J. S. Watson, Moses Coleman, and Marion S. Pearce, Frank Durkee, W. H. Winder, and J. H. Bennett, of Baltimore; Clarence L. Linz, representing the World, and those who contributed to the evening's entertainment in a professional way.

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## NEFF DOWN EAST.

Following the Rochester convention, President Neff made a trip to Boston, Mass., Portland, Me., and other down east cities in the interest of the league. He held several conferences with league members and exhibitors.

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## EXPOSITION PROFITS DIVIDED.

Through an oversight an erroneous statement of the division of the profits of the Motion Picture Exposition held last July at Grand Central Palace was published in last week's Moving Picture World, so we make the following correction: The profits accruing from the exposition amounted to $8,295, paid to the New York City exhibitors' Association by the Exposition Company. Out of this amount $2,150 was paid to the Motion Picture Exhibitors' League of America upon the demand of that organization enforced by a suit brought against the New York City exhibitors who had the affair in charge. Another sum of $600 was paid to the New York State Branch of the National League and $100 was paid to Clem Kerr and L. R. Thomas, organizers, to satisfy their claims against the New York City Association. This settlement was brought about by the suit against the New York City Association in which Mr. L. S. Miller, of Cincinnati, and Tobias Keppler, of New York, were the attorneys for the National League.

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## NEW EDISON SERIES.

### Will Feature Hanshew Detective Stories in Twelve Productions—Ben Wilson in Leading Role.

The Edison Company has completed plans for a new series of twelve pictures, which promised to eclipse anything that has ever been attempted in the way of serial photoplays. The new stories will be released under the general title, "The Chronicles of Cleek." They will be selected from the detective stories by Thomas W. Hanshew, which made such a sensation when published in England.

**Ben. F. Wilson.**

The Edison people have taken twelve stories best suited for photoplay purposes and will release one on the last Tuesday in the month, beginning November 25th. We are promised something of a highly sensational order—always, of course, with a strong element of mystery. The stories will appear in this country in the Short Story Magazine simultaneously with the release of the film and will be read in the thousands of homes which are included in this popular magazine's extensive circulation. Judging by the success of the Mary pictures, which were also published concurrently by a magazine, the publishing of the story in magazine form gives a tremendous impulse to the interest in the films.

In the first story, "The Vanishing Cracksman," the crook abandons his profession and goes over to the side of the law. In the remaining eleven stories he is engaged in the pursuit of criminals and in the dangerous and all-absorbing problems of unraveling baffling mysteries.

Ben Wilson, one of the most popular players on the screen, will assume the leading role. Mr. Wilson was born in Centerville, Iowa, and has a theatrical experience covering several years in stock companies in Brooklyn, New York and other large cities. He was a member of the famous Spooner Company and was manager of the Park Theater at the time it burned. Among the numerous important engagements which he has played are: Jimsey Smith in "Paid in Full," and one of the leading roles in the famous "Seven Days" Company, in which he made a tremendous hit.

Mr. Wilson has been a member of the Edison photo-players for several years, during which time he has been a member of the various companies which have been sent to Bermuda, Cuba and through the Canadian Rockies. He was also one of the party which spent the Winter of 1912-13 in California. He has played so many leading roles that it is impossible to enumerate them, but he is just now attracting country-wide attention as the hero of the "Who Will Marry Mary?" series.

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## TRADE PRESS MEN SWITCH.

Joseph W. Farnham, who has been doing motion pictures for the Billboard for the past few months, has resigned and will join the staff of the All-Star Feature Film Company in a responsible capacity.

George D. Procter, for some time past editor of the motion picture supplement of the Morning Telegraph, has joined the editorial staff of the Motion Picture News.

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## ABE WARNER BACK.

Abe Warner, vice-president and general manager of Warner's Features, has returned from a long Western trip and reports the business outlook to be extremely good for his company. The palatial offices of Warner's Features are still in the hands of the fixture men and will soon be in condition for business. In the meantime the company is occupying temporary offices on the seventh floor of the Leavitt Building on West 46th Street, New York

# "The Sea-Wolf"

### Adapted for the Screen in Seven Reels from London's Story by Bosworth, Inc.

Reviewed by W. Stephen Bush.

I WOULD characterize all of Jack London's stories as pre-eminently filmable. As Mr. Bosworth is even to the most superficial eye peculiarly fitted for impersonating types of the Jack London pen, the combination which makes its bow to us with a seven-reel filming of "The Sea-Wolf" is most propitious. It is a first effort and it is creditable and gives promise of splendid things in the future, but it is not an unqualified success. Even such filmable stories as those of London cannot be allowed to go upon the screen undramatized. The process of adaptation must be a process of elimination, too, and the tendency even in such a picturesque tale, so rich in episode, must be toward simplifying and strengthening the action. In these requirements the present production has not reached perfection, but I am glad to add that everywhere the spectator meets glorious pictures and the subtle touch of the London variety of genius.

Scene from "The Sea-Wolf" (Bosworth, Inc.).

No praise can be too high for the settings and for the photography. The spirit of the ocean, which London conjures with such enviable ease, is on the screen and travels from the screen to the delighted audience. The attention to detail in all nautical matters, the characterization of the types of sailors, who sail in the London stories—and we all know they are true enough sailors and always mighty interesting—leave not the least thing to be desired. I think a word of acknowledgment is likewise due to the cameraman, whose task was a heavy burden. He has done well. The realism for which a London story affords such fine chances is not lacking. It is convincing no less than exciting. Take the accident. It has every appearance of being real, and the cheers the scenes brought forth from a rather critical audience were well deserved.

Far the most difficult part of the whole production was the rendering of the "Sea-Wolf." Mr. Bosworth had the physique and the artistic size required by the part, though in the characterization he was not quite as strong as in the "straight" acting. He seemed in the early part of the story not quite certain of his ground, but as the action advanced to the great dramatic moments he electrified the audience by his masterly portrayals. He does not always succeed in expressing a mood, but a passion he can express according to Shakespeare. He found his footing at the first great dramatic moment and never lost it afterward. It was his acting which was chiefly responsible for the sharp revival of interest toward the end of the story just as the action was beginning to drag.

His support was fair. Viola Barry, the only woman in the story, is conscientious in her work. It would have been better if she had not emerged from the shipwreck with her makeup in a flourishing condition.

I think five reels would have been much better than seven. In saying this I realize very well that the adaptation for the screen may be allowed on a much more generous latitude than an adaptation for the conventional stage. Indeed many of the incidents of the story, though they do not carry the action forward by the fraction of an inch, are entirely welcome to the motion picture audience. What could be more interesting than the rough but good-natured comedy of the sailor folk? The throwing overboard of the cook and "washing" him because of his contempt of sailors' stomachs, the appearance of a man eating shark going in the direction of the unlucky cook and finally the capture of the monster are incidents that add not a little to the charm and the general effect of the story. Other scenes, however, were painfully superfluous. The lingering of the poet and the critic on Endeavor Island was altogether too long and the action in the last thousand feet could have been fully brought out in less than five hundred feet without the least danger of crowding. The trips to the boat and the final incidents on it might profitably have been cut even at the risk of cutting the story itself. These and other scenes that might be mentioned in different parts of the production have not enough humorous or spectacular value to allow them to detract from the central theme of the story.

The motion picture art is in a fair way to profit by further screen adaptations of the London stories. I predict that in his second venture Mr. Bosworth will touch perfection. He has the ability and he has the ambition which is justified and useful only as it is supported by ability. There was a lavish expenditure of money in the production, an item that counts for much when the money is expended judiciously, as it was in the present case. Every friend of the good motion picture will hail the present and the future work of Mr. Bosworth with sincere joy. We cannot have enough good, clean, thrilling pictures of adventures at sea and in strange lands.

# "The Queen's Jewel"

### A Thriller by Itala That Will Make the Audience Jump.

By H. C. Judson.

THERE is no room for doubt that the most recent Itala three-reel offering will enjoy a remarkable success as a thrilling melodrama. It brought this reviewer up out of his seat and he, surely, thought himself proof. To begin with, it is a very well staged picture with excellent scenes in a royal palace and fine scenes outdoors. The actors, too, do their parts with all the skill necessary so that the picture has no particular weaknesses to discount its exciting story in any way.

All plots have been used. This one is the well known "queen's jewel" plot. Dumas' story, "The Three Musketeers" is also a queen's jewel story; it has been called the best novel ever written and probably is. You will remember that the queen needed a jewel; she had given it to the Duke of Buckingham, and Richelieu, with the purpose of destroying her influence, so arranged things that the king ordered her to wear it at a ball. It was the doughty musketeer, lover of the queen's lady in waiting, who undertook to get the jewel and succeeded in spite of all the great cardinal could do to prevent it. That is also the story told by the picture; but it is a thoroughly modern story with flying machines, motor cars, bicycles and fast trains. It has, moreover, an individual touch, here and there, of humor and modern understanding that makes it amusing in places, as well as thoroughly exciting, for the incidents have been pictured in a remarkably convincing way.

The modern setting of this picture changes the story from that told by Dumas markedly, of course. The things the villainous prime minister does to keep the bird-man from getting the jewel back in time for the queen to wear it at the ball, were dictated by the fact the hero had so many ways of getting over the ground quickly. In the last reel, it becomes a chase picture; but it is as well done and as exciting as any chase picture I have ever seen; and I have seen very good ones before this. The scenes through which the chase passes are full of interest and the author of the story is unusually fertile in inventing predicaments into which the pursuers chase their quarry, and the clever expedients used by him in escaping from one after another of these. They are full of the unexpected. The spectator is caught in the middle of a hearty laugh by a new event that makes him hold his breath for the moment. It makes high-class entertainment surely and is commendable for all kinds of audiences.

## UNIVERSAL EXCHANGE ELECT OFFICERS.

At a meeting held recently, officers and directors were elected for the Universal Film Exchanges with offices at 1600 Broadway and Fourteenth Street, New York, to serve the ensuing year. Carl Laemmle was elected president; David Horsley, vice-president, and Mark M. Dintenfass, secretary and treasurer by the newly elected directors composed of Carl Laemmle, Mark M. Dintenfass, David Horsley P. A. Powers and William H. Swanson.

# CHICAGO LETTER

By JAS. S. McQUADE

### Picture Theaters for Children Must Come.

MAJOR M. L. C. FUNKHOUSER, second deputy superintendent of police, whose work is chiefly concerned with the moral conditions prevailing in the city, referred to "animal dancing" in the public halls and moving pictures in a speech at a luncheon, at the Chicago Engineers' Club, Thursday, October 16.

"Animal dancing" is the worst enemy of morality in Chicago, the major declared, and in close connection with that statement he charged that moving pictures instill criminal instincts in the minds of many children. These statements he based on information gathered since his appointment last March.

It is the major's intention to form a committee of seventy-five business men, who are expected to form a standard for the censorship of moving pictures. The members of the committee will be required to devote three hours each week to viewing pictures in the special theater, in the city hall, for several months, and thus arrive at the desired standard.

"It is difficult to establish a standard of moving pictures," he said. "In that work we need the aid of citizens whose children are to see the films. Persons who take their children to the motion picture theaters are more able to judge what their children should see than are the police.

"We refuse now to permit the showing of pictures exploiting crime, ridiculing constituted authority, or showing the degradation of women.

"The film makers have learned that, and those pictures are not sent here. But there are other pictures which might not fall in those three classes, which should be suppressed for the sake of children.

"Complaints have come to me from settlement workers that all the work they do with the foreign children in the way of education and civilization is undone by the gunplay pictures and the pictorial stories of broken homes.

"A film has an educational value. The other day, two women on the South Side complained to a theater manager about the pictures he was showing. He told them the people wanted them. The women took the theater for a week and made twice as much as he. They showed the Joliet steel works, lumber mills, and other educational features."

The major said forty per cent. of the patronage of motion picture theaters is from the children of the city.

Major Funkhouser is known as a fair and liberal-minded man. He is thoroughly sincere in discharging the duties of his office intelligently and well; but I am of the opinion that the proposed form of censorship would be inequitable from the very start. Adults must not be classed with children in the matter of entertainment. Many of the best film classics would be rejected under the proposed standard.

Some time ago I referred to the same subject and concluded that there must be children's programs and programs for adults. This problem can be solved only by having theaters devoted to children in various sections of the city. These theaters should be sufficient in number and in well-selected localities, so that all the children of the city can attend without traveling great distances. These theaters will easily advertise themselves. The adult theaters can take care of themselves.

The exhibitors must work out their own salvation in some such way.

### Among Chicago Exhibitors.

At the regular semi-monthly meeting of exhibitors in Masonic Temple, Monday, October 20, several important questions were discussed. The scale adopted and submitted by moving picture operators was considered and pronounced satisfactory by all concerned.

The meeting in the city hall, set for Friday, October 17, and at which it was intended to have a hearing of the ventilation question, was postponed until Friday, October 24. On that date a special hearing will be given the health department and the exhibitors by the building committee of the city council. Each party in the controversy will be represented by counsel and experts, and it is hoped that a modification of the ventilation ordinance will be arrived at that will put an end to the present conflict.

Health Commissioner Young, however, bears the banner "No surrender," and he is backed by certain ladies who are always active in so-called reform movements. No other matter will be taken up at this meeting, in order that a decision may be reached as soon as possible.

Chicago exhibitors are fully aware of the necessity for good ventilation in their theaters, and they are ready and willing to conform to any reasonable measure towards that end; but they are unwilling to submit, without legal contest, to an arbitrary measure that means large outlays without compensating benefits.

### Alaskans "Call" Emerson Hough.

Emerson Hough, the well-known author who recently returned from a trip from the frozen north, on which he was accompanied by B. K. Miller, a millionaire sportsman of Milwaukee; James K. Cornwall, member of Parliament at Ottawa for Alberta; G. B. Frazer, a half breed Indian, and C. A. Luperti, an expert Essanay camera man, has raised the ire of Alaskans by a recent interview with a St. Paul newspaper man, in which he is reported as saying: "I could go to better hunting grounds ten hours out of St. Paul than in all Alaska. Why, I could guarantee to take a man wearing a silk hat and patent leather pumps over this trail (the Rat Portage trail) and to land him safe and sound in Dawson without a scratch to mar the polish on either."

A Dawson Daily News man spits venom at Mr. Hough's statements in the following words:

"Emerson Hough happened to travel through a thin strip of country along the much frequented routes and did not get five miles off the beaten paths of the McKenzie or the Yukon, and then has the audacity to slap the Northland. He floated down the McKenzie River, followed the old trail to the Porcupine, thence descended that well-known stream and ascended the Yukon by steamer. Thence he took rail to the coast and returned to St. Paul.

"If he is correctly quoted, he cannot be too severely rebuked for hair-trigger tongue methods. More people are needed to build this empire, and men who have access to the public prints should be most jealous to see that they are not trapped by irresponsible writers into making statements that will injure the reclamation of these outlying territories.

"Emerson Hough traveled a beaten path, a circuit where game is not to be expected. Had he gone a mile or two off that route he would have found game in abundance. He was scarcely past Dawson when word came that thousands of caribou were trekking through the hills fifteen to thirty miles west of Dawson and crossing the government road to Glacier Creek. Dawsonites by the score went there in a day or less, and every man brought back game.

"Stampeders returning from Chisana report ptarmigan everywhere on the many trails so thick they can be killed with sticks. Moose are plentiful on all the streams tributary to the upper Yukon and bears are numerous on the old gold streams, as well as elsewhere in the territory.

"Game is so plentiful in Yukon that a vast portion of every day's sales of meat in the markets is game. The restaurants of Dawson find game so common and cheap it sells for much less than beef, mutton, pork, chicken or turkey. This is the case the year round.

"The inexpensive orders in local restaurants always are those for caribou, moose and game birds. Emerson Hough was here and ate in Dawson restaurants and saw the menus and knows this to be the case.

"Since he did not stop in Dawson long enough to walk beyond shouting distance of the town and since he hurried through the Northland like a scared wolf, he should be more modest in making his statements to the outside world.

"It's a long way from Dawson to St. Paul and Chicago, but men who go there needn't think they can make reckless statements and see the bladerdash go unchallenged."

All of which tends to show that the Arctic regions have been brought close to our doors, and that the sound of a voice in St. Paul can be easily heard in Dawson. Since Mr. Hough made the trip with the object of making Northern solitudes a setting for one or more stories, and possibly a moving picture scenario or two, the appearance of these will be awaited with considerable

### Photoplay Actress Disfigured by Leopard.

A recent cable dispatch from Rome to the Chicago Tribune states that Adriana Costamagna, an actress, was badly bitten and clawed by a leopard while posing for a classical scene in a Bioscope picture the other day.

The keepers, standing by, did not use their revolvers, as they were afraid of hitting the woman. They turned the hose on the leopard, but without effect. Finally they succeeded in getting a chain around the animal and dragged him away.

Miss Costamgana was taken to a hospital, where it is said she will recover. Her face and arms, however, will be disfigured permanently.

### Chicago Film Brevities.

H. A. Rubens, owner of the Crystal Stair Theater and the Princess, Joliet, called at the World office last week. He stated that the Princess, a new house, seating 1,200 people on the main floor, was opened about two months ago and has been steadily doing fine business ever since with licensed service. Mr. Rubens contracted for the General Film Co.'s exclusive service beginning Monday, October 13, being the first signer on the G. F. Co.'s books, his name being on page No. 1 and bill No. 1. Mr. Rubens says that the first week's result at the Princess from exclusive service points to bigger business than ever. A three-reel program at five cents is offered at the Princess. There are no singers. Instrumental music is furnished by an organ, a piano and drums. The Crystal Stair also offers three reels for five cents and is doing well.

* * *

T. W. May, owner of the Admiral Theater, 4710 Indiana Ave., paid a visit to the World office last week and renewed his subscription for that paper. The Admiral seats 800 people and Mutual programs are used. Mr. May is an old theatrical man. For the past 10 years he was advance agent for the Fields and Primrose minstrels, and is better known among the profession as Ted May. Mr. May took hold of the Admiral July 19th last, and is playing to standing room every night, notwithstanding the fact that it was a "lemon" before he took charge.

* * *

Victor Smith and Frank Lawrence, connected with the Vitagraph Co., New York, have been in the city since October 10 as guests of Mr. and Mrs. John Rock, in Rogers Park, this city. John Rock is giving the boys a fine time autoing and on hunting trips. They will remain here till about the middle of November.

* * *

J. J. Bennell, managing director of the "B. B." pictures, whose company owns three large film exchanges in Glasgow, Edinburgh, and London, and 16 picture theaters in Scotland, was seen in London by Wm. N. Selig on his recent visit to that metropolis. Mr. Bennell warmly invited Mr. Selig to his home in Glasgow, where he assured him of the most hospitable treatment as long as he desired to stay. It will be remembered Mr. Bennell, accompanied by Mrs. Bennell, made an extensive trip through the United States and Canada last summer, stopping over quite a time in Chicago, where they met all the prominent people in the film industry. Mr. Bennell requested Mr. Selig to convey his kindest regards and best wishes to all these friends and acquaintances.

* * *

Clifford Bruce, leading man of Selig's eastern company, is now out of the hospital, where he had been laid up with a severe attack of pleural pneumonia.

* * *

Robert R. Barker, of the Photoplay Co., 19 W. Lake St., is doing a nice business. His firm handles all the best makes of machines and all supplies and accessories for moving picture theaters. Mr. Barker is a brother-in-law of John B. Rock.

* * *

Horace Vinton, at one time connected with the St. Louis Motion Picture Co. and later with other companies in New York City, passed through the city last week on his way to San Antonio, Tex., where he will be engaged for some time in the interests of a prominent moving picture concern.

* * *

Charles A. Hofmann, for over 12 years with the Kleine Optical Co., at present mourns the death of his father, who was buried Thursday, October 16, at Oakwood cemetery.

* * *

Exhibitors using license service are much pleased with the three days advance posters for regular releases, the use of which went into effect near the close of the week ending Saturday, October 18. Seven one-sheet posters are offered for 50 cents by the American Slide & Poster Co., which has head offices in the First National Bank Building, and a sub-office in each branch of the General Film Co. in Chicago. The three days advance system prevents undue competition by exhibitors in the advance display of coming features. The American Slide & Poster Co. requires that the posters must be returned in good condition after using.

* * *

Sparks from crossed wires in the Kedzie Theater, 3204 Kedzie Ave., caused someone to shout fire Friday night, October 17. The audience of about 600 men, women and children arose in a panic, but were immediately quieted by the manager. No one was injured.

* * *

Miss Francis A. Clark, a sixteen-year-old piano player in a moving picture theater in New Castle, Ind., recently saved 200 women and children from being trampled to death during a panic in the theater. A film caught fire in the house and when smoke poured from behind the curtain, the people rose in panic. Miss Clark sang popular airs to ragtime and shouted to the excited audience to mark time to her music. This they did and everyone got out safely. After the fire was over Miss Clark fainted.

* * *

Ben Goltz, manager of the Kedzie theater, recently called and renewed his subscription for the World. He states that business is excellent and that Mutual service and features are used. S. Donian is the owner of the Kedzie.

* * *

The Argmore Theater, Argyle St. and Kenmore Ave., in the center of the exclusive North Side residence section, will be opened Saturday evening, October 25. The owner and manager is N. W. Aaronson, who was manager of the College Inn for years, where he made the acquaintance of every prominent theatrical man and Chicagoan of note. The Argmore will show high-class license pictures and will charge 10 cents admission

* * *

Baron Francis B. Von Teuber, who is also entitled to M. D. after his name, wired from Kingston, Jamaica, last week to the Selig Polyscope Co. that the baroness had presented him with a 10-pound boy. The baroness will remain in Kingston while the baron completes his trip through Guatemala in the interests of the Selig Polyscope Co. Thereafter he will make a journey of over 3,000 miles up the Amazon, to Amazonia, and will rejoin his family in Rio de Janeiro February, 1914. Baron Von Teuber's trip through South America has altogether to do with business of the Selig Polyscope Co.

* * *

George Magie, formerly connected with the Pilot and Solax Companies, and recently traveling representative of the Universal Film Manufacturing Co., now has headquarters at the old Standard Film Exchange, this city. Mr. Magie has been appointed district manager of the Universal for the Middle West. Will Hopp will continue manager of the Standard and Mr. Harthil, assistant manager, under Universal control.

### "THE MESSAGE OF THE DEAD" (Eclectic).

This is a three-reel production of the melodramatic class. There is said to be a distinctive demand for melodrama in the pictures which claim is granted, but the kind of melodrama, whether it be given on the screen or on the speaking stage, that succeeds is that which possesses the merit of a consistent plot well portrayed. In this particular picture some of the situations are forced and the action is not as smooth as we are accustomed to these days. Passing these defects there is much in the subject to hold the attention and stimulate interest, so that, taken with the other picures of its class "The Message of the Dead" is above the average.

Regarding the photography and settings there are some excellent effects shown in this picture which, in a measure, overcome its defects. The story told relates to the trials of a French peasant, a woodcutter, who is unjustly accused of the murder of an old man who has befriended him. The crime was committed by the old man's nephew and the instrument used is an axe which the woodcutter inadvertently left behind him when calling on the old man concerning a loan. The victim of the crime lived long enough to write an accusation against his nephew and give it to a young boy whom he had adopted, but the boy's mind is unsettled by the horror of the crime and he hides the accusing message. The woodcutter is sent to prison for the murder and his little daughter becomes a vagabond.

Ten years later the woodcutter is paroled from prison and discovers his daughter and the boy living in a hut. The real murderer returns to the scene of his crime about this time and attempts to drive the woodcutter away. One day he chances upon the demented boy, who still guards the book containing the evidence of his crime and endeavors to gain possession of it, but fails. He next incites the villagers to burn the hut in which the woodcutter, his daughter and the demented boy have taken refuge. In the excitement that follows the poor boy's mind is restored and he produces the evidence that fastens the crime upon the real murderer, who is then arrested.

### PRESS SHEET FOR "ARIZONA."

There comes to this office a printed sheet that conjures up memories of days "on the road" in other times than these. It is the "press sheet" for the film production of "Arizona," put out by the All Star Feature Corporation. It is just the kind of sheet that the old press agent used to carry in his grip to pass out to the country editors, containing the old familiar line, "Will Exhibit at————," etc., to be filled in for local use, accompanied by a bunch of "comps" for the same purpose. Knowing him to be a former knight of the road, it is possible to discern therein the fine Italian hand of Harry R. Raver, who is now the president of the All Star

# A New Talking Picture Device

### A Los Angeles Inventor Comes Forward with a Simple Method of Obtaining Perfect Synchronism.

By Hugh Hoffman.

THERE was a demonstration in New York recently of a newly invented apparatus for synchronizing the moving picture and the phonograph. The device is the creation of Mr. O. E. Kellum, of Los Angeles, California; an intelligent and courteous gentleman who has an excellent knowledge of electricity.

There is no doubt of the absolute synchronization obtained with this mechanism. It accomplishes more precise results with less complicated machinery than any other that has come to our notice. So far, it is the only synchronizer, with the exception of Gaumont's, by which the projecting machine is controlled by or from the phonograph. This is done by a combination of well known mechanical expedients, in the employment of which the inventor has shown plenty of good common sense.

The phonograph is operated by batteries. The central pin through the disc record is stout and has a small bevel gear at its apex. Connecting with this pin, by a corresponding bevel gear, is a horizontal rotating rod which at its other end forms the axis ot a commutator. This commutator is divided into six independent parts, in order to form a make-and-break circuit. From the commutator the current goes by cable to the projecting machine. Underneath the projector is a set of six oscillating steel cylinders with plungers or piston rods. These piston rods are connected to a horizontal driving shaft which turns a corner by bevel gear and extends up to the drive shaft of the projector mechanism, where it connects again by bevel gear.

The bottoms of these cylinders are heavily magnetized by a reciprocating solenoid motor, with energy supplied from an ordinary 110 volt socket. These cylinders are wired so that only one of them at a time is magnetized. Each one of the six cylinders is connected to one of the six divisions of the commutator back by the phonograph. In short, there are six complete circuits which are successively made and broken as the commutator revolves. This magnetizes each cylinder in turn, and in turn each cylinder does its work, which is to pull its plunger down to the bottom. The plungers are all connected to the driving shaft, which is a six-throw crankshaft, so that each piston rod gives the drive shaft one sixth of a turn. In other words, all six of the pistons must work one after the other to make the driving shaft turn once around.

This action, while similar in appearance to that of an automobile engine, is really just the reverse. The gas explosion in the automobile cylinder forces the piston out. With the magnetizing process the magnet draws the piston in. The result in each case is the same; the pistons turn the driving shaft and the driving shaft does the work. With Mr. Kellum's device it is mechanically impossible for the projector to go faster or slower than the phonograph turns the commutator.

There is, of course, a common starting point on the film and the record. These are placed in position by their respective operators. No further handling is necessary so far as the mechanism is concerned. The projection operator has only to watch his light and get his next film ready, while the phonograph operator has nothing to do but get out his next record. On the all important question of broken film or patched film, Mr. Kellum frankly admitted that whatever is taken out of a film must be replaced, either by a corresponding piece of positive film or blank film. It is possible also to slow down the projector to allow the phonograph to catch up. This is done by manipulating the commutator. In passing, it may also be added that there are six condensers, one connected to each division of the commutator. These condensers are there to keep the commutator from sparking. Perhaps our description would be more understandable if this commutator had been referred to as a revolving circuit-breaker, which it really is. Its action is identical to that of rotary devices used to operate animated electric signs.

Now for the meat in nut. The Moving Picture World admits that perfect synchronization is possible. The world at large is prepared to admit it. Mr. Kellum's device, along with one or two others, accomplishes this result beyond a doubt. After that—what? This brings us back to our lengthy discussion of the subject in the issue of June 28, last. We have no intention of republishing what was stated at that time. It will suffice to say that the subject matter of the pictures and records is the greatest drawback to the talking picture at the present time. Inventors have shown us that the scheme is feasible. We believe it. Now let them show us something better than small time vaudeville.

Some talking picture men set great store by the fact that their records and films are made simultaneously. They cite that fact against other talking picture processes that make the records and films at different times. That is undoubtedly an advantage in a way but they do not utilize their advantage; they take records of small-time vaudeville acts the same as the others do. Simultaneous records are all right as human documents, but so far as entertainment goes, it is a question whether the exhibitor or the public cares a hang whether the records and films are taken at the same time or not, just so they get the results. When the talking picture people give the public something worth looking at the public will respond quickly enough.

This is not said to disparage Mr. Kellum's invention. He is not a wealthy man and did not have the facilities to show anything in the way of artistic results. But he did show perfect synchronism, obtained in a very ingenious way. His machine is a wonder. He deserves the highest success and he will attain it if he will only give the public something worth while.

## CECELIA LOFTUS AMONG FAMOUS PLAYERS.

The Famous Players' Film Company has engaged Cecelia Loftus to appear in the popular novel and famous play, "A Lady of Quality," by Frances Hodgson Burnett. A more suitable subject for Miss Loftus' mimic powers could not have been selected. Cecelia Loftus began her dramatic career under the direction of Daniel Frohman, abandoning a vaudeville income of $2,500 a week to accept a much smaller salary in order to acquire dramatic experience under Mr. Frohman's guidance. In two years she had succeeded so capably that Mr. Frohman made her leading woman with E. H. Sothern, then under his management. By a happy coincidence, as in the case of James K. Hackett, Miss Loftus returns to Mr. Frohman's direction under vitally new conditions, through the medium of the motion picture.

## RICHARDS AND FLYNN IN NEW YORK.

Messrs. E. E. Richards and N. J. Flynn, of Kansas City, Missouri, who comprise the Richlynn Amusement Company of that city, were World callers recently. At present they have a circuit of three houses in Kansas City, namely, The Wonderland, The Subway, and the Richlynn. They also have one house in Chicago. When asked if they contemplated breaking into New York they admitted that there seem to be plenty of opportunities here for high class straight moving picture houses. They are the type of exhibitors that continually endeavor to improve on present conditions.

# Foreign Trade Notes

## BRITISH NOTES.

(*Special Correspondence to the* World.)

DESCRIBED in this column a few weeks ago was an invention whereby a vocal accompaniment could be secured for moving pictures in perfect synchronization to the image on the screen but without the use of any gramaphonic attachment. I learned recently that the apparatus, upon careful investigation by the Clarendon Co., has proved to be of such practical value that they have bought up the sole British rights. Apparently the great point in the apparatus is the perfected synchronizer which permits of the enunciation of the words of a photoplay by a speaker who, presumably, would be behind the screen.

* * *

The recent leaderettes in the "Moving Picture World" on the multiplicity of lurid "legitimate" stage plays are equally applicable to this country. It is still a vexing problem with exhibitors why such a film as "Sapho" should be censored, while touring companies in provincial cities should produce, among others: "A White Slave" (two companies touring), "In the Grip of the White Slaver," "White Slave Life," "A White Slave Victim," "A White Girl Slave," and "The White Slave Traffic."

* * *

Col. W. N. Selig returned from his Continental tour recently but was only in London a day before leaving for America. I interviewed him through his obliging agent, Mr. E. H. Montagu, and found that Mr. Selig, although characteristically optimistic concerning the future of the industry over here, considers the London theaters do not cater sufficiently for the masses, the admission fees in most cases being to high and the programs too long. "W. N. S." thinks the equivalents of six and twelve cents all that should be charged and for this an hour or an hour and a half program should be given. He does not think the moving picture theater will ever oust the regular theater with the better classes, but with the working and middle classes it should certainly hold its own if worked on these lines.

* * *

Since the announcement by the Universal Co. of America, that henceforth they would—in conjunction with the Imp Film Co.—handle their own releases in this country, no time has been lost in establishing suitable headquarters. A handsome building in Oxford St., immediately opposite a famous restaurant, has been acquired and named "Universal House," while the name of the company is to be the Trans-Atlantic Film Co. The British organization is for the sale of films only and in future all Imp, Powers, Rex, Bison 101, Nestor, Gem, Victor, Frontier, and Crystal brands will emanate from the foregoing address.

* * *

There is also a prospect of early changes at Wesfilm House, the home of the Western Import Co., who control the English business of several other American manufacturers, notably, Keystone, Broncho, Punch, Thanhouser, K-B., Majestic, and Reliance. A change is necessitated, I understand, owing to the desire of the manufacturers of the two last named brands to establish an agency of their own and it is perhaps in connection with this that Mr. Roy Aitken leaves for New York this week end.

* * *

Kalem's "From Manger to Cross" has been prohibited from Sunday exhibition at Ramsgate. This is the first instance, so far as this country is concerned, where this production has been barred.

* * *

The first provincial moving picture exhibition in Great Britain is now being held in Manchester on similar but much smaller lines than the one in the metropolis earlier in the year and is described by rival trade journals as "a disappointing show" and "a comprehensive display." I visited the exhibition myself on two different days and at all times found it well patronized by the general public in addition to a goodly percentage of the trade. Of the American agencies exhibiting, the Selig Co. occupy the most imposing stand of the entire exhibition. Most of the others are content to be represented conjointly by local agencies, a policy open to much comment since moving picture theaters are proportionately more populous around Manchester than in any other district in Great Britain. Another exhibition has been arranged at Newcastle to open January 14th.

* * *

Messrs. Pathe are making a bold endeavor to secure the co-operation of moving picture theaters in an ambitious educational scheme. They propose to release each week, beginning October 23rd, a special educational program of films of an hour's duration on the screen and to continue this over three terms of thirteen weeks each.

* * *

The Nottingham Guardians are arranging for paupers in the local workhouse to visit "the pictures" periodically.

J. B. SUTCLIFFE.

## AN ENGLISH TRADE REPRESENTATIVE.

Mr. P. Kimberly, managing director of the Imperial Film Co., Ltd., of London, England, has been looking over the film market in this country and was a caller at the New York office of the Moving Picture World last week. He confessed that this was his first visit to the States. He is one of the best known film salesmen in England and is thoroughly posted in regard to all our American brands. Evidently a keen and close student of conditions and values, added to a fine frank personality, and many years of experience made him a representative of the trade that we were indeed glad to meet.

Will S. Rising, the Dean of Moving Picture Actors.

# Moving Picture Educator

## THE EDUCATIONAL PICTURE.

### Catalogue of Educational Releases for June, 1913.

By the Rev. E. Boudinot Stockton, S. T. B.

For the list of abbreviations and explanations see volume 17, page 831, of the Moving Picture World.

## GENERAL TOPICS.

### Newspapers.

Animated Weekly. Universal 4, 11, 18, 25. (16:1186, 1286, 1396, 17:84.)
Gaumont Weekly. Gaumont 4, 11, 18, 25. (16:1186, 1286, 1402, 17:88.)
Mutual Weekly. Mutual 4, 11, 18, 25. (16:1186, 1286, 17:88.)
Pathe's Weekly. Pathe 2, 9, 16, 23, 26, 30. (16:1060, 1168, 17:212.)

### Children's Stories.

A Child's Day. Mutual Educational 5. (Mfg. 15:587.)
When Lillian Was Little Red Riding Hood. Selig 16. (16:1166, 1358.)

## RELIGION.

While John Bolt Slept. Edison 7. (16:1058, 1252, sp. rev. 16:685.) Illustrates the demoralization of the individual by perversion of the spiritual life.
Right for Right's Sake. Edison 3. (16:1058.) On the nature and duty of restitution in a case of injustice due to suppressed truth.

## SOCIOLOGY.

The Evil Thereof. Edison 20. (16:1170, 17:47.) On the department store evils.
The Yokohama Fire Department. Vitagraph 20. (16:1164, 17:47.)
The Civic Parade, New York City. Edison 18. (16:1170, 17:47.)
Our Future Heroes. Dragon 30. (n.s.p., 17:49.) Incidents at [illegible] West Point Military Academy.
Manila Normal and Public Schools. Selig 6. (16:940, 1253.)
A Market in Kabylia, Algeria. Pathe 3. (16:944, 1136.)
The South of India. Eclair 22. (n.s.p.; 16:1361.)
The Burial of a Rich Chinaman. Pathe 20. (16:1170, 17:47.)
The Story of the Bell. Edison 30. (16:1302, 17:205.) A Fourth of July story.

## SCIENCE.

### Anthropology.

Tamil Types, Southern India. Kinemacolor. (16:1186, n.c.p.)

### Botany.

How a Blossom Opens. Pathe 24. (16:1280; 17:49.)

### Zoology.

Zoological Gardens at Rome. Kinemacolor. (16:1292, n.c.p.)
Scorpions. Eclair 15. n.s. or c.p.; adv. (15:1293; 16:985.)
The Birth of a Butterfly. Selig 12. (16:1050; n.c.p.)
The Spotted Elephant Hawk Moth. Pathe 27. (16:1280, 17:204.)
Torpedo Fish. Eclair 29. (17:84; n.c.p.)
Birds and Animals of Brazil. Pathe 6. (16:944, 1252.)
The Armadillo. Eclipse 4. (16:1048; 1251.)

## APPLIED SCIENCE.

### Hygiene.

The Fly a Menace to Public Health. Edison 28. (16:1272; 17:204.)

### Agriculture.

[illegible] and Farm Implements in the West. Pathe 3. [illegible]
The Gathering and Preparation of Tea in Indo-China. Mutual Educational 12. (16:1068; n.c.p.)
California Poultry. American 9. (16:1066, 1138.)
Fancy Poultry. Selig 20. (n.s.p.; 17:47.)
Carrier Pigeons. Pathe 24. (16:1280, 17:48.)
Kings of the Kennels. Gaumont 26. (17:244, n.c.p.) Greyhounds.
Feeding Time. Keystone 9. (n.s.p., 16:1138.) Alligators.
Diving for Pearl Oysters at Thursday Island. Melies [illegible] n.c.p.)

### Transportation.

The Launching of the Edgar H. Vance. Majestic [illegible]

### Industries and Manufactures.

Cloisonne Ware. Vitagraph 28. (16:1270, 17:205.) Japanese enamel [illegible]
The Native Industries of Java. Melies 5. (16:942, [illegible])

## FINE ARTS.

### Parks and Gardens.

Monuments and Cascades of Rome. Pathe 20. [illegible]

### Architecture.

The Pyramids and the Sphynx, Egypt. Edison 23. [illegible]
The Chateau of Chenonceau. Pathe 10. [illegible]

### Sports and Amusements.

Theodora. Warner's Features, 3r. (adv. 16:1268, 1397, sp. rev. [illegible]) Photodramatization of Sardou's play of the same name.
Coming Champions. Kinemacolor. (16:1404; n.c.p.) Annual athletic games at the University of Pennsylvania, 28 April, 1913.
Pennsy's Pageant. Kinemacolor. (16:1404; n.c.p.) The first annual athletic pageant of the University of Pennsylvania on Franklin Field, 24 April, 1913.
Athletics in France. Pathe 13. (16:1060, 1359.) The International Congress of athletic sports.
Field Sports, Hong Kong, China. Vitagraph 27. (n.s.p., 17:204.)
International Polo Games. Edison 30. (n.s. or c.p., sp. rev. 17:19[illegible])
Ice Skating at Murren, Switzerland. Kinemacolor. (16:1072; n.c.p.)
Tobogganing in Switzerland. Kinemacolor. (16:1072; n.c.p.)
Shooting the Rapids of the Pasanjan River in the Philippine Islands. Selig 16. (n.s.p., 16:1358.)
The Kentucky Derby Day at Churchill Downs. Selig 23. (16:1274, 17:48.)

## LITERATURE.

### English.

Dora. Majestic 28. (16:1402, 17:49.) Photodramatization of Tennyson's poem of the same name.
Lorna Doone. Exclusive Film Service 5r. (adv. 16:1177.) Photodramatization of Blackmore's novel of the same name.
Mercy Merrick. Edison 6. (16:1058, 1252, sp. rev. 16:791.) Photodramatization of Wilkie Collins' novel, "The New Magdalen."
Half a Chance. Reliance 14, 2r. (16:1184, 1254; mfg 16:1035; 1147, sp. rev. 16:1241.) Utilizes the convict ship "Success," built in 1790. Based on Isham's novel of the same title.

### German.

Mary Stuart. Edison 21, 3r. (16:1172; 17:48; sp. rev. 16:904.) Photodramatization of Schiller's drama of the same title.

### French.

The Mysteries of Paris. Eclectic 5r. (16:1292, adv. 16:1277.) Photodramatization of Eugene Sue's novel of the same title.

## GEOGRAPHY.

### Mountains, Rivers, Lakes.

Antibes, France, and Its Environs. Pathe 20. (16:1170, 17:47.)
The Garden of the Gods, Colorado. Majestic 8. (n.s.p., 16:1253.)
Along the Nile. Edison 13. (16:1058; 1359.)
Loch Lomond. Great Northern 7. (n.s. or c.p.)

### Europe.

A Tour Through Touraine. Pathe 17. (16:1170, 1360.)
See also above under Architecture, Sports and Amusements and Mountains, Etc.
Orbetello and Its Environs, Italy. Cines 7. (16:1048; n.c.p.)
See also above under Zoology and Parks and Gardens.
For Switzerland see above under Sports and Amusements.
Through Greece. Mutual Educational 19. (16:1288; n.c.p.)
Athens. Pathe 27. (16:1280; 17:204.)
Rhodes, Asiatic Turkey. Pathe 17. (16:1170, 1360.)

### Asia.

For China see above under Sociology and Sports and Amusements.
For Japan see above under Sociology and Industries and Manufactures.
Gaya, Allahabad and Cawnpore, India. Kinemacolor. (16:1186, n.c.p.)
See also above under Sociology.
The City of [illegible]. Selig 25. (16:1276, 17:204.) A Burmese city.
See also under Agriculture.

### Africa.

Tananarive, Madagascar. Pathe 6. (16:944, 1252.)
For Egypt see above under Architecture.
For Algeria see above under Sociology.

### United States.

Oklahoma City, Oklahoma. Gem 30. (n.s.p., 17:206.)
Places of Interest in Colorado. Pathe [illegible] (16:106[illegible] 1359.)
Some Spots in and Around Los Angeles, California. Edison [illegible] (16:1058; 1252.)
For New York City see above under Sociology.
For California see above under Agriculture.

### South America.

For Brazil see above under Zoology.

### Oceania.

[illegible] Samarang. Melies 12. (16:1060, 1359.)
Through the Land of Sugar Cane. Mutual Educational 26. [illegible] n.c.p.)
For the Philippine Islands see above under Sociology and Sports and Amusements.
For Java see above under Industries and Manufactures.
For Thursday Island, Australia, see above under Agriculture.

## BIOGRAPHY.

Governor Johnson of California. Kalem 16. (16:1172, 1358.)
The Wedding of the Princess Victoria Luise. Gaumont sp. (adv. 16:1[illegible]

## OBSERVATIONS

### BY OUR MAN ABOUT TOWN

THE fall season for the motion picture business is now in full sway with everybody connected with it happy over present conditions and equally jubilant over forecasts for the future. The surprising feature of the situation is that such general satisfaction should prevail in view of the competition created by the constant increase in the number of well financed producers of pictures and the number of productions on an elaborate scale. At no time in the history of the business have the operations approached the present magnitude, and more new concerns are perfecting details to enter the field. It is said that all the money centers of the country are supplying financial backing, either directly or indirectly. whenever responsible people can show them that a fair profit can be obtained from investments in a producing plant or a theater. Wall street funds are said to be on tap at all times and the investors do not seem to want any steel-bound guarantee. Their confidence in the business makes them willing to "take a chance."

* * *

A well known financier stated recently that the "movies" have almost reached the quotation stage. The time is drawing near when the certificates will be issued to stockholders in the pools that are made up to finance the various undertakings and chains of theaters will be established upon a basis similar to that upon which the chains of restaurants are now operated throughout the country. This development, however, will not be of a mushroom character. A large amount of Wall street money has been lost in various ventures connected with the motion picture business and caution will be exercised with regard to future investments. "The wonderful growth of the business," said the financier, "has opened the eyes of men who have the funds for investment and many of them have unbounded confidence in its future; but they are guarding against any undertakings that may bear color of wild cat mining schemes. Already corps of experts are at work in all parts of the country securing data as to values of locations, cost of erection and, equipping houses, the box office revenues of places now in operation and approximate net profits on each house. Considerable data is already in hand and information comes from one source that it is very gratifying, but much will depend on developments between the present time and the close of the winter season. One of the developments that has influenced these investors is the demoralized condition of the regular theater business. The old-time managers frankly admit that 'the movies have our goat' and they are getting into the field whenever an opportunity affords. Real action on the part of the financial interests may be delayed for months, and possibly for a year or more, but it is coming. That some exhibitors claim they are not making a living out of their places will not delay action. It is counterbalanced by other facts. Investors are increasing daily, houses are growing in numbers, and the interests now at work do not figure on a basis that each house must afford the proprietor a living. They figure chiefly on two things: First, stability of the investment; second, the estimated net profits on the entire circuit of theaters. As previously stated, the scheme in mind is similar to that controlling the restaurant interests. Thousands of individuals see erected on or next to sites where they have failed, palatial structures the individuals could not afford to erect or operate."

* * *

The outlook is not an encouraging one for the individual exhibitor, but it is a stubborn fact which he must face with as much grace as possible. In these capitalistic days the investing hawk is soaring over all fields of profit and none escape his watchful eye. So the small exhibitor should bend his efforts to one aim—make hay while he can. To do this he must give his house the best of attention and give his patrons the best show the revenue will permit; and when he sees additional investment will increase his business he should not fail to make it. Many exhibitors are disposed to leave well enough alone; others figure that the less it costs to operate the place the more they can make, regardless of the desires of patrons. The man who strives to make his place valuable will not feel the blow as keenly as his less ambitious fellow exhibitor, should the capitalistic hawk pounce upon him.

One of the chief topics discussed by those now actively engaged in the motion picture business is the multiplicity of long subjects. Two and three reel plays are now being turned out almost as rapidly and with the same regularity as one reel plays were placed upon the market a year ago. It is not surprising that exhibitors sometimes feel that the field of ideas will soon be exhausted, and the increase of still larger subjects has caused many to exclaim "Is there to be no limit?

* * *

A well known producer is authority for the statement that the situation will gradually adjust itself and that ere long three reels will be the maximum number for any one subject. He adds that, contrary to the judgment of some producers, one reel subjects still retain popularity with a large percentage of the patrons. Shopping people are great lovers of pictures and if there is an attractive house in the vicinity they prefer spending a while there when waiting for friends, or for a train, rather than loitering in the waiting rooms of the stores. Their stay in the shows, as a rule, is short and they like the one reel on that account. Marcus Loew is one of the foremost of managers to realize this, although he was as tardy in doing so as he was to realize the wisdom of having all first runs in his Herald Square Theater. The house is located in the heart of a large retail shopping district. He is now putting on five reels of first run service at a slight advance of general admission. The shoppers who visit that house will now see five complete subjects never before produced and the management will no longer be annoyed by complaints from the visitor from Jaytown that he "saw that picture before I left hum." There can be no doubt that the results at Mr. Loew's house will show that the one reel, with the proper punch and snap, more than holds its own.

* * *

Two and three reel subjects will remain in the field indefinitely if the producers exercise good judgment in their preparation. The rock they must avoid is padding. A few nights ago the writer stood in front of a picture house when two ladies, regular patrons of the place, walked up and inspected the posters displayed at the entrance. "What is that play ——— two reels?" asked one. "Whose make it is?" After reading the poster she added, "I saw one of their two reel plays the other night and it dragged awfully. Let us go to ——— and see what they have." The writer went into the theater and found the two-reel subject a good one. The management was told of what the lady had said in front of the house and the reply made was, "Well, I guess she was right. The subject she referred to was stretched out. It would have made a beautiful one reel, but the merits were killed by tedious action in an effort to make it a feature. All pictures cannot be winners, but the people who come here will not listen to that line of argument, particularly when I announce the subject as a winner. If it fails to come up to the mark the patrons reprimand me the next night by going to my competitor. It is one of the ups and downs of the business we must contend with. I don't get sore every time it happens, but I lose my temper when I see a deliberate piece of padding. The producers should carefully inspect every two or three reels from all standpoints. They should not only review the settings and photography, but sit as an audience and see if the action will hold the interest of the majority of the people. They want to have a good story well told, regardless of the time it takes to tell it. With one reel subjects conditions are different. The effects of a poor reel may be wiped out by one or more following it and you have a chance to send the audience away satisfied."

* * *

It is common for exhibitors to complain that rain has interfered with their business and the statement is accepted without question; and yet rain is a harvest promoter at times and in certain places. One night last week the usual Broadway crowd was promenading in the vicinity of Thirty-fourth street when a sudden fall of rain came. Many people were without umbrellas and there was a rush for the moving picture theaters. Every one was filled to capacity.

* * *

Where the interest of a business as a whole is at stake a little well-intended criticism cannot cause offense. In the last issue of the Moving Picture World appeared a photograph sent in by a manager to show the popularity of his house as an amusement place for children. It reflected a good piece of management in having the boys seated on one side of the main aisle and the girls on the other. Unfortunately the enthusiastic manager had the photograph taken when the main aisle was also crowded with children. Oversights of this character place in the hands of yellow journals and others, fresh material for the periodical onslaughts upon motion picture houses. Keep the aisles clear at all times.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## Home Stuff.

VERY evidently a prophet is not without honor save in his own country. From the far west managers offer the perfectly safe hope that we'll drop in on them some day, but while we echo the hope, there is small chance that we'll get that far from New York for some time. Our next door neighbor asked us over to his airdome recently, but it was just by accident that we picked up a program of the Photoplay Advertiser, printed by the Highway Casino, Kings Highway, near Coney Island Avenue, about three blocks from the place where we sleep in the brief intervals when we do sleep. It came to us on a Thursday when we had two split reel Lubins the night before and just naturally would have brought the whole family down to see Her Present and His Reward if someone had taken notice that we live in a two-family house and that the program went upstairs to filter back the day after it happened. At that we have Doing Like Daisy on the Saturday program and it looks as though the Casino would be in about forty cents for us, the Mrs. and our brother and sister-in-law. All of which is equivalent to saying that the house to house distribution of programs is not worth a lot unless it reaches every family. In this particular case one program only was left to a two-family house and the family upstairs got it first. The head of the family downstairs had written three of the plays listed and would have been glad to come—and bring the family upstairs—if he had seen the program in time.

## Not So Bad.

And it is by no means a bad program at that, a great deal better than some of their earlier advertising we have seen. It runs eight pages with a colored cover, and devotes a whole page to the Vitagraph people as well as Monday night, when it is all Vitagraph, the studio being about half a mile away. One fault is that when we saw that the program for Wednesday night included a full split reel of ours, we had to turn back to the front page to find out what Wednesday night was being talked about. It would be just as easy and almost as cheap to say Program for Wednesday, October 15th, as to say Program for Wednesday Night. If the cover ever gets torn off the program you don't know whether it is last Wednesday, this Wednesday or next Wednesday. Maybe it doesn't make much difference, and then, again, it might. To get out a program argues enterprise. To get it around properly argues intelligence—which is a much more rare factor. There is plenty of advertising and the program looks prosperous, but knowing the territory, we feel that the house could do much more if it went after all the business. It may have all it wants, but it is a good advertisement to keep people waiting sometimes, or even turn them back. You don't want to wander over the unrestricted ground, but it is human nature to want to climb the fence.

## Be Specific.

And be careful about dates. Put the day *and* the date over each program section. Don't make the reader turn back. Unless he is especially interested he may not take the trouble. Wednesday, October 15th, may cost a few cents more to set than the standing Program for Wednesday Night, but it may bring in enough ten cent pieces to pay for the change in type. It's worth gambling a few cents on composition, but if you are a building contractor and not a manager such things may not occur to you. The moral is, do not be a building contractor and run a house unless you are also a manager. If you are not a manager get someone who is. We think that this program would be better if it gave a line or two in six point to each release. It is more trouble than the mere list of titles, but if it is trouble to bring in the money, why get out a program at all? And if you do get one out see that everyone gets it. Don't make a selective distribution or you may lose the man who might come—as in this case—and get the man who will not. And if the Dorchester sends out a program we'd be glad to see that, too. The Smith Street cars cut down the distance.

## Some Classic.

We think the line from the Rubiayat has been used in this paper before, but not in this column, but the Elite Theater, Weeping Water, Neb., used the line

* * * a moving row
Of Magic Shapes that come and go

from the celebrated effusion of the late Omar, that is particularly applicable to the photoshow. It uses a four-page weekly program that gives a lot in a little space because they know how to make the space work for them. The back page goes to a piano house, which leaves them but four pages, but they make good use of the four pages. They do one thing that very few houses do. They play up certain films and leave the rest to titles. The space does not afford room for a detail of each reel. It may be that they play up only those they know, but the answer is that they make some headlines; enough to keep things going, and dismiss the rest with a line. And they do not tell all of the story. They give you a hint and leave you to guess the rest. To give the entire story spoils the anticipation. To skip the climax leaves something to the audience once it is in the house. Pique curiosity, do not satisfy it, and you still leave something to develop once the crowd is in. The comments are not vague and veiled, they speak of the film as though the writer knew, but they leave something of the finish to the imagination. Burt S. Johnson writes:

> Am inclosing first three issues of our weekly program. While I carry a piano ad on the back you will notice this is a *program* rather than a business directory. It costs $2 for 500. I have a mailing list of farmers. Last week I mailed 50 programs and our Saturday business increased about 30 per cent. This week I am mailing nearly 200. I believe they are more effective when mailed. I use one cent stamps. Our population is 1,200. For town distribution I take them to school at noon and send some out with the grocer's delivery boy.

He adds that he will appreciate criticism, but we do not see that he stands in need of much advice.

## Exclusive Service.

Exhibitors using the General Film's exclusive service may find something in this advertisement of the Majestic Theater, Springfield, Ohio:

> EXCLUSIVE SERVICE AND WHAT IT IS.
>
> The opening of the New Majestic will inaugurate a new plan of the General Film Company, which has long been under consideration, the new Exclusive Service.
>
> EXCLUSIVE SERVICE means a master program of subjects selected for their especial fitness, and supplied to the Majestic, and the Majestic alone, in this city.
>
> THE OBJECT is to give absolute protection to Majestic patrons, and insure them of a program that cannot be duplicated or seen in any other theater in this city.
>
> It is expected that there will be many who will be inclined to doubt as to the practicability of an exclusive service, but the General Film Company has devoted a great deal of time and thought to the matter and is certain that it has evolved an entirely practical plan, that will work smoothly from the start. There are many advantages to a service of this kind, not the least of which is the very EXCLUSIVENESS itself, to say nothing of the peace of mind it will bring to the patron who has the assurance of a superior program.
>
> The procuring of this service at a heavy cost is but an illustration of the policy of the management, that there is Nothing Too Good For Their Patrons, no matter what the cost.

Advertising space must be cheap in Springfield, for the Majestic takes fourteen inches across two columns, and a sister house, the Princess, takes more, while the other houses all come in for a lot of space. It all seems to be good advertising, but we like better the more specific advertising of the Princess, which tells just what is offered each night than the broadly general statement of the new service.

## In Memoriam.

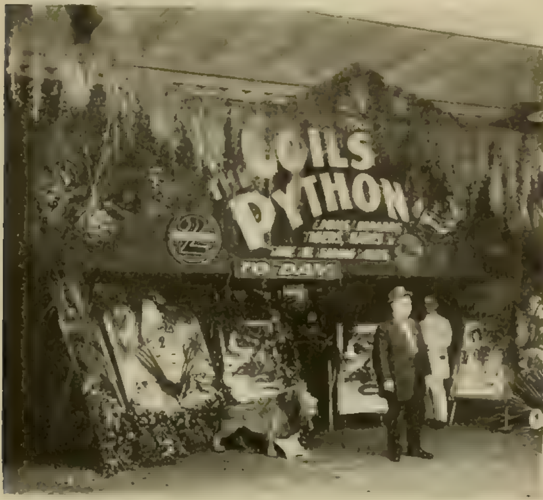
We reprint from the Olympian Theater News, Seattle, this tribute to an employee who has gone. From the paragraph it appears that she is one of those who died close to the firing line and who did not permit her personal sufferings to interfere with her duty to her employers. There are many who, like Miss Westring, place duty first. There are others. It is as an example to those others that this extract is reprinted. Do you permit your own troubles to rise superior to your duty to your employer, or do you, like Miss Westring, place duty first? There is a lesson here that warrants this use of space, the lesson of one who gave the cheerful service for which she was paid in spite of her personal suffering. We are glad to see the Olympian appreciative. We are glad to add our own small appreciation of this high private in the army of employees. We hope that some day, when the rules are turned for us, that we will merit the same "Well done," than which no higher epitaph can be given.

> The little girl who used to give you smiles, pleasant words and tickets has passed beyond.
>
> You did not know when she greeted you with her cheery "good evening" that she was suffering pain that would make you or me lie down and groan in agony. For a long time she had been tortured by a complicated disease, but she was not the kind to trouble others with her troubles, to give others pain because she suffered.
>
> Many of you missed her pleasant smile when she left the ticket booth, and upon inquiring learned that she had finally been forced to give up and go to the hospital. The surgeons operated once, then again and still again. She rallied, then sank into the dark shadows; rallied again, and at last closed her eyes and they drew the shroud.
>
> But through it all she smiled. She made life brighter.

Surely there can be no better epitaph than the record of service given and of work well done.

## Booming the Snakes.

The Alamo Theater, New Orleans, has been featuring the Coils of the Python, and it has been dressing up its front. In the photograph it would seem that some of the red capitals have sunk into the dark background, but this, of course, is merely a question of actinic values. It may be that a hint will be conveyed to others in the sign in front of the lion, which reads that it is loaned by the United Shirt and Collar Company, makers, as we recall, of the Lion Brand shirts or collars, we forget which. At first glance the effect of the lion is not lost in the lettering. Perhaps you can borrow props [illegible] as credit [illegible]. Who the gentleman [illegible] we gather that he has just been looking at the box office receipts. The Alamo seems to be doing a lot of special front stuff. It seems to pay and perhaps there is a hint to others in this preparation. Of course, the Florida moss is at the disposal only of the southern exhibitors, but much of the display can be duplicated in the north, and anything that makes the lobby representative of the leading reel is worth while.



## Not In the Running.

We are in receipt of a very courteous letter from the Amusement Guide, Aberdeen, S. D., in which they comment on a recent paragraph in this department lamenting the use of "boiler plate" in the former Idle Hour Educator. From this letter is appears that the paper started by C. T. Smithers, of the Idle Hour theaters, is no longer to be regarded as a motion picture publication, the control having passed to a general management which is running it as a general sheet and not as a purely photoplay publication.

It is evident from the present appearance of the Guide that it has done what Mr. Smithers failed to do. It has placed the paper on a paying basis and, as they suggest, they are giving the readers what they seem to want rather than the photoplay matter that we think they should have. The Guide has the best of the argument. As a general publication it passes from our jurisdiction and we wish them all good luck. At least one house organ has been graduated into the general class. And yet, at the same time, not many minutes since, we lunched with the "big man," of a paper with more than a million circulation, who wanted to get more circulation through the use of more photoplay material. What seems to be the answer? At any rate, the Amusement Guide is giving advertising value and getting paid advertisements, and that is what it is there for.

## Programs Wanted.

Bert Williams says there are 452 weekly programs published regularly, counting Jack Nash's Isis News, which is not being published at present, which is more or less of a bull. Will some of the publishers please send samples to Mr. H. R. Goldman, the Cozy Theater, Marinette, Mich. They want to get in line, and from the attractive appearance of their letterhead we think they will get out a good one.

And we would like to explain to others who may write in that we cannot send samples of old programs. As soon as the matter is treated it goes into the basket since our office is not a large one and we need some space for ourselves.

## Some Savoy Ads.

We like to get advertisements from the Savoy Theater, Wilmington, Del. Either they have an unusually good lot of compositors in that town or someone around the house knows how to mark copy. It would seem to be the latter, for the copy is as good as the display and the display will take a lot of beating and still win out. Nicholas A. Jones writes:

> We believe that by advertising, we not only produce results in increased attendance at our theater, but also we keep or retain the confidence of the public who are already our patrons.

This is what we have always contended, that the proper use of the advertising columns not only brings new trade but holds that already obtained. One reason for the success of the Savoy advertising is that they give more attention to the house, which is there year in and year out, than to the films that are there for but a day or two. By all means tell the people what you will have and when you will have it, but say something, too, about the house.

One advertisement that was used around last Christmas time, suggests that the Christmas shopper will find rest and entertainment by breaking the shopping trip with an hour at the Savoy, an excellent suggestion as well from the viewpoint of the shopper as from the theater's side. This idea is worth making much of for the next few weeks. It might pay to send out a special card. Perhaps some enterprising store will let you use their own mailing list if you use some such combination as

Do your Christmas Shopping
at
Blank's Big Store
Then rest for an hour at the
DREAMLAND
Before you go home
You'll be surprised how much it will help

Stuff along this line will not hurt you any and it will, in a large measure, draw to your house the shopping patron who may not ordinarily see your performance.

If you are at the other end of the line—in the residential district, circularize your own list and suggest that an hour in the theater will send the visitor home with shopping cares forgotten.

## House Argument.

The Savoy does not run much to black type and as a result the big points stand out like the business end of a tack in a dark bedroom when you're in your bare feet. They run three double reels a week and the title of each and the name of the house stand out prominently in the advertisement sent. In the line of house argument we reproduce the wording of two of their advertisements, regretting that we cannot reproduce the typographical points as well.

> There's a whole lot more to the moving picture business than a person can really imagine. Good pictures can be easily spoiled by poor projection. One of the principal features of the Savoy Theater pictures is that they are always clean, pure and bright—never hurting a person's eyes.
>
> The program is always very carefully selected—insuring our patrons of the best that money and careful inspection can insure. There's some class to our illustrated songs, too.

> Have you ever heard expressed a phrase like this—"that picture was almost as clear as the Savoy's." Of course, you have heard it! And there is a reason for people talking so good about the projection of the pictures at the Savoy.
>
> Here's the reason: First, all subjects to be shown at the Savoy are first carefully selected; second, they must be of the kind that will please our patrons; third, then they are correctly projected by experienced operators on the highest grade make of machines; and fourth, we see to it that the musical program blends correctly with the "action" of the photoplays.
>
> We think the reason for our great patronage lies in the fact that you want to be "picture pleased"—and that we are doing all in our power to supply your taste with really good pictures.
>
> The admission at the Savoy is always 5c—irrespective of the fact that we show many special features.

These are both reproduced from class publications where this form of appeal is particularly effective.

## Why Not?

Mr. J. M. Blanchard, of the Peoples Theater, Sunbury, Pa., seems some het up over the fact that the Kleine "Quo Vadis?" pictures are to be shown in other than picture theaters and that the advertising states that these reels have never been shown in picture theaters. He seems to think that the exhibitor should resent the Kleine enterprise since they also receive Kleine subjects.

At a quick glance Mr. Blanchard has somewhat the best of the argument, but has he really? Mr. Blanchard has a nice house in a prosperous Pennsylvania town, and he was perfectly willing to pay whatever the Kleine representatives demanded for the "Quo Vadis?" reels. He thinks that since he has played other Kleine specials, some of which are not better than ordinary, he should have had the "Quo Vadis?" as an offset.

But on the other hand consider the effect of showing the "Quo Vadis?" in the regular theater. As Mr. Blanchard observes, the regular houses have done their best to kill off the picture theaters. Now they are to have "Quo Vadis?" and the picture theater does not get it. Still, the fact that the pictures are coming into the regular theater should count for something. Many persons would not go to see "Quo Vadis?" or anything else in a picture theater. They will go to a combination theater to see pictures or anything else. How about these people afterward? They have suddenly found that the photoplay of today is by no means the flashy trash that was shown some years ago and which, ever since, has been their idea of photoplays. The "Quo Vadis?" film is doing Mr. Blanchard and all other managers more good in the regular theater than it ever could in his house. He doesn't get any part of that "50-50," but if he will look beyond the immediate division of the profits, he will see that this supposed hostile invasion is no more than a missionary meeting. He will profit more than the regular theater will in the long run.

## Not Sitting Down.

And just to show that he is not sitting with folded hands, Mr. Blanchard put in Homer's "Odyssey" and brought a lecturer down from New York. Perhaps he got a chance to go to the bank the next morning, anyhow. Here is a clipping from one of the "Odyssey" advertisements that may be of use to others:

> Last night we said that the pictures were good, and the people left their happy homes to come and see them. We did not disappoint a single person.
>
> To-night we say the same thing, they are good, but no comedies.

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## Ground Rules.

CERTAINLY we know that the baseball season is over, but the simile is apt. For the benefit of three or four persons who do not know baseball and also for the benefit of William H. Kitchell, who knows only the synthetic product supplied to Newark, we will elucidate. Baseball is governed by certain general rules applicable to the game and to certain other rules applicable to certain ball yards and to these only, governing purely local conditions. Any team playing that yard abides by the ground rules. With this lengthy preamble, let's get down to business by reading this letter:

> I shall write no more for the screen, and for two reasons. There is no money in the game for the writer, and with my pessimistic views I don't believe I could bring out the best that is in me. I know that the fact that I am dropping out will make no difference to the producers. Other and better writers will enter and take the small niche I tried to fill.
>
> Here is the way it looks to me:
>
> You have certain wares you wish to dispose of. I come along to inspect them, with the expressed intention of purchasing if interested. You permit me to take as many of the articles as I wish with me to examine at my leisure, and tell me that if I care to buy any of them I may do so at my own price and make payment whenever I see fit. Meantime if I should lose any of the articles while in my hands, you will bear the loss. Is there any other such business in the world?
>
> Of course, producers may say that they do not have to change their autocratic rules. They do not. The reason why they can make and enforce whatever rules they see fit is because the contributors rush over each other in their eagerness to have their work accepted, regardless of the terms. If writers would only use a little common sense this writing business would soon be on a different and more satisfactory basis. Let all writers copyright their scripts (How can they? Ed.), mark plainly the lowest price they will take for it, and place on it a time limit for examination. You know as well as I do that there is no sense in a company keeping a script ten weeks for examination and then returning it with a slip.
>
> That bugaboo about the producers declining to consider work from outside sources should not frighten any writer. Let them. I, for one, wish they would. It is certain they must receive their scripts from some source, and if the Great Army is excluded, the experienced writers, to whom they must turn, will see that they receive payment commensurate with their services.
>
> Scenario editors are merely human. They are made of the same clay as the rest of us; they are by no means what some worshipful members of the Great Army believe them to be. But some of these same editors are the most egotistical specimens that ever contaminated this orb of ours. They have been spoiled by fawning sycophants, who try by flattery to sell something that has no chance offered on its merits.
>
> To sum up in a nutshell: Film companies are under no obligation to pay any fixed price for scripts, to examine and report within any fixed period—or to receive contributions at all. On the other hand, no one is obliged to write and submit anything. If producers want scripts let them pay a *fair* price for acceptances, and pay it as promptly as they have to pay their other bills. If they decline to do this, let the writers turn their talents in some more lucrative direction. That is what I am doing.

This writer is suing a Mutual Company for the price of a script they took and has two others accepted and not yet paid for. He figures that he has averaged $1.83 a day for the time spent. Naturally, he does not regard this as a living wage.

Perhaps you will say that this is the wail of a man who knows no better. Well, let's turn to someone who should. The current issue of *The Writer's Magazine* puts the same wail in this form:

> No manufacturer submits the goods upon approval but the writer. No other producer would think of letting his wares, through the sale of which he earns a living, remain in the hands of a prospective, or possible, purchaser for months without any report made upon them, or bow in meek submission—the season of sale having passed while they were retained—when his wares are returned to him with the curt comment that it has been decided that they were "not available at the present time."
>
> And yet the poor writer must not protest, he must meekly tuck away his damaged goods, or re-write the soiled manuscript, and wait for another season to roll around, or revamp his stories and try for another market!

Another "boob" contributor? Not a bit of it. This is the lead of an editorial in which the writer goes on to say that the magazine considers the "posting" of certain editors. The first correspondent can be excused, but no magazine supposed to represent the best good of the writer can possibly be excused for this sort of a stand. On the whole we have more respect for our correspondent than for the editorial writer. He, at least, recognizes the existence of the ground rules.

The statement that no manufacturer submits his goods on approval but the author is manifestly a foolish and unconsidered statement; the ignoring of a truth for the sake of a broadly general statement, but let us suppose that the untruth is the truth, that the statement is based on fact and not merely made for the sake of making a false point. For the moment, then, the author, alone of all the craftsmen, must submit his work on approval. What then?

If you need shoes you go to a shoemaker or a shoe store. If you require clothing you go to a tailor or a clothing store. If you need food you go to the butcher, the baker or grocery. If you want a house you go to the real estate man. You do not ask him to send you a shovel full of earth and a couple of bricks as a sample of the house and lot he has for sale. You go look at the house. Very well.

You go to the clothing store to see what they have.

You go to the shoe store to see what they have.

You go to the grocer to see what he has.

You go to the real estate man to see what he has.

The inference is plain. *If you do not like the way the business of authorship is being conducted sit down and wait until the editor comes to you.* Isn't it funny that no one ever thought of that solution before? Of course, you must advertise, just as the butcher, the grocer or the shoeman advertises. Perhaps your grocer does not advertise. You may search every paper for his name and never find it. But the front of his shop is an advertisement. You can do the same. Get a nice little black and gilt sign that reads:

John Jones
Authoring for Sale

Put it in the front window or over the door like the doctor or the grocer, then sit down and wait for trade to come to you.

Perhaps you've gone to the front door some times to get a small sample of soap or breakfast food or something like that. Some man, more enterprising than his fellows, is trying to work up a trade by giving away samples. That's a good idea. If your idea shop is not very liberally patronized, why not send out a few samples? Send out a couple of dozen half-reel stories free with the suggestion that you will be glad to show a full line of two-reel subjects at your place of business. Maybe that will induce a few editors to come to your shop, and again maybe it won't, but if you want to work like a grocery store, follow the grocery store methods. Lots of grocers fail and quit the business. Lots of others succeed.

Even a physician has to have an office and office hours. The author merely requires a few stamps and some envelopes to embark in business. He is under no great expense, he is not tied down in any way until he gets orders and yet he kicks, and others kick for him, because he has to show the prospective purchaser what he has to sell. He doesn't have to fit up an office and advertise. He writes a story, sends it out and waits. Nine hundred and ninety-nine times out of a hundred he gets a reasonably prompt reply, and if he has the goods to sell he gets checks in fair proportion, but because he cannot slip a story into the Munsey office and come out with a check in his pocket, he feels himself aggrieved. He feels aggrieved because he must pay the return postage to get his property back. He feels aggrieved because he must wait for his money. Surely his case is most pitiful.

Pitiful! Piffle!

We have marketed between 1,500 and 2,000 short stories and never lost a script, because we didn't send stuff to every Tom, Dick and Harry. We did business in a business-like way with recognized buyers of material, with the McClure Syndicate, with the Munsey Company, with the Green Book, the New Age and others who used about the grade of stuff we wrote and who had business standing. We did not rake over the news stands for all sorts of new magazines of which we knew nothing. We did not send stuff to Harpers and the Century when we were not writing their sort of stuff, and so we made a maximum of sales with a minimum of expense and we didn't care whether we sold the same week we sent in or had to wait three or four months. We went at the serious business of selling in a serious sort of way, just as everyone else can do, and we never had a kick coming save once when a man who had the money didn't give it to us because he was too lazy to write the check.

It's the same way in photoplay. You'll not lose scripts if you send to real companies and then kick if your stuff gets mutilated; not a vicious nasty kick, but a polite protest at the defacement of your material. It would be better if you did not kick at all. We have had to wait three and four months for replies to our scripts in the general market and where we do much business with a company we let them lie indefinitely. The top date with one company is February 28 of this year and with another May 14. we have had checks since then for other and much later stories, but we'll let a script lie nine months if the purchaser thinks that at some time he can use it. Of course, it might sell more quickly to another concern, but it's just as easy to write another story for that other concern. We have 28 scripts with one concern, half that number with another and from five to ten with others, and yet we do not complain that the author is the only producer who has to submit on approval. It's the way that stuff is sold and since those are the ground rules we abide by them.

If you don't want to play ground rules play in your own yard, but you'll be almighty lonesome. If you do play ground rules play without kicking. You'll be twice as prosperous and just as happy.

Undoubtedly there are many irritating occurrences in selling stuff, but kicking isn't going to help any. If a company keeps your stuff three months and then doesn't buy try them again. If they do it a second time cut them off your list. You are not compelled to submit to that company, but if you do submit, play the game according to their rules so long as you are on their home grounds. If you do not like the rules, do not try to play. If you do not want to submit on approval, simply stay home and wait until the editor comes to you—if he ever does, but stop crying in the meantime.

---

## The Inquest Club.

Although it fell on a holiday, the second meeting of the Inquest Club for this season was almost as well attended as the first, and about thirty persons gathered in the Morgue at Keene's Chop House following the session at the Savoy Theater. C. B. Hoadley was the leading witness at the inquest and he gave a lot of eye-opening information to the newcomers. He stated that the eastern Universal office was practically not in the market at present. He also touched on many matters of more general interest. An effort will be made this season to have one star witness at each meeting.

The date of the next meeting will be October 27th. If you have not attended a meeting come to the Savoy about half past seven, if you would see the entire bill. About half past nine we will adjourn to the Morgue. The mere fact of your attendance will constitute you a member so long as you retain your interest. Through the courtesy of the management of the Savoy—and it is a most courteous and obliging management—a slide will be flashed at the proper time. If it is not the illuminated clock on the stage will show you when it is about time to get out.

### On the Level.

Since its inception, this department has objected to the various schools of instruction by correspondence in the art of writing photoplays. It has been—and still is, for that matter—our opinion that only portions of the art may be taught, but the chief objection has been that the schools have been conducted on get-rich-quick principles, and they have done untold hurt to the business, not alone through encouraging the manifestly unfit in the belief that they could write, but in creating the general belief that photoplay writing was something that could be "picked up" in a few days or even in three hours, according to one school.

Lately we have had the opportunity to get a very clear idea as to the methods of one school, and it was shown that the scheme was an out and out swindle; a legal as well as a moral swindle. Scripts were revised (at five dollars each) that were manifestly unfit to be offered for sale, and the alleged selling bureau made a single submission to the studio and the revision went back on the author's hands for subsequent submission.

But it is evident that there is a demand for course instruction, and we welcome the advent into the field of Arthur Leeds, who has taken up the photoplay writing section of the Home Correspondence Schools. We have already commented upon Mr. Leeds' and Dr. Esenwein's book, which is to be used as the basis for the course. We are now in possession of the lesson syllabus, laying out the book into lessons. The greater value of the course, we think, will come from Mr. Leeds' personal instruction, and, so far as we know, Mr. Leeds is the first fully qualified writer to engage in course instruction by mail. He is not only able to write scripts that sell, but he is able to communicate his knowledge to others, which is a more important consideration. Still more than that, Mr. Leeds is earnest and honest and we have his assurance that the incompetent will not be encouraged to believe that they will win fortunes, and that the manifestly unfit will not be enrolled as pupils. That he appreciates his position we think he shows in this extract from one of his letters in which he says: "A man might work at a carpenter's bench for twenty years, and then suddenly be stung by the photoplay writing bee. He takes a 'fake' course, fails, and goes back to the bench. He's a sadder and a wiser man, but will he ever again be a contented man? Can he ever again do his own work; the work he is adapted for, as he used to do it? Isn't the rat of discontent always gnawing at his heart; isn't he, in truth, a broken man?"

And that is just the point. The clerk, the mechanic, the housewife, encouraged by glowing advertisements, cozened by specious lies, is never again content to take up the old grind. Ever there is the belief that what the school said was true, that they *can* write and that only the failure or inability of the editors to recognize greatness is keeping them back from the sphere of mental, instead of physical, labor, and ever the rat gnaws at the aching heart.

Since there is a demand for a school course we are glad that there has at last come into being a school that we believe will be conducted fairly and honestly and we welcome Mr. Leeds to the ranks of those who sincerely seek to teach. We believe that he will make good his promise and his promises.

### Winter Stuff.

Winter stuff doesn't mean snow scenes, but about this time of year many companies are going to the South and Southwest to escape the frosts, the bare trees and the static. If you want to provide suitable stuff for these field companies write mostly outdoor scenes and where you must have studio sets keep them simple, since not many of the field companies carry much stuff with them and work on an open stage. It is a simple matter, as a rule, to throw the action outdoors. That dining room scene can become breakfast on the lawn or piazza, the business appointment can be translated into a chance meeting in front of the office building, the proposal in the parlor will look much better in a garden or on the water.

Remember, too, that field companies do not number a host of extras and it is not always easy in small towns to hire people who can act before the camera, so keep your casts small.

For those companies working in New York all winter keep your scenes inside as much as possible and remember that the woodland stuff will show bare branches and dry grass.

At the same time do not spoil a good story by making it fit. Let it lie until next year. If it's a good script it is worth waiting with.

### Fall Styles In Comedy.

We are sorry to have to say it, but if you want to write a generally salable comedy you must write the "rough stuff." One or two companies still adhere to the sort of comedy that lingers in your brain after you have left the theater, but most of the companies are now demanding the knock down and drag out style of stuff. If your leading character is coming down the street, he no longer should walk; he should take it on the run and bowl over a policeman or an apple woman as he nears the camera. If you are in communication with any comedy producing company and the editor has tried to tell you what is wanted, it's dollars to doughnuts that you've been told "like Keystone."

So long as managers judge by laughter and applause and not by mental impression (and we suppose that they always will because they always have), the knockabout stuff that gets the laugh and if forgotten the next moment will have the call. If you can write real light comedy you still have about three markets, but if you can put a bounce (cousin to the punch) in every scene, you'll have about ten markets. It's easy stuff to write if you can write in good business, but remember that there must still be some form of plot as well as the rapid action. The more unostentatious plot you can get in, the better your chance of a sale.

### Thinks He Must Be Pulled.

Here is an extract from a letter that came in this week:

> I firmly beleive it necessary to get pulled:—to get write in with the Editor. Can you arrange it for me? However I beleive that all Editors are simps:—especialy Keystone and Broncho:—they rite on back of rejection slip "utterly inconcistant and lacking in situation." Keystone gets my goat, they call Fatty's day off "an ides and reject a real idea. Broncho says likes civil war pictures. When person sends civil war picture they forget what they said. Such is life in this rotten world. Others say want pictures of true American life. I send true American life where the hero gets all the hell and the villian all the money and the girl. They also forget what they said.

And yet people wonder why it is that not more than one per cent. of the submissions to a studio are reasonably good. The writer is sadly informed that we cannot help him to get pulled. If he is wise he'll go to school before he seeks to become an author: unless he is trying to "kid" us.

# Inquiries.

**NOTE**—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a **STAMPED AND ADDRESSED ENVELOPE.** No question can be replied to that necessitates the handling of a script.

**A. M.**—We regret we cannot supply the desired address.

**DULZ.**—"Just how scenarios should be written" is fully set forth in the sample scripts recently printed in this department. Get these copies.

**RUBEENA.**—Pleasantly disappointed in the picture. Thanks. Pathe casts are not available. The last answer was not "kinda cold." Far be it from such.

**MRS. J. R.**—There is not the least possible chance of Miss Lawrence and Mr. Johnson working together again in pictures. Each is strong enough to be a star. Mr. Johnson is entirely content with Lubin. Miss Lawrence probably is contented with Victor. Nothing you can do or say will bring these popular players together, so please do not ask a generally patient Answers Man to perform the impossible. Miss Lawrence may be addressed in care of the Universal. She is too busy to reply to the many letters she receives.

**MISS T.**—We do not know precisely why Miss Lawrence did not return to the Lubin Company. Possibly she was not asked. Just because you think that Miss Lawrence and Mr. Johnson should play together is no reason for calling Miss Briscoe "bandy legged." We saw her at the exposition, too, but did not notice a split skirt. How do you know she is? We are glad you like Miss Lawrence, but please keep it in a couple of pages after this. The Answers Man works by the job, not by the day, and nothing you can say will help raise her salary or bring her and Arthur Johnson into the same company, and so ———.

**A. L. J.**—Anna was Miss Ruth Roland. We do not find any other woman character cast. Name the American character "The Hero" is too vague.

**L. T.**—If your exchange does not handle the Comet releases, phone the Universal main office and the release will be found for you.

**K. B. K.**—Cyril Gottlein had the title role in "The Orphan of War" Minnie Prevost, a full blooded Sioux Indian, was the Mammy in "Old Mammy's Secret Code." Jack Hamilton is the K-B Shorty. Nick Cogley was the father and Roscoe Arbuckle the boy in "Mamma's Boy."

**K. McC.**—No company is in the market for college plays. Keep away from the people you mention.

**PITTSBURGH.**—There is no way in which an outsider can break into a motion picture company with several thousand experienced players clamoring for a chance.

**E. H. B.**—You will find the entire cast of "Tess" in the issue for October 4, page 36. The fog is probably an underexposed picture. We did not see the reels and cannot say.

**E. L. W.**—The players you mention are regularly appearing in the Biograph, but the enlargement of the company shows them less frequently than of old, and you do not get the ones in which they appear. The Biograph Identifier has not yet obtained the name of the father in "The Law and His Son." James Cooley, formerly a Reliance player, is the newcomer you seek to identify.

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**THE MOVING PICTURE WORLD**

**17 Madison Avenue - New York City**

# Projection Department

Conducted by F. H. RICHARDSON

## Question No. 4.

BEST answer will be published and names of others sending in replies of excellence will be published in the "Roll of Honor."

* * *

*How would you know when the brushes in your motor or generator required renewal and how would you go about installing the new ones? Also what care and attention would you give them and the commutator?*

## Some Very Interesting Data.

*(Continued from last week.)*

Mr. Martin continues:

> *The lens system of projectors:* Many different combinations of lenses have been experimentally developed, but no radical changes have been made in the earliest form used in the magic lantern.

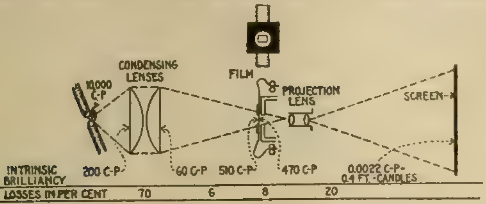

Fig. 6.—The lens system of projectors

> The lens system and the losses therein are illustrated in Figure 6. It has been built up with a point source of light as a basis, consequently the low efficiency of 10 per cent. is not surprising and there is apparently a great opportunity for improvement.

In the first place the statement that there is an efficiency of only 10 per cent. is, to my way of thinking, not a fair statement. As I understand the diagram presented, Mr. Martin assumes an efficiency of 10,000 c.p. at the arc. That is to say, the surface of the crater itself has a light intensity of 10,000 c.p., but after the rays have spread there is only an efficiency of 200 c.p. at the front face of the condenser. And now comes something I do not quite understand. Apparently Mr. Martin's diagram shows a loss of 140 c.p. in the condenser itself, or in other words, the light which has a 200 c.p. efficiency at the front surface of the condenser only has 60 c.p. after having passed through the condenser, or, to put it still another way, there is a loss of 70% in the condenser itself. The light is then re-condensed until it shows an efficiency of 500 c.p. at the aperture. Mr. Martin shows a loss of 6%, however, between the condenser and the aperture. Just how he figures it I am unable to understand, nor do I see how there could possibly be a loss of 6% while the light was traveling between the condenser and the aperture. It is, however, possible that this loss is intended to represent the loss of light in the spot itself, which must of necessity be considerably larger than the aperture. At the front of the film Mr. Martin shows an efficiency of 510 c.p. and after passing through the lens an efficiency of 470 c.p. Now here again I am unable to follow his reasoning. If he means that the brilliancy of the light has been dulled 8% by the celluloid itself, all right. I presume that might be approximately correct; but if he means that the celluloid and the shadows of the photographic emulsion together only cause a loss of 8%, then that is a matter open to very large argument. Apparently Mr. Martin places the loss in the objective lens at 20%, though it is not quite clear whether this is what is meant or not.

I do not understand this diagram quite well enough to argue with neighbor Martin, though I can see that the results shown, can, in the very nature of things, be only approximate, since the quality of lenses, particularly the condensing lenses, would cut a big figure, as would the size of the spot at the gate and also the kind of screen used.

We should be very glad indeed to have Mr. Martin give us a full explanation of this chart, supplemented by his views in relation thereto, at his earliest convenience.

We will continue with the publication of an interesting chart showing the performance of projector arcs in direct and alternating current on various types of current rectifiers.

## Later.

Concerning the foregoing I wrote Mr. Martin a personal letter and present herewith his reply:

> In answer to your first question relative to the light losses in the lens system—the principal loss is in the low grade glass in the condensing lenses. The losses given in Fig. 6 are for a pair, 6.5 and 7.5 inch, average fifty cent condensers. All tests were made with a Sharp-Millar photometer by placing a standard test plate at the point the intrinsic brilliancy is indicated by figures in Fig. 6. This test plate is a smooth white surface which reflects a definite percentage of light.
>
> By placing this test plate flush with the surface of the condenser next to the arc and measuring the light reflected therefrom, it was found that 200 candle power was the brilliancy of each square inch of the condenser surface next to the arc, which was previously tested and placed in the axis of the lens in a position that gave a clear, round spot on the aperture plate. When the test plate was moved the outside condenser the indication taken in the same manner was 60 candle power per square inch, or a loss of 70 per cent., which is the difference between 60 and 200 candle power.
>
> It does not seem reasonable to believe that apparently clear glass would have such a loss. There is something over 3 per cent. loss in the thin bulb of an electric lamp and as much as 80 per cent. in the same bulb when colored red, yet we cannot detect any loss because we cannot perceive the amount of light inside the bulb. We see only that which gets through. Holding a condenser over a white piece of paper in the sunlight shows the loss when we contrast its shadow with the unobstructed rays of sunlight.
>
> At the aperture plate the brilliancy rises on account of the rays being condensed. We condense the diameter of the beam of light about three times which gives us nine times the brilliancy which was measured by placing the photometer test plate at the aperture plate. After this measurement a clear piece of film was taken and tested to determine the amount of light passing through it. The loss was from 5 to 12 per cent., averaging 8 per cent. The screen illumination was then measured by the same method and was found to average as shown in Fig. 6 on a screen (picture space), ten by twelve feet. About 15 per cent. of the light is lost in the projection lens which is generally of high grade glass and is comparatively thin.
>
> In answer to your second question about the comparative efficiencies of transformers, motor-generators and mercury arc rectifiers, shown in Fig. 7, I will say that a standard lamp house was set and the spot was focused on the test plate of the photometer. Current was then supplied through the different devices successively, the input (energy going into the machine), being measured by a standard wattmeter and checked against the indication of the photometer. The results secured checked closely with figures given out by Prof. Gage, of Cornell University, and I believe would be identical if he had placed his lamp in a lamp house and tested it under operating conditions.
>
> The reason the mercury arc rectifier is more efficient than 110 volts, direct current, through a resistance, is that the rectifier is a combination of the transformer and the rectifying tube. The current from the 110 volt, alternating current line passes through this transformer or economizer, which reduces it with very little loss before it passes through the tube. The tube has a loss of 14 per cent. approximately. It is entirely practical to connect a tube to an ordinary economizer and thereby double the light without increasing the current.
>
> In conclusion I wish to mention a new lamp which was demonstrated at the recent National Convention of the Illuminating Engineering Society at Pittsburgh, Pa. These lamps were of the incandescent type giving 5,000 candle power, consuming 2.5 kilowatts and have a life of 2,000 hours. The filament is drawn tungsten and, instead of a vacuum in the bulb, it is filled with nitrogen gas at atmospheric pressure. This lamp is being developed for headlights, lighthouses and projectors of all types. The filament is short, heavy and helical, approaching the requirements of projection. The lamp will be on the market within a short time and gives promise of being adapted to projection in a manner that will eliminate the wasteful condensers, at the same time giving a steady, quiet light requiring very little attention.

I do not know of any one thing that has been published in the department of greater value than this. So far as I know this is the first really intelligent effort made to discover the true efficiency of the lens system. So far as the actual difference between 10,000 candlepower at the arc and the candle power at the surface of the condenser, I think, that in order to determine this matter in any adequate way there would have to be some means of measuring the actual total candle power given out at the crater surface of the arc itself, and then a comparison would have to be made between the area of the surface of the crater and the area of the condensers; the real available candle power would then be the candle power of a section of the surface of the condenser equal in area to the area of the crater multiplied by the number of times that area would be contained in the total area of the condenser. This, I think, if it can be done, would give the actual loss of light inside the lamp-house, that is to say, in effect it would tell us the total amount of light given off at the crater, and the proportion falling outside of the area of the condenser.

The conclusion of Brother Martin as to the loss of light, in the condenser itself, seems to me to point to a very important, and I might almost say an enormously important conclusion, viz.: that high grade glass in a condenser is of very great importance. It also points to the necessity of manufacturers evolving some scheme for stopping condenser breakage, so that really high class lenses may be used for condensing. It also apparently points to the fact that there would be a far greater loss of light in the short focal length condenser than in its longer focal length brother. I have the report of Prof. Gage, of Cornell University, and his conclusions, as friend Martin says, are very nearly the same as his own.

As to the new lamp, I shall be very glad indeed to examine one of these as soon as they are ready, and unquestionably if they make for projection without the use of the condenser then they will be a great step in advance. By the way, the correctness of Mr. Martin's conclusions as concerning the condenser was partly proven by a reflector which was demonstrated to the editor something more than a year ago. It utilizes all the light without the aid of the condenser, and projects an excellent moving picture, white and brilliant, with about 12 amperes of current. This reflector, of course, utilizes all the light, which the condenser does not, and never can do. The prime objection to the reflector was that it necessarily left the front of the lamp-house open, and that the authorities would not stand for when an unenclosed arc lamp was used.

Friend Martin is entitled to the sincere thanks of every reader of this department as well as its editor for his clear and most excellent letter. We trust, as we advance with his series of articles, we shall have more of them.

## Many Thanks.

Mr. George L. Wilson, of Atlanta, Ga., who represents the General Film Company, writes:

> I have been on the road for the Commercial Branch of the General Film Company, out of Atlanta, for the past few months, making the small towns mostly. I have, during my trips, done all I could to place the World and the Handbook in theaters which did not already have them. I did this for the general uplift of the business, and I think you will get orders from a great many of the small towns in our territory.

For all of which we trust brother Wilson will accept our sincere thanks. There is, I think, but little doubt that the increased circulation of the World and the Handbook will do much to help the business in that territory, therefore friend Wilson deserves the thanks not only of the Moving Picture World, but also of the exhibitors, operators and audiences who will thus be benefited.

## List of Releases Wanted.

Mr. F. F. Earle, Canton, Oklahoma, writes:

> I am operating an Edison machine on 110 volt d.c. We have our own dynamo, which is used for the production of light for our theater only. I had lots of trouble at first, but dug my way out of it all right. We have about 800 population in Canton, and have made the outfit pay for itself this summer. Where can I get a list of released films for the first six months of 1913?

It is certainly to your credit that you have made your outfit pay for itself, in just a few months, in a town of only 800 population. As to the list of released films, I have referred this matter to our business manager, who will communicate with you direct.

## In Error.

Canada writes:

> The manager of one of our houses asserts that the only shutter to use on a.c. is the two blade, by reason of the fact that it does not give so much flicker as the three blade. He says the latter, when working on alternating current, gives abnormal flicker. Now, I do not happen to be working for this particular manager, but am using 110 volt current through a Fort Wayne compensarc. I had a two-blade shutter on my machine, but it gave too much flicker, and I substituted a three-blade, which has materially reduced the flicker. My light is not so brilliant as with the two-blade, but the general result is better.

Canada requests that I reply by mail and do not publish, but I think this matter should be explained again, and, therefore, without giving his address, am replying through the department.

The manager is wrong. The two-blade shutter gives more flicker than the three-blade, regardless of the kind of current. However, where 60 cycle a.c. is used, the machine only has to be run a trifle over normal speed to cause the blades of the shutter to get into synchronism with the alternations, thus causing a flashing of the light. It is not a "flicker," but a waving effect; the light goes down and then brightens again. To grasp the idea one must understand the action of alternating current, which is fully explained and illustrated on page 9 of the Handbook in Figure 2. At the instant the lines cross at points 1, 2, 3, 4 and 5 (Fig. 2) the current, both voltage and amperage, is at zero, and the light value is enormously reduced. If the shutter blade cuts the light at the instant the current value is at its highest, and opens the lens during the time it is at its lowest, then the result will be an enormously reduced screen illumination. However, in order to keep in synchronism with the alternations the machine would have to be run at an absolutely steady speed, and that speed would have to be precisely such as would maintain the synchronism of the blades and alternations. This, of course, is impractical, and the result is that the shutter will get into synchronism for maybe one or two seconds and then get out of synchronism, and the light will thus flash up and down.

This effect does not occur until the machine crank's speed reaches about 70, if the cycle is 60; but "60 cycle" current is often a little less than that, or a little more, so that there is no certainty as to the exact speed that will cause the trouble. Possibly the current you are using is a little more than 60, and if so you would have to speed your machine up very fast before synchronism would occur. You are perfectly right in using the three-wing shutter if you do not get the synchronizing effect.

## The Guilty Wretch.

Mr. Le Roy A. Drake, Rochester, New York, says he is the party who is stamping his name on posters, etc., concerning which Cleveland, O., recently made certain comments.

Now I am not an expert in Yiddish, so am not going to stand sponsor for the spelling of the Hebrew end of friend Drake's remark. However, for the benefit of the uninitiated I will say that Brother Drake merely inquires if "he should worry." To relieve his mind, and calm his fretted nerves I would reply by saying, nix.

## Operating Room Construction.

On page 316 of July 19 issue, I started a series of articles dealing with operating room construction, but so great has been the press of matter, the thing was set aside for a time. The article dealt with brick construction. We will now consider.

## Concrete Construction.

In a new theater, or in an old theater where a proper foundation can be had there is nothing superior to a concrete constructed operating room. Unless the room be of unusual size it is not necessary to reinforce the walls, though this, of course, may be done if desired.

The concrete should be of reasonably fine stone, and the mixture should be what is known as "rich." Care should be taken that the sand is good, clean, and sharp; also not too fine, a coarse sea sand being best for the purpose, when it can be had. The floor of the room should consist of a layer of cement, not less than four, and preferably six inches in thickness, well tamped down and finished with a top dressing not less than one inch in thickness of sand and cement mixed in the proportions usually used for sidewalk work.

The walls should be not less than five, and preferably six inches thick, though if the room be a small one four inches will answer. Before the room is started the wire conduits should be placed in such manner that they will be embedded in the concrete, the machine outlets coming up out of the floor back of each machine lamp-house. In this way there will be no conduits showing inside the room, and the walls will be perfectly smooth and clear of all obstructions. Suitable iron brackets, designed to carry any desired shelving, etc., should be carefully located and their spurs, or the bolts holding them placed so that they will be embedded in the concrete. All this involves some trouble, but it more than repays in the excellence of the room after it is complete. Near the ceiling of the room a concrete shelf should be provided, ample in size to carry rheostats if that form of voltage reduction is to be used. If a motor-generator set forms part of the equipment, then a proper foundation should be arranged for, and the anchor bolts embedded therein in their proper position. To place the anchor bolts, a wooden templet, or frame should be made of lumber. Lay this frame on the foundation of the motor generator and, with a pencil, trace the anchor bolt holes on the surface of the wooden templet and then, with a suitable brace and bit, bore them out. If the motor generator set has not yet arrived, have its manufacturer provide you a blue print from which you can locate the foundation anchor bolt holes. Having prepared your templet, block it up in the exact position you wish the bottom of the iron base of the motor generator to occupy and hang your foundation bolts in the holes you have provided, being careful that they extend up through the templet far enough to penetrate through the thickness of the motor generator base and allow the nut to get a good grip. You can now build up your foundation at the same time the floor is put in, and the anchor bolts will be solidly imbedded in the concrete. The same scheme can, and should be adopted for anchoring the machines, but this will be found quite difficult unless the machine is there, and can be blocked up into position. The openings in the walls must be carefully located and boxed in, of course. The ceiling of the room should be slightly arched, though a rise of six inches in the arch covering a room eight feet wide will be ample, especially if a couple of half-inch tie rods be used. In the center of the ceiling there should, of course, be a vent hole, and this hole should have an area of not less than 288 square inches. If the ceiling of the operating room comes near the ceiling of the auditorium then the vent flue can be of concrete and be carried up through the roof to the open air. If this is done the vent flue will require no special insulation, since its outer surface would never get hot enough to set anything on fire.

The principal objection to the concrete room, like that of the brick room is its weight. In many instances the operating room rests on a balcony, and a concrete room would weigh anywhere from two to four or five tons, according to its size and the thickness of its walls. Therefore, unless it be a new building in which a proper foundation could be provided, this weight might prohibit the use of either brick or concrete.

Wherever it is practical, however, I strongly advise the use of brick or concrete for operating room walls and ceiling, and concrete in all cases for the floor. Concrete walls are thoroughly fireproof and, to all intents and purpose, sound-proof. These walls, of course, do absorb and retain considerable heat, which is to some extent objectionable, though not seriously so if ample ventilation be provided, as it always should be.

## Jenkins' Home Projector.

A gentleman, who winds up with, "Please suppress name, town and state," but does not prohibit my saying that he resides on the Western hemisphere, writes:

> Could you, through the department, advise me as to the cost and the practicability of the Jenkins' Home Projector, or of any device designated to use standard films in the home, or under conditions similar to home use? I have in mind a public library which would call for about a 9-foot picture at about 25 feet, where a regular projector would be out of the question, both on account of size and first cost. Would also like your advice as to what course you would follow if you were about to change from 110 volts d. c. to 110 volts a. c. supply, projecting a 12-foot picture at 68 feet, with a Power's Six machine equipped with a three-wing, outside shutter. What do you consider the best and cheapest method of changing d. c. to a. c., and how would you go about it to get just as good a picture with a. c. as d. c.?

The Jenkins' Home Projector is a practical machine, but the matter of its cost would have to be taken up with Mr. Jenkins himself. Address Mr. Francis Jenkins, 1808 Park Road, Washington, D. C. Pathe also is, I understand, marketing a home projector, but inasmuch as I have not seen the latter machine, I cannot answer as to its practicability. The Jenkins' projector delivers the goods. If I were going to change from d. c. to a. c. supply I would install some method of rectifying the current. This may be done by a General Electric mercury arc rectifier, which is an excellent and very efficient machine, by a motor-generator set, or by a rotary converter. But as concerns these latter two types of devices I have no reliable figures showing efficiency.

## Shows Its Value.

Mr. C. E. Lindall, importer of Guil Pastil, whose advertisement appears in the classified columns, writes the editor at some length, winding up with the following:

> The sudden demand for Guil Pastil shows the value of the Projection Department to the trade. I thoroughly appreciate it and am deeply grateful to you.

I quote this remark of friend Lindall's for a purpose. It has been proven time and again that the endorsement of this department is of real value to any manufacturer, or importer, but the only way in which the endorsement of this department can be had, is to prove to us, by some other means than the use of hot air, that the goods are of real value. It will be noticed that this department has never given its unqualified endorsement to any motor-generator set, or rotary converter. The department has admitted receiving some good reports from users of these devices, but it has not given its unqualified endorsement to any make, for the very simple reason that not one of these manufacturers have, up to date, supplied me with working tests, showing the in-take and out-put in wattage under actual working conditions, therefore, I have no means of knowing what their actual efficiency is. There is a very large question right now concerning which the editor is receiving many letters, viz.: Which has the greater efficiency, the motor-generator set, or the rotary converter? This department will be glad to publish actual tests, made before moving picture operator, or manager, witnesses, covering a period of not less than one hour of actual work in projecting a moving picture in a moving picture theater; with in-take and out-put readings, both voltage and amperes, every ten minutes during the hour. Now, Mr. Manufacturer, it is up to you. If your device can make good the claims you put forth for it, let us have this test, or its results, rather. But a test made anywhere else except in actual moving picture theater projection work will not be accepted. You may ask why I would not accept a test made at the factory, provided it be made before competent witnesses. Simply because, while I do not say that it would be, it *could* be a test made on a special machine, or a machine tuned up for this particular purpose. What I want is a test from some machine you have sold to a moving picture theater, and I want that test without any changes whatever being made. Just go to the theater, put on your ammeter and voltmeter and show us what the machine you have sold the man is doing. After you have made this test, it would be interesting if you made a second test after having eliminated any faults due to the carelessness or ignorance of the operator. By this I mean adjusting the brushes, cleaning the connections, or anything else that is needed to put the plant in first-class condition. Some of you claim an efficiency of 90%. Well, gentlemen, you will have to show me. I will be satisfied if you can make an actual showing of considerably less than that on a machine which has been under the care of an ordinary operator for thirty days' time. Let it be clearly understood that this is not any attempt to knock any machine, or any make of machines, but it is an attempt to get manufacturers to show us what they have actually got, for the benefit of all.

## Some Puzzles.

New York City sends in a bunch of nuts to be cracked by the department editor, or our readers. He says:

> I thought that twelve years in this game ought to make a man fairly competent, but have come to the conclusion that I am still, to a certain extent, in my apprenticeship. Here are some things I have run across lately. The exit lights and projection arcs all went out. Main fuse and all fuses in panel box O. K. Found the wire burned off directly flush with B. X. in flush box. (Now, what in thunder is a "flush" box? Ed.). Pulled out enough to make a splice. After I had finished the lights would not burn; all fuses O. K. Went up to the operating room, and found the projection carbons gave a good size spark, and at the same time the exit lights lit up, but when I separated the carbons they went out again. Now, what is the dope on this?
>
> Here is another one. Motor was a little slow, so I put on a pulley one-half inch larger in diameter, and a new belt. Machine runs like a top, nearly noiseless with the small pulley, but with the larger one the intermittent pounds like a hammer. Pounding occurs on every turn of the sprocket. Power's Six A in fine condition. This is, I believe, the most puzzling thing I have ever encountered. Am testing out a pair of condensers from the White Specialty Company. The combination is a 6½ and a 7½, the 6½ being concave. Believe me, the house never saw a prettier picture since it opened. The light is no brighter, but it is whiter and more evenly distributed. I guess they are real lenses, and not mere moulded glass. The cost is $4.00 per pair, but to anyone who wants better projection they are worth twice that. They will work on any throw up to 100 feet without ghost; over that I do not know. I bought these lenses myself, as the boss could not see over 75 cents for one condenser lens, but I have had $4.00 worth of good projection in two days. Now, don't think this a boost for the Whites, for it is not; it is just a boost for something on its merits. I am working on a little attachment to go on a machine, and if I can get the exact article I want it will improve the light 100%, the operator will have to stay right on the job. The cost will be but little, and it can be attached to any machine. When I have it a little more perfect you can take a run up and look at it in action. If you approve of it, it goes to the Projection Department readers free.

Hum! Well, I do not know about that wire problem. I do not understand what you mean by the flush box, nor do you say which wires were burnt off, but anyhow I don't just see how you could get those results under the conditions named. It is plain that you got the projection and exit light circuits mixed up, but I will pass it up to the readers, as I have not time to dope out a puzzle of that kind. As to the pounding, why, if your arc belted to the fly-wheel and the boxings are just a little bit, or considerably worn, it is conceivable that the difference in the tension of the new belt and the old one might account for the trouble. Of course, you have presumably increased the speed of your machine and that also might possibly account for it. As to the condensers, it strikes me that it might be a good scheme for the White Specialty Company to supply this department with a set of their lenses for experiment. If the improvement is sufficient to justify the increased expense, there are, undoubtedly, many managers who would not allow that to stand in the way of their installation. I shall be glad to look at your invention when it is completed.

## Wants To Get In.

Orange, Mass., writes:

> I am an outsider looking in who wants to be an insider looking out. Suppose I will be slapped for sticking my nose in the door, but I am going to risk it. I wonder what certain members of the Union would say if they themselves were on the outside trying to get in, in order to earn for themselves a living, and the Union was trying to keep them not only out, but also in ignorance. I think they would do well to look at both sides of the question. Here is the way I am trying to get in. I am studying everything I can get hold of, including your Handbooks and the Projection Department. I go around to the various theaters, study the projection and pick up all the knowledge I can secure. This winter I propose to take a short course in an electrical school in Boston. Do you think I will succeed?

I see no reason why you should not, though I do not think your method is the best one. My way of doing it, were I in your place, would be to study the department and the Handbook, and at the same time serve an apprenticeship under some competent operator, but this apprenticeship should last not less than six months, and preferably one year. The only trouble is that there are too many "operators" who could teach you all they know in a week, and not work very hard at that. The reason is, of course, they don't know much—about projection. As to the Union keeping men out of the profession, why there are things to be said on both sides. I would heartily favor the limiting of apprentices if we already had a supply of really competent operators, but it is a pretty tough proposition to limit such things at this time, when as a matter of fact there is not one competent operator (mind you, I am talking of real competency now) for one out of every ten jobs, and if you come right down to brass tacks, there is not really one high-class competent man for one out of every twenty-five jobs. That is a broad statement, but it is fact, nevertheless. But this state of affairs is slowly being changed, and the operator is gradually improving himself.

## Getting In "Dutch."

Ever since the first part of last May the Kinematograph Weekly of London has been devoting two or three pages a week to the series of articles on projection written by the editor of this department. Editors of German papers have now written proposing to pay for the privilege of re-publishing these articles in the German Kinematograph Press, and it is expected that the same thing will be done in French, and possibly in Russian and Italian.

## Projection by Reflection.

Mr. Walter Johnson, Rantoul, Illinois, asks:

> Will you kindly explain to me the details of the revolving mirrors used in moving picture projection? I have heard of it quite often, but have not been able to find out what it is.

It would take up a lot of space to answer your question intelligently, brother Johnson, and, inasmuch as this revolving mirror stunt has not yet been proven to be practical, I do not feel justified in going into the matter except to say briefly that it is a scheme for projecting pictures by means of a mechanism having no intermittent movement, using continuously running film, the picture being reflected through a lens to the screen, the mirror following the motion of the film to a certain limit where the reflection of the next succeeding picture is taken up by the second revolving mirror, which dissolves the second picture into the first, and so on. The mirrors rock rather than revolve, although I believe in some experiments the mirror has been made to revolve as well as rock. The idea would be all right but for one thing, viz: the enormous difficulty of securing two mirrors which will act in precise synchronism of motion with each other. This has not been accomplished, and, frankly, friend Johnson, I do not believe it ever will be. That, however, is simply my own personal opinion, and may prove to be wrong.

## A New Pastil.

Mr. Charles Russell, of British Columbia, Canada, sends in the following night letter telegram:

> Am manufacturing a pastil superior to anything now made; gives more illumination and is stronger. Am sending sample used for twelve night. They will sell for 50 cents each.

All right, brother Russell, but I cannot make any comment until I have done with your pastil the same as I did with the other, viz: send out two or three of them for actual test by moving picture operators using gas. Therefore, never mind about the pastil that has been used for "twelve nights," but send about three new ones and I will forward them to gas users, who will make a competent test thereof and report actual results.

## China's Trouble O'er.

Mr. J. H. Hallberg writes:

> In communication with my customer, the Arcade Amusement Company, Tientsien, China, I am advised that since they installed the new shaking magnet coil and the new mercury bulb on the G. E. rectifier, which I sold and shipped them, and which they had trouble with, the rectifier is working satisfactorily. They have asked me to so advise you, and have also requested that I axtend their thanks to you for the attention given the matter in the Projection Department.

And thus endeth the chapter with "All's well that ends well."

### Burned Wire.

Chillicothe, Missouri, writes:

> Am sending you two burned off terminals. What is the trouble? It seems to me the wire will not carry 60 amperes, taken through a Fort Wayne compensarc. I am using a Motiograph 1911 model lamp-house, and it appears to me that the heat due to resistance, added to that of the arc, simply melts the wire. Neither one of these terminals have been used more than twenty-eight hours. With the terminals I am sending sample of our lamp leads. Is it No. 6 wire? I have no micrometer calliper or would measure and find out. The Handbook certainly is fine.

As regards the sample wire you send in, I find that it has 250 strands and that each strand measures .010 of an inch in diameter. Looking on Table 3, page 34, of the Handbook, you will find that these strands are No. 30 wire, and have an area of 100 circular mills. Now, if each strand has an area of 100 c. m., and there are 250 of the strands, the total area is 25,000 c. m. Looking on Table 1, page 32 of the Handbook, you will find that a No. 8 wire has an area of 16,384 c. m., while a No. 6 has 26,244, therefore, your wire is a dishonest No. 6, being short the difference between 26,244 and 25,000, or 1,244 c. m., or about 12½ strands of wire. In other words, the manufacturer of this wire is a short weight swindler. He has stolen 12½ strands of copper. He is putting out a wire labeled "No. 6," whereas it is not No. 6, or any other standard wire.

In this connection it might be noted that there is a slight discrepancy in the wire tables of various standard works. For instance, Horstmann & Tousley, in Modern Electrical Construction, give the area of a No. 6 wire as 26,250 c. m. The variations, however, do not exceed 10 c. m. in any of the standard works, therefore, it is negligible. By the H. & T. table your wire is short just 12½ strands.

As to the burned off terminals, it is rather difficult to locate the cause. I believe, to start with, there is abnormal heat inside your lamp-house. Very likely the top ventilation is partly, or entirely clogged with carbon ash. Be sure that your top ventilation is open and free, because you have not any too much anyhow. Before you clamp the cable in the terminal, scrape the inside of the terminal and the wire very thoroughly, until both are bright and perfectly clean. Be sure the contact between the terminal and the lamp binding-post is perfectly clean and tight. Aside from this I can see no reason for the abnormal heating of your wires. Of course, the wires in the lamp-house deteriorate very rapidly, but they should by no means burn off in twenty-eight hours. It is possible that your Fort Wayne compensarc is passing more than 60 amperes. If you find the lamp-house ventilation is open and free, that the contacts are good all around, then I guess you will have to get some No. 5 asbestos covered wire, or else reinforce your present leads inside the lamp-house, which could be done by doubling the lead, joining them just outside or inside of the lamp-house.

### A Queer Occurence.

Mr. C. F. Lubiens, Ashland, Wis., contributes the following thorny burr for us to open:

> The operator had burned the craters in the new carbons two hours before the show commenced. Everything was left in perfect condition, but when time to start the show came upon bringing the carbons together there was not the slightest indication of current. The lamp appeared to be dead. All switches, wires, etc., were found to be O. K. Still no light. Carbons were changed, but still nothing doing. The current was working all right elsewhere. Old carbons were re-installed—nothing doing. Leaving the carbons in contact with each other, the operator leaned back and looked at the lamp. What he said would not look well in print. He was still contributing blue to the atmosphere when suddenly the arc began to sputter, and all was fine and dandy. The show proceeded. Fully one-half hour elapsed from time trouble started until it ended, and nothing was changed. Now this thing had the operator, as well as my humble self, going south. Can anyone give a reasonable answer? On my trips through the country I find projection is looked up to, and most operators are studying to beat the band. In conclusion let me say that I hope operators will get together and work with the proper authorities, to the end that laws be secured which will do away with the crank twister.

So far as I, myself, am concerned I should say that you must have had a loose connection somewhere. I know of a similar occurrence, however, where, though everything was in good condition, the operator monkeyed around for fifteen or twenty minutes before he could strike an arc; he could get a spark, but that was all. But suddenly the thing started off again the way you have described, and there was no further trouble. Nothing was ever found wrong. Loose connection my guess, because I do not see anything else to attribute it to.

### Power's Five A.

Dallas, So. Dak., writes:

> I have a Power's Five A, with screw bushing adjustment. As I do not find anything about this in second edition of the Handbook, I am obliged to ask help. Whenever I have my framing device shifter at the top, the machine runs fine, but as soon as it is shifted to the bottom it runs hard, and with a roar. Had it overhauled a short time ago and it has been troubling thus ever since.

In the first place, my dear sir, this is the first time I have ever heard of the Power's Five A. In the classic language of the street, there ain't no such animal. I presume you mean the Power's Six A, but, if so, what is meant by the "screw bushing" adjustment? Taking everything into consideration, I think you have a Power's Six A, and that connecting link 682, plate 7, page 284 of the Handbook, is loose in its ways. If this is the case, you will be able to tighten it by following instruction 24, on page 275 of the Handbook. The connecting link carries the toggle gear on its upper end, and when it becomes loose in its ways it causes the teeth of the toggle gear, the flywheel pinion and gears 680, plate 3, page 276 to get out of alignment with each other and grind. I think this is all I can do for you at present. If you have a Power's Five machine you will have to come again.

### From Omaha.

Omaha, Neb., writes as follows:

> I notice on page 1390, September 27 issue, an article concerning conditions in Omaha. The article in question certainly gives about the straight of it, so far as operators and managers are concerned. Most theaters here are hardly making their salt. Why? The answer is simple. It is because they fail in putting the proper projection on the screen, and they will never have anything better until they pay enough money to get real operators. The writer is himself only receiving $8.00 a week, and in order to get even that much is compelled to run the machine, sweep the floor, put up the posters and keep the fire going, and you bet it keeps him working from 9 in the morning till 12 at night. All, or practically all Omaha operators do the janitor work. I think Omaha needs a Union. What is your view?

If you have correctly set forth the conditions I should say that Omaha's greatest need at the present time is a few theater managers. Surely things cannot be as bad as you say. $8.00 a week, working from 9 a. m. till 12 p. m? It is not very creditable of you to admit that you yourself are doing this sort of thing. You could make that much in the penitentiary. I am not going to comment on this—yet. I would not be at all bashful about expressing my opinion if I was sure these letters set forth actual facts. The conditions described are so utterly and entirely bad that I am loth to believe the writers have described things exactly as they are, though I think likely they are bad enough. If Omaha managers are placing projection in the hands of $8.00 a week "artists," and are not making money, the answer is certainly so plain that a blind man could read it. If things really are as bad, or anything like as bad as these writers assert, then some real live exhibitor could make a splendid clean-up in Omaha.

### Young Operator.

Kansas writes, asking the address of the Weston Electrical Instrument Company, as he wants to get an ammeter. He then continues:

> I know, as a rule, you object to "kids" operating M. P. machines, but hope you will make some exceptions. I am one of the "kids," as I will only be 17 in November. Have been operating for a year and a half and have managed to deliver the goods, though I am not one of the know-it-alls yet. If Brother Jenkins should step into my operating room he would not find carbon butts strewn all over the floor, or the machine covered with oil, dirt and gum. He would find it clean, oiled and all there. Now please do not publish this letter as I am not trying to get into the lime-light, but merely to convince you that there should be exceptions to your rule.

No, Kansas, you have not said anything which would cause me to alter my views. The principal objection I have to very young operators is not along the lines you mention at all. The young operator may keep his machine in better condition than the older man, but the trouble lies right here; the boy, except in rare instances, has not the stability or the mental poise which comes only with the years, or should come at least. I can remember things that occurred when I was 16 or 17 and which caused me huge excitement; they would merely cause a smile now. There is no use in talking, the younger man won't admit it, it is not in the nature of things that he should, but, nevertheless, there is a certain and very marked stability of mind which is the product only of passing years. The young operator may be a good mechanic, and all of that, but his attention is easily distracted. His mind is taken up with many things. Dances, baseball, theaters, best girls, etc., are all very new to him, and mighty interesting, so that his attention is divided among a great many interests, whereas to the older man these various things are a story long since told. Therefore, they have largely ceased to interest, and his mind is in better condition to be concentrated on his work: moreover he is not likely to get excited when an accident, such as fire, occurs.

I know I have not put this very clearly, but I guess you catch the idea. There are a few, but a very few exceptions, and the young man who is the exception is not the normal young man. I have requested the Weston Electrical Instrument Company to send you their catalog.

### Action Repudiated.

Although not sufficient time has passed for all of the unions to be heard from since publication of "That Law," still, up to this writing eight unions, two of them quite large ones, have written in officially repudiating the action of the convention. That is sufficient. All I wanted to know was whether or not the membership at large stood for the stone-age policy and I find they do not. As to the number of individuals who have written denouncing the action, why I kept track for a time and then gave it up.

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# Comments on the Films

## Licensed

"THE WOMAN OF THE MOUNTAINS" (Selig), Oct. 17.—This is an entertaining mountain story, the scenario being written by W. E. Wing. Good photography and splendid scenic effects are pleasing features. The story is a dramatic one, in which the secret agent of a power trust tries to blow up his rival's construction work. The suspense is good up to a certain point and then the situations were strung out somewhat and timed a little too accurately. The incline road, the hero's trip over the tramway and the girl's race over the suspension bridge were all nicely shown. This is well worth while.

"MATRIMONIAL MANOEUVRES" (Vitagraph), Oct. 17.—The plot of this offering goes over familiar ground and, as a whole, the comedy is not as successful as many produced by this company. The nephew in need of funds is financed by his aunt on condition that he introduce her to a man with a title. The nephew plays a trick on her by having a married friend pose as a Lord. The characterizations are good, being in the hands of Maurice Costello, Josie Sadler, Charles Lambart, Mary Charleson and other well-known members of this company.

"THE MATE OF THE SCHOONER SADIE" (Lubin), Oct. 17.—Not a particularly pleasant story, yet one that depicts graphically the evil of drink. The mate, whose father is a drunkard, takes his first drink on the night his engagement is announced. The hereditary taint is within him and he follows this drink with many others, finally running amuck and winding up as a suicide. The photography and acting are very good. Most of the scenes are located on the dock at San Pedro, giving views of lumber yards and freighters.

"THE TROUBLESOME TELEPHONE" (Kalem), Oct. 17.—A half-reel comedy, with John E. Brennan and Ruth Roland in the leading roles. The dentist is bothered almost every minute by calls on the telephone. Amusing demonstrations of the art of dentistry are given, but on the whole the plot is too slight to get up much interest.

"THE BOSTON FLOATING HOSPITAL" (Kalem), Oct. 17.—A series of pictures showing the manner in which Boston's poor babies are taken care of on a hospital vessel. Many views of the squalid homes from which the children are taken are also shown. Graphic pictures of a fine charitable work. On same reel with above.

"THEIR WATERLOO" (Essanay), Oct. 15.—It is worth while to watch this picture, if for nothing else than to see Minor Watson suck a lemon. The story is a farcical love affair in the country with three aspirants for the hand of Dolores. Many other country characters are introduced and somewhat confuse the action; but, at the end, all three lovers get their Waterloo in a rather rough, but clear enough way. It made laughter and seemed to please the audience.

"MASTER FIXIT" (Vitagraph), Oct. 15.—We do not dare call this picture a full success. It is not acted strongly and there is little that is truly new in its incidents. It is farcical and, in places, is pretty close to being inelegant.

"BUDDHIST TEMPLES" (Vitagraph), Oct. 15.—On the same reel with the foregoing is this series of views of temples, in place not given, but clearly in Siam or some Buddhist country near India. This part of the offering is very interesting. The great statue of Buddha called "The Leaning Buddha" is a wonder.

"AS A FATHER SPARETH HIS SON" (Selig), Oct. 15.—It is literally true that not one leading character in this picture behaves with a show of that commonsense that is usually given to mortals. In consequence, it is a tragedy, brutal and distressing, which will not appeal to the healthy minded. This is not the fault of the players, who are human and even wise in their art; nor is it the producer's fault; but the fault of the writer of its script. A very poor offering.

"THE FIANCÉE AND THE FAIRY" (Lubin), Oct. 13.—A very prettily produced fantasy in which is a girl, not perfectly satisfied with her rather unromantic fiance and who wants a lover like the picture of one of his ancestors which he shows her. She falls asleep before the painting and the fairy comes with two gifts, one to bring the picture to life to be her lover, the other to send him back again. When he comes and they go out on the lawn together they find the guests dancing the tango. The youth from long ago teaches her to dance the minuet—as by magic the costumes change and the guests are also dancing the more stately dance of not today surely. He then criticises her low-cut dress and tight skirt and soon she wishes him back where he belongs with the back numbers. The author is Clay M. Green and it was produced by L. B. Carlton.

"MRS. UPTON'S DEVICE" (Vitagraph), Oct. 13.—Mrs. Upton can not only make matches, but she can keep them lighted even in the wind of a lovers' quarrel. The story, a slight but human and pleasing one, shows this and that is all. However, it was brightly conceived by John Kendrick Bangs, competently produced by James Castle and delightfully played by Florence Dyer, one of Vitagraph's new leading women, who has self-possession, a cheery smile and is perfectly natural. Carlotta De Felice and Arthur Ashley, her two lovers, show, now and then, lack of experience, but promise well. Tefft Johnson fills a small role as Mrs. Upton's husband, and there are others who support the picture well.

"McGANN AND HIS OCTETTE" (Biograph), Oct. 13.—A farce in which William Murray plays an Irishman with eight children, and Gus Pixley, a "kike," who has him arrested, but whom the Irish judge forces to keep both McGann and his family while the former is in the pen. There was some laughter over it, especially among the Irish.

"AUNTS TOO MANY" (Biograph), Oct. 13.—On the same reel with the foregoing is this farce in which a young husband mistakes an escaped crazy woman for his wife's expected relative, and hires some actors to make a stage horse and trot her about the town. There was more laughter than over the former; but neither of them really captured the audience.

"BILL'S CAREER AS BUTLER" (Edison), Oct. 13.—This little comedy, written by Herbert Prior, has some excellent things in it and markedly pleased the audience. "Tired Bill," a tramp (Edward O'Connor), exchanges clothes with a well dressed butler (William Bechtel), who is in swimming and finds that he has a letter of recommendation to a certain man as a butler. This Bill promptly uses and, when William arrives with his protest, is in a position to kick him off the premises. But Bill's butler soon gets him into trouble and William appears again and calls the cop at a very inopportune time for him; he gets another job waiting in a prison. There are pretty scenes in the picture, full of life, of well bred distinction and perfectly photographed. Gladys Hulette and Arthur Housman add to it by their drawing of a newly wedded young couple. A good picture.

"THE HERMIT'S RUSE" (Kalem), Oct. 13.—The situation here has something of a punch; at least the villain makes us want to kick him off the place and the woman, as foolish wife, keeps to her character consistently through scenes with the villain and her husband, too. But the development, while unquestionably new, is not strong; we do not believe it and are not affected by seeing it. The hermit, played by George Williams, looks his part perfectly. Helen Holmes is the young wife of a miner, played by William Brunton, and Lee Maloney is the villain.

"HER HOUR" (Patheplay), Oct. 15.—The attention is held strongly by this picture, whose sole object is thrilling action; it puts its intention over and so makes a good offering. But it is not wholly a picture of real life and reaches no high plane. We may add that it is the most convincing picture dealing with loss of memory due to a blow on the head and final recovery years later that we remember seeing. Its worst weakness is a slight obscurity which a subtitle would have corrected.

"THE WIDOW'S SUITORS" (Edison), Oct. 15.—A farce comedy by Charles France of rural love making. The two country suitors for the affections of the very pretty widow, keeper of the restaurant, made laughter; but not continuously. The shortcoming of all such picture representations is that the camera is almost sure to catch the actor off guard, and this makes the character seem artificial. Then one would not expect to find that restaurant in a place where he would find those suitors. It is not wholly a success; but it makes a fair offering.

"RED AND PETE, PARTNERS" (Biograph), Oct. 16.—A picture in which the action never lingers. The plot is typical of Biograph product. A good many characters are introduced and then the rich woman drops a valuable necklace which the poor little girl finds. She is seen by "Red" and "Pete," two rascals who chase her home and peek in the window while her honest father is hiding it until its owner can be found. The janitress sees them and calls the cops and then we have the speedy action. It is well planned by the writer, carefully handled by the producer, who has introduced humorous incidents, and it has been humanly acted by the players.

"'A BORROWED IDENTITY" (Essanay), Oct. 16.—An acceptable love story set on a ranch in the West. At the heart of it is one of the world's best love stories, one that can be skillfully told as often as one pleases; it will always delight. In this case, it lacks the humanity that would make a great picture; but it is clear, effective and pleasing; well photographed in good backgrounds and naturally acted. A good offering.

"SCENES IN SAIGON, COCHIN CHINA" (Melies), Oct. 16.—Intimate touches of Oriental life, with sparkles of humor which brought out occasional laughter, make this a very good offering. It shows buildings, market and street scenes, with glimpses of the people, some studies of faces, people and kids. There also is one or two vocational scenes and a picture of an Annamite gutter band. The photography is fair.

"THE GOLDEN CLOUD" (Selig), Oct. 16.—The audience liked this simple, short love story. It has no frills and no padding; in other words, it minds what it is about and gets its story over. "The Golden Cloud" is the name of a mine; but the scenes are exclusively in a city and the story is told mostly in an office and in the home of the rich heroine who helps the hero out of his financial difficulties.

"THE ABDUCTION OF PINKIE" (Selig), Oct. 16.—On the same reel with the foregoing is this lively farce which made hearty laughter—both offerings of the reel were applauded. This part was used by an Essanay whole-reel picture of some months back.

"THE OUTLAW" (Vitagraph), Oct. 16.—There is real tragedy reached by this picture and it has been effectively put over by producer and players, it has a strong emotional effect on the spectators' sympathies. A crooked gambler wounded in a saloon brawl, takes refuge with the outlaw and is cared for. When well, he makes love to the outlaw's daughter, Nan; but discovering there is a big reward offered for the man's capture, he betrays him to the sheriff. After the fight, when the outlaw is lying dead, he brazens it out before the girl, who is heart-broken. Later, Nan guns for the gambler and gets him. W. Hanson Durham is the author and it was produced by Robert Thornby. Charles Bennett plays the outlaw; Margaret Gibson, his daughter, and George Cooper, the gambler. The outlaw is the best character in the picture; but every one in it does well.

"PATHE'S WEEKLY NO. 58" (October 13).—Has some excellent pictures of fine cattle, horses, bulls, cows and a prize pig. It is not a noteworthy number from the point of view of news interest, but is surely worth while.

"PATHE'S WEEKLY NO. 59" (October 16).—The great review and parade of the German army with good portraits of the royal family, including the Duchess of Cumberland, whose recent marriage and romantic circumstances surrounding it have made it especially interesting, is one item that will attract notice this mid-week. Not less worth seeing is the fine picture of the great cavalry review in Washington recently. It will make patriotic spectators glad that they are Americans. If we have to keep soldiers for self protection, it is encouraging to know that they are worthy of their uniform and flag.

"ALKALI IKE AND THE WILDMAN" (Essanay), Oct. 18.—Alkali Ike is a cowboy who agrees to masquerade as a wildman after the original one escapes from the show tent. Later, he himself flees to the woods and meets the real wildman. The situations in this are nicely photographed and it carries a lot of pleasing humor in its grotesque development. Children will be especially delighted with the two funny wildmen.

"A PLANT WITH NERVES" (Patheplay), Oct. 18.—Remarkable views of a very odd plant known as the mimosa. The plant is very sensitive and its leaves curl up when it is struck sharply. Electricity and chloroform also affect it. The demonstrations are clearly pictured.

"SAINT CLAUDE AND ITS ENVIRONS" (Patheplay), Oct. 18.—Views along a picturesque road in France, evidently taken from an automobile. Sheer cliffs, tunnels, cascades, villages and towns are encountered along the route. A good travel number. On same reel with above.

"TWICE RESCUED" (Edison), Oct. 18.—This number, written by Ashley Miller, comes nearer being a comedy-drama than straight drama. The engaged girl is twice rescued by a young man who steps in ahead of her cowardly lover. After the first incident she returns the ring to her fiance. Betty's encouragement of Alec to make love to her was a pleasing bit. The picture as a whole is pleasing in a quiet way. Bessie Learn, Arthur Housman, Harry Gripp and Mrs. Erskine appear.

"THE GIRL ACROSS THE WAY" (Biograph), Oct. 18.—An entertaining story, with some pleasing characterizations in it. The part of the young girl was particularly well handled and the fast young man was almost equally good. One scene, in the restaurant, was too frankly handled, and the young man's intentions could have been suggested a little less openly. The photography is very good and the story holds the interest well.

"THE HIGHEST BIDDER" (Lubin), Oct. 18.—The photography at the beginning of this half-reel is a little dark, but the comedy works up nicely. The part of the father was especially good and the fresh little plot is pleasing.

"SLEEPY ROMANCE" (Lubin), Oct. 18.—This, on same reel with above, is also new and enjoyable. Sleepy Si and the girl are good and even the minor characters helped the picture materially. Si goes to sleep on his wedding day and the rival marries the girl. A good split reel.

"THE RAILROAD DETECTIVE'S DILEMMA" (Kalem), Oct. 18.—A film story with an unusually tense situation of an improbable but pleasing nature. The hero, in search of box-car thieves, is bound and placed in a mail sack. The heroine, learning of his predicament, throws a stone at the man in the mail car, thus preventing him from catching the sack on the moving train. This story contains much that is unlikely, but it gets a firm hold on the attention and is excellent photographically.

"THE VAN NOSTRAND TIARA" (Biograph), October 20.—A well-handled story of sleuth and crook. It is pictured in a society setting and centers around a tiara owned by a rich woman in whose employ is a confederate of the crook who has determined to capture it. Unusually dramatic use has been made of the detective who, as the guest of the rich woman, is always near, although the jewel has not yet been stolen; he remains a potentiality which heightens the suspense a good deal. The acting and the staging are of good quality and the offering will be well liked.

"THE DUMB MESSENGER" (Kalem), October 20.—The improbability of this story, as pictured here, is such that it markedly hampers it as entertainment. The story is all right, but is one of those extremely hard to put over, for it depends upon a child and a mouse, which is made to carry a message through a speaking tube—a novel idea. Some of the scenes are beautifully photographed and the lighting, especially in the kitchen scenes, is perfect. The audience were plainly not impressed and let it be known.

"PATHE'S WEEKLY, NO. 60" (October 20).—The new flag of Boston city is the most interesting item this Monday. Some good views of prize cattle are included.

"FATHER'S CHOICE" (Lubin), October 20.—A farce with a laughable idea. It is broad and somewhat rough in parts. That scene in which the father blows smoke in the face of his son's sweetheart, whom he dislikes, is inelegant. Harry Hoyt wrote the script which Arthur Hotaling produced.

"ALL ON ACCOUNT OF DAISY" (Lubin), October 20.—Parts of this offering on the same reel with the other farce tickled the audience; for, though old, it is very well handled. But it is too long. Violet Adams is the author and Arthur Hotaling produced it.

"HIRAM GREEN, DETECTIVE" (Edison), October 20.—A burlesque farce by Monte Katterjohn. Its chief character is a sissy-boy country lad (Barry O'Moore) in love with Susie (Edna Flugrath), daughter of a Jewish storekeeper (William Wadsworth). "Gink the Eel" (Yale Benner) comes to the village and tries to hold up the storekeeper, but Barry, who has purchased a "How to Be a Detective" book, is led, and in an amusing way, to the scene of the crime and frustrates him. There is much in it that is laughable, but it doesn't stand up strongly as a whole. Edward Mack, as the village constable, is the only one who deserves special mention. Charles Seay produced it. It is a servicable offering.

"REGINALD'S COURTSHIP" (Edison), October 21.—There is clever picture writing in this farce by Alice Williams. Its fun centers in Reggie (William Wadsworth), who is played as a conventional sissy-boy, but in his quite unconventional foolishness there is astonishment and compelling fun. We think that the leading role might have been played a bit more humanly, but must warmly comment the player for striking fire again and again, especially at the high points. Robert Brower is perfect as the youth's employer and Gertrude McCoy is what was wanted in the role of his daughter. Alice Washburn's work as boarding-house keeper is well known. Amy Lee and Harry Eytinge also have parts. As an offering it is a decided success. C. Jay Williams produced it.

"THE POISONED STREAM" (Patheplay), October 21.—An atmosphere of originality in the picture makes it distinctly pleasing. It tells an idyllic love story with many pretty scenes which, though clearly photographed, were worthy of more artistic camera work. The peculiar feature of the picture is its two shepherdesses. These two girls seem actual and real, yet at the same time as though they had come out of some romanza written in late Elizabethan days. The story is freshly thought out, well managed and naturally acted and it makes a creditable offering. At its end, George Gebhardt, its villain, is tarred and feathered.

"HER FIRST OFFENSE" (Lubin), October 21.—We reviewed this picture several months ago when Lubin players first produced it. It is a story of a girl who is, in the picture's end (so it seems in truth), if not commended, at least not blamed for stealing to send her consumptive brother out West. The picture we commended in the first instance for its strong human acting, which relieved it of much of its unpleasant taste.

"THE WHITE FEATHER" (Vitagraph), October 20.—This picture falls into that distinct class of photoplays showing a young man or woman with a morbid fear, due to some accident in childhood which, after a hard struggle, he or she overcomes. In this one there is freshness in its scenes and at least a substratum of humanity. It has action; is pretty well acted and has clear photography. Robert A. Sanborn is the author, but deserves no credit for plot or idea. W. J. Bauman produced it. George Cooper plays the villain creditably. The heroine is played fairly by Myrtle Gonzales and they are capably supported by Anne Shaefer, Mary McGuire and Mr. Weston.

"LUELLA'S LOVE STORY" (Vitagraph), October 21.—A commendable picture of human life by W. A. Kirkland. It tells the love story of an old maid and is designed primarily for women spectators, though its humanity cannot fail to interest all alike. The role of Luella is ably portrayed by Julia Swayne Gordon and so the offering comes as something of a treat to large numbers of picture patrons who would like to see more of this favorite's work. Tefft Johnson holds up his end with another good character drawing, the neighbor who doesn't know he loves Luella, and Mrs. Mary Maurice is excellent as her mother. With these three clearly-pictured characters the offering is certain to be a safe trump card with the people. The story has been very commendably handled throughout by L. Rogers Lytton and James Young, collaborating producers. A desirable offering.

"THE WAY PERILOUS" (Essanay), October 21.—Francis X. Bushman plays a youth who leaves a Southern home, his father (Frank Dayton) and a girl (Beverly Bayne) to make a name for himself. He gets into fast company and loses heavily. His temptation to "raise" a check from his father is freshly and cleverly shown and the full value to the picture of his crime is established without the loss of motion. There is little real substance to the story as such at this stage of the game, but it had been so produced as to keep the artificial parts in the background and to accent what there is of human truth in it. The offering will interest and is surely serviceable.

"DISHWASHER DICK'S COUNTERFEIT" (Selig), October 21.—A ranch farce with a very old situation that seemed to please the audience; there was considerable laughter. It is snappily produced and the players (Myrtle Steadman and the company usually with William Duncan, who is missed from it) do their work well. It is the kind of offering that bores no one and amuses the many very well. Such are very servicable offerings.

"SURF AND SUNSET ON THE INDIAN OCEAN" (Selig), October 21.—Last a few feet. The sunset picture is well worth seeing.

## Licensed Specials.

"THE BRIDGE OF SHADOW" (Selig), Oct. 13.—A two part offering that has already been reviewed at length in this paper—see page 26, issue of Oct. 4, 1913.

"THE VAMPIRE" (Kalem), Oct. 15.—A sensational dance by Bert French and Alice Eis, which represents in a strangely graphic way a vampire coming out of the woods to destroy a young artist, is featured in this three-part picture. The dance is truly a part of the story, not merely woven in it. Moreover, the story had been carefully done all through and, except in one spot where it seems forced, is human and convincing. Harry Millarde and Marguerite Courtot play two country lovers. Harry is the first to leave the farm, and his course from his early success through his ruin, due to a woman dressed in close fitting silver silk (Alice Hollister), who picks him up in a fashionable restaurant, and his final regeneration after seeing the "Vampire Dance," is shown. The effect of his final meeting with the woman of the white lights seems forced. After he has once more made a man of himself, Harry meets Marguerite again. There is nothing in the offering that is not healthy and commendable and it seems likely to please widely. It is well acted and in photography is, for the most part, above criticism

"THE HAUNTS OF FEAR" (Patheplay), October 16.—A picture in two parts of both East and West that leaves a deep impression. Its hero is an innocent man accused of crime who, escaping to the West, lives in a lonely cabin. He finds and brings to his home a girl, the sole survivor of an Indian massacre, whose memory has been clouded by the experience. She doesn't know who she is, but lives with the refugee as his sister until a circuit preacher suggests that he ought to marry her, which is done at once. The method of clearing the man of the charge of the crime by the finding of the true culprit dead with the evidence on him (we are aware that the rescued girl was the villain's wife, but she doesn't know it yet); the bringing of the hero and his wife home and the recovery of her memory, make an absorbing story. The woman at first thinks she is an unintentional bigamist, and her finding the truth makes the pleasant ending. There is some weakness in the acting of this scene, but, as a whole, the picture is held up very well. The last act made tremendous demands on the genius of the player who took the woman's role.

"THE TAKING OF RATTLESNAKE BILL" (Lubin), October 16.—The story told by this picture is well introduced to make the final "taking" of that redoubtable highwayman, R. Bill, seem convincing. He is a character well known and often applauded—an outlaw with a heart of gold that shows plainly whenever he smiles and he smiles often. Moreover, he is afraid of nothing, including the sheriff and a barroom full of posse material. Then it is shown that no woman ever pleaded to him in vain; he is a direct lineal descendant of medieval paladins and doughty knights of the wood, like Robin Hood—popular heroes all! A perfectly acted drunken stage driver lets a child, daughter of the sheriff, get lost. Out in the wilds for hours she is overcome by exposure and is found very sick, by Rattlesnake Bill. It is his solicitude for the safety of the child that leads to his capture by the sheriff, whom he might have killed had he not feared to awaken the patient suddenly, which the doctor, he had risked getting warned here would prove fatal. The hero's role is perfectly suggested by John Ince, who is also the producer. The sheriff (William [illegible]) has a refreshingly human countenance in the picture and is natural in his acting. Billy R[illegible]esher, the stage driver, in a perfectly simulated drunk, added much to amuse the audience and make the offering convincing. E. C. Hall wrote the script.

"BRONCHO BILLY GETS SQUARE" (Essanay), Oct. 17.—This story is strongly presented, but it is unfortunate in its beginning, as it depicts Broncho Billy as an outlaw and the subsequent scenes tend to make a hero of him. If his pal had fastened a crime committed by himself on Billy, the latter would have gained more sympathy. The scenes are typical Western ones, the most dramatic being the burning of the cabin and the final one where Billy has the squaw put a stop to his former pal's wedding.

"THE FOREMAN'S TREACHERY" (Edison), Oct. 17.—An excellent film story in two reels, written by Anne and Bannister Merwin and directed by Charles Brabin. The scenes are laid in Wales and are of characteristic beauty. The photography is unusually smooth and attractive. The plot is a strong one and there are several good examples of character work, particularly those of Leslie Oswell as the half wit and Douglas Munro as the miser. Marc MacDermott plays the hero, Charles Vernon the scheming foreman, and Miriam Nesbitt the girl. A particularly pleasing release.

"THE PIRATES" (Vitagraph), Oct. 18.—A highly diverting two-reel subject by James Oliver Curwood. This starts out as a mystery, and the mystery is maintained till the last, but it is relieved by much pleasing comedy. The scenes in the second reel, where the prisoners take a dip in the ocean, were very funny. John Bunny, Clara Kimball Young and Robert Gaillord play the leading roles. The mysterious prisoners turn out to be the board of directors of the "Eat-um" Biscuit Company in search of free advertising, which they get. Very enjoyable.

"THE FINGER PRINT" (Selig), October 20.—This picture was watched by the audience with marked attention. It shows how a crime came to be committed, how the suspicion of guilt is fastened on the most commendable man in the story and how the "great detective" (played by Charles Clary) unravels the difficulty and brings the guilty one to justice. One marked feature of it is the disguise of the detective, which the average person will not see through until the mask is removed. It is not a perfectly convincing picture, but it holds the attention strongly and can be safely relied on to furnish acceptable entertainment. Arthur P. Hankins is the author and Oscar Eagle produced it. Jack Nelson plays the hero; Winnifred Greenwood, the girl; Normal Fowler, the rival, and LaFayette McKee, the cook. Mrs. Louise Kelley plays the mother of the hero and Rosa Evans, the mother of the rival. George Cox is the lawyer arguing in the trial scene. There is good team work and the picture is pretty successfully "put over."

"THE WHEELS OF JUSTICE" (Cines), October 2[illegible].—A picture that might have been taken from some elaborately planned novel. The plot is complicated, yet, after the first few scenes, the story is clear and it holds the interest. One is not carried away by anything that happens, even by the wrecking of a bridge which is very realistic, except in the attitude of the players who stood near by. So, in the story, while it absorbs the mind waiting for the outcome of the tangle, there is very often a part that isn't believed. The backgrounds add to the value of the [illegible] and there is much artistic quality in the arrangement and management of the scenes. On the whole, it is a good offering.

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## Independent

"FISHERMAN'S LUCK" (Solax), Oct. 17.—The Solax camera man, who is worthy of all the compliments we can give him, has made some lovely water scenes in picturing this light and pleasing farce. It is set in vacation land and there are two camps. In one, four married men live with their wives and, in the other, there are four unmarried college girls who don't know the four men are married, have been assured they are not. The wives, of course, don't know of the girls, though the men are flirting terribly with them; but they find it out all right and there's trouble for the men, but fun for the audience. It is done in a sprightly way and makes a good offering.

"THE BOOB'S DREAM GIRL" (Rex), Nov. 9.—An entertaining number, featuring Robert Leonard and Marguerita Fischer. Leonard appears as an amateur sleuth. He locks the real detective in a shed and recovers the stolen jewels himself. A story of considerable interest, but the final disposition of the detective was not shown.

"LOVE, LUCK AND A PAINT BRUSH" (Nestor), Nov. 10.—This makes a very pleasing comedy number, with Eddie Lyons in the role of a young artist whose paintings will not sell. Through an error the morning papers print news of his death. His contest painting wins a big prize and there are great demands for his work. An idea similar to this has been used before on the screen. In the end Eddie gets fabulous sums of money and also the girl he loves.

"HIS WIFE'S BURGLAR" (Nestor), Nov. 7.—A good farcical situation is worked up in this offering. The husband pretends to be a burglar to cure his nervous wife of her constant apprehension. A real burglar appears on the scene, likewise Mr. Smith, who lives next door, and the resulting developments bring considerable laughter.

"JEWELS OF SACRIFICE" (Rex), Nov. 2.—This picture will interest, and especially so those religiously inclined. It is a story of a woman who, when her child is near death, promises that if the life of her little one be spared she will sacrifice her jewels. The child recovers, and the mother fulfills her promise, helping those in danger and in trouble until the jewels are gone. Pauline Bush plays the mother; her work is reverent and artistic.

"CROSS PURPOSES" (Powers), Nov. 8.—Wallace Reid and Cleo Madison, playing the parts respectively of the boy and the girl, who refuse to marry one another as their parents had planned, handle their parts well in this entertaining comedy of misunderstandings to begin with and complete happiness to end with. The story will be widely appreciated.

"ALMOST AN ACTRESS" (Imp), Nov. 8.—A very laughable production of the low comedy type, full of chuckles and free from offense. It has to do with a stage struck girl who wants to break into the "movies." The scenes are all of burlesque nature and furnish plenty of genuine amusement.

"HIS PAL'S REQUEST" (Rex), Nov. 3.—A purely melodramatic offering, with a very light plot. Certain parts seemed to be miscast, and there was a great deal of ineffective acting. The story concerns a young girl left by her father in charge of his former friend.

"THROWING THE BULL" (Joker), Nov. 1.—A burlesque offering, in a Mexican setting. The humor is of a coarse-grained variety and not of any particular appeal. The Battle of Chili Con Carne was well worked up and the scenes in the bull ring were rather amusing. There is nothing offensive in this, with the possible exception of the slangy title.

"A TALE OF DE-FEET" (Eclair), Nov. 2.—A comedy showing many feet which go through many antics, suggesting a story of a bibulous husband and his Nemesis, his wife. This will win a laugh.

"TINY ORGANISMS WHICH INHABIT STAGNANT PONDS" (Eclair), Nov. 2.—On the same reel as the above is this natural history subject. Its title explains the picture, a very good one.

"FOR MOTHER'S SAKE" (Kay-Bee), Nov. 7.—Film stories in which the leading character commits a crime because of love for his mother or his wife are never very convincing. In this case Jim steals money because his mother wants to make a trip back East, giving an instance of mixed motives. Tom saves him from arrest and the crime is never properly accounted for, as it should have been.

"WHEN SPIRITS WALK" (Frontier), Oct. 30.—A haunted house film story which starts out in the conventional way, the girl agreeing to marry her lover if he will remain over night in the place. The cook is a sleepwalker and the young people who impersonate ghosts are much alarmed when they run across her. The scene in the house works up very humorously and there are a number of laughs in this.

"THE PRIMEVAL TEST" (Rex), November 6.—Marguerita Fisher as the neglected wife of Stannard, a very busy business man, plays a first rate lead in this two-reel drama, which illustrates the doubtful truth that a woman's love is won and kept by force. As shown in this picture, the husband, on the evidence of an old friend, employs stone age tactics and we see the couple reunited in that primitive atmosphere. The story is simple and clearly presented and the film ought to be well received.

"FOR OLD LOVE'S SAKE" (Victor), October 24.—This is a rather sentimental drama, but will have a wide appeal. Characterization of the young farmer whose sweetheart jilts him for a city man is good. The girl's choice proves unfortunate; she dies and leaves a son, who falls into evil hands, from which her old sweetheart, after some interesting adventures, rescues him and adopts him.

"GIRLS WILL BE BOYS" (Crystal), November 4.—In which Pearl White and Chester Barnett and two others appear as a quartet of sweethearts in a short comedy wringing most of its fun out of some disguises which the girls assume. The fun is wholesome.

"IT'S A SHAME TO TAKE THE MONEY" (Crystal), November 4.—Sharing the above reel is this merry farce picturing the capitulation of an irate "paw" who refuses to give his consent to his son's wooing. The plot is ingenious.

"WHEN DUTY CALLS" (Crystal), November 9.—In this melodrama is revealed the situation in which a girl's sweetheart is in duty bound to arrest her brother for theft. The story is well presented.

"THE OLD FOLKS AT HOME" (Thanhouser), Oct. 24.—The son in the city writes to his parents to come and live with his family. The old folks go to the metropolis, but after several social experiences decide to go back home again. The characterizations are good and the story, while not very new, is pleasing.

"THE OVERALL OUTING" (Komic), Oct. 9.—The girls dress up as boys to go on a picnic. The boys frighten them away with a scarecrow and steal the food. Good photography helps out this rather ordinary comedy half reel.

"DOBBS FORGOT THE COAL" (Keystone), Oct. [illegible]—Dobbs starts down town to order coal for his wife. He eclipses all former records in getting into trouble and arrives back home almost a wreck. On same reel with above. Some good laughs in this.

"A WOMAN'S WIT" (Kay-Bee), Oct. 24.—There is a strong plot in this picture, but it does not [illegible]. It was little short of murder for the woman and her husband to [illegible] the gambler [illegible] be shot for a crime the husband himself attempted. The chief strength of the picture is its faithful rendering of Western atmosphere in the early days.

"IT HAPPENED IN HAVERSTRAW" (Reliance), Oct. 2[illegible].—Another animated statue film, this time done a little better than usual. The hero agrees to pose in place of the broken statue. The girl first discovers the deception and later her father does likewise, but of course in the end he is forgiven and all ends happily.

"BORROWED GOLD" (Kay-Bee), Oct. 31.—A one-reel story by Richard V. Spencer, in which the situations seemed greatly overdrawn. The wife, because her husband is ill, dresses up as a man and holds up the stage. The crime is traced to her door, but the sheriff relents when he sees that her husband is dying and makes no arrest. The good photography is the strongest feature of this particular offering.

"THROUGH THE SLUICE GATES" (Majestic), Oct. 19.—A film story that will appeal to many observers, not alone for its dashing love story, but because it illustrates so well what a sluice is and just how it operates. William Garwood is the hero of the piece, and with the aid of the girl escapes from prison and thence through the sluiceway, which was filled with running water. Something new and attractively pictured.

"VENGEANCE" (Majestic), Oct. 2[illegible].—A modern version of the plot made familiar by Poe and other writers, in which a human being is walled up in brickwork. This picture story is too improbable and too hastily constructed to get this situation strongly before the observer, but at the same time it serves to hold the attention and is well photographed. The hero arrives in time to thwart the Italian banker and get the girl out of the wall alive.

"HOW PHILMY WON HIS SWEETHEART" (Thanhouser), Oct. 28.—There are quite a few smiles tucked away in this offering, in which Riley Chamberlin appears as a cameraman. This shows a moving picture within a moving picture, all of the action taking place backward in one of them. Philmy finally makes enough money to win back his girl. A very fair comedy.

"FOLLIES OF A DAY AND NIGHT" (American), Nov. 1.—This shows the mishaps of Mr. E. Z. Smithers, who desires to get thirty days in jail, hoping his wife will then divorce him. He is finally cast in jail, after many funny attempts, but his wife writes that she will return to him when he gets out. The photography is good and altogether this makes quite a pleasing comedy offering. George Field plays Smithers very effectively.

"THE STEP-BROTHERS" (American), Oct. 23.—This plot is on the made-to-order plan and has not enough freshness about it to make it very strong. The step-brothers run for sheriff; one is elected and the other plans a holdup; then the first is blamed, but finally cleared. Too familiar to hold the attention well.

"IN THREE HOURS" (American), Oct. 30.—An obvious plot, with one scene so strongly overacted and melodramatic as to be almost a burlesque. Joe is tied to a tree, with a lighted candle on a can of powder near it. He has but three hours to live, but of course his sweetheart arrives in time to save him. Good photography and pleasing outdoor scenery are the best points in this production.

"THE HEART OF THE ROSE" (Reliance), Oct. 22.—This story by Sidney Rosenfeld does not make a very strong offering. Rosemary Theby was very attractive in the leading part, but the emotional scene where she stabs herself and places a drop of blood in the rose was too melodramatic. The situations lacked real feeling, and portions of the film were none too clear photographically.

"HIDDEN TREASURE RANCH" (American), Oct. 20.—An interesting subject laid in the West, with Warren Kerrigan in the role of a young spiritualist. The cowboys put up a job on him by "planting" the crazy miner's map near a big stone. The joke is on the cowboys, however, as a real treasure is turned up. The closing scenes were hurried, but the story is more original than many recent Western offerings.

"ALWAYS TOGETHER" (Majestic), Oct. 21.—This story has a very light plot, with some fairly humorous situations in it. The old Irishman insists on taking his pet goat with him into society when he suddenly finds himself a millionaire. The daughter objects, but he finally wins over her former affection for the animal. Fairly entertaining.

"HIS CONSCIENCE" (Frontier), Nov. 1.—The title will give a good idea of the subject matter herein contained; the scene is laid in the West; the man whose conscience troubles him is one of two rival suitors for a girl and he is thereby saved the double crime of theft and murder. The photography is good.

"O, YOU PEARL" (Crystal), Nov. 11.—A man steals a coat containing another's letter of introduction to a possible wife in this brisk little comedy and starts the ball of fun to rolling.

'BABY BELMONT WINS A PRIZE" (Crystal), Nov. 11.—A very thin, angular, old maid in this farce comedy has no lovers until she inherits thirty thousand dollars and then she becomes very popular.

## Independent Specials

"THE TEMPTATION OF JANE" (Imp), Nov. 3.—Jane Gail as the hallroom girl, who becomes an artist's model, and Geo. L. Tucker, as the profligate rich man, who tries first to mislead her and then falls in love with her, plays the leads and are well assisted in this two-reel production which casts an interesting light on a young girl's struggle to exist in a great metropolis. The scene in which Jane refuses the costly dresses, sent her as gifts from the profligate, and the scenes in which she appears at his party, given in honor of her birthday, are particularly to be commended.

"THE SPENDER" (Victor), Oct. 31.—Florence Lawrence gives a good rendition of the heroine, a vaudeville actress who, for love of a young man noted for his heavy spending, cures him of his spendthrift habits in this excellent two-reel comedy characterized by good acting, very human situations and a fine thread of sentimentality which runs throughout the whole production. It is a first-rate offering.

"HIS UNKNOWN BROTHER" (Great Northern).—This three-part offering is not acted with that skill and feeling for character that we expect in pictures with the Great Northern trade mark. There is also some lack of skill noticeable in the writing of the script, especially in its introduction of the story. The story is very fair and the picture is by no means without appeal. It has some excellent circus pictures and, at the end, an accident in which two acrobats, a man and a woman, are severely injured. The man had fallen from a trapeze and was hanging by one foot. The woman who had once been his partner in an acrobatic sketch in the circus, in trying to rescue him, is hurt by a second fall of both together. This accident clears up the story, proving that the injured acrobat and the man he was jealous of are brothers, who were separated in their youth.

"THE CURRENT" (Ramo).—A very well acted and interesting melodrama in three parts. The first two reels tell a straightforward story with not much complication; but with plenty of excellent action and give us the adventures of a brother, a dissipated young man, and his sister in New York. They had left the farm at different times and for different reasons and have lost track of each other. The plot becomes extremely complicated in the third reel, the "current" here runs in tortuous channels, full of eddies and whirlpools in which we fear our heroine, with whom we are in deep sympathy, will be submerged just as she is gaining well deserved happiness; but it all turns out well in the end. Lois Howard plays the heroine to win the hearts of the audience; Stewart Holmes draws a typical villain; Will Davis makes himself look as weak as water in the role of brother until his regeneration at the end; and Jack Hopkins plays the role of Lois's lover. We are used to seeing him in a villain's part and expected him to behave differently. It is clearly photographed.

"IN THE DAYS OF TRAJAN" (American), Oct. 27.—Except for the battle scenes, which may be easily shortened or eliminated entirely, this is one of the best two-reel subjects the American Company has produced. The combatants were too few to make a good battle scene and the vision of the dead for some reason brought laughter. But in point of exquisite settings, good photography and pleasing characterizations, the production is very successful. The costuming is also excellent, dating back to 100 A. D. J. Warren Kerrigan has seldom appeared to better advantage than as Decebalus, the Dacian, who was cast into the arena at the command of the Roman Emperor. The story is entertaining and in keeping with the period, the entire American company appearing.

"DIAMOND CUT DIAMOND" (Bison), Oct. 28.—This story deals with two professional criminals, played by Grace Cunard and Francis Ford. The photography is clear and the scenes hold the interest in spite of a certain vagueness in the plot at the close of the first reel. In the end the woman thief saves the man by replacing the stolen jewels and both reform and start married life on a limited sum of money.

"WIDOW MALONEY'S FAITH" (Domino), Oct. 30.—A two-reel Irish story by William H. Clifford. This offering tells an entertaining yarn and does not fall into the usual run of Irish plays. Danny is a self-reliant youth, whose rival attempts to have him mobbed. Danny cleans up the entire gang with his fists. Later he is drugged and placed upon a whaler. He finds some ambergris on a desert island and comes back wealthy. He gets a wholesome revenge on his enemies and the story works up to a good climax. A good Irish story.

"FROM DAWN TILL DARK" (Bison), Nov. 1.—A two-reel offering, with Francis Ford and Grace Cunard in the leading roles. The story is a Western one and contains many well-chosen outdoor scenes of an attractive nature. The hero is drugged by his rival, locked up in a room at the fort. When the Indian attack is waging, he escapes. The girl watches him through the telescope, battling with the redskins single handed. The girl seemed to occupy a very exposed position while doing this. After much carnage the hero is killed. A sensational film of about average interest.

"THE RAID OF THE HUMAN TIGERS" (Bison), Nov. 4.—It is too bad that the story in this three-reel production is not up to the settings and the very materials out of which the story is made. As it is, the picture holds the attention by sheer force of interest in its splendid scenes. The drama is set in East India and we are given a pretty good idea of the life there in the jungle wild, the savage hillmen, the caravans, and the soldiers which appear in the picture. On the whole, the production is a fair offering.

"THE VETERAN" (Broncho), Nov. 5.—One of the best releases from the standpoint of pathos and heart interest seen recently. The veteran returns home from the banquet with his comrades, carrying food for his wife inside his coat. He finds her dead in her chair. The scenes are true to life and sufficiently probable to make an effective situation. The veteran and his wife were finely human characters and the banquet scenes were apparently taken at a real Soldiers' Home—a genuinely pathetic two-reel production.

"THE PRAIRIE TRAIL" (Bison), Nov. 9.—This is a story of illicit whisky trade with the Indians, told in two interesting, carefully produced reels. Many Indians and frontier soldiers appear and for a novel turn to the situations we are shown a running fight between the soldiers on a train and the Indians on horseback. The Indian maid, hopelessly in love with the young army officer who is engaged to the Colonel's daughter, is charmingly portrayed.

"SECRET OF THE OLD CABINET" (Great Northern).—If these four reels had been condensed to two or even three it would have made for the improvement of the interest of the picture. The photography is of the usual rare Great Northern quality. There are fine views of ocean, cliff and field. A rescue is made of a child that has fallen down a precipice. A machine is thrown over an embankment and wrecked. There are other sensational incidents. The picture will please many.

## "In the Power of the Hypnotist"

### A Strong Three-Part Gauntier Players' Picture Recently Released by Warner's Features.

By George Blaisdell.

THOSE who are inclined to look with skepticism on a sensational picture for fear it will be lacking in dramatic quality may approach this splendid production of the Gene Gauntier Players with pleasurable anticipation. The story, it is fair to assume, is written by Miss Gauntier. It has the holding power of her best work. Also it must have been written with knowledge of the unusual hypnotic ability possessed by Sidney Olcott, the director of the company. The honors of the production go to Mr. Olcott for his powerful portrayal of the role of the traveling charlatan who wields so evil a spell over those under his influence. Miss Gauntier, in the part of the girl and woman who is unable to resist his will, as masterful as it is evil, does fine work. Jack Clark, as detective, contributes to the strength of the picture.

The story "gets" you right at the beginning, when Professor Gondorza, "the world's greatest hypnotist," gives an exhibition of his powers. It is the scene so familiar to those of smaller communities. The entertainer has invited to the stage persons from the floor to act as subjects. In this instance the quartet are hypnotized. They are not actors. No veteran player was ever more unconscious of the camera. One of the subjects is turned into a bridge between chairs, his head and heels forming the ends; the professor stands on the rigid human. This one action gives the story atmosphere enough to carry any picture far beyond three reels. At the conclusion of the show the "professor" is set upon by his audience when he uses roughly a child traveling with him. The hypnotist runs away, but he is caught. We see him later run out of town attired in a thin coating of tar and feathers, after a ride on a rail. The child is adopted by Judge White.

Scene from "In the Power of the Hypnotist"

Ten years later the man returns to the town as Dr. Ferdez, with a troupe of negro performers and selling Indian remedies. He sees the child now grown to young womanhood. He puts her under his spell; he compels her to bring him jewelry from her home. A detective is called in. He falls in love with the young woman. One night he surprises her rifling a treasure chest. He resigns the case.

A little later, under dramatic circumstances, the detective meets the girl at the seashore, where she has gone by the hypnotist's direction, to commit a robbery. The girl is saved from arrest, but eludes the detective later. It is four years before she is again heard from. The foster father and the detective see a poster of a performance by Mlle. Renault and M. Gaspard. They recognize the two. From a box that evening they see the girl come on the stage with a snake twined about her throat. The old charlatan drops dead. The snake tightens its coils. The two men in the box rush on the stage as panic ensues. The ending is a happy one.

It is not easy in brief form to indicate the strength of the many good situations. Over nearly all of them is the influence of the diabolical hypnotist. There are the love passages between the detective and the daughter of the household, the dramatic scene in the hotel when the detective interrupts the robbery, and the thrilling denouement on the stage. The settings are realistic, especially the big theater scene, in which is a full orchestra. The whole picture is well done—from all angles.

## Flickers

OUR friend herewith reproduced is Charles A. Calehuff, president and general manager of the well-known Calehuff Supply Company, which for some years past has been located at 50 North Eight Street, Philadelphia, Pa., and experienced such an extensive increase in volume of business as to necessitate newer and more up-to-date quarters, has leased the handsome store property at the corner of Thirteenth and Race Streets, where it will have in future many added advantages and facilities at hand which were heretofore lacking and which will now enable it to carry on its large and important business even more expeditiously and promptly than before. To his personal friends Mr. Calehuff is known as the gentleman farmer, on account of the beautiful sixty-acre farm he owns just outside of Philadelphia. Besides enjoying the reputation of being one of the best shots in his location, Calehuff is recognized as one of the best horsemen in Philadelphia.

**Chas. A. Calehuff.**

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Here's a good one, and it is the truth, too.

Sol Lesser, the biggest film renter on the coast, after a recent trip to New York, met Charles Feature Abrams and told him of interest in the Moving Picture World thusly: On his way East, the train stopped at Omaha, and Lesser wanted to get the current issue of the paper. After being disappointed at not getting the paper in or near the station, he was informed that he had plenty of time as the train lay over for twenty minutes, so at the cost of $1.60 he hired a taxi and journeyed to the center of the city, where he found and purchased two copies. That's going some, isn't it? $1.80 for two copies. MAC.

### HOW "QUO VADIS?" IS BILLED.

The illustration herewith gives a partial idea of how George Kleine's "Quo Vadis?" is being billed throughout the country. The cut shows the corner of Fulton Street and Fourth Avenue, at the entrance to Golden Gate Park, San Francisco. Photograph was taken August 3, 1913.

### A RECRUIT FROM THE LEGITIMATE.

Leonora von Ottinger is a recent addition to the Universal Company. She is to appear in second leads and heavies in the Lawrence-Victor releases. Miss von Ottinger is a beautiful woman and a finished actress, having appeared in, besides many other notable roles, the role of Baroness Revandel in Zangwill's famous success, "The Melting Pot." She has had several years of stock experience, aside from the other, both in Boston and Philadelphia, all of which makes her a valuable asset to the Victor Company.

# Manufacturers Advance Notes

### "THE RATTLESNAKE" (Lubin).

This strange and weird story will make it a popular sensation. It savors somewhat of snake charming, but the types are true to the Mexican race, and although the commencement of the play is rather terrible, the denouement is a beautiful picture of peace and happiness. It employs the pick of the clever players of the Lubin New Mexico company.

Tony, a young Mexican, sweetheart of Inez, finds Jose making love to her. He chides Jose, who lays in wait for his rival; from a high cliff he drops a stone which renders Tony insensible. Jose descends and is about to kill him with his dagger when a huge rattlesnake strikes the would-be assassin in the leg. As Tony recovers consciousness Jose runs for a mud hole. Without fear Tony gathers up the snake, taking it to his bosom. Following his rival he sees him expire in agony. Jack Gordon, an American surveyor, has met Inez and asked her to direct him to the mine, on their way they hear Tony laughing hysterically and on coming up find him and the dead body of Jose. Leaving the surveyor's assistant to bury the body they proceed to the mine. Tony takes the reptile's characteristics and is anything but human. Inez refuses to marry Tony unless he kills the snake and eventually marries the American and they have a little girl baby. Tony then seeks revenge on the American and one night enters the house and puts the snake in Gordon's bed. Jack, however, sees Tony escaping through the window and pursues him. The demented one returns and finds that Inez has put her child in the bed, he secures the snake and kills it, after which his reason returns. There is a happy reunion and we see happy Tony caressing Inez's child.

Scene from "The Rattlesnake" (Lubin).

### WALTER MACNAMARA TO DIRECT FOR IMP.

Walter MacNamara is the latest to be added to the staff of Universal directors. For the past year he has been connected with the Universal as special photoplay writer and for the past few months has been acting in the double capacity of assistant-director and author. Mr. MacNamara has had a notable record as a film author, having turned out scores of successes, practically creating the Binks series. He has written King Baggot successes and most of the later successes of Miss Jane Gail.

### MYRTLE STEDMAN AT LIBERTY.

Miss Myrtle Stedman, leading lady for one of the Selig Western companies for the past three years, has closed her engagement with that firm. Miss Stedman has gone to Los Angeles, where she will be pleased to consider offers. As no definite address is given, it is to presumed that letters addressed to general delivery will reach her.

### "THE COUNT OF MONTE CRISTO" (Famous Players).

James O'Neill, the famous romantic actor and interpreter of the leading character in "The Count of Monte Cristo," has perpetuated his portrayal by means of the motion picture. Few stories are better known or more popular than this stirring human tale of Dumas, and perhaps no other fiction character has made such a lasting impression on all the reading races of the world as the leading figure of this great work.

The announcement that "The Count of Monte Cristo" has been produced in motion pictures, to be released by the Famous Players' Film Company, November 1st, possesses more than a literary importance, aside from the fact that the story, which has been translated in every modern tongue, is now presented in the universal language of pictures. But added to this distinction is the prestige lent by the fact that the guiding character of this masterful tale as portrayed by its greatest interpreter, will now illustrate his strange career through the vivid and faithful agency of the film.

Scene from "The Count of Monte Cristo" (Famous Players).

All the hopes and despairs experienced by the honest sailor lad whom fate torments and tortures, all his dreams and desires and defeats, are typified by Mr. O'Neill's vigorous art until they develop into a semblance of the moving emotions that Dumas intended to weave into the story, and with which he so capably succeeded in surrounding his character.

### KINEMACOLOR'S CHEAPER SERVICE.

In connection with the new film service proposition being offered to exhibitors by the Kinemacolor Company of America, it was stated this week that the company is offering for sale the Kinemacolor machine. Up to this time these machines have always been leased, remaining the property of the Kinemacolor Company. This has made it practically impossible for the exhibitor in the smaller towns to secure the special Kinemacolor productions, such as "The Durbar," "Balkan War," "Panama Canal," "Weber and Fields Series," etc.

Under the new system, any theater having a Kinemacolor machine installed will be enabled to rent special features from the company, immediately they are released, and at a much lower figure than would be possible if it were necessary for the company to send special machine, operator and outfit to play a date.

Another innovation in Kinemacolor service is that exhibitors buying machines are not required to contract for any special term of service, but may buy their service in the same manner they have been accustomed to buy any special film service, either by the day or week.

### "A FAMILY MIXUP" (Great Northern).

In this comedy we have several elements of tragedy, but as it is a domestic affair, pure and simple, everything is straightened out and all ends merrily. In the opening of the story we are made aware that Mr. Newlywed has asked his wife to call at the jeweler's for his watch which he has left for repairs. Before doing so she visits a girl friend and borrows an illustrated paper. Within its covers is a letter her friend has received from her fiancee making an appointment. The husband finds the note and assuming that his wife is unfaithful, follows her to the house of the girl friend. Here she borrows a raincoat, and going out again is not recognized by her husband. Hubby then mistakes her friend for his spouse and witnesses the meeting. When they drive away in a taxicab he hails another and follows them. In reality Jack is taking Doris to his parents to introduce as his fiancee. In the midst of the congratulations, in rushes the irate hubby and exclaims that "your son's sweetheart is my wife." Matters are set to right, however, when Mrs. Newlywed appears upon the scene, who has followed hubby. All's well that ends well, and everyone congratulates the future bride and bridegroom.

Scene from "A Family Mixup" (Gt. Northern).

### EXHIBITORS STRONG FOR AMERICAN "SAPHO."

Herman Smidt, manager of the De Luxe Feature Film Company, of 71 West 23rd Street, New York, which firm controls the New York exhibiting rights to the American-made five-reel "Sapho," says that the demand for this feature is so strong that he will have to buy his fourth copy of it to satisfy his customers. It seems to be one of the most satisfactory and sure-fire success that has appeared. Mr. Smidt has any number of voluntary testimonials. Here is part of one from Mr. S. E. Rose, manager of the Tremont Theater, New York City:

"Kindly allow me to congratulate you on your wonderful production of 'Sapho.' It certainly is one of the most beautiful pictures I have ever had at my theater, and as a drawing card it has no equal. As you know it is no cinch to fill a 1,000-seat theater three days in succession as I did with 'Sapho.' If I am not asking too much, I would like to know when I can play a return date, as I have had many requests to play it again."

Another testimonial from George Bachy, manager of the Yorkville Hippodrome, New York City, reads, in part, as follows:

"I want to extend you my sincere thanks for your kindness in granting me such an early date for your picture, 'Sapho.' I must say that it is one of the most wonderful productions of the present day and it certainly did draw a big crowd. I was unable to accommodate the crowd, who actually fought for admission. I would consider it a great favor if you will grant me an early return date. I can hardly express my feelings regarding the enormous success this picture has made, but can say without exaggeration that it was the biggest day for receipts that I ever had."

### KLEINE USING A POWER'S 6A.

George Kleine's big spectacular production, "The Last Days of Pompeii," now running at the Bijou Theater, is being projected by a Power's 6a machine, giving four performances each day. Good business is reported.

### "THE GAMBLER'S RUIN" (Gaumont).

Scientific detection of crime is the underlying motive of the Gaumont subject "The Gambler's Ruin." Although it is worked out in a somewhat fanciful form the theory provides material for a rather interesting, though tragic picture. According to the story, Peter Thurston starts in betting on horse races and is ruined financially. His wife and father cast him off and he reaches the lowest depth of degredation turning finally to burglary as a means of obtaining a bare existence. Singularly one of his predatory excursions brings him to the home of his wife and the shock of recognition causes her death. Known to the police as the "Curly Giant," Thurston is arrested.

Scene from "The Gambler's Ruin" (Gaumont).

About this time Professor Thurston has completed his experiments with his theory that the influence of "H" rays of electricity will cause the impression of the object grasped by a thief to appear upon the thief's hand. While placing no value upon the theory the police consent to the professor's experiment in this case. The result is successful, but Professor Thurston recognizes the thief as his son and realizes that he has been the means of fixing the crime upon him.

### "THE COLONEL'S OATH" (Reliance).

A number of strong situations supplemented by an abundance of heart interest is the secret of the high dramatic value of "The Colonel's Oath" scheduled for release on November 1st. The Colonel, a southerner of the old school, swears that if his son marries his northern sweetheart none of his blood shall ever enter the old homestead. The marriage takes place and the high spirited northern girl meets the Colonel's oath with an oath of her own to the same effect.

Scene from "The Colonel's Oath" (Reliance).

The son dies leaving a beautiful golden haired baby daughter, who, unknown to her mother, becomes acquainted with the Colonel and wins his heart completely. He is ready to recall his oath but his northern daughter-in-law stands firm. Here a situation is presented, the equal of which, for strong heart appeal and intense human interest, rarely is found in a single reel photodrama.

### "THE TOLL OF THE MARSHES" (Essanay).

The curse of the scheming land agent, and the harvest death reaps, because of his treachery is graphically told in this two reel production which is scheduled for release Friday, October 31st. Francis X. Bushman assumes the leading role of the widow's (Helen Dunbar), son, whose ambition to become a possessor of a farm, leads him to the offices of crooked land agents. The story is rich with dramatic situations and human interest scenes; that natural appeal which makes it an interesting photoplay of merit

Scene from "The Toll of the Marshes" (Essanay.)

The trusting simplicity of the youth, the natural distrust of the mother, whose feminine instinct warns her against the purchase and the final results, when the son finds the land agent's (Frank Dayton), young daughter mired in the swamps, and through his heroic efforts grasps her from death's clutches, makes the story one of exceptional worth. The beautiful backgrounds throughout the entire two thousand feet are from nature's choicest gardens, Ithaca, New York. The dramatic portrayal and the photography are excellent. Francis X. Bushman is very ably assisted by a capable cast.

### "THE PHANTOM DUNGEON" (Union Features).

There is a pleasing story running through the Union Feature subject entitled the "Phantom Dungeon, or the Treasure of Baux," released October 31, which is portrayed with considerable melodramatic effect. Raymond de Beauxville having lost his fortune and, consequently, his intended, seeks death by suicide. But before taking the fatal step he sleeps and dreams of great treasure that has been deposited years ago by his ancestors in the ancient castle of the family. He

Scene from "The Phantom Dungeon" (Union Features).

awakes and sets out to discover the treasure. Passing through many adventures, he finally secures it and with it a bride, who loves him for himself rather than his wealth. Upon returning to Paris he is visited by the father of his first intended, who has learned of his good fortune and wants to renew the engagement with his daughter, but he learns of the marriage and is introduced by Raymond to the real treasure of Baux—the bride.

### "WHAT HER DIARY TOLD."

This "Flying A" release of November 6th, is commendable because of the exquisite taste in the selection of settings both exterior and interior. The photographic quality is excellent and the dramatization superb. The general trend of the story is perhaps somewhat conventional, but presents a novel turn in that the bride, who, married to her husband because of his wealth and social standing, when the latter

Scene from "What Her Diary Told" (American).

learns this from an entry in the diary of the bride and leaving her a handsome income and all his property at the time of his death, before his departure, does not seek out her lover, but comes to a realization of her love for the man who makes such a noble sacrifice for her.

Upon the advice of her physician she seeks to regain her failing health in the mountains and there accidentally meets her husband, who has been injured in a premature explosion at a mine. A reconciliation follows as a natural sequence. The story is beautifully told and will be well received.

### "OVER THE CLIFFS" (Eclair).

Will E. Sheerer does a character in a forthcoming Eclair production which will be a revelation to his admirers among photoplay fans throughout the country.

The picture in question is called "Over the Cliffs." It is a thrilling Western, and the famous Eclair character man plays the part of an Indian. His makeup and dress of the

Scene from "Over the Cliffs" (Eclair).

character is superb. So realistic is his acting that several people who witnessed the showing of this film were puzzled to know whether or not they were seeing an Indian or a white man portraying an Indian. Sheerer's physique and features adapt themselves admirably to this sort of a character and these, combined with his artistic ability and cleverness as a makeup man, produce a finished result which is startling in its naturalness.

### ALL STAR TERRITORIAL SALES.

Harry R. Raver, president of the All Star Feature Corporation, has sold the C. A. Marshall Theater Circuit, Duluth, Minn., the state rights for Minnesota, Wisconsin, and North Dakota for all productions of the All Star during the next fourteen months. The contract covers twelve productions, beginning with "Arizona."

A. D. Flintom, president of the Kansas City Feature Film Company, has bought the rights for Iowa, Kansas, Nebraska, and Oklahoma. This contract covers the same period and the same number of productions as the one with the Marshall Circuit.

"Arizona" and the next eleven All Star features will be handled in Michigan by the Casino Company, of Detroit.

The Modern Film Company, Newark, N. J., has purchased the rights for Northern New Jersey to "Arizona" and has contracted for the rights to this territory for the next twelve productions, the period of time covered being fourteen months.

### SAILORS SEE "TARGETS OF FATE."

The officers and a number of the crew of the steamer "Kaiser Franz Joseph de Groose" were the guests of the Reliance Company at the Grand Opera House, New York, on Sunday evening when, by special arrangement with the theater management, the two-reel Reliance feature, "Targets of Fate," was part of the picture program.

A number of interesting scenes in the photoplay were made on the steamship "Kaiser Franz Joseph de Grosse," among others being the launching of the life boats, in which the officers and crew of the vessel took a prominent part. Edgar Lewis, who directed the staging of the picture, was so delighted with the courtesy shown him while on board the boat that Sunday night's entertainment was arranged as a slight token of his appreciation.

### WORLD SERIES PICTURES SUCCESSFUL.

Edward M. Roskam, president of the Commercial Motion Picture Company, announces that the photographs of the World Series, or the American baseball derby, for which he had the exclusive motion picture rights, have turned out splendidly. The Universal Film Mfg. Co. has taken over whatever territory that was not previously contracted for.

The pictures are creating a sensation, as disputed plays were shown so vividly that the pictures have been a means of deciding many of the disputes. Although bad weather prevailed throughout the week, the company succeeded in getting wonderful pictures and stand on record as being the only moving picture manufacturing concern that has ever taken pictures consecutively for five days, and succeeded in showing them throughout New York and Philadelphia the same night of the game. Mr. Roskam has an option on the sole and exclusive privilege to take pictures of the Army and Navy football game to be played at the Polo Grounds in November.

### ITALA STATE RIGHT SALES.

Arthur D. Gans, representing the National Film Exchange of Baltimore, has purchased the rights for "Unmasked" for Maryland, Delaware, District of Columbia and Virginia. The Sedeg Feature Film Co., of New York City, have purchased another copy of "Tigris" for Greater New York City and Northern New Jersey. Among the purchases of state rights on "The Gypsy's Kiss" are the Golden Gate Film Exchange, of San Francisco; Northwestern Feature Film Co., of Portland; Union Film Company, of Chicago; Big 4 Feature Film Co., of Dallas; Weiland Feature Film Co., of Pittsburg; Electric Theater Supply Co., of Philadelphia; Exclusive Features, Inc., of New York City, and Famous Players Film Co., of Boston. A. R. Thorne has also purchased the Alaskan rights to exhibit "The War Correspondents."

### KLEINE'S "POMPEII" OPENS IN DENVER AND CHICAGO.

October 19th, George Kleine's "Last Days of Pompeii" opened at the Broadway Theater, Denver, and will open at "Ziegfeld's" in Chicago on the 26th. A large business and enthusiastic audiences marked its opening at the American Theater, Spokane, Washington, last week.

### A NEW FEATURE BOOKING AGENCY.

Mr. William H. Irvine, who has been in the show business for thirty years, has opened a booking agency in the World's Tower Building. His son is associated with him in the new venture. Mr. Irvine makes a specialty of booking high class features. He has just opened a branch at 1304 Vine Street, Philadelphia.

### "LES MISERABLES" AT LAST TO BE SHOWN IN NEW YORK.

The New York territory of the great Eclectic feature, "Les Miserables," has finally been sold and will be seen shortly at a theater in New York City. The exhibiting rights were purchased by the Gordon Olympia Company, of Boston, Mass., which is taking steps to make a great showing of the picture on a large scale. The Gordon-Olympia Company is a substantial and reputable concern and can be depended upon to handle the production in an adequate manner.

For six months the New York territory was open and, although there were many bids for it, rumor was current that it would never sell or that the Eclectic Company did not know how to sell it. But the Eclectic people knew that they had a big winner and were content to go on quietly about their business, knowing that when the bargain-hunters had given up their fruitless quest the right party would come along and pay the right price; all of which has come to pass. This sale disposes of all American territory except western Canada, Nebraska, Iowa, Texas, Minnesota, North and South Dakota. The New York rights sold for an enormous price, but "Les Miserables" is a bargain at any price.

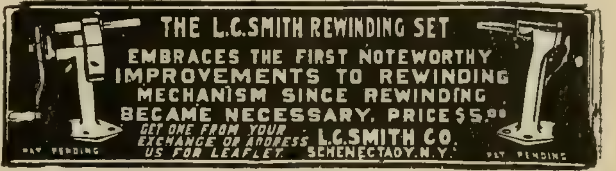
### CHANGE IN EXCLUSIVE SERVICE PROGRAM.

The General Film Company has announced the addition of two more reels to its Exclusive Service program.

The original idea was to furnish twelve reels a week, divided into three programs of one multiple and two singles every second day.

The first release of the Exclusive Service twelve-reel plan was made on October 13th, and proved an instantaneous success. Next week's Exclusive Service program will be made up of 14 reels, and it will be possible for any exhibitor whose business requires it, to secure a complete exclusive entertainment, without resorting to a single "filler."

The General Film Company has received, in addition to orders, many highly complimentary letters expressing the gratification of the exhibitor over the positive assurance that the Exclusive program is not being prepared at the expense of the regular program, which will continue to be made up of the highest quality films that the ten licensed manufacturers are able to produce. Many letters have been received which express satisfaction with the statement made last week that Exclusive Service would not be furnished in any locality where its use might work a hardship on the exhibitor who is already using licensed service.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# Calendar of Licensed Releases.

## Current Releases

### MONDAY, OCTOBER 27th, 1913.

BIOGRAPH—An Evening With Wilder Spender (Com.)
EDISON—Across Swiftcurrent Pass on Horseback (Scenic) .......... 400
EDISON—A Hornet's Nest (Comedy) .......... 600
KALEM—High-born Child and Beggar (Drama) ..........
KALEM—Sports in Merrie England (Sports) ..........
LUBIN—The Man of Him (Drama) .......... 1000
PATHEPLAY—Pathe's Weekly, No. 62 (News) ..........
SELIG—The Pendulum of Fate (Special—2 parts—Dr.) . 2000
VITAGRAPH—At the Sign of the Lost Angel (Drama) 1000

### TUESDAY, OCTOBER 28th, 1913.

ECLIPSE—The Rajah's Diamond Rose (Special—2 parts—Drama) ..........
EDISON—A Daughter of the Wilderness (Drama) ..... 1000
ESSANAY—Thy Will Be Done (Drama) .......... 1000
LUBIN—Making Good (Comedy) .......... 400
LUBIN—Giving Bill a Rest (Comedy) .......... 600
PATHEPLAY—The Spinners of Speech (Industrial) ..
SELIG—When May Weds December (Drama) .......... 1000
VITAGRAPH—In the Shadow (Drama) .......... 1000

### WEDNESDAY, OCTOBER 29th, 1913.

EDISON—The Horrible Example (Comedy) .......... 1000
ESSANAY—Cupid and Three (Comedy) .......... 1000
KALEM—Motion Picture Dancing Lessons (Special—2 parts—Dances) .......... 2000
PATHEPLAY—When Childhood Wins (Drama) ..........
SELIG—Two Sacks of Potatoes (Comedy) ..........
SELIG—A Muddle in Horse Thieves (Comedy) ..........
VITAGRAPH—Father's Hatband (Comedy) .......... 1000

### THURSDAY, OCTOBER 30th, 1913.

BIOGRAPH—A Barber Cure (Comedy) ..........
BIOGRAPH—Boarders and Bombs (Comedy) ..........
ESSANAY—Greed for Gold (Drama) .......... 1000
LUBIN—The Rattlesnake (Special—2 parts—Drama) .. 2000
MELIES—A Japanese Wedding (Manners and Customs)
MELIES—A Japanese Shoemaker at Work (Typical) ..
PATHEPLAY—Pathe's Weekly, No. 63 (News) ..........
PATHEPLAY—In Love and War (Spec.—2 parts—Dr.)
SELIG—Old Doc Yak and the Artist's Dream (Comedy) 1000
VITAGRAPH—Bianca (Drama) .......... 1000

### FRIDAY, OCTOBER 31st, 1913.

EDISON—Janet of the Dunes (Special—2 parts—Dr) .. 2000
ESSANAY—The Toll of the Marshes (Special—2 parts—Drama) .......... 2000
KALEM—The Speed Limit (Comedy) ..........
KALEM—The Granite Industry (Industrial) ..........
LUBIN—The Momentous Decision (Drama) .......... 1000
PATHEPLAY—Love's Deception (Drama) ..........
SELIG—The Dangling Noose (Drama) .......... 1000
VITAGRAPH—Fatty's Affair of Honor (Comedy) ..........
VITAGRAPH—Peggy's Burglar (Comedy) ..........

### SATURDAY, NOVEMBER 1st, 1913.

BIOGRAPH—The Clock Stopped (Drama) ..........
EDISON—A Woodland Paradise (Comedy) .......... 1000
ESSANAY—The Doctor's Duty (Drama) .......... 1000
KALEM—The President's Special (Drama) .......... 1000
LUBIN—When the Prison Doors Opened (Drama) .... 1000
PATHEPLAY—Too Many Tenants (Comedy) ..........
VITAGRAPH—The Warmakers (Special—2 parts—Dr.) 2000

## Advance Releases

### MONDAY, NOVEMBER 3rd, 1913.

BIOGRAPH—Diversion (Drama) ..........
EDISON—Wild Wales (Scenic) .......... 350
EDISON—Porgy's Bouquet (Comedy) .......... 650
KALEM—The Fatal Shot (Special—2 parts—Drama) ... 2000
LUBIN—The Double Chase (Drama) .......... 1000
PATHEPLAY—Pathe's Weekly, No. 64 (News) ..........
SELIG—Hope (Special—2 parts—Drama) .......... 2000
VITAGRAPH—The King's Man (Drama) .......... 1000

### TUESDAY, NOVEMBER 4th, 1913.

CINES—Zuma, the Gypsy (Special—2 parts—Drama) ..
EDISON—Tommy's Stratagem (Comedy) .......... 1000
ESSANAY—Quicksands of Sin (Drama) .......... 1000
LUBIN—Magic Melody (Drama) .......... 1000
PATHEPLAY—The Vaudeville Star's Vacation (Com.)
SELIG—Slipping Fingers (Drama) .......... 1000
VITAGRAPH—The Silver Bachelorhood (Drama) ...... 1000

### WEDNESDAY, NOVEMBER 5th, 1913.

EDISON—Archie and the Bell Boy (Comedy) .......... 1000
ESSANAY—Their Wives' Indiscretion (Comedy) ...... 1000
KALEM—The Man Who Vanished (Spec.—2 parts—Dr.) 2000
PATHEPLAY—A Yellow Streak (Drama) ..........
SELIG—The Probationer (Drama) .......... 1000
VITAGRAPH—The Hoodoo Umbrella (Comedy) ......
VITAGRAPH—Ancient Temples of Karnak (Travel) ...

### THURSDAY, NOVEMBER 6th, 1913.

BIOGRAPH—In the Hands of the Black Hands (Com.)
BIOGRAPH—Where's the Baby (Comedy) ..........
ESSANAY—The Rustler's Stepdaughter (Drama) ....... 1000
LUBIN—The Price of Victory (Spec.—2 parts—Drama) 2000
MELIES—Sidney and Its Harbor (Travel) .......... 1000
PATHEPLAY—Pathe's Weekly, No. 65 (News) ..........
PATHEPLAY—Race Memories (Special—2 parts—Dr.)
SELIG—The Conversion of Mr. Anti (Drama) .......... 1000
VITAGRAPH—A Broken Melody (Drama) .......... 1000

### FRIDAY, NOVEMBER 7th, 1913.

EDISON—A Face from the Past (Special—2 parts—Drama) .......... 2000
ESSANAY—The Death Weight (Spec.—2 parts—Dr.) .. 2000
KALEM—Tightwad's Present (Comedy) ..........
KALEM—The Marble Industry (Industrial) ..........
LUBIN—Cocoanut Industry (Industrial) .......... 400
LUBIN—Getting the Best of Dad (Comedy) .......... 600
PATHEPLAY—A Phony Alarm (Comedy) ..........
SELIG—The Schoolmarm's Shooting Match (Comedy) ..
SELIG—Views Along the Rhine (Travel) ..........
VITAGRAPH—Flaming Hearts (Comedy) .......... 1000

### SATURDAY, NOVEMBER 8th, 1913.

BIOGRAPH—Old Coupons (Drama) ..........
EDISON—Elise, the Forester's Daughter (Drama) ..... 1000
ESSANAY—Broncho Billy's Secret (Drama) .......... 1000
KALEM—The Silent Warning (Drama) .......... 1000
LUBIN—Hiawanda's Cross (Drama) .......... 1000
PATHEPLAY—Tortoises at Close Range (Nat. Hist.)
PATHEPLAY—Egyptian Temples (Travel) ..........
PATHEPLAY—Ice Cutting in Sweden (Travel) ..........
VITAGRAPH—The Diver (Special—2 parts—Drama) .. 2000

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# Calendar of Independent Releases

## Universal Film Mfg. Co. Current Releases

**SUNDAY, OCTOBER 26th, 1913.**
REX—When Death Unites (Drama)
CRYSTAL—Robert's Lesson (Drama)
ECLAIR—The Terrible Outlaw (Comedy)

**MONDAY, OCTOBER 27th, 1913.**
VICTOR—The Restless Spirit (3 parts—Drama)
IMP—Jane of Moth-Eaten Farm (Drama)
POWERS—Playmates (Drama)

**TUESDAY, OCTOBER 28th, 1913.**
"101" BISON—The Black Masks (2 parts—Drama)
CRYSTAL—The Rich Uncle (Comedy)
CRYSTAL—The Game that Failed (Comedy)

**WEDNESDAY, OCTOBER 29th, 1913.**
NESTOR—A Man of People (Drama)
JOKER—The Tramp Dentists (Comedy)
ECLAIR—Cynthy (2 parts—Comedy-Drama)
UNIVERSAL—Animated Weekly, No. 86 (News)

**THURSDAY, OCTOBER 30th, 1913.**
IMP—His Hour of Triumph (2 parts—Drama)
REX—The Clue (Drama)
FRONTIER—When Spirits Walk (Comedy)

**FRIDAY, OCTOBER 31st, 1913.**
NESTOR—"Curses," Said the Villain (Comedy)
POWERS—The Bee Industry (Industrial)
VICTOR—The Spender (2 parts—Drama)

**SATURDAY, NOVEMBER 1st, 1913.**
JOKER—Throwing the Bull (Comedy)
FRONTIER—His Conscience (Drama)
"101" BISON—From Dawn to Dark (2 parts—Drama)

### Advance Releases

**SUNDAY, NOVEMBER 2nd, 1913.**
REX—Jewels of Sacrifice (Drama)
CRYSTAL—A Hidden Love (Drama)
ECLAIR—Success with De-Feet (Comedy)
ECLAIR—Organisms Which Inhabit Stagnant Water (Zoology)

**MONDAY, NOVEMBER 3rd, 1913.**
VICTOR—The Ring of Sorrow (Drama)
IMP—The Temptation of Jane (2 parts—Drama)
POWERS—The Lesson the Children Taught (Comedy)

**TUESDAY, NOVEMBER 4th, 1913.**
"101" BISON—Captain Kidd (3 parts—Drama)
CRYSTAL—Girls Will be Boys (Comedy)
CRYSTAL—It's a Shame to Take the Money (Comedy)

**WEDNESDAY, NOVEMBER 5th, 1913.**
NESTOR—Western Hearts (Drama)
JOKER—Mike and Jake Go Fishing (Comedy)
ECLAIR—The Reformation of Calliope (2 parts—Dr.)
UNIVERSAL—Animated Weekly, No. 87 (News)

**THURSDAY, NOVEMBER 6th, 1913.**
IMP—The Old Parlor (Drama)
REX—The Primeval Test (2 parts—Drama)
FRONTIER—Slim Gets the Reward (Comedy)

**FRIDAY, NOVEMBER 7th, 1913.**
NESTOR—His Wife's Burglar (Comedy)
POWERS—The Heart of a Cracksman (Drama)
VICTOR—The End of the Road (2 parts—Drama)

**SATURDAY, NOVEMBER 8th, 1913.**
JOKER—Love and Limburger (Comedy)
FRONTIER—The Girl and the Bandit (Drama)
"101" BISON—The Prairie Trail (2 parts—Drama)

## Mutual Film Corporation Current Releases

**SUNDAY, OCTOBER 26th, 1913.**
APOLLO—Foot Ball, Fred and Teeth (Comedy)
MAJESTIC—The Scenario Writer (Comedy)
THANHOUSER—The Silver Tongued Orator (Comedy-Drama)

**MONDAY, OCTOBER 27th, 1913.**
AMERICAN—In the Days of Trajan (2 parts—Drama)
KEYSTONE—The Janitor (Comedy)
KEYSTONE—Making an Automobile Tire (Industrial)
RELIANCE—The Real Mother (Drama)

**TUESDAY, OCTOBER 28th, 1913.**
THANHOUSER—How Filmy Won His Sweetheart (Comedy)
MAJESTIC—The Oath of O'Tsuru San (2 parts—Dr.)

**WEDNESDAY, OCTOBER 29th, 1913.**
BRONCHO—From Out the Storm (2 parts—Drama)
MUTUAL—Mutual Weekly, No. 44 (News)
RELIANCE—Two Men and a Mule—Series 2 (Comedy)

**THURSDAY, OCTOBER 30th, 1913.**
AMERICAN—In Three Hours (Drama)
DOMINO—Widow Maloney's Faith (2 parts—Drama)
KEYSTONE—Speed Kings—Tedovsetzlaff and Earl Cooper (Sports)

**FRIDAY, OCTOBER 31st, 1913.**
KAY-BEE—Borrowed Gold (Drama)
PRINCESS—Algy's Awful Auto (Comedy)
THANHOUSER—A Twentieth Century Farmer (Dr.)

**SATURDAY, NOVEMBER 1st, 1913.**
AMERICAN—Follies of a Day and Night (Drama)
MAJESTIC—(No Release This Date)
RELIANCE—The Colonel's Oath (Drama)

### Advance Releases

**SUNDAY, NOVEMBER 2nd, 1913.**
APOLLO—(Title not reported)
MAJESTIC—(Title not reported)
THANHOUSER—(Title not reported)

**MONDAY, NOVEMBER 3rd, 1913.**
AMERICAN—The Girl and the Greaser (Drama)
KEYSTONE—Fatty at San Diego (Comedy)
RELIANCE—A Sure Cure (Comedy)

**TUESDAY, NOVEMBER 4th, 1913.**
THANHOUSER—(Title not reported)
MAJESTIC—(Title not reported)

**WEDNESDAY, NOVEMBER 5th, 1913.**
BRONCHO—The Veteran (2 parts—Drama)
MUTUAL—Mutual Weekly, No. 45 (News)
RELIANCE—The Dress of Lolita (Drama)

**THURSDAY, NOVEMBER 6th, 1913.**
AMERICAN—What Her Diary Told (Drama)
DOMINO—The Judgment (2 parts—Drama)
KEYSTONE—Louis' Sickness at Sea (Comedy)

**FRIDAY, NOVEMBER 7th, 1913.**
KAYBEE—An Indian's Honor (Drama)
PRINCESS—(Title not reported)
THANHOUSER—(Title not reported)

**SATURDAY, NOVEMBER 8th, 1913.**
AMERICAN—The Haunted House (Comedy-Drama)
MAJESTIC—(Title not reported)
RELIANCE—Two Men and a Mule—Series 3 (Comedy)

## Exclusive Supply Corporation Current Releases

**TUESDAY, OCTOBER 28th, 1913.**
GREAT NORTHERN SPECIAL FEATURE FILM CO.—The Secret of the Old Cabinet (Feature—3 parts—Drama)
GAUMONT—The Accusing Eyes (Drama)
GAUMONT—Gaumont's Weekly, No. 86 (News)

**THURSDAY, OCTOBER 30th, 1913.**
ECLECTIC—The Doom of the Ocean (Feature—3 parts—Drama)
GAUMONT—Mexican Pearl Smugglers (Drama)

**FRIDAY, OCTOBER 31st, 1913.**
F. R. A.—Gallows of Gods (Feature—3 parts—Drama)

**SATURDAY, NOVEMBER 1st, 1913.**
GAUMONT—Fantomas—the Man In Black (Feature—4 parts—Drama)
GREAT NORTHERN—A Dilemma (Drama)

### Advance Releases

**TUESDAY, NOVEMBER 4th, 1913.**
GAUMONT—The Interrupted Message (Drama)
GREAT NORTHERN SPECIAL FEATURE FILM CO—In the Bonds of Passion (Feature—3 parts—Drama)

**WEDNESDAY, NOVEMBER 5th, 1913.**
GAUMONT—Gaumont's Weekly, No. 87 (News)
RAMO—Wives (Feature—3 parts—Drama)

**THURSDAY, NOVEMBER 6th, 1913.**
GAUMONT—Monty and Molly Seek a Divorce (Com.)

**SATURDAY, NOVEMBER 8th, 1913.**
GAUMONT—The Duke's Heiress (Feature—2 parts—Drama)

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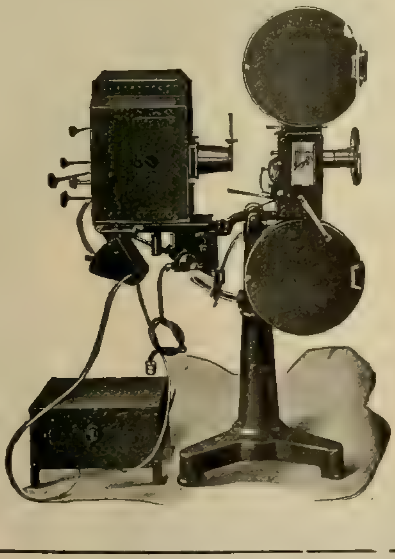

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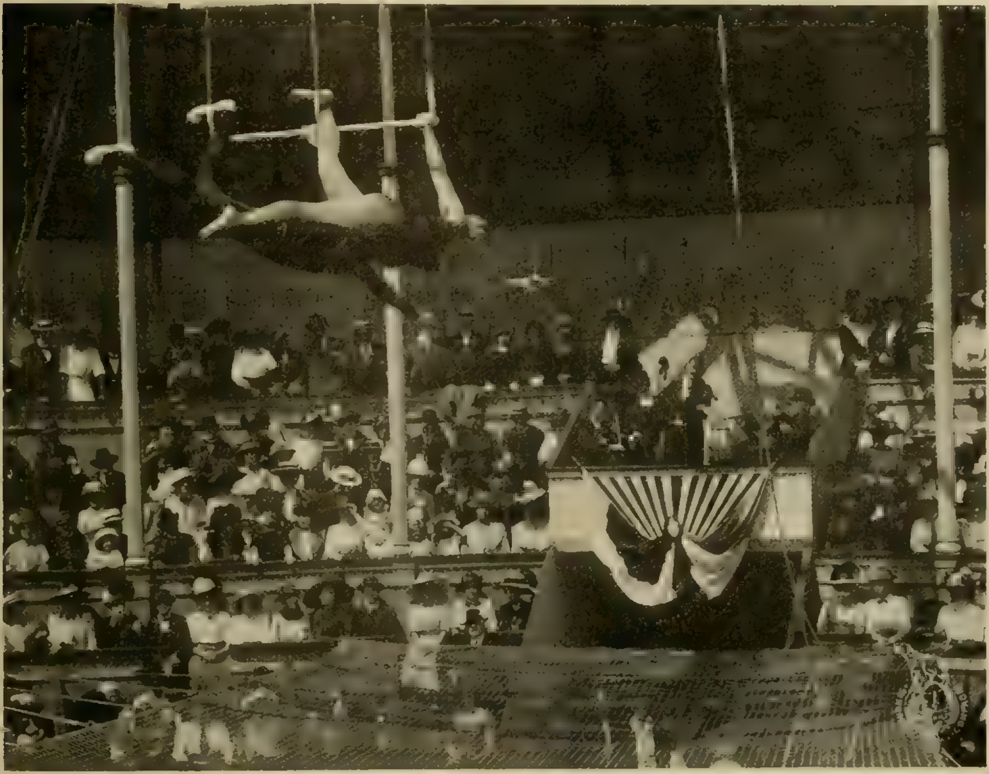

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# LICENSED FILM STORIES

## EDISON.

**WILD WALES**—(Nov. 3).—Perhaps the most interesting single feature of the film is the Abbey of Valle Crucis at Llangollen, England, built in 1200 A. D. by Cistercian Monks from France, it is today a remarkably well preserved specimen of the later Norman architecture. Magnificent pictures of the romantic Welsh mountain scenery are shown. A sparkling, rocky little brook is introduced to us as the source of the famous River Dee. Further down, at Llangollen, we catch a glimpse of a salmon fisherman seated in an odd little tub-like craft, known as a "coracle." Bettws-y-Coed is a curious sort of waterfall, not unlike a great bunch of flowers in appearance.

Several remarkable bridges, one of which was built by the Romans, and a charming view of Dolwyddelan castle, are other featcres of this picture. The film closes with a close view of a certain Jenny Jones, a typical old Welshwoman, clad in the conventional garb of the country.

**PORGY'S BOUQUET** (Nov. 3).—In the classic literature of childhood, we read of a certain Georgy Porgy, who kissed the girls and made them cry. From the time of his early misadventures, Georgy Porgy continued running away from the girls until he reached the age of fifty. At this dangerous period, he fell madly in love with an attractive spinster. One day, while walking downtown with his lady-love, Georgy stopped at a florist's and purchased a magnificent bouquet of flowers. After he had taken the lady home and returned to his own apartment, he discovered that he had absentmindedly forgotten to give her the flowers. Accordingly he immediately sent for a messenger boy, and waving to his inamorata in the opposite window, showed her the flowers, and indicated what he intended to do with them.

The Smiths lived in the apartment beneath Georgy's friend. Mrs. Smith, sitting at the window, was highly annoyed when she discovered a strange man apparently trying to flirt with her from the opposite window. She had just received a letter from her father telling her that he intended to make her husband a partner of the firm on the anniversary of their wedding, a week later. Mr. Smith, annoyed by his wife's reticence about the letter, tried to take it from her. The letter tore and Mr. Smith got a piece, which read, "Don't let him suspect this. Your loving papa." Immediately thereafter Mr. Smith discovered the man at the window opposite, and jumped at the conclusion that he had sent the note. When the messenger boy brought the flowers to the Smith's apartment by mistake, it capped the climax. The tensity of the situation was increased when Georgy came over to hunt for the flowers, which had not reached their proper destination.

**TOMMY'S STRATAGEM** (Nov. 4).—When Tommy's mother died, it seemed to him that the world had grown very dark indeed. At the tender age of nine he found himself obliged to earn his own living by sewing. He tolerated it as long as he could, and then ran away. He left a noisy, dirty city behind him, and went like a homing bird, to the green trees and pleasant fields which are the heritage of little children.

Mr. and Mrs. Van Alsten were not very happy. After five years of married life they had slowly drifted apart. Freddy Ralston, a young man with a none too enviable reputation, came to the house a great deal more often than Mr. Van Alsten liked, and Mrs. Van Alsten seemed to care more for the society of the young man than for that of her husband.

In the course of his wanderings, Tommy, tired and hungry, happened upon the Van Alsten estate. Buried in the pillows of a couch in the Van Alsten boathouse, he watched Freddy Ralston languidly rescue Mrs. Van Alsten's pet dog from the lake. The anxious care bestowed upon the wet and dripping dog, gave Tommy an idea. Perhaps if he fell into the water they would be nice to him too. Accordingly, Tommy fell into the water. He knew how to swim, but if he hadn't he might well have drowned, for Ralston made no move to aid him, nothing was done until Mr. Van Alsten, appearing suddenly on the scene, plunged into the water and pulled him out.

After he was dried and fed, Mrs. Van Alsten, who had gained a new appreciation of her husband's character in the light of his actions as compared with those of Ralston, announced to Tommy that he might stay in their house always. Tommy, overcome with delight, was also afflicted with remorse. He told the Van Alstens that he had fallen in on purpose in every expectation that they would incontinently send him away. But they didn't.

**ARCHIE AND THE BELLBOY** (Nov. 5).—It is not altogether Archie's fault that he was a "mollycoddle." From earliest childhood they had carefully shielded Archie from contact with rude boys who did not keep their hands and faces clean. At he was twelve, and they didn't allow him to go out on the street without his nurse.

One day, Archie left his nurse in the park and attempted to play ball with some boys. The boys didn't do a thing to Archie. They blackened his eye, punched his nose and finally, when the nurse rescued him, the entire crowd were sitting on Archie, pounding him with hands and feet.

Archie, howling bitterly, was led back to the hotel in which his family lived. His pitiful case did not excite much sympathy from his only friend, Bobs, the bell-boy. Bobs was considerably smaller than Archie, but he was a natural born "scrapper." Bobs promised to teach Archie how to fight. At every spare opportunity, they would slip off to the drummers' sample room, where Bobs would initiate Archie in the mysteries of undercut and uppercut. Bobs was hardly a scientific boxer, and he occasionally, in the heat of conflict, forgot that he was only a teacher, and "let into" Archie with all his might—all of which was a very good thing for Archie.

His parents noticed the improvement in Archie and ascribed it to a tonic which had lately been prescribed for their darling by a fashionable physician.

One day, Archie went out to the park, met the same boys, and thoroughly turned the tables on them. He returned to the hotel swaggering, carrying with him the ball he had captured from his foes. He informed his parents that he was done with nurses and that he intended to run away and become a pirate. Archie didn't become a pirate, but he did become a fine, manly boy, which is much better than being a mollycoddle.

**A FACE FROM THE PAST** (Special—2 parts—Nov. 7).—When Edward Pendleton drove through the little village of Rosedale, in the late nineties, he passed a girl of extraordinary beauty, with whom he promptly fell in love. Instead of passing through Rosedale, as he had at first intended, he stopped at the little inn there, formed an acquaintance with the girl, Margaret Brown, won her love, married her and took her away to the city. John Forbes, a very young farmer, had worshipped Margaret with all the intensity of a boy's devotion. When Pendleton took her away, Forbes received the greatest hurt of his life. Bitterly angry, he swore to be revenged on the man who had taken away the only girl he could ever possibly care for, and devoted the remainder of his life to the accomplishment of his vindictive purpose.

Sixteen years later, John Forbes had risen from a mere farmhand to the position of one of the most powerful financiers in the great city. He had never lost sight of his hatred for Pendleton during all these years, and finally, after months of cautious planning, he was able to sweep Pendleton's fortune entirely away from him by one decisive stroke. Pendleton, ruined and desperate, called on Forbes and implored him to be lenient. Forbes refused curtly and Pendleton, buying an interest in a western mining claim with the few hundreds that were left, went West with his fifteen-year-old daughter.

Two years later, Forbes, making a tour of inspection of his railroad property, was held up by track repairs, left the train and fell down the side of a canyon. Margaret Pendleton, riding down the bottom of the canyon, came upon the mysteriously injured man and carried him back to her home. Forbes, wounded and delirious, thought the girl was his old love, Margaret Brown, and surprised her by calling her "Margaret." The meeting between Pendleton and the man who had ruined him was fraught with some emotion. But Forbes was helpless and Pendleton could do nothing else but care for him. Forbes recovering, was newly struck by the remarkable resemblance between Margaret and her mother. He became ashamed of the part he had played and promised Pendleton to restore the fortune he had wrested from him. When he was entirely well he fulfilled his promise.

Forbes was still, to all intents a young man, and Margaret a peculiarly beautiful girl. We leave them with a full assurance that the romance, so unfortunately shattered years before, is now at length to be happily continued.

**ELISE, THE FORESTER'S DAUGHTER** (Nov. 8).—Elise's father was a guide in the great forests of lower Canada. Jean, the fiddler, loved her. Jean made his violin sing strange, wonderful things about the stars and the moon and the birth of dawn. When Elise was in proper mood, Jean's playing made her dream of sweet, desirable things, but when one of her bursts of perverse gaiety came upon her, she laughed at Jean and mocked him, hurting him far more than she realized.

And then Jack Hartopp came up from the city with his sister for the fall shooting. To Elise, Hartopp was a being of another world, a cultivated, superior being, godlike in contrast with the only person she knew. One day when her father was absent, Elise offered to guide Hartopp into the woods for the afternoon's shooting. Jean saw them going off together, and followed sadly, without exactly knowing why he did so. As it happened, Hartopp firing at a low-flying woodcock, sent a charge of shot into Jean's arm. Jean, dazed with pain, crept off, like a wounded animal, without letting them know he had been hit. He crawled as far as the road and fainted.

Clara Hartopp, driving by in her machine, found Jean lying in the road and raced with him to the doctor. After that she took him to his home. Jean's wistful face and gentle manner touched the society woman, and she was very kind to the boy. When she left she gave him a flower, which Jean, deeply moved by her sympathy, pressed to his lips. Elise came upon him at this moment and in a passion of love and jealousy, took the flower from Jean's hand and tore it to bits. Then she knelt beside him and sobbingly told him how very sorry she was for the way she had treated him.

## KALEM.

**THE HIGH-BORN CHILD AND THE BEGGAR** (Oct. 27).—A bronze gate guards the entrance to the grounds surrounding the home of the high-born child. The little beggar maid peering wistfully through the bars, sees him, a hopeless cripple, sitting in his chair. Thus their friendship commences.

As time goes on, the high-born child gives the beggar maid many of his toys. But of all his gifts, she prizes most a little white flower.

A servant notices the intimacy between the two. She drives the beggar maid away. Because he is deprived of her cheery friendship, the high-born child pines away. The beggar maid learns he is ill. She creeps under the bronze gate and goes toward the house. As she mounts the steps, the doctor comes from the house and tells her the little cripple has just died.

The beggar maid is hungry, weary and ill. She wanders toward the riverside and lies down to rest by the side of the stream. Then comes a dream. The high-born child beckons to her—she follows—

Late that night, a policeman making his rounds finds a little form, clasping a withered flower, lying by the river side.

**SPORTS IN MERRY ENGLAND** (Oct. 27).—Among the interesting scenes shown in this feature is an otter hunt, with a pack of hounds swimming down a stream in full pursuit. Another feature is a view of the famous classic of the English turf, the Goodwood Races.

**THE SPEED LIMIT** (Oct. 31).—Jim wishes to make an impression upon Jane, his sweetheart. He calls upon her in a taxi, which he forgets to dismiss when he enters the house.

Judge Holden, Jane's father, dislikes Jim and leaves the house when the boy calls. Later, when Jim leaves he faces a taxi bill he cannot pay. He is arrested and taken before Judge Holden. Jane calls to see her father and arrives while Jim is being tried.

Jim is fined. Jane saves him from jail by slipping him the money with which to pay his fine. The chauffeur and the judge dive for the money. Holden gets it and pockets it, after which he discharges Jim.

Jim is elected town marshal. He elopes with Jane. Judge Holden pursues the pair. Jim allows him to catch up and then arrests him for speeding. He places handcuffs on the Judge and has him arraigned in his own court. A substitute judge fines Holden.

The humor of the situation appeals to Judge Holden. As Jim and Jane are leaving the court, he calls them back. Surprised, the two return. Turning to the substitute judge, Holden laughingly orders him to perform the marriage ceremony.

**THE GRANITE INDUSTRY** (Oct. 31).—This feature shows the operation of the largest granite quarry in the world. Every detail, from the hewing of the stone from the face of the mountain to the polishing of the finished product, is shown. A picture that is highly interesting and educational.

**THE PRESIDENT'S SPECIAL** (Nov. 1).—Billy is driven from home because of his intemperate habits. His sister pleads with him to start life anew. Billy goes to a distant part of his father's road and secures a position as fireman.

Billy and his engineer, Trent, become firm friends. The boy makes his home with the Trents and falls in love with Ruth, the daughter. They marry. Three years later, Billy is promoted and given his own engine.

The new engineer accidentally incurs the hatred of an engine wiper. The latter places sand in the journals of the engine and then plants a flask of whiskey in Billy's locker. The sanded journals cause a tie-up of the line. An inspector finds the bottle of whiskey in the locker and Billy is suspended.

President Wayne has tried in vain to find his son. The man leaves on a tour of inspection. When he arrives at Billy's division, Wayne receives a message telling him his daughter is seriously ill. A special is hastily made up. A shortage of men results in Billy's assignment to the engine.

As the boy reaches the roundhouse to take his locomotive out, a steam valve bursts and mortally scalds the wiper. Billy rescues the man and is himself burned, but pluckily insists upon resuming duty. The wiper, dying, confesses he planted the bottle in Billy's locker.

The boy takes the Special through on fast time. Wayne comes forward to say a word of appreciation and finds the engineer is his own son. News of his son's heroic conduct reaches Wayne and Billy once more comes to his own.

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# ITALA BIG FILM

## VITAGRAPH.

**THE KING'S MAN** (Nov. 3).—Babette, the daughter of old Jules, a whiskey runner, lives with her father in a picturesque lodge in the Canadian Northwest. Jules starts out through the wilderness. Babette is not long alone for Blake, the King's man, of the Royal Northwest Mounted Police, who loves her, comes to see her. She is sorry when he goes. He has given her his picture and she is admiring it when Pierre, a surly, ignorant Canadian half breed, who also loves Babette, comes in. He snatches the picture and throws it into the log fire. He threatens to expose her father's illegitimate business. Then he leaves her.

Old Jules comes back and Babette tells of Pierre's threat. Jules, infuriated, rushes out. The two men meet far in the woods and fight with hunting knives. Jules is left lying upon the ground, mortally wounded. But back in the cabin, Blake has called again on Babette and has heard all. He hastens to find and to help Jules. Following his tracks, he locates him. He throws him over his saddle and takes him home. Then he goes in search of Pierre.

Pierre is possessed with delirious fear, imagining that the ghost of Jules follows him. He wanders aimlessly about, no longer knowing where he is. He comes to Jule's cabin. He sees Blake mounting his horse. He bides until Blake goes, then enters the cabin, where the old man is lying on the bunk, dying. The girl orders her tormentor to go. Pierre laughs cruelly and grips her by the wrists. He says she must follow him to the wilderness. She is struggling when Blake returns. The two men grapple. Pierre draws his knife and holds it above the soldier, whom he forces back on the table. Her father, too weak to raise himself, makes repeated attempts to get his big revolver from the holster on the wall, eventually succeeding; but he has not the strength to cock it. While he tries over and over again to do so the knife is getting closer to Blake. Finally, with a mighty effort, Jules cocks the revolver and fires. Pierre falls back dead. Jules, dying, places Babette's hand in Blake's and gives them his blessing.

**THE SILVER BACHELORHOOD** (Nov. 4).—Many years have elapsed since George Carston, a bachelor now almost fifty years of age, last saw Grace Dare, the girl he loved while at college. In startlingly vivid visions, he recalls the days of his association with Grace. The one episode which stands out above all others is that in which Billy, his classmate, tries to make love to her out on the tennis court, and he interferes, only to be repulsed by Grace, who afterwards tearfully regrets having acted as she did as it ended their friendship. When he comes to from his visions, Carston writes to Grace.

Grace receives his note while playing cards in her drawing-room at her fashionable hotel. She is no longer the same sweet type of womanhood that she was at college. Her face has become hardened by fast living. Sitting with her at the card table is Billy. After hesitating, she answers Carston's letter.

Later, accompanied by Billy, she goes to Carston's home. She enters the house alone, leaving Billy to wait outside. She finds Carston in his den, asleep, she thinks, but in reality, dead. When she looks at the picture of herself upon his table, comparing it with herself in the mirror, and realizes for the first time what a hideous change has been wrought in her appearance, she shudders and goes into a frenzy of despair. Not having the courage to face her former sweetheart, she steals out of the den and returns to her home, going straight to her room. There she picks up a dagger and stares at it dazedly as though it fascinated her. Then she plunges it into her bosom and falls backward on the table, dead.

**THE HOODOO UMBRELLA** (Nov. 5).—After the destruction of her old umbrella, Mrs. Smith purchases a new one of the latest design with a patent spring which opens and shuts it by a slight pressure at the handle. It insists upon opening unexpectedly at the most inopportune moments, frightening herself and others almost into a collapse. On the street it startles passersby by suddenly opening itself in their faces. She attends a bargain and while in the midst of the rush, it springs open, almost creating a panic. It does the same thing when she enters a trolley car, causing no end of laughter and not a little commotion. She is hurriedly ejected from the conveyance with a parting salutation of "good riddance to bad rubbish." Hurrying home, her husband greets her with much peevishness, which is greatly increased when her new umbrella unceremoniously opens with a startling bang and repeats its performance until he becomes exceedingly nervous. Mr. and Mrs. Smith are seated at the table when the maid enters with a tray of dishes. She accidentally touches the spring of the umbrella standing at Mrs. Smith's side; it opens so quickly the maid drops the dishes in alarm. Mr. Smith determines that his wife shall get rid of the umbrella and she has the same disposition herself. He purchases her a complete outfit of raincoat and rubber cap, which he presents to her with the promise that she will dispense with the umbrella. She agrees and together they go to the Brooklyn Bridge and throw the incorrigible rain-shedder from the bridge. It lands in a passing tugboat. The mate of the tug picks it up, greatly frightened when it insists upon springing open without warning. He ties a hawser around it and seeing the name of Mrs. Smith on the handle, he recalls her as an old friend and returns it, much to the amazement of Mr. and Mrs. Smith. They come to the conclusion that it is a hoodoo. Mr. Smith rushes out into the yard and smashes it with an axe. Together they carry it far from their home and dispose of it in the gutter, where it is no longer a menace to their peace and happiness.

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**A BROKEN MELODY** (Nov. 6).—In a cozy little cottage lives Arnold Bennett, now grown old and feeble and his daughter, Margaret. They are in the parlor of the home one evening at sunset, he playing a melody softly upon the harpsichord, and she standing by his side singing. There comes a rough, heavy bearded tramp, who is admitted into the house and given food. And while he eats he hears the sweet music and goes toward it. Suddenly his eyes fall upon the picture of a brown-eyed girl, it is not Margaret, it is her mother. He walks to the old man and shakes his fists in his face, and says, "You stole her from me twenty years ago. I swore then that you should suffer." Then the tramp leaves and the old man, full of anguish totters over to the picture and holds a vase of roses before it. He sits down and sees a vision of his wife.

Judson Blair, of the Secret Service, has seen the girl. Soon afterward he meets her and her father out walking. The old man is taken ill, necessitating Blair's assistance to get him home. And so their friendship and their love grows. But the tramp has made good his threat and a letter comes to Blair to arrest Bennett, wanted on an old charge of embezzlement. After a terrible mental struggle Blair resigns his position and returns the warrant. He goes to Margaret's house and meets her again, listening to the soft music of a melody from within. The melody abruptly ceases and the young couple hasten in doors to find the aged player dead on an armchair.

**FLAMING HEARTS** (Nov. 7).—Madeline Winters, quite stout, coy, and sentimental, is breathless with sympathetic excitement as she finishes for the fourth time the last page of "Flaming Hearts." Nothing will suit her now but that she must write the author for his photograph. Jonathan Whippletree, very portly, and naively proud of his accomplishments, is a man who smiles warmly under the caress of compliments. His vanity is greatly satisfied by words of praise, especially from a woman, so he sends Madeline his photograph. Jonathan Whippletree is more than pleased when he receives another scented note from his sweet admirer, thanking him for the photograph and begging him to call, also enclosing in another envelope a picture of herself. When this arrives it is Mr. Whippletree who is pleased, not his very rotund secretary, Mr. William Wiffles. For William falls desperately in love with Madeline the minute he lays eyes upon her photograph.

The favored author makes himself as handsome as he can in his evening clothes and goes to see Miss Madeline Winters. But though she gives him every opportunity to express his feelings, his bashfulness prevents him from doing so. Excusing himself he hastens to a nearby saloon to get up nerve. He has no trouble doing so, as he is not a drinking man and needs little stimulant to get the desired result. But William will not be outdone. At a wig and make-up shop he buys what will enable him to look like his hated rival and goes to Madeline's house in his new disguise. He makes a great hit with the lady by being anything but bashful, and when the vain author returns Madeline has become so fond of him that even when she learns of his ruse she will not give him up. Jonathan Whippletree tries to kill himself with a razor, a pistol and a bottle of poison, but finally ends his evening by solacing himself at a nearby saloon.

**THE DIVER** (Special—2 parts—Nov. 8).—Margaret Brachen and her guest Rita Malrose, a handsome young widow, are extremely jealous of Mlle. Vivian, the Diver, whom Rupert Brachen, Margaret's husband, and John Hawley, see performing at the Hippodrome. They are indignant when the two men invite the charming diver to perform at a lawn fete which Margaret has gotten up at their country place at Travis Sound. But Rita gets an opportunity to make Hawley suspicious and she puts her plans into execution. Some flowers are sent to Margaret by her husband for a sick friend, but arrive after Margaret has started to the friend's house. Rita sends them to Vivian unidentified, and bribes the messenger boy to drop a handkerchief marked with Brachen's initials in Vivian's room. When Hawley sees the flowers and the handkerchief his suspicions are fully aroused. Rita sends a note to him saying that if he would know Vivian's true character, to watch her house at midnight. She dresses up in some evening clothes belonging to Brachen, who is away, and when Hawley comes to Vivian's house, walks down the front steps in full view, returning then to the Brachen home, thus confirming his worst suspicions.

The Brachens and their guest Rita stop at Niagara Falls before returning to the city. One day little Agatha, Vivian's daughter, wanders away and gets into a boat which some boys are playing with by the river. The boat slips from the grasp of one of the boys and is carried into the swift current toward Niagara Falls. Vivian, in Niagara to open her season there, while standing on a

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cliff above the falls sees the child coming down the river. She throws off her pumps and dives into the water. She has a tremendous struggle fighting the current, and only by supreme effort succeeds in getting the boat before it goes over the falls, and taking the child from it to the shore, where she falls in a dead faint and is taken to the Bracken cottage to be given medical attention. Rita, repentant, wires for Hawley, and tells him of her duplicity. Hawley rushes in to Vivian, to be reunited with the girl he thought has been false to him.

## LUBIN.

**THE DOUBLE CHASE** (Nov. 3).—Mrs. Bland, a rich woman, occupies a beautiful home with her son Allen, a boy of seventeen, and her adopted daughter, Madge, fourteen. One day, Madge, through carelessness, is the cause of a delay in Allen's fishing trip. He berates her while she begs to accompany him. He refuses, but she follows, only to cause more trouble by falling into the stream just as he gets a nibble.

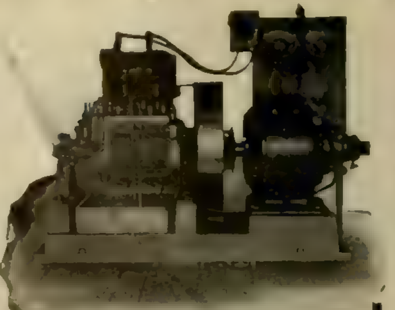
Allen, disgusted, leaves Madge to climb up the bank alone. When he reaches home he finds his mother and his boyhood sweetheart, Ruth, waiting for him. His mother has received news that he has passed his examination for college. Madge comes home and tries to tell Allen that she is sorry. He pays no attention to her and goes off.

Allen leaves home; his mother parts with him sorrowfully and Madge is heartbroken. Two years pass and Mrs. Bland decides to send Madge to a young ladies' seminary to finish her education. During Allen's absence he has corresponded with Ruth and Madge. To Ruth he writes glowing accounts of his achievements, his plans for the future, etc., while to Madge he writes patronizing letters full of wise counsel, as though she were a child. Meanwhile Madge in her new environment, is fast developing into a beautiful, refined young woman and resents his lofty manner. It is after the receipt of one of those superior sounding letters that Madge rebels and vows she will write no more.

Two years more pass. Madge, a charming young lady, is at home on her vacation. Allen has completed his college course and is expected home. Allen is surprised and disappointed in Ruth; he finds her a silly country girl, awkward and uninteresting. Madge comes into the room, pretending not to see him. Allen is taken by surprise and calls to his mother to know who she is. Upon being told it is Madge, he starts after her, and the second chase begins. He, in turn, is chased by Ruth. After many laughable situations, during which time Allen falls in love with Madge, he follows her everywhere. He at last follows her to the summer house, where he tries to tell her of his love. The last scene shows Madge in Allen's arms.

**MAGIC MELODY** (Nov. 4).—Charles Lennox, an American physician, his wife, Clara Lennox, and little daughter, Mildred, settle in a remote section of Mexico to develop a mining claim. He still retains his physician's sign, but does very little medical work. Mrs. Lennox is an accomplished violinist. Tomas, an ignorant, savage mountain peon, who lives with his mother and sister, Carita, in a hut in the mountains, has not heard of the doctor in the valley. The peon's mother falls ill. Carita, in passing the doctor's house, sees the sign on the door and returning to the hut, tells Tomas of the white physician. Tomas goes to Lennox's house and there hears Clara playing her violin. The peon, who never heard anything of the kind before, is entranced by the music. Dr. Lennox goes to Tomas' hut, examines the mother and leaves a bottle of medicine and spoon, with instructions that the peon shall give the patient a dose of one spoonful. The doctor gone, Tomas, in his ignorance, throws the spoon away and makes his mother drink the entire bottle of medicine at one time. The dose is too much and next morning finds Tomas' mother dead. The peon blames the doctor and under his belief of "a life for a life," swears vengeance.

That morning Lennox goes to the mine as usual, while Mrs. Lennox departs on an errand, leaving baby Mildred locked in the house. The child climbs out the side window and goes off up the mountain, where she meets Tomas and Carita. The coming of the child suggests a plan to the peons. Tomas takes baby Mildred to the ancient sacrificial altar of the sun god on the mountain trail. Carita hurries to the doctor's house and pins a note on the door, which states that unless the doctor goes to the sun god altar before sunset and give his life for the mother, baby Mildred will be sacrificed. Mrs. Lennox returns about fifteen minutes before sundown and finds the note. Distracted and without firearms Mrs. Lennox hits on the idea of using her violin to distract Tomas and save baby Mildred. Leaving a note on the door sounding danger Mrs. Lennox rings the bell, which summons Lennox from the mine, and mounting her horse gallops for the mountain altar. There she finds Tomas just about to kill baby Mildred and holds him off hypnotized by playing her violin. Later, Lennox and three rurals he met on the road arrive in time to relieve the exhausted wife and save the child. Tomas is arrested.



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**THE PRICE OF VICTORY** (Special—2 parts—Nov. 6).—Colonel Robert Carey, a young southerner, and Lorena Gray, his sweetheart, have a lovers' quarrel and before they could make up he is ordered to the front. Foolish pride keeps the lovers silent and a year passes. Carey is on the staff of General Jackson, and has become famed for his reckless courage. Lorena, ardent for the Southern cause, and seeking forgetfulness of her unhappy love affair, has entered the Confederate secret service, and is ordered to report to General Jackson. As she approaches Jackson's headquarters, the sound of a cannon tells her that a fierce battle is in progress. Jackson has ordered the destruction of a bridge over Cold Creek. The Union general at the same time orders a brigade to cross this bridge and attack Jackson. The Confederates succeed in mining the bridge, but are driven off before they can explode their mine. Carey volunteers to swim down the stream, the only possible method of approach, and explode the mine, though this will entail his certain death. In making the attempt he is badly wounded by a sharpshooter and cannot proceed. He is found by Lorena and a joyous reconciliation takes place. Carey, however, soon remembers his mission, the failure of which will mean a crushing defeat to the South, but he is helpless by reason of his wound. Lorena proposes to go in his stead, and though he knows he is sending her to certain death, he gives to his cause far more than his own life, and bids her go. Lorena reaches the mine under the bridge piers as the Union brigade is pouring across and fires into the loose powder with the revolver Carey has given her. Her life is the price she pays for the victory. Through the bloody years that follow, Carey is ever in the forefront of the battle, but the swift death for which he longs passes him by. After the war Carey lives on through the lonely, weary years. At last, half a century after the day on which his real life ended, he makes his way to the grave of his girlish sweetheart, and falls asleep, to find the weary waiting done.

**COCOANUT INDUSTRY** (Nov. 7).—This picture is taken in Central America, and gives beautiful scenes of the groves, or jungles, where the tree flourishes. The cocoanut tree is not unlike the palm tree, with a bamboo stem, which the gatherers walk up with monkey-like rapidity. The big nuts are thrown to the ground to other negroes, who proceed to cut off the husks and throw the nuts in the mule wagons for shipment. The negroes who gather are inordinately fond of cocoanut milk, and freely take advantage of a broken nut to enjoy a beverage.

**GETTING THE BEST OF DAD** (Nov. 7).—Papa Jonathan Jones and son John are alone in the world with their wealth. Father goes off on a hunting trip to his up-state lodge, and John pays attention to his sweetheart, Jennie Roach, a struggling young stenographer. They become engaged and John writes his father that he has become engaged to a sweet young working girl and would expect blessings by return mail. Father gets the letter and writes back that he will accept no working girl as the head of his household to take the place of his son's mother, and that if he marries without his consent he will disown him. That puts a new complexion on the matter and the two decide to wait. Father returns and listens to his son's plea. He tells John that he won't see the girl and won't let him marry her. John and Jennie wonder what to do. Father advertises for a stenographer and Jennie gives up her job and gets the one with Papa Jones. Jonathan takes a great liking to Jennie, which soon ripens into love, and he decides to ask her hand in marriage. He, however,

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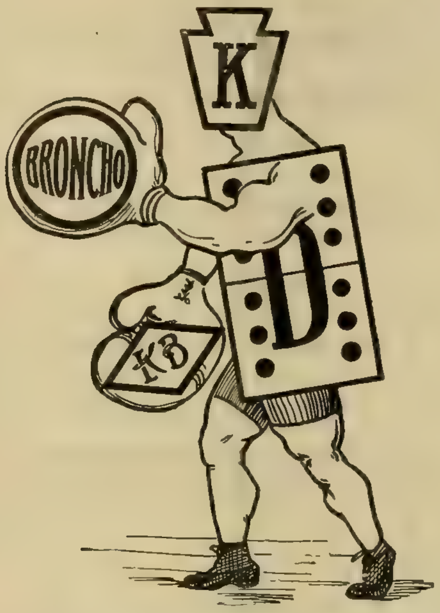

The above is a good likeness of the new heavy-weight champion of the (Motion Picture) world, taken at the Ince & Sennett training camp in the Santa Monica Canyon, near Los Angeles, California. The young champion (for young he certainly is, having been in the game a little over a year) hails from New York town. He comes from the well-known Knickerbocker family (Kessel & Baumann).

His people, noting his early inclinations and apt fitness to fill this field of endeavor, were not averse—in fact, even urged him on, and placed him in the hands of Thomas H. Ince and Mack Sennett, under whose able tutelage he soon rounded into championship form.

Sennett, as his trainer, specialized on head work, and soon cultivated in him a habit of thinking fast and how to take a punch on the jaw (Keystone) and go with it so that it would lose its effect. The last is rather difficult for a trainer to drill into a youngster of this type, as they like to take it on the jaw to show "they are there," and invariably they take one too many and go down in defeat.

While Sennett was developing his dome (Keystone), Ince was busy on his body (Domino) and hands (Broncho and Kay-Bee), and soon had bulging muscles all over his body. The ones sheathing his stomach, resembling a washboard, on which he could take any kind of a punch with a smile; and as a two-handed fighter there never was one better. He can hit equally well from either side, and his assortment of blows are much too complex to dwell upon, but it is his fast left-hand jab and hook (Broncho), or straight right or jolt (Kay-Bee), that usually brings home the bacon. The champ's climb to the top has been comparatively easy, as none of the so-called contendors for the title have been able to stay a round with him.

It is safe to assume, with the watchful eyes of Tom Ince and Mack Sennett on him, he will be a champion for some time to come.

## KEYSTONE
### COMEDIES

Oct. 27 The Janitor and Making an Automobile Tire (split reel).
" 30 Speed Kings Teddy Tetzlaff and Earl Cooper.
Nov. 3 Fatty at San Diego.
" 6 Love Sickness at Sea.
" 10 Small Time Act and the Milk We Drink (split reel).

## BRONCHO
### HEADLINERS

Oct. 29 From Out of the Storm.
Nov. 5 The Veteran.
" 12 The Imposter.
" 19 War Correspondent
" 26 The Reformation (one reel).

## KAY-BEE
### FEATURES

Oct. 31 Borrowed Gold (one reel).
Nov. 7 An Indian's Honor (one reel).
" 14 Efficacy of Prayer (one reel).
" 21 Days of '49 (one reel).

## DOMINO
### WINNERS

Oct. 30 Widow Maloney's Faith (two reels).
Nov. 6 The Judgment (two reels).
" 13 The Ghost (two reels).
" 20 Witch of Salem (two reels).
" 27 Belle of Yorktown (3 reels).

### COMING SOON

2 Reel Keystone comedy Zuzu the Bandleader.
3 reel Domino winner, Belle of Yorktown

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loses his nerve and writes her a note asking her to become the head of his household, etc Jennie laughs at her victory and sends for John. Then she answers that she would be delighted to take the place of head of his household. Johnathan begins to primp up and fix himself in gallant shape to do the rest. Meanwhile, John arrives at the office, the clerks have gone. He puts the engagement ring back on Jennie's finger and has his arm about her as father emerges from the inner office. Father is startled and starts to make a fuss about his son daring to take such privileges so soon, but John tells his father that he is a bit late, and shows his own desire on paper to have Jennie the head of his household. That invalidates his refusal of some time back for the same reason, and father begins to see light. Then, being a good sport, he gives them his blessing.

**HIAWANDA'S CROSS** (Nov. 8).—Long ago, Hiawanda came across a missionary in the hills of New Mexico. She sees a cross lying upon the Bible, the missionary having fallen asleep while reading. She notices the ribbon attached to the cross and takes it. Later, Gray Eagle, her Indian lover, notices the cross and recognizes the connection between the cross and the maid and suspects Hiawanda, his sweetheart. He swears vengeance. Hiawanda runs to the missionary and warns him. The maid starts for her companions and in returning, hears a rolling stone, which attracts her attention to her Indian lover on the trail of the white man. She turns to warn the white man, but too late. The Indian's arrow stands true and the missionary falls on his face in the water, shot in the back. Hiawanda gives him succor, removes the arrow from his back and nurses him back to life. The missionary, in return, teaches her the alphabet. Later a call from the East comes and the missionary determines to answer it as per his orders at once. Not suspecting that Hiawanda's love has grown to the extent it has, he is hurt and pained, but leaves her. But her heart goes to the East with him. She, in sorrow, with a broken heart, turns back to her people, who spurn her because of the cross she wears, which represents the white man. She is driven from her home, and taking the cross in her hands, she goes into a boat of boughs and drifts toward a great falls, and we leave her as we found her, in darkness.

## SELIG.

**THE SCHOOLMARM'S SHOOTING MATCH** (Nov. 7).—When a pretty school teacher comes to the settlement to teach the young ideas how to shoot, where the older ones have been doing it with such deadly accuracy that the graveyard is almost as well tenanted as the town, it causes some sensation. Pretty women, brainy beauties and marriagable opportunities are so rare in the thinly populated wild western districts, that a candidate having the two former attributes, is sure to arouse admiration that will bring about conflicts of rivals. When dainty Mollie puts her foot over the threshold of the schoolroom, the entire board of school trustees conspire to propose to her. While they are united in this determination, they are generous enough to individualize and allow her the privilege of choosing between them. She has a sense of humor, cleverness and sentiments all her own, and her sweetheart, Bill Swift, has outdistanced all rivals without their knowing it. She puts up a job with him on them and arranges a shooting match, the best marksman to be the winner. Bill supplies her with blank cartridges, so that the only sensation registered by the shooting upon the trustees is the recoil of their guns upon their own shoulders. They are but slightly sore over the results—honors being even—but are real hurt when Bill tells them that he is the real one and has arranged to marry Mollie. They are still doubtful, and follow the pair to the preacher's house and witness the ceremony through the window. At the conclusion they "shoot up" the air in disgust and disappointment and retire to their shacks, vowing to continue their bachelorhood.

**THE CONVERSION OF MR. ANTI** (Nov. 6).—Mr. Anti is one of those strange personages of cross purpose disposition, who is against everything. The salesmen who are pushing his own business can hardly get to explain to him before he turns them down. Upon his way home he meets a minister, who speaks to him and produces a charitable subscription paper, which Mr. Anti glares at and thrusts back at him in disconcerting fashion. He is accosted by a beggar, and stops long enough to deliver him a lecture, but no money. He meets a newsboy with papers, borrows one long enough to read the headlines, and hands it back to the boy without reimbursing him. He steps between a couple of men smoking cigarettes and addresses them reprovingly. They are about to resent his suggestions, when he makes a run for a car; then they laugh at him as a crank. Of course, he has his troubles on the street car, being obliged to stand up, which fact he blames on the conductor, who finally plunks him into a vacant seat. When he reaches home he finds his daughter and her sweetheart waiting to get his answer in a very important matter; but he turns them down and paces up and down his room in high dudgeon. The lover is undiscouraged and arranges to elope with the daughter. The daughter later advises her father of this fact by telegram, asking him to come to the minister's house at once, as something important is going to happen. Mr. Anti has his curiosity piqued and his temper aroused in an equal measure, and follows the directions in the telegram. He arrives a little bit too late, as his daughter is married. He roars frantically and disinherits her.

Seven years elapse and Anti is still storming at everything. One day he is driving his auto through the streets, when he runs over his own granddaughter, little Laura. She is not seriously injured, so he gets out and lectures her. In a hysterical sort of way she throws her arms around his neck, and he cannot disengage her; strangely enough, he tries to pacify her. The long forgotten touch of the little child seems to work an instantaneous change in the nature of the flinty-hearted man. He goes to the playground with little Laura, enters their games, and soon grows quite wholesomely human. He gives a liberal check for other playgrounds. Eventually the little child brings him to her own home; he recognizes the mother he has disinherited, and all ends well.

**THE PROBATIONER** (Nov. 5).—Freckles, a bright, cheery lad, lives with his dear old Granny. They are very poor, and—sometimes they go hungry. One day, when hunger gripped him, he "swiped" a loaf of bread from the baker's wagon. The baker saw him, caught him and then with undue severity, boxed his ears and hauled him off to the Juvenile Court. Judge Hendricks was so favorably impressed with the lad's appearance that he released him on "probation" and then gave him some money to start him right. Freckles rushes home to tell Granny. In the interim that poor old woman has found a $5.00 bill, which gives her much joy. She conceals it for the time. Later in the week, when Freckles reports to the judge, as he has been ordered to do, that functionary gives him a note requesting his wife to give him a suit of their son's old clothes. While he is waiting in the room the maid of the judge's wife comes back from the store and leaves a new $5.00 bill on a table near the window. The boy does not see the money and it blows through the window. After his departure, the maid, who cannot find the money, suspects Freckles. They telephone the judge and he sends a probation officer after the boy. He has gone to the store to make purchases with the new $5.00 bill that his Granny had found. The officer follows him and without waiting for explanations, hails the boy into court. Fortunately, the judge's little daughter picks up the bill that had blown from the window into their back yard. She phones the court and Freckles is exonerated in the nick of time.

**SLIPPING FINGERS** (Nov. 4).—Betty was a beauty, the idol of her family and numerous outsiders. Betty's sister, Gertrude, a thoughtless beauty, returns home from school, and Warren, the fiancé of Betty, forgetting all of her virtues, falls in love at sight with the younger sister. So Betty finds that her grasp on Warren has weakened. It hurts her deeply, but, she gives up the man. Then in the course of time, the right man comes along and the old love with its bitterness is forgotten.

Warren, the ex-suitor, was not much of a man after all, but Betty, in the goodness of her heart, trying to shield him for her sister, unfortunately incurs the distrust of Tom, and once again she feels her fingers slipping. However, she is so brave and so strong that she routs doubt and dissipates distrust and all the trails that hovered about her disappear and sunshine follows storm. As a finale, however, Gertrude is really grateful and fully able

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## GEORGE KLEINE.

**THE LAST MINUTE** (Eclipse—2 parts—Special—Oct. 14).—Arizona Bill is given thirty days in which to prove the authenticity of a will of which he has been appointed executor. The disinherited nephew plots to kidnap Bill and the heiress, so that neither can be on hand at the appointed day.

There follows thirty days of wild excitement, during which the heiress is captured by a hired gang. Even Arizona has a warm time to save his skin until Bill's wife takes a hand in the tussle and shows Bill the tracks of the bandits.

To see Arizona's wild ride on horseback, to see him follow the bandits as they leap upon a passing train by himself leaping from his galloping horse to the vestibule, to see him wage the fight over the roofs of the coaches, into the engine cab, onto the very roof of the engine, and, finally, to see him make a spectacular leap from the locomotive into a river, is to realize what thrills this two-reel affords.

**THE WHEELS OF JUSTICE** (Cines—2 parts—Special—Oct. 21).—George Townley, a rising young novelist, is hurled from a high bridge and his manuscript stolen by a jealous and unsuccessful rival. At the same time, a bridge constructed by Frank Vincent, brother of George's sweetheart, collapses, killing several men. Frank flies the country in fear of prosecution, and his sudden departure throws suspicion on him for the disappearance of George.

From a start so unusually interesting, the story sweeps on to many strange complications. How George was rescued by peasants; how a peasant girl fell madly in love with him, and how, throughout many trials and adventures, George's sweetheart remained true to him, makes a charming tale, prettily told and charged with action.

**THE PENALTY** (Cines—2 parts—Special—Nov. 11).—James Moretto, a wood-chopper, in a fit of anger, kills one of his companions. He flees to the woods and finally arrives exhausted at the hut of the peasant, Lawrence. The peasant has a son, Louis, and a daughter, Annie. Annie is attracted instantly by the handsome James. Denied assistance, James again takes to the woods. Hiding in the vicinity of the Lawrence home, he frequently meets Annie and the two grow to love each other.

Meanwhile, the police call at the hut of Lawrence and the old man and his son deny that they have seen the brigand. Annie then confesses to her father and brother that she loves James. In the interim the marshal in charge of the forces that are hunting James, receives a letter from his sister Lucy, stating that his mother is ill and that she worries much about their missing brother. Passing through the woods a few days later, Louis meets James. Unable to give a satisfactory reason for his presence there, the two young men quarrel and James strikes Louis. For revenge Louis informs the marshal of the whereabouts of James. This is overheard by Annie, who hurries into the woods and warns James. The two hurry to the shelter of a barn and a battle takes place between them and the police. Fearing unpleasant gossip, were she found with him, Annie pleads with James to save her. James hides her under the hay and gives himself up to the police.

The marshal is astonished to see that the brigand whom he has hunted so relentlessly is his own brother. James is taken to prison and Annie makes her way to see him and brings him a revolver, in the hope that he might escape. After she leaves, the marshal fights temptation. Torn by the affection for his brother and his duty, the marshal finally weakens and determines to assist his brother out of prison. He enters the cell, but too late, for James, who realizes his brother's purpose, finds that he can no longer accept the sacrifices of others, and takes his own life.

**THE LAST DAYS OF POMPEII** (6 parts).—Glaucus, a handsome and wealthy Athenian nobleman, living in the city of Pompeii, is the sweetheart of Ione, a Grecian girl of great beauty. Ione's brother, Apaecides, a yaung man of religious tendencies, is the pupil of Arbaces, a crafty, lewd, and unscrupulous Egyptian, high priest of the Temple of Isis. Arbaces has ever nourished an intense but unworthy love for Ione. The Egyptian despises the handsome Glaucus as his rival and plots his downfall. Nydia is a sweet-minded Thessalian flower girl, cursed with blindness at birth and madly loving Glaucus whom she has never seen, but whose kindly voice and ever-ready purse have many times lightened the hand of her cruel mistress, Stratonice, wife of Burbo, an inn keeper.

With his friend, Sallust, Glaucus one evening goes to the tavern of Burbo to place bets on the coming gladitorial contests. He there purchases Nydia from Burbo, after seeing the blind girl frightfully whipped by Stratonice. He takes her to his home.

**PART TWO**—Arbaces writes a letter to Ione, suggesting that she come and visit him, and intimating that his magic can show her the falsity of Glaucus. Ione accepts the invitation and the Egyptian conjures up a vision, in which Ione sees Glaucus making love to other women. Overcome by emotion, Arbaces embraces her. An instant later he is felled by the heavy hand of Apaecides. Ione flees to the home of Glaucus, where Nydia, her heart torn with jealousy, ministers to the terror-stricken girl. Meanwhile, Apaecides, his faith shattered, prepares to denounce Arbaces and renounce the creed of Isis.

**PART THREE**—The following morning, Nydia goes to the Temple of Isis to seek solace for her aching heart. She meets Arbaces and confides her love to him. The crafty Egyptian promises to secure from the witch of Vesuvius a love potion, which, if administered to Glaucus, should make him love Nydia forever. Meanwhile, Glaucus and Ione, while strolling on the mountainside, are caught by the rain and seek refuge in the witch's cave. Glaucus brings down the curse of the sorceress by killing her sacred reptile and the lovers leave the cave in panic. Arbaces enters and has little trouble inducing the witch to give him a potion that "shall sear and blast the brain, to make him idiot, raving mad, while yet the heart beats on."

**PART FOUR**—Nydia meets Adbaces, secures the "love potion" and gives it to Glaucus. The insane man rushes through the streets, reeling from side to side. Meanwhile, Apaecides has had a stormy scene with the Egyptian and goes forth to cool his fevered brain, to the seashore. Arbaces follows and murders him. At that instant the staggering form of Glaucus is seen, and the wary Egyptian promptly seizes him and, calling loudly for help, charges Glaucus with murder. Nydia, who, terror-stricken, had followed Glaucus, is seized by the Egyptian and carried away to his dungeons. Glaucus is haled before the Senate and condemned to die by wild beasts in the arena at the coming games.

**PART FIVE**—The great day finally arrives, and the mighty stands are crowded with thousands of gay Pompeiians intent upon seeing the rare spectacle of a Patrican thrown to the lions. In her dungeon, Nydia plans escape. She plays upon the superstitions of her negro keeper and succeeds in locking him in her cell. Conscious that it had all been her fault, the blind girl frantically makes her way to the home of Sallust, friend of Glaucus, who had remained home from the great spectacle.

**PART SIX**—The great spectacle was at its height. There had been parades of the gladiators and the people had howled themselves hoarse over the valor of the gladiatorial combats. Everything was in readiness for the great feature of the day's sport—the death of Glaucus. Already the people yelled impatiently. "Claucus to the lions!" and the Athenian was given a short sword and roughly pushed into the Arena. The hunger-maddened lions sprang from their cages! Suddenly the wild, disheveled form of Sallust appeared, leaping from the boxes and shouting hoarsely, "Remove Glaucus the Athenian! He is innocent! There stands the Murderer!" A guttural roar went up from the assembled thousands, in which could be heard excited cries of "Arbaces to the Lions! Arbaces to the Lions!" At that instant the sky suddenly darkened and from distant Vesuvius there shot into the sky a shaft of hellish fire! Panic seized the multitude and pandemonium reigned. In the confusion Adbaces escaped. The frightful catastrophe restored the reason of the demented Glaucus. He felt the touch of Nydia's hand in his and felt her leading him through the blinding hail of cinders to the home of Ione. They found Ione prepared for death, but the gentle Nydia led them both through the Stygian darkness to the Temple of Isis. Here they met the distracted Arbaces and saw him crushed to death by a falling pillar of his own idolatrous church. Then, in a blackness where only the blind could see, Nydia guided the two lovers to the seashore. Knowing them safely aboard, Nydia suddenly threw herself into the waters of the bay. Her love-task endede, the blind girl at last found' the eternal rest she sought.

## ESSANAY.

**QUICKSANDS OF SIN** (Nov. 4).—It was mother who through false love had sinned. Years later on her deathbed, as the last sacraments were administered, she confesses the folly of her youth. Her husband, a straightforward, conscientious man, had loved the boy as his own. A few days later the priest gives the son a note his mother had left him. The few lines on the first page sting him to the heart, but he does not weaken and his conscience tells him not to turn the leaf of his absolute disaster. The whole truth, the terrible truth, must not be known. His "father" in the next room calls him and the son unflinchingly answers "Father."

**THEIR WIVES' INDISCRETION** (Nov. 5).—Tom Brown cannot persuade his wife to go sailing with him. Mr. Jones, an intimate friend, is disappointed at not finding Brown home, and invites the latter's wife to take a sail with him. She accepts his kind invitation. Brown has an enjoyable afternoon, and just as he is about to return home meets Mrs. Jones, who has missed the last boat to the resort hotel. He obligingly consents to take her home. Can you imagine the discomfort of all parties mentioned when a terrible rainstorm comes up, and they are forced to land on an island?

**THE RUSTLER'S STEP-DAUGHTER** (Nov. 6).—The sheriff of Mendocino County receives a letter from Bill Kato, proprietor of a ranch, stating that he is tired of losing his cattle and that if he can't find time to do something in the matter, he will have to see the higher authorities. The Sheriff at once starts out on the trail of the rustlers. He goes to the home of the rustlers and is invited to stay for the night. The men, looking through a crack in the door, see that the caller is a Sheriff.

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The men plan to make an easy matter of him. The rustler's step-daughter goes to the assistance of the Sheriff, by delivering a note to his deputies. The Sheriff is overpowered, but the posse arrive in time to save him. Gale sacrifices the freedom of her father for the love and friendship of the Sheriff. A happy ending and a new life is her reward.

**BRONCHO BILLY'S SECRET** (Nov. 8).—Broncho Billy, sheriff of Cheyenne County, in love with Marguerite Clayton, is accepted by her. Marguerite's father approves of the engagement. Little did Broncho Billy know the father of the girl he is going to marry is a notorious outlaw. After holding up a stage one day Clayton is pursued by the sheriff and his posse. The chase ends by Clayton being shot, and crawling on his hands and knees, he reaches his home. The Sheriff trails him by the blood tracks. Clayton dies, leaving a confession in full, with the Sheriff. Broncho Billy realizes that if Marguerite is told about the life her father had led, it would break her heart so he burns the confession in the stove. Broncho Billy takes Marguerite into his arms and claims her for his own, and promises himself that she will never know the terrible truth.

**THE DEATH WEIGHT** (Special—2 parts—Nov. 7).—Unable to get their uncle, an old recluse, named Silas Pegg, who lives with his ward, Alice Fisher, to give them more money, Will and Joe, nephews of the old man, threaten to kill him in order to abstract the hiding-place of his fortune. The nephews also plan to divert the crime upon Tom, the sweetheart of Alice. Putting their malevolent intention into practice the nephews enter Tom's room, take his hunting knife and handkerchief, both of which have his initials thereon, and go to Silas' library that night. The lights are quickly put out and in the faint moonlight rays that shine into the room, a knife can be seen flashing quickly and the dim figures of two men hurriedly moving about. The men escape before Alice, who, being summoned by the noise, appears. Unable to solve the upheaval she telephones for the police, who are stationed about five miles away. After a search the police discover the knife and handkerchief belonging to Tom. He is accused of the attempted murder and imprisoned.

Knowing that the old man has a will secretly hidden and also knowing that due to the poor belief he holds in banks, he has his fortune concealed somewhere on his property, Will and Joe again try to make Silas, whom they have detained in the old barn, tell them of the whereabouts of the money. This is witnessed by Alice. She telephones to the police, and the call is received just as Tom is being released on bail. As the officers are on their way to the old barn atrocious acts are being perpetrated by Will and Joe. Old Silas is bound tightly beneath a heavy weight, suspended by a rope, which the nephews intend to cut if the old man again refuses to tell them where he keeps the money. Alice has been beholding the proceedings for some time. Her anger comes to a high pitch and she rushes into the barn, revolver in hand, and commands the release of Silas. But Will is too quick for her and she, too, is bound. For the last time the old man is asked to disclose the concealing place of the money. His refusal causes Will, in a paroxysm of rage, to clutch his knife with which he intends to sever the rope. He drops it and in picking it up notices a secret door on the floor. He investigates and discovers that it is the hiding place of the money. Joe lights a candle and places it in such a position as to burn the rope when it has burned itself to a certain point. The two villains leave their captors to fate and make off to share the spoils. An argument ensues and Will kills his fellow confederate. Meanwhile Alice has managed to wrestle herself loose and rescues Silas just a second before the heavy weight falls crashing to the floor. The police arrive in their automobile and Tom goes in search of Will, whom he finds near the edge of a precipitous cliff. There follows a struggle, in which Tom is victorious. Silas Pegg is profuse in his thanks to Tom for his aid, and Alice places her future life in her sweetheart's care.

## PATHEPLAY.

**PATHE'S WEEKLY, NO. 60—1913** (Oct. 20).—**Watsonville, Cal.**—A parade in which 6,000 children take part precedes Watsonville's fourth annual apple show.

**Denver, Colo.**—Motor racers climb three and one-half miles to the top of Mount Falcon and in many places encounter grades 20 per cent steep.

**Wentachee, Wash.**—Sixty-five cars loaded with apples are hauled by one of the largest engines on the Great Northern Railroad. The cars contain more than 2,000 tons of apples.

**New York, N. Y.**—Five aviators start from Staten Island field against a high wind for a 60-mile flight around Manhattan in the Aerial Derby.

**Boston, Mass.**—The new Boston city flag is raised on the Common in connection with the Columbus Day celebration.

**San Francisco, Cal.**—The blasting of the Panama Canal barrier is celebrated by a parade and a popular demonstration in this city.

**St. Louis, Mo.**—The unveiling of the monument to Frederick Ludwig Jahn, the originator of modern physical culture, is the crowning event of the German American Alliance's centennial celebration.

**Maryville, Mo.**—Live stock representing the best product of Missouri is shown at the Fall Festival in this town.

**Comic Section.**—Mutt makes a new acquaintance under unfortunate circumstances. Drawn by Bud Fisher.

**THE VAUDEVILLE STAR'S VACATION** (Nov. 4).—An actress at a summer hotel being snubbed by the women guests, determines to get even by disguising herself as a foreign noble. Her deception succeeds—at the start, and attentions are showered upon her, but—"murder will out" and an innocent cigar renders her disguise unavailing.

**A YELLOW STREAK** (Nov. 5).—A beautiful girl, married to a worthless man without ambition or pride, still believes in him and loves him. She endeavors to secure a position for him, but without success. By chance she meets a young author, on whom her attractiveness makes a deep impression, and he learns of her unsuccessful efforts to get her husband a position, and for her sake offers to make him his private secretary. He then meets the husband, only to recognize in him one of the men with whom he had previously had a quarrel when he had interposed to save a poor old washerwoman from an unwarranted attack. However, for the girl's sake he forgives the husband and gives him the position. The husband repays his generosity with faithlessness and in order to get money to pay his gambling debts breaks into the author's house in the dead of night. He is caught red handed and in the struggle kills himself by accident. His mask is removed and his identity discovered. To shield the girl the author tells her that her husband was killed in saving him from burglars. But the truth comes out and the rascality of the dead man made clear. So the girl is later won by the man whose manliness is all the more apparent since it had the black background of her husband.

**RACE MEMORIES** (Special—2 parts—Nov. 6).—Denton, an anthropologist of note, meets by accident a new neighbor, an attractive girl, whose father insists upon her marriage to a man whom he favors because of his wealth. Denton and the girl are mutually attracted and to Denton comes a vague but haunting belief that they have met before. Worn out by overstudy, he becomes seriously ill with rain fever and the mind pictures he has of his fair neighbor fade into a vision of a prehistoric existence, where he wanders as a stone age savage, meets and loves the girl of his heart, who also lives in that strange world. There also is the conflict between wealth and poverty, the father's choice opposed to the daughter's. The prehistoric Denton finally wins out after struggling with a savage rival and wild beasts as well. Just so the modern Denton finally conquers over his modern rival.

**A PHONY ALARM** (Nov. 7).—Alice wanted to go on the stage and her actor cousin wrote her he would give her the chance. On her wedding day she gets word that he is in town and delays the wedding to get him on the phone and ask him over. But the actor is busy rehearsing his great death scene and annoyed by the ringing of the phone bell takes the receiver off the hook and leaves it. And then comes trouble in bunches. The groom is arrested as a murderer, the little bride is distracted and the wedding finally takes place in a police court.

**TORTOISES AT CLOSE RANGE** (Nov. 8).—An interesting educational showing the water tortoise at home both on land and in water. One of the most interesting parts depicts the intense rivalry between several of the strange little reptiles over a bit of food.

**EGYPTIAN TEMPLES** (Nov. 8).—Massive and imposing memorials of an extinct race, showing also the mighty statues of ancient and almost forgotten Kings.

**ICE-CUTTING IN SWEDEN** (Nov. 8).—An interesting travel picture showing the profitable winter harvest of the Northland.

**PATHEPLAY'S WEEKLY, NO. 59, 1913** (Oct. 16).—**Indianapolis, Ind.**—Hundreds of school children pay tribute to the poet, James Whitcomb Riley on the anniversary of his birth.

**Denver, Colo.**—Secretary of the Interior Franklin K. Lane arrives here to study conditions relative to the proposed expenditure of $1,500,000 on government irrigation in Colorado.

**New York, N. Y.**—The Giants wind up the season by beating Philadelphia in two games, 12 to 7 and 7 to 5.

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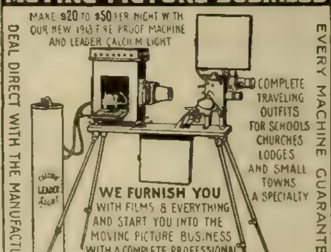
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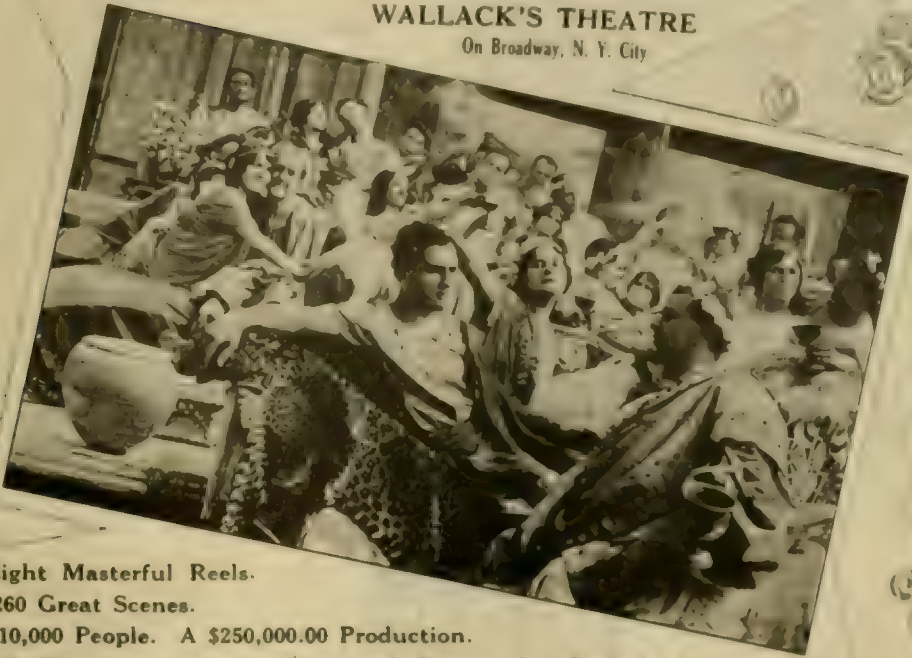

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North Yakima, Wash.—Governor Lister breaks ground for the new armory to be erected here. Mayor A. J. Splawn takes part in ceremonies.

Berlin, Germany.—The Emperor of Germany and his family review the great autumn parade at Tempelhof.

Washington, D. C.—President Wilson, members of his cabinet and other high officials attend the biggest cavalry review in the National Capitol since the close of the Civil War.

Panama Canal Zone.—The way is cleared for the first water to be released into the world's greatest canal.

Oskaloosa, Iowa.—Governor Clarke is given a royal reception at the Fall Festival. Seated on a wagon filled with the farm products of Mahaska county and drawn by twenty horses, he heads the parade.

Kansas City, Mo.—The "Oregon Kid" sets a new record for two miles in the first speed motorboat regatta ever held in this city.

## MELIES.

**THE JAPANESE SWORD MAKER** (General Film Exclusive Service Program—2 parts—Week Commencing Oct. 27).—A powerful Daimyo, of Japan, wishing to possess the finest weapon in the realm, summons the leading sword makers of the land. Their samples fail to please. Kami, the Daimyo's favorite, has just received a sword of great excellence from Sato, a seclusive but upright maker, and so pleased is he with it that he presents Sato to the Daimyo. Sato gets the order, much to the disgust of Bobu, one of the rejected bidders. To frustrate Sato's success, Bobu resorts to trickery. He forces Sato's apprentice to steal the exact measurements and design of the sword while in the process of making. With these he makes a duplicate.

In time the master sword is completed and Sato's private trade-mark placed upon it. The highly tempered steel passes Sato's rigid test of the iron bar. All is in readiness to deliver it to the Daimyo next day. Sato and his wife guard it like a treasure and upon retiring that night, place it between them. Nobu steals into the house in the dead of night and carefully removing the sword from between the sleeping couple, substitutes his own of like appearance but inferior quality. Next day the Daimyo receives Sato in court. An iron bar is brought for the test. Sato makes the test. The blade breaks. He is dismissed in disgrace.

Sato returns home dejected. He shows the broken blade to his daughter, who notices that there is no trade mark thereon. The truth dawns upon them, but it is now too late for explanations. His professional reputation and business are ruined. He suffers his calvary in that former friends and admirers pass him unnoticed on the streets. And Kami, the Daimyo's favorite, returns his own splendid sword made by Sato, as a thing unworthy. In desperation Sato would commit Hara-kiri, but is saved in the nick of time by his wife and daughter, who did cheer. The family move from town to escape ridicule. In new environments he fails to find work and his sick wife to lessen the burden, herself commits Hara-kiri.

Five years later finds Sato and his daughter returned to their native village under an assumed name. They conduct a prosperous fan business and one of their customers, a young nobleman, just returned from abroad, woos and asks the hand of the girl in marriage. Without revealing his name he takes his fiancée and Sato to his home, where, to the latter's surprise and astonishment, he discovers in the boy's father, none other than his original sword passes the test before the Daimyo, former friend and patron, Kami. And in Kami's which he proves by the trade mark. Nobu had sold it to the favorite. Nobu is sent for and his life is spared only on the condition that he would confess all to the Daimyo. And the next day Sato's possession he finds the sword made for the Daimyo, Nobu is placed under arrest, Sato restored to favor, and the engagement of Sato's daughter and Kami's son consented to by the Daimyo.

**A JAPANESE WEDDING** (Oct. 30).—The proposal is made, not by the intended bridegroom, but by his best friend, who visits the intended bride and her mother, lays the proposition before them and exchanges gifts. No priest is present at the ceremony, it being performed by the bridegroom's best man and the bride's attendant. The ceremonious sipping of tea constitutes the principal part of the function. The bride, in herself serving the bridegroom's parents with tea, indicates her everlasting submission to their wishes. Such are the Japanese.

**JAPANESE SHOEMAKER AT WORK** (Oct. 30). —A pair of custom made Japanese shoes is completed in ten minutes. An expert works for the camera.

## BIOGRAPH.

**DIVERSION** (Nov. 3).—Indifference had long fanned the breach between the young Wilsons. Consequently, the young wife found the jolly workman a pleasing diversion and proceeded to amuse herself. Her husband was thrown in with the workman's wife and thereby things became interesting and complicated until a dangerous predicament of the poor folks' child brought them to realize their folly.

**OLD COUPONS** (Nov. 8).—He was an East Side rag-picker, who earned the greater part of his living by begging coupons in front of cigar stores. Tony, sent out for "beer money" by the gang, saw the old man's hands filled with nickels. In the following scuffle little Dolly Tracy came to the rescue. "Old Coupons" never forgot.

**IN THE HANDS OF THE BLACK HANDS** (Nov. 6).—The city was in the hands of the black hands down to the black hands of the black-faced cops. Lily loved the black chief and showed the love by a fine, fat roasted chicken. That is what started the next scandal for the newspapers. Fired by Mrs. Kash for this offense, Lily tried the black hand stunt, and believe me, Mrs. Hard Kash came over.

**WHERE'S THE BABY** (Nov. 6).—It was an eventful time Mrs. Malone's baby had, while she was off settling the kids that sauced her. But Billy and May got in some good work meantime, baffling cruel papa, an affair in which Baby Malone played no small part.

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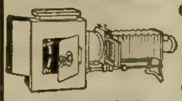

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# INDEPENDENT FILM STORIES

## UNIVERSAL

### CRYSTAL.

**GIRLS WILL BE BOYS** (Nov. 4).—Pearl and Jess decide to have some fun with their sweethearts, Chester and Archie. Archie is giving a party and the girls not being invited make up their minds to disguise as boys and have some fun on their own hook. Jess dances to Pearl's music and a great crowd gathers. Archie sees them and invites them into his party. They go, and entertain. They are given some money. On their departure they kiss their respective sweethearts, much to their surprise. When they are gone, Chester misses his pocketbook and suspects the "boys" of having stolen it. He gives chase to them and they run. Jess is finally caught, but Pearl comes to her rescue and beats Chester off by pulling his hair. Chester returns and his pocketbook is found. That evening the girls let their beaus into their secret that they were the "boys" who caused all the fun.

**IT'S A SHAME TO TAKE THE MONEY** (Nov. 4).—Belmont and Geraldine are sweethearts. Her father objects to him. Belmont puts up a game on the old man. He gets his wash woman to dress in his mother's finery and has Geraldine introduce her to her father as a countess. The old man takes to the drudge and falls in love with her. In the park he forgets himself and while making love to her, kisses her. Belmont photographs the kiss. The next day he shows the old man the wash woman performing his duties and he nearly faints. Belmont shows him the picture and the old man agrees to the marriage. Belmont also makes him pay a large sum of money to keep his secret from his wife.

**WHEN DUTY CALLS** (Nov. 9).—Grace is a lady's maid in the home of the Wilsons. Her sweetheart is detective "Bob" Curley. Her brother is a loafer and one day while delivering a message to Grace steals some jewels belonging to Mrs. Wilson. "Bob" is detailed to the case. Later, he sees two men dividing the loot and arrests one. He recognizes from the description the stolen jewels. He gives chase to the other. The other man runs up a fire escape and into Grace's home, with "Bob" in pursuit. Ned, for he is the culprit, begs Grace to shield him and he hides under his mothers bed. "Bob" enters and asks Grace if she saw a man enter. She says no, but her mother seeing a man under her bed screams and "Bob" rushes up. There he finds Ned and drags him out. Grace pleads with her lover not to arrest her brother, but he is obdurate in the performance of his duty. Ned is sent to jail and Grace breaks her engagement to "Bob." Two years later, on his release from prison, "Bob" gets Ned a job and Grace learning of this makes up with the honest officer.

### JOKER.

**LOVE AND LIMBURGER** (Nov. 8).—Billy, on his way to collect a water bill from the grocer, meets Molly, the grocer's daughter, and falls in love with her, unaware of her identity. At the store Billy threatens to turn off the water and the grocer pays up his bill. When Molly appears Billy starts a flirtation. A crowd of Germans approach and the leader, eating a limburger sandwich, imagines that the kisses the girl is throwing are meant for him.

Billy places flowers on Molly's window. Dutch sees this and places a sandwich besides the flowers, producing complications when the girl comes after the bouquet. Meanwhile, Billy, in his anxiety to get to Molly, conceals himself in an empty box and is carried into the store. Dutch also conceals himself in a barrel and lands in the store. After the store has closed, they come out and commence fighting. The police are called in by the grocer. Billy plays the hero and is offered anything by the thankful father. He points to a box, in which the girl has secreted herself. Taking the box outside the girl comes out and they are married immediately. Dutch escapes from his captives, the old man is wised to the trick and the three meet on the steps of the court house. Explanations follow and in the end Billy is married at the church, with the Dutch band playing a wedding march.

### NESTOR.

**WESTERN HEARTS** (Nov. 5).—The sheriff and his deputy are rivals for the hand of Nell. She chooses the sheriff, though she likes the youthful deputy well. The latter, hearing the news, is crushed, but carries his defeat manfully. Nell and the sheriff are married and all goes well until her brother, a weakling, is inveigled into a raid by a gang of cattle thieves. While out riding Nell observes her brother with the thieves and rushes back to her home where the deputy, seeing her agitation, inquires the cause. She informs him that her brother is in trouble and then turns away, noting the approach of her husband. The sheriff, taking in her agitation and their secret conversations, becomes suspicious. When word comes of the theft both men depart to hunt down the culprits. Parting ways the deputy comes upon the brother with the cattle and successfully urges him to return with the cattle for his sister's sake. The deputy then returns and tells the sister what he has done; but while they talk the sheriff approaches from the outside. Discovering the deputy is in his house the sheriff is furious; he tears the badge from his coat. At the end the brother pays dearly for his crime and the sheriff is made to realize his awful mistake in believing his wife untrue.

**HIS WIFE'S BURGLAR** (Nov. 7).—Patient Mac is annoyed by his wife's continuous fear of burglars. He is called from the office, called from bed and called from various other places to chase imagined intruders. Determined to cure his wife of her weakness he buys a mask and takes it home with him.

Eddie and his wife, Romona, have in the meantime moved into the flat next to Mac's flat. Eddie that evening goes to the club instead of hanging the pictures. After reading the announcements of raids Stella retires. Mac has secreted himself under the bed. While he is there a real burglar enters and poceeds to work. Later Eddie returns, and, under liquor's influence, enters Mac's flat instead of his own. The burglar gets under the bed and Mac meets him. There is a struggle. Mac pursues him to the next room and both collide with Eddie.

Stella telephones for the police. When they arrive they experience difficulty in picking out the burglar from the other two men. But the wives come to their rescue and lead their respective husbands off by the ear and the intruder is taken to jail.

### FRONTIER.

**SLIM GETS THE REWARD** (Nov. 6).—Bob hired Slim Hoover only because the Bar S Ranch was short of men, not because Slim was a particularly experienced hand. One look at the new man and the boys "dub" him the "boob." His assurance annoyed the boys, so they combined in forcing him from the bunk house into the kitchen, where they felt he rightly belonged.

Another interest prevents the boys from further abuse of Slim. A greaser, discharged that morning, rounded out his career of thieving by stealing the pick of the corral. The boys are ordered to round up the culprit. Slim is pressed into service by the mistress of the ranch to assist in preparing sandwiches and coffee for the trip. Instead of sugar to sweeten the boys' coffee, Slim puts in a sleeping potion.

How the boys after capturing the Mexican go to sleep on the job; how the culprit escapes and how Slim turns the tables on all and captures the $500 and the heart of the widow are pictured in a realistic yet broadly humorous manner.

**THE GIRL AND THE BANDIT** (Nov. 8).—En route to the postoffice Nina makes the acquaintance of a stranger. His gallant ways, the kindness displayed toward her impresses Nina much and she is terrified, on arriving at the village, to find that her new friend is probably the outlaw who recently held up the stage coach.

She returns home to her father with a letter, which demands $1,000 for the mortgage held against him. Nina persuades her father to seek the assistance of the inn keeper. Arriving at the village with her father, the girl discovers a sign posted offering $1,000 reward for the apprehension of her friend, the outlaw. Thinking only of her father for the time being she, accompanied by him, go after the stranger, capture him and return him to town. To prevent lynching him he is rustled to the jail, where he is identified by the driver and passengers of the coach.

Repenting her action, she visits the jail that evening. The stranger proves to her satisfaction that he is not the man wanted, and also tells her where the real bandit might be found. Out into the night she goes; after hours of riding she returns with another, the image of the first man. James Young it was, the first man captured, who had come out West as a secret service man to capture the bandit in question. He is freed, shows his credentials and returns with the girl and the bandit to Arizona.

### POWERS.

**THE LESSON THE CHILDREN TAUGHT** (Nov. 3).—Hubby wishes to attend the club. Wifey weeps and in that it is a habit of her's to get on the man's nerves. Mother-in law assures daughter that she should not put up with such a man. Hubby returns drunk and knocks over some statuary. Wifey and mother-in-law lecture him and the three children come from bed and listen behind the screen.

The next morning at the breakfast table there is another scene. Mother-in-law goes to her room and prepares to leave forever, urging the wife to do the same.

In the meantime the three children having tired of their play, decide to play grown-ups. They dress as "papa" and "grandma." Left alone in the front room they imitate their parents in the scene enacted the night before and that morning, hubby returning with the decision that he will be master of his own home, observes the play through the window. Mother-in-law and daughter come down and peek through the curtains in time to see the excellent impersonation of themselves. The parents realize the foolishness of their actions and make up and hug the children for the lesson they have taught.

**THE HEART OF A CRACKSMAN** (Nov. 7).—Carlton, disapproving of his dissipated son and the latter's scheming wife, on his death-bed makes his will in favor of his devoted niece, Marcia. Hearing of this the previous couple plan to balk the father, their scheming is overheard by the cracksman, who has stealthily entered the house. The son and his wife retire and the cracksman creeps upstairs and enters Marcia's room. Affected by her beauty and innocence as she lays sleeping, he determines to assist her; following the son into the sick man's room he snatches the stolen will from his hand. Impatient at the delay the wife goes to the room and finds her husband stunned. She screams. The father awakens, gropes about and falls dead. In his own apartment the cracksman looks over the document and later he reads in the papers where the question of millions is at stake. Making a dummy he takes them both to the house where the original came from in time to prevent Marcia being bundled out. Holding the dummy up the cracksman extorts money from the son for it and then burns it. But ere the son can take possession the real will is brought forth; he holds the scheming couple at bay while Marcia makes her escape.

### IMP.

**THE TEMPTATION OF JANE** (2 parts—Nov. 3). —As a country girl she finds herself in the vast city full of ambition to be somebody in the world. Partially against her parents' wishes she has come and when she fails to secure work after long hours of tramping her heart grows sad. Too proud to tell the truth, she writes a letter to her folks, saying that she has met with success, and then she throws herself on the bed and sobs out her anguish.

In the room next to her's there is a girl of a different type, Irene Wallace, a model for Rupert Strong, the famous artist. Hearing the sobs she seeks out the room and tries to comfort the girl. Struck with her pretty face she takes Jane the following day and introduces her to her employer. Strong hires her to pose for him.

In her new position she meets a class of men she is unaccustomed to; she is fascinated with their reckless ways and gallant attention. One particularly attracts her—Harry Charlton, son of the late Barley King, who is by riotous living burning up his father's fortune. Jane is tempted with costly gowns and but for the advice of her friend would accept them. A letter from her mother seems to steady her, though not to the extent that she refuses Charlton's invitation to one of his freak dinners.

It is her birthday. Though dressed rather simply her demureness charms the men and she is the center of attraction at the ball. Unknown to Jane her mother has arrived in the city to be with her on the night of her birthday. Irene, fearful for Jane's welfare, decides to take the mother to her.

In the meantime Charlton has found one of Jane's letters written by the mother. The simple, homely prayers penned by the mother for her daughter's safety pierces the cast iron cynicism of the man; he determines that no harm shall come to her. He commands the orgy to cease just as the mother arrives. In the hall Charlton meets the mother and asks for the hand of her daughter. He returns with Jane to the drawing-room, where the girls' bare necks are covered and the wine removed and introduces his future wife and her mother. All the guests cluster around the old lady, who tells them about her child when she was a little girl; it is the beginning of a new life for many of them.

**THE OLD PARLOR** (Nov. 6).—Tom returns from college and marries Jane. Their favorite place on the farm is the old parlor with its organ, rag carpet, old table and family album. They go to the city, where Tom prospers in business. Bridge parties and cigarette smoking by his wife's city friends cause a breach that constantly widens until separation is the only solution of their troubles. Jane returns home and informs her parents of her intentions. Going to the city the old father tries to bring about a reconciliation, but fails. Back home the old parents decide on a plan that they believe might bring it about

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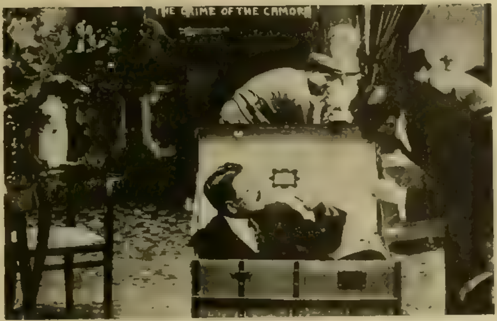
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## ECLAIR.

**THE REFORMATION OF CALLIOPE** (2 parts—Nov. 5).—Calliope Martins, the sole support of his widowed mother, leaves for the West to make his fortune. Three years elapse and he falls into evil ways. Turning to drink and gambling, things go from bad to worse until he is stamped as a thoroughly bad man and gun fighter.

Meantime the mother, unable to stand the suspense, packs up and departs for the West in search of her son. Just before she arrives in the village the above mentioned running gun fight takes place. The boy has taken refuge in the station. A sheriff has followed and has been subdued by him and as Calliope rises to gaze out the window at the other pursuers he sees his mother alight from the train. It is a great moment—the man loves his mother more than drink, more than gambling, more than anything in the world and his heart grows heavy with the fear that she will discover him as he is. Pinning the badge of his captive on his own breast he meets the little mother as she enters. The reunion is pathetic.

She leaves the room for a minute and Calliope now thoroughly ashamed returns the badge and gun, offering to give himself up. The sheriff says "keep the badge on, I have promised her and you shall be sheriff until she leaves town." They leave the station and later Calliope is sworn in as a deputy sheriff, under the promise that he will make good for his mother's sake.

How this man-boy makes good, how he goes out single-handed and brings about the capture of Mexican bad men is all interestingly portrayed in scenes of exquisite coloring and vital action.

**THE AMBLYSTOMA** (Nov. 9).—A unique subject showing a peculiar species of fish, called "Amblystoma." These are displayed in the various stages from emerging in the embryo state until fully developed. Varieties of this fish are also shown and their methods of killing and eating live prey.

Close-up views show the head and body of the fish, and its movements in the water are also clearly seen. When taken from the water this fish loses its gills and assumes an entirely different shape.

**OH! WHAT A DREAM** (Nov. 9).—Tightwad balks when friend wife shows him the bill for her new hat, which she calls "a dream." They quarrel—she strikes him. He returns the compliment. She finds a note from Mazie, asking Tightwad to meet her at the cabaret the night before. Before a referee the couple tell their troubles with the idea of getting a divorce. They are told that witnesses must be had to their battles. They proceed to pommel each other before him, but he explains the witness must be an outside party. They leave the house and start things again before an old man sitting under a tree. When they call upon him to witness the fight they discover he is blind. Their efforts to gain a witness continue.

Discouraged and disheartened two days later they come to the referee, hobbling on crutches and swathed in bandages. Taking a bottle labeled "Drops of good sense" he sprinkles some on a rag and putting their two heads together, lay the bandage over them. They drop off into a peaceful dream and awaken wrapped in each other's embrace, their troubles forgotten.

## REX.

**THE PRIMEVAL TEST** (2 parts—Nov. 6).—Dr. Harrison, a student of human nature, believes that environment largely molds one's character. He writes as much to his friend, Bob Stannard, who, owing to business, has been neglecting his wife. Resenting this, his wife has permitted the attentions of Dr. Harrison, an old admirer.

Bob discovers the slight affair between his wife and the friend and he realizes that something must be done—that his place in the wife's affections are threatened. On the following day he calls upon the doctor and recounts his troubles. He is reminded of the primeval days when men carried their women to lonely caves and held them until worldly cares were forgotten. The suggestion strikes home to the disconsolate husband.

In the meantime Bob's wife has decided to leave him and join the admirer. Bob learns of it and as she is about to depart takes her by main force, blindfolds her and carries her bodily to an auto. In the lonely hills he forces her to dress in skins while he adopts the same garb. Although he longs to take her in his arms he is stern and compels her to obey. As time goes on she admires his strength and finds his domination less irksome. A final test is decided upon. A letter is sent to the old admirer by the doctor, informing him of the whereabouts of Mrs. Stannard. The misguided youth starts in search—he comes upon her in the strange garb. Bob, waiting, surprises both and drives the interloper off and the wife demonstrates that she is fully conquered and love is complete for her husband.

**THE HAUNTED BRIDE** (Nov. 9).—Lydia, the daughter of an affluent father and mother, is loved by her tutor. Unused to men, she is attracted by him and would continue to be so but for the arrival of Sterling Paul, the son of an old friend of the family. Both young people fall in love at first sight. In anguish the tutor threatens to kill himself. This threat works upon the girl's nerves and when Sterling is called to his home she consents to a hurried marriage. As the bride is departing with her husband the tutor induces the maid to allow him to deliver the bridal bouquet. Lydia finds a note inside, which says that the tutor has committed suicide and will haunt her forever. Superstitious and nervous, it works upon her mind and constantly she sees a vision of the disappointed man about to kill himself. Her gradual decline in health causes the husband's anxiety and finally he prevails upon her to return home in hope that the old scenes may bring back strength. Arriving she observes the tutor in the garden playing with the maid; her relief is pitiable. The tutor was about to commit suicide when his hand was stayed by the little maid and his affections gradually turn to her.

## VICTOR.

**THE RING OF SORROW** (Nov. 3).—Francesca receives the news that her sweetheart, Pietro, has been killed in a quarrel. Broken-hearted, she lavishes all her love and grief on the engagement ring that was previously given her. Later, misfortune falls on the family. Her mother, suspecting that the dead man's ring is the cause of it, steals the ring from the girl's finger while she sleeps and casts it out in the street.

Next morning the ring is found and taken to the home of a ragpicker. For a while fortune seems to smile upon Francesca's family. In the meanwhile Mario, a young Italian, discovers the ring in the old man's possession and suspecting him forces a confession. The girl is identified by the old man, who has seen her searching the streets for her ring. Mario is struck by the girl's beauty and decides to win her love. He intends giving the ring to her as an engagement present.

When the ring is offered her, after she has given her love, all the past tragic history connected with it springs before her mind and she rejects the present. The old ragpicker, half drunk, goes in the night to regain the ring from Mario. He falls downstairs and is killed. The boy is held as a suspect. Next morning Francesca tells her story to the district attorney and the prisoner is released. Together, Francesca and Mario go down to the river, where they ceremoniously consign the fatal ring to its depths and face a happy life together.

**THE END OF THE ROAD** (2 parts—Nov. 7).—Worthing, a rich young bachelor, lost in the woods at night while hunting, makes his way to an old inn. Foolishly he flashes a rill of bills; the inn keeper and his partner, Slavin, plan to rob him. Dora, the inn keeper's daughter, overhears the plot and having been impressed by the stranger, assists him to escape. Later, discovering this the men turn her out. Some hours later she comes upon Worthing and he in pity installs her in a house as maid, which he rents. Under his guidance Dora changes to a cultivated woman. Love takes the place of pity in the man's heart and when their love is about to culminate in marriage, Worthing is called away to attend his sick father.

When he returns he learns that his sweetheart has been kidnapped by her father. After a fruitless attempt to find her he departs for an extended tour to heal a broken heart. Later, the father and friend are sent to prison. Dora with her baby, determines to go back to the village to seek her sweetheart. She is found in a sad plight by the roadside by Mrs. Leslie, who finding that she is so gifted obtains for her a position as companion to John Sloane, the uncle of Frank Sloane, Worthington's dearest friend.

John falls in love with the girl and after a time she marries him for the sake of his child, believing that she will never see her former sweetheart again. Frank returns with his friend John from the trip and they answer the invitation of John to visit at his country place. The meeting between Dora and Worthing is pitiful. Dora's father has escaped and after Worthing has departed he makes his way to John's house and tells him of his daughter's past. He demands money to keep silent. The shock of his wife's history weighs heavily on Sloane and he dies in a short time. After several exciting incidents, in which Dora's father is killed, the young couple are brought together and the old love newly awakened fills their longing hearts.

## BISON.

**CAPTAIN KIDD** (3 parts—Nov. 4).—The story, in brief, relates to that famous character of history, Captain Kidd, from the time he became a pirate until his fall. According to history he was sent out to subdue piracy by King William III of England, who had heard of this captain's ability in combating these wolves of the marine commerce. Kidd starts out with good impulses. A misunderstanding with his sweetheart, whom he was about to marry, changed the tenure of his life; from a law abiding citizen he suddenly was transformed into a fiend. He embarked with embittered thoughts that soon answered the summons of rancor; he fell for the temptation to reap an easy fortune through piracy.

Ever actuated by the gnawings of a self-imposed broken heart, Kidd ruled with unpitying hand. A poor wretch, one of his own crew, whom he had ordered thrown overboard for no reason whatever nearly caused Kidd's downfall.

In the meantime Peggy, his sweetheart, had pined through sorrow. The American shores invited. It was thought a change would do her good and she embarked with her father. Through a strange act of fate this ship fell a prey to the ever watchful eye of Kidd's crew. Battle and carnage reigned. Peggy recognized her old sweetheart directing the killing. When he finds her she has been mortally wounded. Gathering her in his strong arms he totters with unseeing eyes to the forward deck, where she dies. The man whose life had been seared through his own jealous nature becomes again as a child with a grief that was simple and sincere.

**THE PRAIRIE TRAIL** (2 parts—Nov. 8).—Chief Dakota sends the Indian maiden, Red Wing, to the fort to sell beads. The chief's son, Eagle Claw, is anxious to accompany her, but is refused. He follows and observes that she disposes of most of her goods to Lieutenant Clifford, who in turn gives them to his sweetheart, Margaret. Later Clifford is sent in charge of a company to put down boot-legging. Leaving his party to do some spy work, Clifford comes upon Eagle Claw abusing the Indian girl. He interferes and there is a fight, wherein the Indian is shot in the wrist by the girl. He vows vengeance.

Meantime the soldiers have met and defeated the bootleggers and Indians who buy from them. Scar Eye escapes and joins the construction gang. Clifford visits the chief and orders him to prevent his people from buying whiskey. Later the chief dies and his son comes into control. Scar Eye, nursing a hate, persuades his Indian friends to join him in an attempt to rob the train. Colonel Burton and his daughter, Margaret, have boarded this same train. Red Wing hears of the intended assault and while she rides to the fort for help she sends her sister to stop the train.

The Indians take the powder from the construction gang and prepare to blow up the train. Red Wing reaches the fort and informs Clifford of the trouble. She leads them away. Her sister has come up with the train, has made a daring leap from her horse into the cab of the moving engine and succeeded in making the engineer see the danger ahead. The train is stopped not a moment too soon; there is a terrific explosion ahead. The soldiers arrive and attack the Indians. Clifford engages in a hand-to-hand fight with Scar-Eye; he draws his gun and fires. Red Wing, to protect unnecessary bloodshed, steps in between and takes the bullet meant for the bootlegger. Clifford turns his attention to the dying girl as his own sweetheart and father come running up from the train.

## UNIVERSAL.

**ANIMATED WEEKLY, NO. 85** (Oct. 22).—**William Sulzer.**—The first governor of the State of New York to be convicted by the High Court of Impeachment.

**Columbus Day Parade.**—Representatives of all nations parade in honor of the discoverer of America, Boston, Mass.

**Colgate vs. Army.**—The Colgate and Army elevens battle for football honors in the first real clash of the season—West Point, N. Y.

**Historical Visit.**—King George and Queen Mary visit the quaint old town of Northampton—the first visit of royalty to this city in seventy years.

**Thrilling Aviation Race.**—Many famous airmen compete for prizes in the New York Time's aerial derby—the first air race around Manhattan Island. William S. Luckey, the winner.

**Comedy Carnival.**—Harry Lauder, the famous Scotch comedian, drives a four-in-hand donkey carriage at the Blackpool Carnival.

**Coal Elevator Fire.**—A disastrous fire destroys one of New York's largest coal elevators.

**Weekly Fashion Hints.**—Smart styles in gowns and frocks. (Courtesy of Ladies' Home Journal).

**President Poincaire at Toulouse.**—The President of France makes his first presidential tour of the French Republic and is greeted by the populace upon his arrival at Toulouse.

**Destroying Firearms.**—Thousands of dangerous weapons taken from the denizens of the underworld are cast into Lake Michigan by the Chicago police.

**London to Brighton Hike.**—E. C. Horton wins the George Michael challenge trophy in the London to Brighton walk.

**Topical Cartoons.**—By the world's famous cartoonist, Hy. Mayer.

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# MUTUAL FILM CORPORATION.

## AMERICAN.

**THE GIRL AND THE GREASER** (Nov. 3).—Dave Lewis, a poor young homesteader, lives with his invalid sister, Ruth. She is in need of medical treatment, but Dave has no money with which to provide it. He calls upon Betty, his sweetheart. Returning with the money, Dave places it in the clock for safe keeping and is seen through the door by Manuel, his Mexican servant. Ruth grows worse and Dave sends for Betty to stay with her while he goes for medicine. When Dave has departed for town, Betty discovers he has forgotten his pocketbook, and asks Manuel to overtake Dave and give it to him. Manuel insolently refuses and Betty, infuriated, departs upon the errand herself. When she is gone, Manuel enters the house, imprisons Donna, the old Mexican servant, and steals the money from the clock. He then sets fire to the shack and departs. Betty arrives just in time to save the invalid, then leaving Ruth in charge of the old Mexican woman, sets out bravely in search of Manuel. She is soon upon his trail, but realizes suddenly that she is unarmed, and therefore utterly helpless to cope with him. She has about given up in despair when the Mexican stops at a mountain stream for water.

As he stoops over the stream to drink, Betty, seizing the opportunity, slips from her pony, creeps upon Manuel, snatches the gun from his holster and commands him to throw up his hands. The frightened Mexican obeys, and Betty recovers the stolen money. As she is about to lead him away, Manuel wheels suddenly and plunges into the water and escapes. Dave, returning from town, is listening, horrified, to Ruth's story, when Betty arrives with the money, and once more brings light and happiness into the hearts of the ranchman and his little invalid sister.

**WHAT HER DIARY TOLD** (Nov. 6).—Janet Warren, in love with Harold King, marries John Wilbur, a wealthy young man of high social standing. On the night of their marriage, Janet confides the story of her love for Harold to her diary. One evening on going into her boudoir, John finds her diary on the dressing table and reads it. He is stunned and decides to leave her immediately and make it possible for her to marry the man she loves.

He arranges with his attorneys for a monthly allowance of two thousand dollars to be given her and all his wealth at his death, and then leaves for unknown parts to become a prospector. All efforts to trace Wilbur proving unavailing, the young wife slowly pines away. On the earnest solicitation of her physician, she goes into the mountains to seek comfort and new environment.

An unexpected explosion injures two prospectors, one of which is John Wilbur. As they are carrying the injured men away, Janet passes in her auto. In gazing upon the second victim of the catastrophe, she recognizes her husband. He is then placed in her car and after a hurried trip to the rough shack taken up by the men as their home in the mountains, every aid is rendered. John heroically turns from her, but on the earnest pleadings and sincere protestations of love on the part of Janet, the two are reconciled to a life of happiness.

**THE HAUNTED HOUSE** (Nov. 8).—Ethel Graham is the village belle. She finally says she will marry the first man who will stay a whole night in the haunted house. Finally, Bob determines to stay the night in the house. After telling his intention, he writes a note to Ethel, telling her she may never see him again and with shaking knees starts off. Ethel and the boys all awed by his bravery steal out that evening on a walk. Bob approaches the house, gets to the gate, sees the flash of a sudden light, becomes panic stricken and runs away. Ethel and the boys pass him on the road running like a hound.

A stranger comes to town and falls a willing victim to the charms of Ethel. They are about to be engaged when she recalls the conditions she imposed upon her other suitors. The stranger accepts the dare and Ethel, thinking to play a practical joke on him, provides herself with a sheet and gains entrance to the alleged haunted house. Hearing footsteps she covers herself with the sheet, and crouches in a corner where the opium smugglers, who had been using the place as a rendezvous, find her. She is bound and ordered taken to sea. On the beach her screams for help bring the stranger, Richard Phillips, on his way to the alleged haunted house, to her rescue. The smugglers are captured by Phillips, who turns out to be a government officer. The stranger was no trifler and Ethel is delighted with the opportunity to be a help-meet to him for life.

## THANHOUSER.

**THE SILVER TONGUED ORATOR** (Oct. 26).—This is the story of a grocery clerk, who was slowly but surely rising in his profession. The customers liked him and his employer was satisfied. Furthermore, he was in love with a most desirable young woman. Then all was changed, for he decided to become an orator.

It would have been bad enough had he been a natural speaker, or even if he had taken lessons at a school of elocution. This young man, however, fell under the spell of a Correspondence School of Oratory.

He made speeches everywhere. The result was that his fiancee jilted him, his friends fled from him and the boss, who had approved of him, fired him.

Being out of work, he decided that the best thing to do was to utilize what he fondly styled his "Heaven born gift" by becoming an assemblyman. The political party to which he belonged gave a clambake about that time, and the clerk determined to spout eloquence so masterfully that all eyes would be turned upon him. They were, but not in the way he had imagined they would be. He made his speech, or at least started it, then some husky policemen arrived and threw him further than any man had ever been before. His thoughts then turned to love, but when he arrived at his sweetheart's home he was just in time to hear her accept another suitor, first bidding him never to become an orator. It was a bitter blow to the clerk, but he comforted himself with the thought that he still had his silver tongue left, and he still makes speeches on every subject whenever he gets a chance.

**HOW FILMY WON HIS SWEETHEART** (Oct. 28).—Filmy, an operator at a picture palace, visits his sweetheart, proposes to her, but is rejected by her father, on the plea that his position is too humble, and two guineas not enough to support Stella. Filmy is decidedly absent minded on account of this, with the result that he puts a feature film on the screen backward, for which he gets the "bounce." He then gets a job as cameraman with a local producer, but instead of taking local flower show he takes a policeman spooning with a servant maid; then some lovers in the park, and finally wanders into Lord Montgomery's grounds, and takes his lordship spooning with the cook. "I will give you 5,000 pounds to destroy that film. If my wife sees it, I am ruined," says the lord. Filmy accepts and Stella's pa willingly accepts Filmy as a son-in-law with his newly acquired wealth.

**A TWENTIETH CENTURY FARMER** (Oct. 31).—Her parents were anxious and believed she would be advanced in the social scale by marrying a young banker, who is very attentive to her. The girl, however, regarded this suitor as a pin head.

At a dance one evening she met a real man, and it was a case of love at first sight on both sides. There was nothing slow about the new suitor and within a month he had won the girl's consent to their marriage. When he asked her parents for her hand, however, trouble ensued, because when questioned as to his business he had to admit that he was a farmer.

The thought of their child as a farmer's wife was too much for the old folks, and they forbade the match. The girl was steadfast in her love, but at first refused to elope with the young man. She told him that she was not fitted to be a farmer's wife because she knew absolutely nothing about how to care for a farm or a kitchen. She determined to learn, however, and spent her vacation on a run down old farm, learning how to milk cows, make bread, and chop wood. In the Fall she told her sweetheart that she was now competent to assume her position and consented to elope with him.

After their marriage he took her to his farm, which she found with surprise to be a model structure noted all over the United States. She did not have to do the chores or get up at 4 a. m., or blow a fish horn to call the hired men to dinner. In fact, she was far better off than she ever had been at home. Even her parents admitted it, especially when they found out that the banker whom they revered was only a $10 a week clerk with no prospects of ever being anything more.

## MAJESTIC.

**THE SCENARIO WRITER** (Oct. 26).—Brown is a scenario writer. Bills come in and he has to get an idea quickly. His brain won't work and putting on coat and hat he strolls out of the house in quest of inspiration. Lighting a stogie, he stands on the curb thinking. He buys a newspaper and sees an item relating to a would-be burglar whose tender heart impels him to turn doctor and save the child of his intended victim. This strikes Brown as good stuff and he hurries home to commit it to paper.

A little later he issues forth, the scenario completed, and visits the Majestic Picture Company, on the stage of which he is greeted by the director, who buys his scenario. The picture is taken and put on at one of the local theaters. Meanwhile numerous other scenario writers get hold of the same idea in one way or another and immediately after the performance of Brown's play put in a claim of ownership. They all meet on the stage of the Majestic and a general fight ensues, each claiming the idea as his own. The property men turn the hose on the contesants, whom with Brown and the director repair to the police court to settle their difficulties. The magistrate awards the case to Brown.

**THE OATH OF O'TSURU SAN** (2 parts—Oct. 28).—O'Tsuru San Nuaki, the daughter of Gen. Nuaki, a distinguished Japanese army officer, has been trained from childhood to consider her country's interests above everything. Ned Winthrop, a young American, who has invented a new torpedo boat, which is the superior of any in use, visits Japan and is entertained by Gen. Nuaki, who seeks to induce him to sell his invention to Japan. Winthrop refuses to sell to any government but his own, but the patriotic Japanese, seeing that money will not tempt Winthrop, notices that his daughter, the beautiful O'Tsuru San, has attracted him, and resolves to secure the plans of the torpedo boat through her agency. The girl agrees to marry Winthrop for the sake of her country, and leaves with him for America.

In America O'Tsura San is kindly greeted by Ned's mother, and the Japanese girl's love for her husband grows stronger day by day; the oath she gave to secure the plans of the torpedo boat for Japan becomes distasteful to her. An agent of the Japanese government enters the household and tells O'Tsuru San that the plans must be secured and turned over to him. After a great struggle she resolves to aid her country, tricks her husband, and turns over the precious document to the agent.

Winthrop discovers his wife's deception and curses her. The girl, broken-hearted, realizes that love for her husband is greater than love for her native country. She pursues the Japanese agent, overtakes him and regains the plans, after a terrible struggle and is rescued just in time by Ned, who realizes for the first time his wife's temptation and the love for him, which was stronger than the oath of O'Tsuru San.

## PRINCESS.

**ALGY'S AWFUL AUTO** (Oct. 31).—Algy had always been contented to ride in street cars and never dreamed of the day that he would own an auto which his neighbors would dub "The Yellow Devil." His sweetheart was to blame for it, however, for she induced Algy to take a number of chances in a raffle gotten up by charity, and unfortunately for Algy, he won the auto.

His first difficulty came when he tried to use the street in front of his house as a garage, but this was one case where the auto filled the bill, for it was small and humble and he could take it into his bedroom. This gave Algy an idea, and being afraid of facing traffic conditions, he learned to be a chauffeur indoors and succeeded fairly well, although he did damage considerable furniture.

Later he took his sweetheart for a ride and had all the troubles of a real automobilist. By this time Algy was pretty well cleaned out of money and when his "yellow deveil" broke down again he was glad to trade it to a rural station agent for two tickets to his home town.

## RELIANCE.

**THE REAL MOTHER** (Oct. 27).—Blanche Earl, a widowed ex-chorus girl, has a baby who, figuratively speaking, stands in her way when she wants to go back on the stage. At the earnest pleading of Margaret Leslie, who has just lost her own baby, Blanche surrenders her child to the other woman. All through little Doris's life Margaret cares for her. She teaches the little one her first prayer and when a chance to marry again comes to Margaret she bravely sends her suitor away because of the child, whom he feels would be in the way.

Blanche becomes a popular musical comedy star and the years pass. Doris, now a pretty seventeen-year-old, sells the flowers from her garden at the big hotel on the hill. David, the neighbor's son, is in love with Doris, but she only laughs at him.

Blanche leaves town for a vacation and goes to stop at the big hotel where Doris sells flowers. The girl sees the beautiful woman, and much impressed hands her a tiny knot of blossoms. Next day Doris finds the actress in the road waiting while the chauffeur fixes the car. The girl brings her home to wait. Then for the first time in many years the two mothers meet.

Blanche wants the child now that she has grown to old to be a bother, and Margaret agrees to let the girl choose for herself. Doris overwhelmed by Blanche's beauty and evident wealth goes with her own mother. In the big city Doris finds herself somewhat alone, for Blanche soon tires of her new toy. The girl refuses to be drawn into the rough games and hilarity, and one night after seeing her mother's guests mocking her "a little Puritan" amid much laughter, she decides to go back to her real mother.

Margaret, when the girl returns, feels no resentment, but welcomes her gladly.

**TWO MEN AND A MULE**—(Series 2—Oct. 29).—Jake and Steve wake up hungry, as usual. They evolve a brilliant scheme whereby they can procure a fine meal apiece. Jake enters a restaurant, orders a dinner, and just as he is finishing Steve comes along and pages him, calling out "Jake Rockefeller, wanted on the phone." Jake immediately jumps up and the two get out together. Then it is Steve's chance. He also gets a fine meal, but his page falls asleep outside the cafe and does not put in an appearance. The head waiter discovers that Steve is an impostor and flings him into the street. From the restaurant they walk down the street and get a position with a piano factory. They are given a heavy piano and after all sorts of difficulties they arrive at their destination. They have various mishaps trying to get the instrument set up in the right place. Finally it is discovered that the wrong one has seen sent and Jake and Steve have to carry it back. Outside the house they meet their nemesis, the mule, who chases them, destroying the piano

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and sending them both flying madly through the country.

**THE COLONEL'S OATH** (Nov. 1).—Dick Langley marries a pretty Northern girl. Major Langley, a stern Confederate veteran, still bitter against the North, vows that Dick nor any of his blood shall never enter his father's house again. Edith, also proud, and hurt at her father-in-law's injustice, registers the same vow. After a few years Dick dies, leaving his wife and little daughter to struggle for existence. Through her former friend in Dick's home town, Edith secures a position in the school. Runa and her dog is left in charge of the friend. The Colonel stern, ill-tempered and gouty, is sitting in his garden. The dog comes through the hedge, rubbing against his gouty foot. The Colonel is furious and raises his cane to strike the dog. Runa comes after her dog and receives the blow intended for the dog. She is angry and expresses her opinion of the bad old man. The Colonel used to obedience and terror is astounded. He is unable to rid himself of the childish vision and accordingly has his chair moved near the hedge so he can see Runa at play. At last he sends his servant in to bring her back to him. Runa refuses to go, but sends back a note to him saying that her mother does not allow her to associate with bad old folks. Colonel nearly has apoplexy at this, and is more determined than ever to have Runa come in and see him. He then sends a note to her and asks her to come and teach him to be good. She considers a moment and then consents. Her mother returning from school sees her about to enter the house with the Colonel and rushes after her child and reminds the Colonel of his oath and then exits angrily with the child. The Colonel has become greatly attached to the child and gets an idea. He sends for his lawyer and deeds the mansion and grounds to his grandchild. Sends note to Edith asking her forgiveness and saying that he is now dependent on her child. Edith hesitates, realizes that the old man has changed, leaves the decision to Runa, who decides that they be friends. Life is thereby changed and made easier for all persons concerned.

## BRONCHO.

**FROM OUT THE STORM** (2 parts—Oct. 29).—Grace Adams, a reformed crook, who has married John Adams, a young rancher, is brought to the realization of her past life by receiving a letter from Rusty Hogan, her pal, who has escaped from prison. Her thoughts wander over her past, which are shown by a dissolving effect. She makes up her mind she will not see Hogan. Hogan lands in the town near where Grace is living and is arrested on suspicion; he makes his escape with a lot of gold and wounds the sheriff. A terrific storm is raging when Grace hears a knock at the door. She opens it only to find that the stranger asking admittance is Hogan. He tells her of his big "haul" and entreats her to go away with him. She, being tired of the lonely life on the ranch, is easily persuaded and she leaves with Hogan. They hear a cry for help and going to an old prospect hole nearby they find it is Grace's husband, who has fallen during the storm. Hogan tries to get her to leave the man, but her better nature comes to the front and she insists that Hogan bring the man up out of the shaft. They take Adams to the house and Hogan goes to town to get a doctor. Hogan is attacked by the Indians who have left the reservation and are on the warpath. He returns to the ranch house and during the fight that follows is killed. Grace and Adams are reunited, without Adams knowing that she had intended leaving him.

**THE VETERAN** (2 parts—Nov. 5).—Amos Hood, an aged veteran of the Civil War, and his wife, Martha, who is an invalid, find themselves in straitened circumstances on account of the old man's pension being held up because of a slight legal error. Amos tries to find work, but is unsuccessful on account of his age. Mrs. Walsh, a kind neighbor, informs two society ladies who call, but the old couple refuse charity. Mrs. Walsh then pretends to have an anniversary dinner and invites them. Company B decides to give a banquet for the purpose of presenting to one of the members a slight token in appreciation of a brave act executed on the battlefield of Gettysburg. Jasper Hutch is an old friend of Amos Hood and both are members of Company B. Both attend the banquet and Amos is seen by Jasper smuggling food to take home to his wife. After the banquet Amos is presented with a medal for his bravery in rescuing Jasper during the war. After Amos has left the others take up a collection for the old man and with a band go to the house. In the meantime Amos finds Martha dead on his arrival. Mrs, Walsh is present when the boys with the band arrive. She rushes out to stop the music and informs them of Martha's death.

## KAY-BEE.

**AN INDIAN'S HONOR** (Nov. 7).—On the Fourth of July, Black Pete drinks too much and the cowboys, trying to rouse him from his lethargy tie a bunch of firecrackers to his coat tails and set them off. He starts shooting up the place and rushes out of the saloon, where he sees Tall Pine, a handsome young Indian. He tries to make him dance, but Tall Pine is not so inclined and a struggle takes place, in which the Indian kills Black Pete. The sheriff is notified and he informs the colonel at a neighboring fort. With a company of soldiers the sheriff and the colonel ride to the Indian village and demand Tall Pine.

Finally Tall Pine, in order to carry out some Indian customs, promises to come to the settlement at dawn. The sheriff is rather skeptical, but the colonel manifests a great amount of faith in Tall Pine. The next morning while Tall Pine is on a high cliff bidding goodbye to earth he notices far below him, Cyril, the colonel's son, who has disobeyed his father's commands and left camp to hunt, being pursued by a couple of bears. With peril to his own life, Tall Pine rescues the boy and carries him unconscious to the fort, where the sheriff is awaiting him, and on account of the lateness of day, thinks that Tall Pine has broken his promise and escaped. All are surprised to see Tall Pine bringing in the boy, and at the suggestion of the sheriff and the pleading of the boy, Tall Pine is allowed to go free.

## DOMINO.

**THE JUDGMENT** (2 parts—Nov. 6).—The story opens during the early settlement of New England about the year 1630, ten years after the founding of Plymouth colony. Living in New Plymouth, as the first settlement was called, is an old cobbler, Jeremiah Cole, a widower, and his daughter, Mercy. Governor Carver's son, Henry, arrives from Europe. He becomes interested in Mercy and later she begs Henry to marry, but he leaves the colony and she is left to face her disgrace alone. She is driven from the settlement and Henry's father, the governor, realizing the origin of the child decides to adopt him. Forty years elapse. Mercy is arrested for witchcraft and is sentenced to death by her own son, now Chief Magistrate of the colony.

# EXCLUSIVE FILM CORPORATION

## GREAT NORTHERN.

**A FAMILY MIXUP** (Oct. 25).—Mr. Newlywed asks his wife to visit the jewelers in order to get his watch which he has left to be repaired. On the way, however, the young wife pays a visit to a girl friend, who is about to be married. She picks a magazine from the table and in it is a note from the ardent swain of her friend. Mrs. Newlywed borrows a raincoat and upon her reutrn home her husband finds the note in the magazine making an appointment for the same evening. The husband follows the wife and sees her enter the home of her girl friend. The latter emerges with her sweetheart and hubby is on the trail. When Mrs. Newlywed is congratulating Doris and Jack upon their engagement, Newlywed breaks in upon the scene and is about to make trouble when matters are explained to him.

## GAUMONT.

**THE VENOM INSTITUTE OF SAO PAULO** (Oct. 16).—There is an institute at Sao Paulo, Brazil, which does much valuable work in suppressing the fatal effects which often arise when a person or animal is struck by a snake. In view of the fact that Brazil is the home of many snakes whose poison is dangerous, it will be interesting to observe what measures are taken to secure protection from them. A party of men are seen exploring among the thick grass, the particularly venomous kinds of serpent being deftly caught by means of a "snake catcher." On arriving at the institute they are classified according to their species, afterward being placed in gardens surrounded with water and smooth walls to prevent their escape. The extraction of the poison takes place under the direction of a doctor, each serpent yielding about 30 centigrams of fluid. Now, bearing in mind that horses and mules are very liable to be struck, it is a peculiar circumstance that they are also the best subjects for treatment by injection. Consequently, when the animals are inoculated with the diluted poison extracted from the snake, they are practically free from the fatal effect which would otherwise follow, subsequently struck. The serum of such animals is also valuable as a remedy for snake-bite in the case of persons, and for vaccination. Apart from its great interest, the present film will have a considerable educational value.

**THE ACCUSING EYES** (Oct. 28).—Writing to an old friend, Ralph Ferrard intimated that things were going well. He was engaged to Flossie Kettle, whose father would give them a villa as a wedding gift. F. W. Kettle, a rich collector, was entertaining a party at his house, and among the guests was Jack Roberts, an old sweetheart of Flossie. The presence of this guest made Ferrard uneasy, but he hoped for the best.

Ferrard's anxiety to marry a rich wife was made plain when Messrs. Levi, Patten & Co. wrote demanding a first installment of $25,000 in reduction of a debt for which he was indebted to a financial firm. They believed that the date of his wedding was uncertain, and that being so could not wait more than 48 hours for the money demanded.

After lunch Mr. Kettle invited his guests into the treasure chamber to inspect the many articles. One of the glass cases contained a casket of uncut gems worth a fortune. Ferrard wanted ready money. After the guests had left he vainly endeavored to force the case. It resisted all his efforts and in desperation he smashed the glass top. Alarmed at the noise made by the breaking glass he looked toward the door and saw two eyes peering at him through the keyhole.

Nemesis with outstretched hand was pursuing him though he knew it not. Julia had been thinking things over and meeting her brother Jack, half affrighted, said, "I've seen a robber!" She heard a noise in the treasure chamber and taking a footstool peeped through the little trap and saw a man standing over the broken case. If Jack would go with her she would point him out. Having no suspicion that the unsuccessful robber was the accepted husband of his old sweetheart, Jack went with his little sister to the salon where, having told the host what she had seen, pointed Ferrard as being the man.

Kettle at first declined to believe the story, but finding that the top of the case had been smashed as Julia had described decided to confront him. The little girl led Ferrard out of the salon and told him what she had seen. Alarmed that he had been recognized he realized that the end was near. The host, his fiancee, and many of the house party surrounded him before he could move from the room. Calling the men servants Kettle ordered them not to leave Ferrard until he was out of the grounds. The story ends with the approaching marriage of Flossie and Jack.

**MEXICAN PEARL SMUGGLERS** (Oct. 30).—Count Alvarez had been carrying on an extensive business in the smuggling of pearls on the Mexican coast by means of carrier pigeons.

He made a personal visit to California with Carmelia, his fiancee, and was introduced to Capt. Henderson's wife and her daughter, Maude. Maude became infatuated with the count, which roused the jealousy of her lover, John Wilson, the U. S. Customs Inspector.

Suspicion fell upon the count and the motive of his visit. John Wilson had the good fortune to shoot one of the carrier pigeons which was conveying the pearls and a cipher message.

Following the information thus secured chase was given to the count and his gang of smugglers and after a very exciting time they were arrested and Wilson and Maude once more became lovers.

## LUX.

**MABEL FEIGNS INDISPOSITION** (Oct. 31).—Mabel is tired and does not feel disposed to go up to the office; she therefore writes the manager and tells him that she is suffering from a severe attack of influenza; the manager of the firm instructs a doctor to call. The doctor calls and sees through Mabel's deception. He sends her to the hospital. There poor Mabel is handled in such a manner that she is only too glad to go back to work again.

**PERCY'S HEROISM** (Oct. 31).—Percy and Will court a fair maid and hence become rivals. Whilst Percy adopts highly romantic methods, Will scorns sentiment and woos in a very modest manner. The romantic bearing of Percival appeals to the maiden and he wins a high place in her favor. His avowal of undying affection, backed up by the tales of his daring deeds, overcome the unromantic methods of Will, and the battle is almost won. However, Will succeeds in persuading the fair maid to put Percy to the test. The result is an awful collapse in the heroism of the gallent Percy.

# FEATURES

## GAUMONT.

**THE TWO SPIES** (Feature Subject—2 parts).—When the story opens, Constantinople is slumbering in the peace of an Eastern twilight. Daily the Balkans are drifting nearer, but with the strange fatalism of the East, that sublime indifference to fate which brought the Ottoman Turks to Europe in 1358, the Turks allowed the future to take care of itself. Bulgaria declared wat on October 16, 1912, and even then Constantinople scarcely realized what it portended. The white ships of the Bosphorous gave place to ships of war and transports. Every man was for his native land. Along the borders of the Allied States the troops were massing and Turkey was bestirring herself. The infidel, without doubt, would be driven back to his lair. On all sides men, young and old, were being called to the colors.

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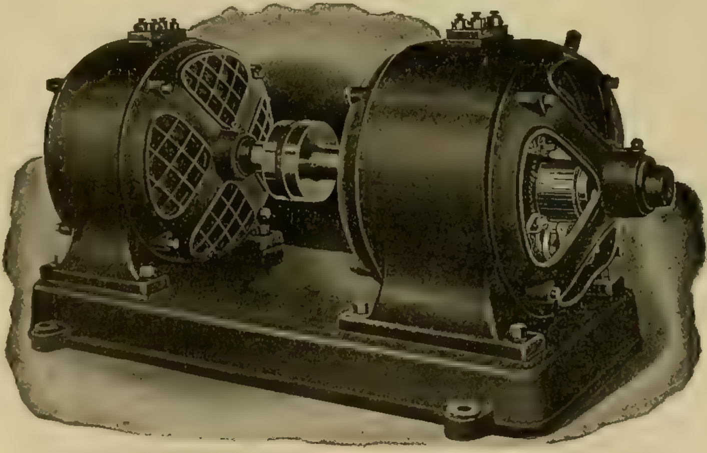

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*THE HOUSE OF QUALITY*

Missions are given Boris and Nissim The Bulgarians have learned that a train load of ammunition is on the way to the front, and Boris is entrusted with the task of blowing up the convoy. The Turkish general is uneasy concerning the movements of the Eastern army of the enemy threatening Tchataldja, and Nissim's instructions are to locate the position and determine if the advanced works can be undermined.

The path of the two spies are shortly to cross. Nissim witnessing the attack on Tchorlou, is enabled to form an idea of the strength of the enemy, and having successfully accomplished his mission, begins his return to headquarters. The task assigned Boris is much more hazardous. Locating the little station at which the ammunition is being loaded, he escapes detection by the merest chance, and eventually succeeds in boarding the convoy. While the train is pushing its way towards the army, Boris clambers along the roofs and sets fire to the leading vans. A lurid gleam lights up the sky as one after the other the vans are destroyed by the exploding ammunition. Boris escapes by jumping clear as the first coach fires.

Returning to camp he is surprised by Nissim, and a long and exciting chase on horseback ensues Each is wounded and when Boris sees ahead of him the shelter of a house his strength has almost fled As fate would have it, this is the very house in which Meriem took refuge when she fled from Tchorlou. In the delirium of his dying moments Boris imagines he sees Marfa. To him Meriem, the sweetheart of Nissim, has become the Bulgarian girl, and taking pity on the dying man, she consents to kiss him and let him retain the illusion that she is Marfa.

Just as Boris dies, Nissim, seriously wounded, staggers into the room. He refuses to accept his sweetheart's explanation of the kiss. Mad with jealousy he leaves the house and surrenders to the Bulgarians, who shoot him as a spy, as a battalion of his comrades, conquered and captured, pass along the dusty road.

**THE GAMBLER'S RUIN** (Feature subject—2 parts).—Peter Thurston enters upon married life, but soon a mania for gambling seizes him, and gradually he sinks lower and lower until he is ruined. The inevitable result is a separation from his wife and failing to obtain money either from her or his father, Peter becomes a burglar. Some time after, he breaks into his wife's apartments and the shock causes the woman's death. Meantime, his father has perfected a machine capable of giving great aid in the detection of criminals and this is applied to Peter, who has been arrested His guilt is proved, but as he is led away, father and son recognize each other.

## KINETO.

**THE GIRL OF THE SUNNY SOUTH** (Feature Subject).—Two young scions of Southern aristocracy are rivals for the hand of Miss Grace Merridew, the belle of the village, who finally succumbs to the advances of Harry Searelle, to the chagrin of Raymond Webster, a promising young attorney. Gustave Le Roy, his confidential clerk, is cognizant of his master's feelings toward Searelle, and decides to play a little game of waiting and watching. About this time the war breaks out and as fate decrees, Searelle is thrown into the power of his secret enemy, Colonel Raymond Webster, as Captain in that superior's regiment. Le Roy is also under the same command. Under the guise of friendship, Col. Raymond promises Grace that he will keep a watchful eye for the safety of her husband.

Grace and her father with Mose, their faithful old servant, are left in charge of the plantation. On the firing line Raymond intercepts a letter from Grace's father, and with the assistance of Le Roy, who is an expert penman, forges a letter which indicates Grace has met with a fatal accident and begs Searelle to return home, if only for a few minutes. A battle is imminent and Raymond has arranged matters to prove that Searelle has deserted in the face of the enemy. His absence at a critical moment causes an examination of his tent, and Searelle is arrested on his way to his home. He is court-martialed and sentenced to be shot at daybreak. The next morning the Federal outposts advance on the fort of the Confederates and capture the fort.

Searelle is found among the wounded and dead. The surgeon finds only a superficial wound, which has caused a complete loss of memory. In the hospital and then in the prison and until the close of war, Searelle is an unknown, nameless man without a past. Grace, who has heard of his death, reverses his memory.

When Raymond returns from the war, he resumes his old advances toward Grace, and asks her to become his wife; she refuses. Things have been going bad on the old plantation, and Raymond advances money on it and secures a mortgage on the property. Searelle, now a tramp, wanders back to his old home and saves Grace from the insults of Raymond, whose evil nature comes to the surface at Grace's persistent refusal of marriage. Raymond determines to foreclose the mortgage, but is thwarted for the moment by the sale of the cotton on the old plantation. The money is in the safekeeping of Grace's father. Raymond, with the assistance of Le Roy, determines to rob the old man and turn them out of their home. Searelle, who is unknown to all, is sleeping in the house when the robbery takes place. In the struggle for the money, the old man is killed and Searelle in trying to detain the robbers, is stunned by the pistol of Le Roy. When he comes to his senses he is arrested as the murderer and is sentenced for life. Le Roy, upon whom the stolen money is found, is convicted as his accomplice, but as Raymond promises him his freedom, he remains silent. Le Roy manages to make his escape from the prison and Searelle goes with him. They take refuge on an outward bound steamer. While they are stowaways in the hold, Le Roy by accident sets the ship on fire. The vessel burns and the boilers explode. After many privations, they are picked up by a tramp steamer bound for home

Le Roy discovers that Raymond attempted his life in the prison, and overcome with Searelle's bravery in saving him from the wreck, he makes up his mind to tell the truth. The terrible privations Searelle underwent produces brain fever, and recovery brings back with it his lost memory.

They return home, Raymond is denounced to the authorities by Le Roy, and in attempting to escape arrest, is killed. Searelle and Grace are re-united, and old Mose rejoices in the return of his dear old master.

## WORLD SPECIAL FILMS CORPORATION.

**FATHER JOHN** (Feature Subject—3 parts).—Father John is a rag-picker, well known at the Halles. A good man with many good qualities, he has but one defect: he is fond of the bottle. He is intoxicated when he meets Garousse, a man ruined by gambling and reduced to the humble trade of a rag-picker. He will not listen to Father John's exhortations. As it happens, a collection clerk, Didier, is returning from his round. Garousse does not recoil from murdering the man and make off with the money. It is in vain that John tries to interfere; Garousse pushes him off, half strangles him and runs away. In front of Didier's body, John swears to keep away from drink forever, and takes home with him, Marie Didier, the grandchild of the victim.

Fifteen years later, Father John lives a happy life with Marie, now a dressmaker. Garousse, by means of the stolen money, has become the Baron Hoffman. He has a daughter whom he wishes to wed to Henry Berville, his partner's son. Claire Hoffman has a child from some illicit love, and she has him brought up secretly.

By chance, Henry Berville, while out for a walk, comes across Marie Didier, giving alms to poor women. Baron Hoffman is informed by a telegram that he is a ruined man. He informs his daughter of the disaster and she declares she will do all she can to save him. Unfortunately, Henry Berville does not love Claire. Baron Hoffman is soon satisfied as to the reason of his refusal when, on Marie Didier being introduced, he notices the tender intimacy that seems to exist between the two young people. He decides to see to it and to put Marie out of the way of Berville.

Baron Hoffman secures the assistance of Mme. Patard, a midwife, and orders, in return for 10,000 francs, the disappearance of the child; but Mme. Patard prefers to hand over the child to Marie Didier, in whose kindness she has confidence. Marie not being at home, Mme. Patard leaves the child in her place. Marie was then at a masked ball, where, insulted by some man, she had been protected by Henry.

When she returns home, she finds the child. It never entered her mind to take it to the Foundling Hospital, and keeps it with her. The same night, Father John finds in his basket, the rolls of bills lost by Patard. Baron Hoffman calls on Marie, whom he has followed after a meeting with Henry, and asks her to give up the young man. Learning that the young girl has a child with her, he seeks information and soon learns, by the coincidents of dates, who it is. He writes to Mme. Patard, stating that he knows he has been duped and that her only chance of pardon lies in the disappearance of the child; 50,000 francs is to be the price of that disappearance. As soon as he is satisfied that the midwife has secured the child, he writes to the magistrate and informs him that Marie Didier has done away with the child, whom, she states, has been stolen from her. Marie is arrested.

On reading the paper, Father John learns of Marie's arrest, and also the name of the person who has lost 10,000 francs in notes. He sees that it is a plot against the girl. He endeavors to find the author of that vengeance, and calls on the midwife. After some prolonged questioning, John gets hold of the facts; he understands the part played by Mme. Patard and knows that the money was paid out by the baron. He calls on him and the two men, without seeming to do so, recognize each other.

Garousse-Hoffman recollects that Father John was formerly fond of drink. Forgetting his oath, Father John gets intoxicated and Garousse steals the papers containing the proof of the crime. This, however, does not deter Father John, and his desire to save Marie is not to be swerved. He finds the means to enlist the sympathy of the magistrate, and, by the aid of a detective, Mme. Patard makes a full confession. She is arrested. Accompanied by two policemen, he repairs to the baron's house, who, by means of stratagem, is made to confess that he really is the murderer of Didier. Marie Didier, upon being set free, weds Henry Berville.

## RAMO.

**THE CURRENT** (Feature—3 parts—Oct. 15).—John Howard, incapable of working the farm on account of heart trouble, is unable to forestall the mortgage foreclosure. His son, a dissipated youth, quarrels with his father and goes to New York. The excitement hastens the father's death and Lois, Will's sister, is left alone and without money.

Madge Lewis, a friend of Lois, now in the theatrical business, persuades her to come to New York, and aids Lois in securing a position in the department store of S. Homer Halsey. Halsey is attracted by Lois' beauty and induces Lois to dine with him, and a private room is selected. Lois' suspicions are realized and after angrily resenting his offered insults, she is told she is no longer required at the store.

Will's course in New York is downward. He visits a cheap gambling house and wins. His luck persuades him to be a frequent visitor at the gambling house. Successful for a time, he leads a riotous life on the proceeds, but his luck turns and the raiding of the gambling house finds him completely down and out and a lounger in the corner saloons.

With Madge's introduction Lois secures a position as chorus girl in a big vaudeville act. Jack Wharton, a friend of the manager, on meeting Lois, falls in love with her. The star is seriously injured and the newspapers, while relating the fact, comment favorably on Lois' performance of the star part. Will, thus learning of Lois' success, asks her for money. One night Lois is called to go on the stage and leaves Will in her dressing-room slightly intoxicated. Will overturns an alcohol lamp; it is the cause of a fire which starts a panic in the audience and incidentally lays him up for weeks.

Jack's father, urged by Jack's sister, Mary, decides to test the character of Lois. As a result, Lois, realizing the difference in their social position and thinking Jack's father objects to her, refuses to see Jack again. Lois, however, not only meets the test but wins the father's complete approbation, and subsequently Jack and Lois are married. Returning from their honeymoon Lois learns of Halsey's engagement to Mary. Halsey, still attracted by Lois' beauty, attempts to flirt. After several rebuffs and a particularly stinging rebuke, he determines to humiliate her.

Will, in trouble again, this time for using money of the firm with which Jack has placed him, comes to Lois. Not wishing to see Jack, he hides in Lois' closet as he enters the room. Upon their leaving the room Halsey sneaks in and conceals a necklace of Mary's which he has obtained, in Lois' dresser. Its loss immediately being discovered, Halsey easily turns suspicion on Lois. Will, from the closet, however, seeing Halsey act and divining his base motive, takes the necklace and realizing that his word would not be sufficient to clear his sister, cleverly causes the necklace to be found in Halsey's possession. Discomfited and confused, Halsey is discredited and dismissed from the house, leaving Lois still in possession of the love and trust of her husband and her new friends. The spark of manhood has been kindled in Will.

## GREAT NORTHERN SPECIAL FILM COMPANY.

**AT THE WHEEL** (Feature Subject—3 parts).—Kitty Bey, a dashing young woman, is the cause of all the trouble. She thinks she loves Miller, the first officer of the Nina, and with the consent of the owners of the vessel accompanies him on one of the trips. While on board Kitty attracts the attention of the captain, and she loses no time in playing her arts upon him. Old Graves, the boatswain, is a man with an eagle eye and when he locates Kitty in the captain's cabin, Miller is notified and there is a sensational scene, in which the first officer attempts to shoot his fiancee and his commanding officer. Miller is placed under arrest and upon arrival at the nearest port is sentenced to a long term.

In the meantime Kitty Bey has married Captain Fisher and all goes well until she is introduced to Henry Brandt, the shipowner. Her arts of witchery again come to the surface and she accompanies the shipowner on board a launch moored to the wharf in the rear of Captain Fisher's residence. Boatswain Graves is on the job again and notifies Miller, who has just been released from imprisonment. The latter boards the launch without attracting attention and turning on the power, heads out for sea. When the couple emerge from the cabin they are confronted by Miller, with one hand on the wheel and the other holding a revolver. He has removed the plugs from the bottom of the craft and she is slowly filling with water. It is not the life of Brandt that he is after, but that of the faithless Kitty. The shipowner, however, is doomed to share the general fate and the three sink into the deep just as the launch containing Captain Fisher and his friends reach the spot

## FAMOUS PLAYERS.

**AN HOUR BEFORE DAWN** (Feature—3 parts).—Prof. Wallace, engaged in important research along novel lines, strenuously objects to his son Richard's romance with Violet Dane, a chorus girl in "The Red Rose Company." Prof. Wallace

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tells the girl that unless she abandons every relationship with his son, he will completely disinherit him. That night the servant overhears a heated altercation between father and son and the next morning the professor is found dead with a bullet wound in his side. Kate Kirby, the girl detective, is engaged. All the arts of modern criminal detection and many unique methods are introduced, which, however, prove futile. Miss Kirby finds a carbon sheet, the impression on which is a letter from the professor to the chorus girl, asking her to call after the performance, as he wishes "to settle." Miss Kirby then discovers a drop of blood leading to the observatory, where other disclosures prove the professor was shot. A notebook and other effects found in the professor's pockets indicate that he had been engaged in an experiment until an hour before dawn, which stamps the time of his death. The son is arrested on the strength of the double motive. Following the clue disclosed by the carbon, Miss Kirby secures a position in "The Red Rose Company" and becomes intimate with Violet Dane in an effort to gain her confidence. The son is subjected to a gruelling third degree, and collapses under the ordeal. These facts are graphically told in the evening paper, which Miss Kirby reads in an intensely dramatic manner to Violet Dane, in the hope that she will admit her guilt. Later Miss Kirby overhears her praying for the fate of Richard so earnestly as to force the conclusion upon Miss Kirby that she is innocent. But Miss Kirby receives one of the shocks of her life when she receives a telegram from police headquarters advising her that Miss Dane has confessed to the murder. Miss Kirby, suspecting Miss Dane's motive, cross-examines the girl, who adheres to her confession. The boy is released in Miss Dane's presence. It is the first time that the two have met since the professor's death, and the meeting, tragic in the extreme, is even heightened when the boy hears the confession and recoils in horror, renouncing his sweetheart. The girl, with stoic fortitude, abandons herself to her fate. Miss Kirby examines in the most thorough fashion the effects of the deceased professor, and discovers a note referring to the perfection of a wonderful invention an hour before dawn. A gleam of new hope enters into the case; she enlists the interest of her father, a paralyzed detective, and they discover that the professor was killed by a terrific explosive force (technically known as infra red ray, the discovery of which by Signor Ulivil, the Italian engineer, has so lately startled the scientific world.) Miss Kirby at once apprises the police and the deadly machine demonstrates the manner of the professor's death.

**THE COUNT OF MONTE CRISTO** (Feature subject—5 parts).—Edmond Dantes, a young sailor in the service of the Pharaoh, prior to a long voyage, takes leave of his invalid father and his sweetheart, Mercedes. The tender farewell with Mercedes arouses the jealous hatred of Fernand, a Catalan fisherman, secretly in love with Mercedes. Dantes gives Mercedes a brooch (which later again figures in the story) and sails away. In mid-sea the captain of the Pharaoh suddenly dies and intrusts Dantes with a private letter from General Murat to the exiled emperor, Napoleon Bonaparte, at Elba. Danglars, the supercargo, overhears the captain's dying request, and keeps the knowledge in the event of future need. When the vessel touchs Elba, Dantes delivers the letter to the deposed emperor, and promises to deliver Napoleon's reply to Noirtier, of the Bonaparte Committee. In Dantes' absence Fernand urges his hopeless suit of Mercedes. On the return of the Pharaoh, Morell, its owner, makes Dantes captain of the vessel, a post which Danglars had hoped to secure. After an attempt to murder Dantes, which is frustrated by Mercedes, Fernand and Danglars discover their common enmity of Dantes and plot his ruin.

Fernand and Danglars write an anonymous letter to Villefort, King's Attorney, accusing Dantes of delivering contraband communications between Napoleon and his lieutenants, insinuating that such a dispatch may be found in the office of the Pharaoh. Villefort examines Dantes and releases him pending the discovery of the letter. The marriage of Dantes and Mercedes is performed simultaneously with the discovery of the guilty communication. To save his half-brother Noirtier, of the Bonaparte Committee, to whom the letter from the exiled emperor is addressed, Villefort causes Dantes to be apprehended at his wedding feast and imprisoned in the Chateau D'If. Deprived of his son's support, Dantes' father dies of starvation. Mercedes, believing Dantes dead, and for the sake of her fatherless child, Albert, promises to marry Fernand on his return from the war. Meanwhile, with a lone but supreme hope, with marvelous patience and persistence, Dantes works to cut a tunnel through the stone wall to liberty.

While Dantes struggles on in his cell, with his single but omniscient hope of freedom as the only spark of cheer in the surrounding despair, with a bitter suggestion of irony, the picture flashes a glimpse of Mercedes, her son, Albert, and Fernand, now a colonel. The Abbe Faria, another prisoner in the Chateau who in spite of the frailty of age, had for years been cutting a path to possible liberty, struggles on unremittingly, while Dantes from the opposite side continues his similar labor. After years of weary toil they meet in the tunnel, finding instead of liberty only each other and hopelessness. In France Danglars is now a wealthy banker, and the creditor of his former emplayer, Morell. At last the years of confinement and denial claim the spent body of the Abbe and he dies, giving to Dantes the half-burnt letter of Cardinal Spada, describing the location of treasures secreted on the Isle of Monte Cristo. In a gamble with death, Dantes takes the Abbe's place in the burial sack, which is cast into the sea. Dantes comes to the surface and attains the refuge of a huge rock, from the summit of which he drinks in his liberty, and exclaims from an unleashed soul, "The World is Mine!" He is rescued by the smuggler ship La Amelia, and turns his eyes and hopes toward Monte Cristo, the grave of the buried treasure.

At the Isle of Monte Cristo, Dantes escapes from the smuggler ship and finds the hidden treasures of the Spadas. Fabulously wealthy, with all the world before him, he determines to find his friends and detect his enemies, to punish the evil and reward the good. Disguised as the Abbe Busoni he returns to France and learns of his father's death and the plot of Fernand and Danglars. He arranges a meeting with Noirtier at the inn, who comes disguised as a pedler. Villefort, obtaining a suggestion of the Abbe's identity, follows Noirtier, and after a futile attempt to murder his half-brother, driven to despair at the threatened exposure of his villainy, commits suicide. It is then that Dantes, in the knowledge of his power and the thrill of retribution, exclaims "One!" signifying that one of his enemies had met the fate his criminality deserved.

Dantes, in the guise of the Count of Monte Cristo, presents a letter of credit to Danglars, and meets his old benefactor, Morell, who is facing financial ruin and seeks monetary aid from Danglars. He assists Morell anonymously and quietly passes on to his other rewards and penalties. Dantes instigates the publication of a newspaper article to the effect that information given by Haydee, daughter of Fernand's late benefactor, now the ward of Monte Cristo, proves that Comte de Mercerf, formerly Fernand, was guilty of treachery to and the murder of his benefactor. Identified as the Count of Monte Cristo, a ball is given in Dantes' honor by Mercedes and Fernand. Monte Cristo recognizes Mercedes by the brooch he had given her in the long ago. Albert accuses Danglars, whose daughter is his fiancee, of responsibility for the article condemning Fernand, whom he believes to be his father. When later he ascertains the truth he challenges Monte Cristo to a duel. Mercedes, who becomes aware of the challenge informs Dantes that Albert is his son. On the duelling ground Dantes proclaims his identity, and Fernand, overwhelmed by the recognition, and fearful of the avenging Nemesis, withdraws into the woods, whence a moment later comes the report of a shot. Dantes announces "Two!" and challenges Danglars, thrusting his rapier into the heart of his last surviving enemy. With the relentless fury of vengeance incarnate, Dantes pronounces "Three!" wiping out the year's debt of treachery and torture. Turning to Mercedes he takes her in his arms; and Mercedes explains all the sad happy mystery to the wondering boy when she says, "Albert, embrace your father!"

## UNION FEATURES.

**THE BEGGAR'S SECRET** (Feature Subject—3 parts.—When Cortay, a man who has been leading a riotous life, married, he abandons his passion for such an existence and spends all his time with his wife. He leads a happy domestic life until the birth of his daughter, Collette, when the passion for the abandoned life revives itself. After spending his fortune he begins to drain that belonging to his wife. Notwithstanding the fact that he has deserted her she still loves him.

More troubles soon come to the wife, and as she is promenading one day, her little daughter is kidnapped by Bohemians, who bring the child to South America, where in years she becomes a wild woman. Abhorring the life she is living, she flees. Her escape is soon discovered by the Bohemians, who go in search of her. Just as they are about to seize her, a number of young men come to her rescue and rout the assailants. One of the young men, Jean Darty, takes her in his care and gives her his home while he goes to stay with friends. It is not long afterward that he asks her to marry him, but she will give him no decided answer. During one of their walks they come upon a blind priest named Father Anthony, whom they befriend.

At a charity bazaar to which Jean has brought Collette she meets the Count d'Antrerives, a wealthy young engineer, who falls deeply in love with her. Having only a sisterly affection for Jean, she promises, after a brief acquaintanceship, to marry the count. Shortly before their marriage the count is called away to a distant land to settle some family matters, but is killed on the way. Almost reduced to poverty she is obliged to take a little furnished room. Weak from hunger and sickness she falls to the floor in a heap. Neighbors hearing the noise, come to her and Father Anthony calls a physician who orders her to a hospital.

During all these years, Collette's mother, Mme. Cortay, has become a successful seamstress and charity worker. In visiting the wards of the different hospitals she comes upon Collette (whom she does not recognize) and offers her a position in one of her shops when she has convalesced. During her convalescent period, Collette wins the friendship of one of Mme. Cortay's employees and she acquaints her with the fact that the medallion around her neck was given her when a baby by her mother, whom she has not seen since she had been kidnapped. As soon as Collette is well enough to leavè the hospital she goes to the kind woman who had offered her employment, and is given it. Shortly after her installment in Mme. Cortay's shops, Collette notices that she has lost the medallion. Mme. Cortay makes a search, and it is found around the neck of one of her help. Mme. Cortay recognizes the medallion and mother and daughter are brought together for the first time in many years. Longing to have her old friend, Father Anthony, near her, Collette goes to him only to find him in conversation with Jean Darty. Remorse overtakes Collette and she gives her hand to Jean, whose love has always been true to her. Collette brings Father Anthony to her home and her mother recognizes in the blind priest her long lost husband. Although her heart has become rather adamant in the years of separation her sympathetic nature rises and she becomes reconciled to her husband. Jean Darty's recompensation is Collette's hand in marriage.

**PHANTOM DUNGEON** (Feature subject—2 parts). —Raymond de Beauxvflle is engaged to the daughter of banker Stern. A reverse of fortune ruins Raymond. Mr. Stern, being a practical man, finds it necessary to set Raymond free. Raymond leaves without regret. He did not love, but simply a social arrangement. He is discouraged and seeks to end his life. Before taking the fatal step, he recalls his past life; goes to sleep and dreams memories. In his dream, he sees the castle of his ancestors and the secret vault, also two lords who come to hide the fortune of the family which was never found. Raymond awakes suddenly and finds himself imbued with new energy.

He prepares to visit the country of Baux and to reassure himself as to the reality of the treasure he procures all possible information relating to that country and immediately begins his researches. He visits the quarries on the Baux property. The castle of his ancestors is a total wreck, nothing but the site of towers and the dungeon remain. Little familiar with the locality, Raymond slips and injures himself. A young beggar girl, Clara, who lives with her father in the quarries, helps him. She brings her father and they take Raymond to their home. During his convalescing, Raymond explains why he came and his strange dream. Clara while walking with Raymond reveals to him an unknown cave reached by an underground passage. She helps him and the quarry men watch their movements and are jealous of Raymond's attentions to Clara. As soon as the cave is revealed to Raymond, he alone tries to find the treasure. Clara is questioned by the quarry men, who try to torture her to reveal what she knows. She refuses and they decide to entomb Raymond alive in the dungeon. Clara hears everything and she reaches the cave, when she finds they have built a stone wall at the opening. She is giving way to despair when she discovers a dynamite cartridge of frequent use in the quarry. She uses it to blow up the part of cave where Raymond is shut in. A miraculous way is opened and she finds Raymond dying. The quarry men run to keep clear of the explosion. Raymond is saved, gains possession of the "Treasure of Baux" and returns to Paris with Clara as a bride.

Mr. Stern learns that Raymond has come in possession of a large fortune, rushes to congratulate him and Raymond presents his bride as the real "Treasure of Baux," much to the disappointment of banker Stern.

## ITALA.

**THE GYPSY'S KISS** (Feature subject—2 parts).—Marinka is the queen of a Romany tribe. With her people she camps on the estate of the wealthy Count Paul. The latter is struck by her beauty. He asks for the flowers she wears, and is told that if he wants them he must come and get them. On horseback they race through the forest groves. When he overtakes her and reaches for the flowers she bites him severely on the hand.

Piqued and enraged, the count demands of the gypsies that she be made to apologize or else they will be expelled from his grounds. Coerced by necessity, Marinka with several of her band comes to the count's castle and none too graciously apologizes. The count chaffs her upon being afraid to come alone, whereupon she defiantly says she will return unaccompanied when the count's companions have gone. This she does. The count's ingratiating manners win the gypsy's wild heart. He struggles for a kiss. She is about to yield to this wish when she remembers the prophecy concerning her, that "whom shall first fiss Marinka, the unkissed, shall die before sunset and that upon her people shall come malediction and desolation." Outside is watching Baschir, a gypsy admirer, who, madly jealous, runs away to the tribe and tells that Marinka has delivered them unto the penalty of the fateful kiss.

When the queen comes from the count's mansion she is seized by the gypsies and hurried away to imprisonment. She is condemned to death by burning at the stake. In the morning from his tower the count and his companions about to go hunting see the gypsy caravan hurrying across

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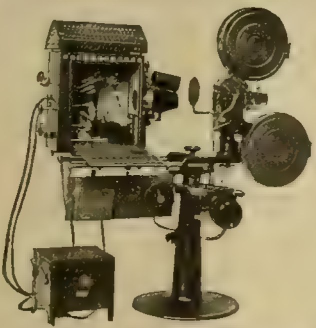

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the fields. Wondering at this sudden departure, the count upon them trains his powerful field glasses. As his eyes rove the distant fields he sees Marinka tied to a post, and Baschir, torch in hand, pressing his profane lips upon the fated ones of Marinka of the prophecy. Dashing to their horses the count and his party gallop to the scene in time to save Marinka from the cruel forks of flame which all about her are stabbing redly. Her lips freed from the awful curse, the queen yields them to Paul in gratitude and love. Meanwhile the gypsies, to cut off pursuit, are destroying the bridges behind them. As Baschir wields his axe on the last planking his foot slips, and with the debris of the wrecked bridge he slips into the water to his death.

## FILM RELEASES OF AMERICA.

**THE FIREFLY** (Feature—4 parts).—Lilian, little daughter of Countess Barri, and Ralph, son of the estate manager, are playing in the groves when Michael, a wandering gypsy, comes upon them. The antics of his monkey amuse the children. They beg the Countess to accompany them to the gypsy camp to see Michael's other pets.

The Countess, angered when the gypsy's wife abuses her sick child, orders the wayfarers from her grounds. At dawn Lilian, thinking of the fascinating monkey, climbs from her crib and runs to the camp. The gypsies abduct her, purposing to have her take the place of their own chick who has died in the night. In the morning sturdy little Ralph bravely comforts the bereaved mother and volunteers to find the missing child. He overtakes the gypsies. Ineffectually the children attempt to get back home. They are overtaken and brought back to a cruel beating. Years pass. The gypsies have been far abroad and Ralph has been unable to restore Lilian to her mother. Now that they are near their own hearthstone, Ralph quarrels with Michael and goes away after learning that Lilian, who has become a "star" performer, has been engaged to do a beautiful "Firefly" act with a circus. Lilian is a big success. Her beauty attracts an old Baron, with whom, coincidentally, Ralph has obtained a place as chauffeur. Michael "sells" Lilian to the Baron. The latter takes her out in his automobile. The Baron attempts to kiss Lilian. Ralph pretends that something has gone wrong with the automobile. When the Baron alights to investigate Ralph starts the machine, leaving the Baron in the lurch. Michael, knowing that Ralph will take Lilian to the home from which she had been stolen, proceeds after them with murder in his heart.

He comes upon the overjoyed mother and daughter accompanied by Ralph at the top of an old tower in which the children played years before. Michael locks them in and lights the fuse of an infernal machine, which he places in a lower window of the tower. Ralph sees the dastardly deed and strives to open the locked door. Only one way is left. Climbing out upon old telegraph wires which pass over a pond, he makes the perilous passage and drops, unhurt, into the water. The terrified watchers see him reach the infernal machine just a moment before its fuse ignites with the dynamite. Ralph throws it from him blindly. It falls into the bushes, wherein Michael has hidden himself. Michael is killed by his own petard.

**THE VOICE OF THE WILD** (Feature—2 parts).—A baby's cry startles Farmer Wilson as he trudges through the snow of the forest. He finds a lusty infant girl lying by the side of her mother, dead and chill under the shroud of the fleecy white.

Sixteen years later, the baby foundling, Alraune, is a member of Wilson's family. Her fondness for Herbert Wilson is not altogether foster-sisterly, and when his cousin Agnes comes to the house to supplant Alraune as nurse to Mrs. Wilson, who is dying, Alraune is angry and jealous.

In the woodland Alraune meets Rigo, member of a gypsy band. Being of the same roving Romany blood, his fervent love-making stirs the wild in her. Trouble is brewing for her, however, as she is seen by Herbert Wilson in company with the gypsy. On Alraune's return to the house she is denounced for her choice of company and is summarily sent to her room.

Romantic Rigo comes a-wooing, and when detected on the premises by the Wilsons there is an active chase in which Rigo goes leaping over fences, dives down a well and wrestles with a bull before being caught and imprisoned in a cellar. Alraune, anxious to save her lover and being unable to leave her room by the stairs, descends from her window by means of a twisted sheet.

Deserting her home of many years, the voice of the blood too strong to resist its call. Alraune goes away with Rigo. Alarm is rampant when she is missed and the members of the household, bereaved by the recent death of Mrs. Wilson, go out into the wintry wastes to seek the lost one.

In traversing the mountain passes the elder Wilson falls over a cliff and is killed. Mournfully, his son and members of the forest rangers make a bier from branches of trees, and upon this they lay the cold body.

Meanwhile, Alraune has braved the rigors of the rigid woodlands and attempts to join the gypsies who, fearful of prosecution, have fled. She launches out upon the river on a frail raft. A storm comes up and she is in dire peril when Rigo, seeing her from a distant shore swims to the rescue.

Dramatically, the funeral cortege and the gypsy caravan meet at the forest cross-roads. Alraune, overcome with grief, seeing lifeless her kind old foster-father, her savior from the snows of yesteryear, attempts to embrace Herbert Wilson, her companion in grief.

Angrily he repudiates her, imprecating upon her the maledictions of a sorrow-laden soul. Bitterly, savagely he pushes her away. Inert, shamed, remorseful, she lies upon the snow, hiding her face in the icy crystals. But as passes the slow, measured steps of the carriers of the dead, she hears ringing through the halls of her heart, those murmurs which would not be denied—the voices of the wild. Gypsy she was born -gypsy she must be.

## APEX.

**LONDON BY NIGHT** (Feature—3 parts).—Young Dick Ralston, the heir to Ralston Towers, down from Oxford, is met at the station by Sir John, his father, and Mary, his father's ward. Dick falls a captive to the sweet simplicity of Mary, proposes to her, and is accepted. The betrothal is witnessed by Sir John, who sees his dearest wish realized, for he had always intended that Mary should become the mistress of his old home as Dick's wife. One day Dick receives a letter from a college chum, reminding him of a promise to read in chambers for the bar. Dick acquaints his father and Mary of the promise. They are delighted with Dick's resolve to study for an honorable profession and wish him every success. Next day he leaves for London. For some time Dick reads hard in his chambers at Lincoln's Inn. One evening Jack, his friend, comes in and persuades Dick to leave his books and go for a night out up West. Dick does not take long to make up his mind—he goes with Jack to the Cabaret, where they meet Estelle, an adventuress. Estelle sees in Dick easy prey, unused to the wiles of London sirens. He soon falls an easy victim. Time passes, and Mary at home is troubled by reason of not hearing from her lover. Sir John, noticing the girl's unhappiness, suggests a visit to his son in town. Meanwhile Dick is holding a wine party in his chambers. Sir John and Mary arrive, outside they hear the sounds of drunken revelry. Mary tries to persuade her guardian not to enter, but Sir John takes no heed, opens the door and enters his son's chambers. For a moment he stands still, aghast at the scene before him, while Mary, with a little pitiful cry, covers her face with her hands. The room is filled with men and women, and the air thick with cigarette smoke. Dick is seen with his arms round Estelle. Recovering his composure, Sir John strides forward and demands from Dick an explanation of his conduct. Dick hangs his head and refuses to answer. Mary pitifully adds her entreaties, but Dick can only turn shamefully away. Estelle is amused, she taunts Mary on the loss of her lover and insults Sir John. Sir John, furious, takes the weeping Mary and leads her from the room, disgusted at his son's behavior.

Sir John determines to cut Dick out of his will and leave all his property to his ward. Unconscious of this, Dick is attending a race meeting with Estelle—the horse he has backed heavily meets with an accident, and the young man loses all. Estelle asks for money but is refused. She leaves him in a fury. The behavior of his son has greatly affected Sir John's health, and one day, while out walking with Mary, he has a fatal seizure and dies a few hours later. Then comes the reading of the will. Dick discovers that his father has left all to Mary—he is stunned, while Mary, more than amazed, for she has no idea of the altered will, begs Dick to take back the money, but he, feeling that he has been ill-used, leaves the house in anger. Dick has been disinherited, Estelle has no further use for him and encourages the attention of a certain wealthy stockbroker, who presents her with a diamond necklace. Dick seeks an interview with Estelle and receives his conge. Estelle also instructs her maid to refuse to admit Dick when he calls. Dick goes threatening the woman who has wrecked his life. Now upon the scene comes a thief, Sly Ned. Breaking into Estelle's flat he sees her admiring her diamonds in a mirror. The man's cupidity is immediately roused and he makes a bid for the jewels. Estelle will not give her possession without a fight: in the struggle she is killed. Seizing the necklace the thief makes his escape. Dick determines to make one last appeal to Estelle. Refused admittance, he makes an entrance to the house as did he thief. Then to his horror, he discovers the dead body of Estelle—as he is examining the weapon the maid ushers in Estelle's new lover—Dick is accused of the crime, but makes good his escape. Next morning he reads in a newspaper that a hue and cry is out for him. Frightened at the strength of the evidence against him, he becomes a fugitive.

Mary, refusing to touch any of the money that she thinks belongs to Dick, makes use of a diploma that she has earned, and becomes a hospital nurse. Dick is still a fugitive from the law. Down to the lowest dregs, penniless and homeless, he is resting his tired body on a seat on the Embankment, under the shade of Big Ben, when irony of ironies he is accosted by the man for whose crime he is suffering and asked for a light. Then, Sly Ned, noticing the forlorn appearance of Dick, invites him to accompany him to a doss-house in Limehouse. Thankful of a bed of any sort, Dick agrees. They reach the doss-house and retire to bed. In the doss-house kitchen a fight occurs; during the melee a lamp is smashed—the house soon catches fire, and soon the place is ablaze. A fierce fight occurs amongst the frantic dossers striving to escape from the hungry flames. Sly Ned is struck down. Dick comes across his unconscious body and carries him to a temporary place of safety. Up shoot the flames—great columns of smoke roll in majestic splendor across the starlit sky—crash after crash is heard as one floor after another caves in. The fire brigade is soon on the scene; Dick drags the unconscious Ned to the window and drops him into the blanket held by the firemen, following himself a few seconds later. They are taken to the hospital where Mary has entered as a nurse, and she does not recognise him, blackened and begrimed by smoke. Sly Ned, injured unto death, confesses to the crime, and clears Dick of all suspicion. In the meantime Dick has been washed, having only received injuries of a trifling nature. Mary walks in, and with a cry of joy, rushes at once to his side, but he turns away with shame, saying that he is wanted for murder. Mary at once rushes back to the ward and brings the police officer to show him the signed confession by Sly Ned. Dick clasps Mary in his arms, and she nestling up close to him, prevails him to return to Ralston Towers. Dick consents and at last passes out of the gloom into the sunlight.

## PILOT.

**ACROSS THE CONTINENT** (Feature Subject—4 parts).—John Adderly, a prosperous saloon keeper, prevails upon George Constance to drink. Soon George becomes a confirmed drunkard. His wife, Agnes, parts with everything, even her wedding ring, for food. She goes to Adderly and pleads for bread for her children, Tom and Louise, but is refused. Adderly asks her to drink a toast to his son, John Jr. Raising her glass Agnes gives this toast: "May your unholy wealth drop from your hand as the poison from this glass—may your child live to turn you out to starve—may you curse him as I now curse you—because of my children starving through your greed." Infuriated, the saloon keeper kicks her out. She tries to reach her house, but falls exhausted in the snow. Goodwin comes across her body, and with the aid of a policeman, takes her to her home. George, in a drunken stupor, is asleep on an old mattress on the floor. Agnes tells Goodwin the story of her life. Goodwin promises to care for her little ones. Happy in the knowledge that Tom and Louise will be cared for, Agnes falls back—dead. Goodwin takes the children to his home. George wakes and is horrified at finding his wife dead. Madly he rushes from the room, knocking over the lighted candle, which sets fire to the house. In his tremens George falls from a high bridge to the raging waters below. The fire rages and spreads to the next house—Adderly's. Adderly and his son are rescued from the flames, but Adderly's eyes are injured.

Twenty years later, Adderly, now retired from business, is becoming blind. He is very proud of his son, who, however, does not respect his father. He becomes friendly with two crooks, Jim Grogan and Bill Morgan. Joe Ferris, a wanderer, detects John, Jr., cheating at cards, and exposes him, thereby winning his lasting hatred. Joe falls in love with Louise, now a beautiful young woman. Realising how impossible his suit is, he decides to reform. By a clever scheme of John, Jr., and his pals, Joe is arrested for theft, convicted and sentenced to three years in prison. Adderly, becoming totally blind, is persuaded to turn his money over to his son. John, Jr., then casts his father off, and the old man is reduced to beggary.

In a fight over a dancing girl a stranger is stabbed by Giovanni, the saloon keeper. Johnnie falls in love with Dolores, the dancing girl. Giovanni and his brother, Pablo, do not approve of the match, but are afraid if they interfere Dolores will tell of the murder. Tom becomes engaged to Goodwin's daughter. John, Jr., by investing his father's ill-gotten wealth, becomes a very rich man, and changes his name to Allerton. Allerton meets the Goodwin family, and becomes infatuated with Louise, who does not return his affection. He persuades Tom to gamble. Tom loses heavily and forges his father's name to pay Allerton, who then threatens Tom with exposure unless he help Allerton to win Louise.

Joe escapes from prison, and is sheltered by Dolores and Johnnie. Giovanni attasks Joe in the flat, but is prevented from injuring him by Johnnie. Tom is rescued from footpads by Johnnie, who takes him to his home. Joe is delighted to meet Louise, but the stigma of prison prevents him from asking her to marry him, although she loves him. Bill, dying, makes a confession of how they conspired to send Joe to jail. Tom and Joe trail Allerton to Giovanni's saloon. Giovanni and Allerton see them coming and put out the lights. Pablo enters the saloon first, and is stabbed by his brother, who thinks it is Tom or Joe. Pablo, in a dying rage, discloses his brother's crime. Both Giovanni and Allerton are sent to jail. By a clever ruse Allerton escapes. Meeting his father he forces him to exchange clothes; and then, cursing his son, the old man dies. Goodwin obtains a position for Joe and Johnnie in the West. Joe goes, telling Louise when he has made good he will come back for her. Louise becomes heartsick, and Goodwin takes her and his old colored servant, Caesar, to visit Joe and Johnnie. She is captured by Allerton and is saved from the enraged man by Caesar, who is compelled to shoot Allerton. The shot destroys Allerton's sight. Joe and Louise, and Tom and Clara are wed.

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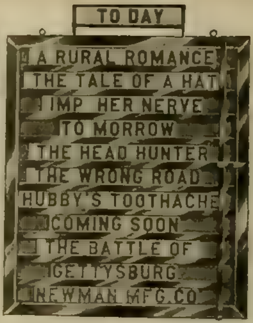

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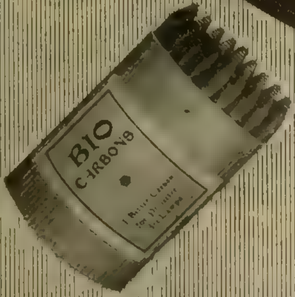

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Rec. Oct. 15, 1913.

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How soon can you make shipment on a 16 x 18 screen? Would say we have been using a Mirroroide Screen in our Princess Theatre, Waterbury, Conn., over a year.

A. B. COBB. Oct. 15, 1913.

(Repeat Order.)

Ship at once another screen to New Haven, Conn. Have been using Mirroroide Screens over a year. Am more than satisfied. Size 18 x 22.

S. I. POLI,
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A. ENGLE, Ft. Dodge, Iowa.

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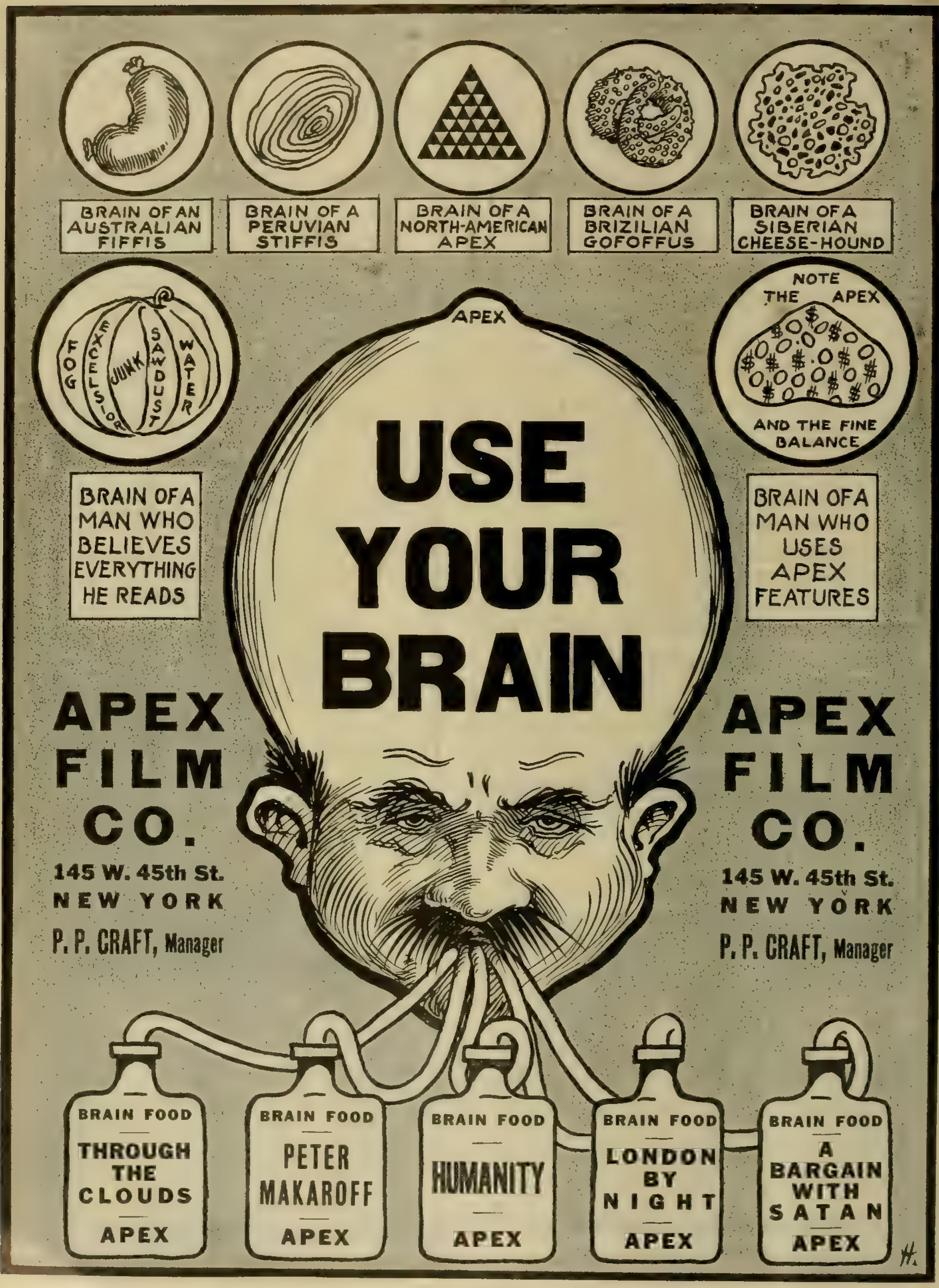
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| THROUGH THE CLOUDS—A Mixture of Romance and Aeronautics - | 3 PARTS |
| THE FALL OF FRANCE—An Incident of the Franco-Prussian War - | 3 PARTS |
| LONDON BY NIGHT—A Barker Melodrama in Barker's Best Style - | 4 PARTS |
| THE GREAT BULLION ROBBERY—A Supersensational Feature - - | 3 PARTS |
| THE BLACK 13—Sequel to "On the Trail of the Spider Gang" - - | 3 PARTS |

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A fine 2-reel Feature, full of good punch and a

**This Week**
**OCT. 25**

strong moral that will grip your patrons.

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**LAST WEEK**
**OCT. 18**

## In the Clutch of the Paris Apaches

This has gone famously. We have two copies left; is it your State? Remember the Sage said, luck is

**"Grasping Opportunity"**

This then is great luck to the early bird.

**NEXT WEEK**
**NOV. 1**

## Fantomas

THE MAN IN BLACK

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**Fantomas!**
THE MAN IN BLACK

Why, it is your chance of the year. 4 reels of greatest Feature yet made by the Gaumont Co. We are receiving wires from all parts.

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Very Special Heralds same price as usual

SCENES FROM "FANTOMAS," "THE MAN IN BLACK," (SERIES 2), GAUMONT'S NEXT WEEK'S FEATURE RELEASE, NOV. 1st.

A Subject Known the World Over !

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**12c** a foot.

Approximately 1400 feet.

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San Francisco under

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See the famous Turkey Trot, Texas Tommy, Bunny Hug and other dances.

Interior and exterior day and night scenes of the famous Midway Cafe where 500 dancing girls were employed.

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**Public Sentiment Causes B**
**voke Licenses**

This Film Was Taken During the Last Days and on the
RAPHY—NIGHT SCENES PERFECT—Taken Under

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1, 3 and 6 Sheets

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234 EDDY STREET,

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has been given to the closing of the famous 'Frisco Barbary
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*Francisco Newspaper*

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**oard of Supervisors to Re-
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**and Heralds** **12c A FOOT**

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SAN FRANCISCO

# Solax Special Fe

This production was produced under the personal direction of Madame Alice Blache, the producer of **"The Pit and the Pendulum," "Fra Diavolo," "Dick Whittington and His Cat,"** and numerous other big and high-class attractions. All the finesse of her art and wealth of her imagination are embodied in this work. She has developed a theme from a nucleus of a peculiar type of criminal—a type appealing and interesting alike to the imaginative student of humanity as to the matter-of-fact business men and women.

# ROGUES OF

**Featuring the Well-Known** **FRAUNIE**

**Produced under the personal**

A gang of crooks in dress suits, an old roue (the guardian of a young heiress), an adventuress and a young spendthrift conspire to swindle the young heiress out of her fortune and divide it among themselves in four parts. The means they employ are revelations in criminal ingenuity. Unforeseen and surprising obstacles arise in the persons of a young female amateur detective, her guardian and sweetheart, a great Parisian criminologist and a young millionaire.

# SOLAX COMPANY

**(Shipped through Exclusive Supply**

# ature Production

The exterior scenes were all taken on the Lake Hopatcong estates of the late Russell Sage and the great Hudson Maxim, author, inventor and philosopher. The castles, promenades and landscapes forming the settings for some of the outdoor action are artistic treasures. These, together with the cast and expensive properties, are indeed considerations, the value of which conservative buyers should not overlook.

# PARIS FOUR REELS

# FRAUNHOLZ

In the Role of the
ARCH-ROGUE
CLAMERON

## direction of Madame Alice Blaché

The two-color twelve page art booklet for this subject is an achievement and a fitting circular reflecting the elaborateness of the production. And besides there is the usual quota of paper—the attractiveness for which Solax is pre-eminent. The paper includes four kinds of one-sheets, two kinds of three-sheets, a six-sheet, announcement slides, heralds, photo lobby displays, and other miscellaneous material.

# Fort Lee, New Jersey

**Corporation Feature Service)**

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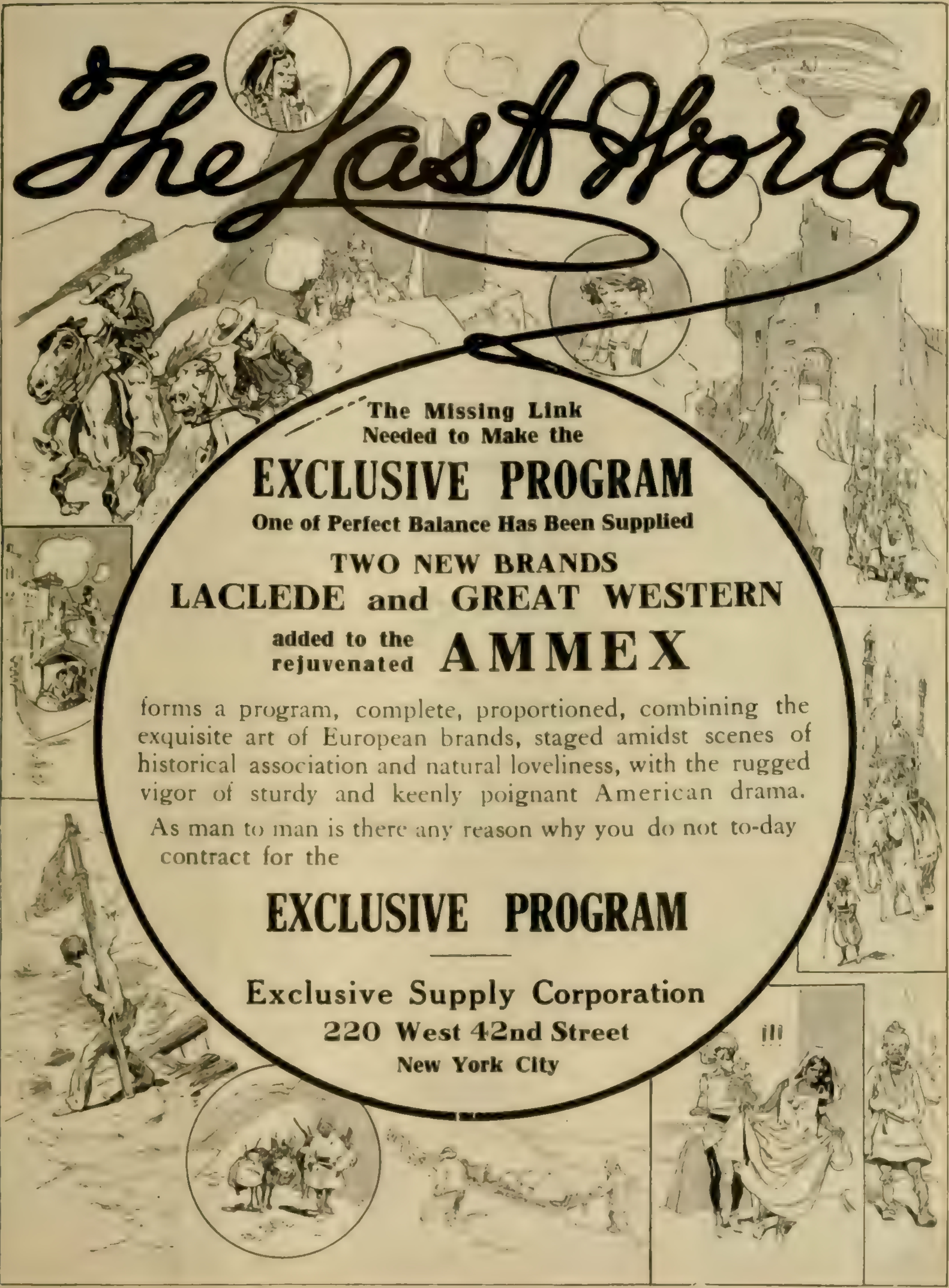

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Oct. 23—The Step Brothers (Drama)..........
Oct. 25—In the Mountains of Virginia (Drama)
Oct. 27—In the Days of Trajan (2 parts Dr.).2000
Oct. 30—In Three Hours (Drama)..........1000
Nov. 1—Follies of a Day and Night (Drama).1000
Nov. 3—The Girl and the Greaser (Drama)....1000
Nov. 6—What Her Diary Told (Drama)..... .1000
Nov. 8—The Haunted House (Comedy-Drama)..1000

## AMBROSIO.

Sept. 27—Aissa's Dream (2 parts—Drama)...2000
Oct. 4—The Wild Guardian (2 parts—Drama).2000
Oct. 11—Chopin's Nocturne (2 parts—Drama).2000
Oct. 18—The Two Mothers (2 parts—Drama)..2000

## APOLLO.

Oct. 5—The Rube Boss (Comedy)............
Oct. 12—Ketchem and Killem (Comedy)......
Oct. 19—One Round O'Brien Comes East (Com.)
Oct. 26—Foot Ball, Fred and Teeth (Com.)..

## BISON.

Oct. 18—Through Barriers of Fire (2 parts—Drama) ..........................2000
Oct. 21—The She-Wolf (Drama)...............
Oct. 25—The Cowboy Magnate (2 parts—Dr.)..2000
Oct. 28—The Black Masks (2 parts—Drama).
Nov. 1—From Dawn to Dark (2 parts—Dr.).
Nov. 4—Captain Kidd (3 parts—Drama)......
Nov. 8—The Prairie Trail (2 parts—Drama) .

## BRONCHO.

Sept. 17—The Land of Dead Things (2 parts—Drama) ........................
Sept. 24—Silent Heroes (2 parts—Drama).....
Oct. 1—The Greenhorn (2 parts—Drama)....
Oct. 8—The Forgotten Melody (2 parts—Dr.).2000
Oct. 15—The Reaping (Drama)................
Oct. 22—The Black Sheep (2 parts—Drama)..
Oct. 29—From Out the Storm (2 parts—Drama)
Nov. 5—The Veteran (2 parts—Drama).......

## CRYSTAL.

Oct. 14—Pearl's Mistake (Comedy)............
Oct. 14—Getting the Grip (Comedy)...........
Oct. 19—Hearts Entangled (Drama)............
Oct. 21—Willie's Great Scheme (Comedy)......
Oct. 21—The Turkish Rug (Comedy)...........
Oct. 26—Robert's Lesson (Drama).............
Oct. 28—The Rich Uncle (Comedy)..........
Oct. 28—The Game that Failed (Comedy)..
Nov. 2—A Hidden Love (Drama)............
Nov. 4—Girls Will Be Boys (Comedy)........
Nov. 4—It's a Shame to Take the Money (Comedy)..........................
Nov. 9—When Duty Calls (Drama)..........

## DOMINO.

Oct. 9—God of Chance (2 parts—Drama).....2000
Oct. 16—Romance of Erin (2 parts—Drama)..2000
Oct. 23—Heart of Kathleen (2 parts—Drama).2000
Oct. 30—Widow Maloney's Faith (2 parts—Drama) ..........................
Nov. 6—The Judgment (2 parts—Drama)....

## ECLAIR.

Oct. 15—From the Beyond (3 parts—Drama)..3000
Oct. 19—He Loves to be Amused (Comedy)....
Oct. 19—Oxygen (Educational)................
Oct. 22—Big Hearted Jim (2 parts—Drama)...2000
Oct. 26—The Terrible Outlaw (Comedy).......
Oct. 29—Cynthy (2 parts—Comedy-Drama)...
Nov. 2—Success with De-Feet (Comedy).....
Nov. 2—Organisms Which Inhabit Stagnant Water (Zoology) ..................
Nov. 5—The Reformation of Calliope (2 parts—Drama).............................
Nov. 9—The Amblystoma (Zoology) .. . .
Nov. 9—Oh! What a Dream (Comedy) ......

## FRONTIER.

Oct. 2—The Shop Girl's Big Day (Comedy)...
Oct. 4—A Girl of the Dance Halls (Drama)...
Oct. 9—When Father Goes to Church (Comedy)
Oct. 11—Harmony and Discord (Drama).......
Oct. 16—Curing the Doctor (Comedy).........
Oct. 18—The Brute (Drama)..................
Oct. 23—Miss Fairweather Out West (Comedy)
Oct. 25—Jim's Atonement (Drama)............
Oct. 30—When Spirits Walk (Comedy)......
Nov. 1—His Conscience (Drama)............
Nov. 6—Slim Gets the Reward (Comedy) ...
Nov. 8—The Girl and the Bandit (Drama)....

## GAUMONT.

Oct. 13—The Two Spies (3 parts—Drama).....3000
Oct. 14—Snatched from Death (Drama).......1000
Oct. 15—Gaumont's Weekly, No. 84 (News)..1000
Oct. 16—Simple Simon's Grisly Hug (Comedy)..1000
Oct. 18—The Fall of Constantinople (3 parts—Drama)...........................3000
Oct. 21—Dolly's Stratagem (Comedy).........1000
Oct. 22—Gaumont's Weekly, No. 85 (News)...1000
Oct. 23—Tiny Tim Kidnaps a Baby (Comedy)..1000
Oct. 28—The Accusing Eyes (Drama)..........
Oct. 29—Gaumont's Weekly, No. 86 (News)...
Oct. 30—Mexican Pearl Smugglers (Drama)....
Nov. 4—The Interrupted Message (Drama)....
Nov. 5—Gaumont's Weekly, No. 87 (News)....
Nov. 6—Monty and Molly Seek a Divorce (Comedy)........................

## GEM.

Oct. 13—The Surf Maidens (Comedy)..........
Oct. 20—His Double Surprise (Comedy).......
Oct. 20—A Trip Through Tunis and Algiers (Sc.)

## GREAT NORTHERN.

Sept. 13—Under the Danish Beeches (Travel)..
Sept. 20—Convict 837 (Comedy)...............
Sept. 27—Won by Waiting (Comedy)..........
Oct. 4—A Good Catch (Comedy).............
Oct. 11—Caught in His Own Trap (Drama)..1000
Oct. 18—A Husband's Strategy (Drama)......
Oct. 25—A Family Mixup (Comedy)..........

## IMP.

Oct. 16—The Daredevil Mountaineer (2 parts—Drama) ..........................2000
Oct. 18—The Beggar and the Clown (Comedy).
Oct. 18—Leaves from Hy.Mayer's Sketch Book (Novelty) ........................
Oct. 20—The Big Sister (2 parts—Drama)....2000
Oct. 23—The Anarchist (Drama)..............
Oct. 27—Jane of Moth-Eaten Farm (Drama)..
Oct. 30—His Hour of Triumph (2 parts—Dr.)..
Nov. 3—The Temptation of Jane (2 parts—Drama)...........................
Nov. 6—The Old Parlor (Drama)...........

## JOKER.

Oct. 25—The Cheese Special (Comedy).......
Oct. 29—The Tramp Dentists (Comedy)......
Nov. 1—Throwing the Bull (Comedy).......
Nov. 5—Mike and Jake Go Fishing (Comedy)
Nov. 8—Love and Limburger (Comedy)......

## KAY-BEE.

Oct. 3—Loaded Dice (Drama) ...............
Oct. 10—The Bully (Drama).................1000
Oct. 17—Venetian Romance (Drama)...........
Oct. 24—A Woman's Wit (Drama).............
Oct. 31—Borrowed Gold (Drama).............
Nov. 7—An Indian's Honor (Drama).........

## KEYSTONE.

Oct. 9—Schnitz the Tailor (Comedy).........
Oct. 13—Their Husband (Comedy).............
Oct. 16—A Healthy Neighborhood (Comedy)....
Oct. 20—Two Old Tars (Comedy)............
Oct. 23—A Quiet Little Wedding (Comedy)....
Oct. 27—The Janitor (Comedy)...............
Oct. 27—Making An Automobile Tire (Indust'l)
Oct. 30—Speed Kings Tetzlaff and Earl Cooper (Sports)..........................
Nov. 3—Fatty at San Diego (Comedy).......
Nov. 6—Louis' Sickness at Sea (Comedy)....
Nov. 10—Small Time Act (Comedy)...........
Nov. 10—The Milk We Drink (Educational)....

## KOMIC.

Oct. 2—It Happened in Haverstraw (Com.).
Oct. 9—An Overall Outing (Comedy)........
Oct. 9—Dobbs Forgot the Coal (Comedy)...
Oct. 16—The Birthday Party (Comedy)......
Oct. 16—Old Heads and Young Hearts (Com.)

## LUX.

Oct. 17—Molly's Umbrella (Comedy)..........
Oct. 17—In a Granite Quarry (Ind.)..........
Oct. 24—When a Man's Married (Comedy).. 750
Oct. 24—Terrible Bobby (Comedy).. . ..... 235
Oct. 31—Mabel Feigns Indisposition (Comedy). 575
Oct. 31—Percy's Heroism (Comedy) ......... 410

## MAJESTIC.

Oct. 11—The Ice Man's Revenge (Comedy)...
Oct. 14—The Van Warden Rubies (Comedy)....
Oct. 19—Through the Sluice Gates (Drama)..
Oct. 21—Always Together (Comedy—Drama).
Oct. 25—Vengeance (Drama) ..............
Oct. 26—The Scenario Writer (Comedy).. .
Oct. 28—The Oath of O'Tsuru San (2 parts—Drama).............................
Nov. 1—(No Release This Date)..... .

## MUTUAL WEEKLY.

Sept. 22—Mutual Weekly, No. 39 (News)......
Sept. 29—Mutual Weekly, No. 40 (News)......
Oct. 8—Mutual Weekly, No. 41 (News)......
Oct. 13—Mutual Weekly, No. 42 (News)......
Oct. 20—Mutual Weekly, No. 43 (News)......

## NESTOR.

Oct. 13—Roger, the Pride of the Ranch (Dr.)
Oct. 15—Patsy's Luck (Comedy)..............
Oct. 17—Their Two Kids (Comedy)...........
Oct. 20—The Outlaw's Sister.................
Oct. 22—Under Western Skies (Drama)........
Oct. 24—Hawkeye's Great Capture (Comedy)...
Oct. 24—What the Wild Waves Did (Comedy)..
Oct. 29—A Man of People (Drama)..........
Oct. 31—"Curses," Said the Villain (Com.)..
Nov. 5—Western Hearts (Drama)...... .....
Nov. 7—His Wife's Burglar (Comedy)..... .

## POWERS.

Oct. 15—The Escape (Drama).................
Oct. 17—His Pal's Bequest (Drama).........
Oct. 22—The Kid (Comedy)..................
Oct. 24—A Man in the World of Men (2 parts—Drama)..........................2000
Oct. 27—Playmates (Drama) ...............
Oct. 31—The Bee Industry (Industrial) .....
Nov. 3—The Lesson the Children Taught (Com.)
Nov. 7—The Heart of a Cracksman (Drama)

## PRINCESS.

Oct. 24—Lobster Salad and Milk (Comedy).....
Oct. 31—Algy's Awful Auto (Comedy)........

## RAMO.

Sept. 6—The Black Opal (Drama)............1000
Oct. 1—Cards (Feature—3 parts—Drama).....
Oct. 15—The Current (Feature—3 parts—Dr.).

## RELIANCE.

Oct. 20—Oh, What a Night (Comedy).........
Oct. 20—Two Men and a Mule (Comedy)......
Oct. 22—The Heart of a Rose (Drama).......
Oct. 25—Hearts (2 parts—Drama).............2000
Oct. 27—The Real Mother (Drama)..........
Oct. 29—Two Men and a Mule—Series 2 (Com.)
Nov. 1—The Colonel's Oath (Drama)..........
Nov. 3—A Sure Cure (Comedy)..............
Nov. 5—The Dress of Lolita (Drama)........

## REX.

Oct. 19—The Criminals (2 parts—Drama)....2000
Oct. 23—The Thumb Print (2 parts—Drama)..
Oct. 26—When Death United (Drama)........
Oct. 30—The Clue (Drama)..................
Nov. 2—Jewels of Sacrifice (Drama).... ..
Nov. 6—The Primeval Test (2 parts—Drama)
Nov. 9—The Haunted Bride (Comedy-Drama)

## SOLAX.

Sept. 19—Western Love (Drama)..............
Sept. 24—The Quality of Mercy (Drama)......
Sept. 26—The Soul of Man (Drama)..........
Oct. 1—Tale of a Cat (Comedy).............
Oct. 3—The Lame Man (Drama).............
Oct. 8—The Little Hunchback (Drama)......
Oct. 10—Handcuffed for Life (Drama).........
Oct. 15—Ish Ga Bibble (Comedy)............
Oct. 17—Fisherman's Luck (Drama)..........

## THANHOUSER.

Oct. 12—A Deep Sea Liar (Comedy)...........
Oct. 14—The Plot Against the Governor (2 parts—Drama)........................2000
Oct. 17—A Peaceful Victory (Drama)..........
Oct. 19—Beauty in the Seashell (Comedy).....
Oct. 21—The Mystery of the Haunted Hotel (Drama)...........................
Oct. 24—The Old Folks at Home (Drama).....
Oct. 26—The Silver Tongued Orator (Com.-Dr.)
Oct. 28—How Flimy Won His Sweetheart (Comedy)........................
Oct. 31—A Twentieth Century Farmer (Drama)

## VICTOR.

Oct. 17—The Girl of the Woods (2 parts—Dr.).2000
Oct. 24—For Old Love's Sake (Drama)........
Oct. 27—The Restless Spirit (3 parts—Drama)
Oct. 31—The Spender (2 parts—Drama)......
Nov. 3—The Ring of Sorrow (Drama)........
Nov. 7—The End of the Road (2 parts—Dr.)

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# LICENSED RELEASE DATES

## RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph, (Special).

Thursday—Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday— Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph, (Special).

## BIOGRAPH.

Oct. 11—So Runs the Way (Drama)..........
Oct. 13—McGann and His Octette (Comedy)..
Oct. 13—Aunts Too Many (Comedy)..........
Oct. 16—Red and Pete, Partners...........
Oct. 18—Girl Across the Way (Drama)......
Oct. 20—The Van Nostrand Tiara (Drama)....1000
Oct. 23—A Fallen Hero (Comedy)............
Oct. 23—The Winning Punch (Comedy).......
Oct. 25—The Madonna of the Storm (Drama)..1000
Oct. 27—An Evening With Wilder Spender (Comedy) ........................
Oct. 30—A Barber Cure (Comedy)............
Oct. 30—Boarders and Bombs (Comedy)........
Nov. 1—The Clock Stopped (Drama)..........
Nov. 3—Diversion (Drama) ..... ...
Nov. 6—On the Hands of the Black Hands (Comedy)...................
Nov. 6—Where's the Baby (Comedy).
Nov. 8—Old Coupons (Drama)..... ....

## EDISON.

Oct. 7—A Wilful Colleen's Way (Drama).....1000
Oct. 8—Boy Wanted (Comedy-Drama)........
Oct. 8—The Pink Granite Industry at Milford, Mass. (Industry) ..................
Oct. 10—In the Shadow of the Mountains (Special—2 parts—Drama) ..............2000
Oct. 11—The Girl and the Outlaw (Drama)....1000
Oct. 13—Bill's Career as Butler (Comedy)....
Oct. 14—The Family's Honor (Drama)........
Oct. 15—The Widow's Suitors (Comedy)......
Oct. 17—The Foreman's Treachery (Special—2 parts—Drama)..................2000
Oct. 18—Twice Rescued (Drama)...........
Oct. 20—Hiram Green, Detective (Comedy)....1000
Oct. 21—Reginald's Courtship (Comedy)......1000
Oct. 22—His First Performance (Comedy)....
Oct. 22—Jaffa, the Seaport of Jerusalem, and Its Orange Industry (Scenic)......1000
Oct. 24—Silas Marner (Special—2 parts—Dr.)..2000
Oct. 25—A Proposal from Nobody (Being the fourth story of 'Who Will Marry Mary"—Drama) ....................1000
Oct. 27—Across Swiftcurrent Pass On Horseback (Scenic) ..................... 400
Oct. 27—A Hornet's Nest (Comedy)............ 600
Oct. 28—A Daughter of the Wilderness (Dr.)..1000
Oct. 29—The Horrible Example (Comedy)......1000
Oct. 31—Janet of the Dunes (Special—2 parts—Drama) ..........................2000
Nov. 1—A Woodland Paradise (Comedy).......1000
Nov. 3—Wild Wales (Scenic) .... . . 350
Nov. 3—Porgy's Bouquet (Comedy) ..... 650
Nov. 4—Tommy's Stratagem (Comedy). . 1000
Nov. 5—Archie and the Bell Boy (Comedy). 1000
Nov. 7—A Face From the Past (Special—2 parts—Drama) .. ... .. .....2000
Nov. 8—Elise the Forester's Daughter (Dr.). 1000

## ESSANAY.

Oct. 8—Dad's Insanity (Comedy)...............1000
Oct. 9—Love and the Law (Comedy-Drama)...1000
Oct. 10—Dear Old Girl (Special—2 parts—Dr.)..2000
Oct. 11—Broncho Billy's Oath (Drama)........1000
Oct. 14—Three Scraps of Paper (Drama)....1000
Oct. 15—Their Waterloo (Comedy)............1000
Oct. 16—A Borrowed Identity (Comedy)......1000
Oct. 17—Broncho Billy Gets Square (Special—2 parts—Drama) ..................2000
Oct. 18—Alkali Ike and the Wildman........
Oct. 21—The Way Perilous (Drama).........1000
Oct. 22—Day by Day (Comedy)................1000
Oct. 23—The Kid Sheriff (Drama).............1000
Oct. 24—The Love Lute of Romany (2 parts—Drama) ...........................2000
Oct. 25—Broncho Billy's Elopement (Drama)..1000
Oct. 28—Thy Will Be Done (Drama)...........1000
Oct. 29—Cupid and Three (Comedy)...........1000
Oct. 30—Greed for Gold (Drama)...............1000
Oct. 31—The Toll of the Marshes (Special—Drama—2 parts) .....................2000
Nov. 1—The Doctor's Duty (Drama)..........1000
Nov. 4—Quicksands of Sin (Drama)... . .1000
Nov. 5—Their Wives' Indiscretion (Comedy) 1000
Nov. 6—The Rustler's Step-daughter (Drama).1000
Nov. 7—The Death Weight (Special—2 parts—Drama)................ .... ....2000
Nov. 8—Broncho Billy's Secret (Drama). ....1000

## KALEM.

Oct. 8—The Riddle of the Tin Soldier (Special—2 parts—Drama) .................2000
Oct. 10—Pete's Insurance Policy (Comedy).....
Oct. 10—The Sea Scouts of America (Edu.)....
Oct. 11—The Influence of a Child (Drama)...1000
Oct. 13—The Hermit's Ruse (Drama)........1000
Oct. 15—The Vampire (Spec.—2 parts—Drama).2000
Oct. 17—The Troublesome Telephone (Comedy).
Oct. 17—The Boston Floating Hospital (Edu.).
Oct. 18—The Railroad Detective's Dilemma (Drama) ..........................1000
Oct. 20—The Dumb Messenger (Drama)......1000
Oct. 22—A Daughter of the Underworld (2 parts Drama) ...........................2000
Oct. 24—Jimmie's Finish (Comedy)...........1000
Oct. 24—Betty Buttin and the Bad Man (Com.)
Oct. 25—A Railroader's Warning (Drama)....1000
Oct. 27—High-born Child and Beggar (Drama).
Oct. 27—Sports in Merrie England (Sports)....
Oct. 29—Motion Picture Dancing Lessons (Special—3 parts—Dances) ...............3000
Oct. 31—The Speed Limit (Comedy).............
Oct. 31—The Granite Industry (Industrial)....
Nov. 1—The President's Special (Drama)......1000
Nov. 3—The Fatal Shot (Special—2 parts—Drama.)............................2000
Nov. 5—The Man Who Vanished (Special—2 parts—Drama)........................2000
Nov. 7—Tightwad's Present (Comedy).......
Nov. 7—The Marble Industry (Industrial)....
Nov. 8—The Silent Warning (Drama)........1000

## GEORGE KLEINE.

Sept. 23—For His Brother's Crime (Cines—Special—2 parts—Drama).........
Sept. 30—Misgotten Gains (Cines—Special—2 parts—Drama).....................
Oct. 7—The Flower of Destiny (Cines—Special—2 parts—Drama) .....................
Oct. 14—The Last Minute (Eclipse—Special—2 parts—Drama).......................
Oct. 21—The Wheels of Justice (Cines—Special—2 parts—Drama) ..................
Oct. 28—The Rajah's Diamond Rose (Eclipse—2 parts—Drama—Special) ..........
Nov. 4—Zuma, the Gypsy (Cines—2 parts—Drama—Special) ....................
Nov. 11—The Penalty (Cines—Special—2 parts Drama). ..... ..............

## LUBIN.

Oct. 11—The Higher Law (Drama)............1000
Oct. 13—The Fiancee and the Fairy (Drama).1000
Oct. 14—A Deal in Oil (Drama)..............1000
Oct. 16—The Taking of Rattlesnake Bill (Special—2 parts—Drama) ............2000
Oct. 17—The Mate of the Schooner "Sadie" (Drama) .............................1000
Oct. 18—The Highest Bidder (Comedy).......
Oct. 18—A Sleepy Romance (Comedy).........
Oct. 20—Father's Choice (Comedy)............ 400
Oct. 20—All on Account of Daisy (Comedy).. 600
Oct. 21—Her First Offense (Drama).........1000
Oct. 23—The Evil Eye (Spec.—2 parts—Dr.)..2000
Oct. 24—The Man in the Hamper (Drama)....1000
Oct. 25—Mother Love (Drama)..............1000
Oct. 27—The Man of Him (Drama)............1000
Oct. 28—Making Good (Comedy)............... 400
Oct. 28—Giving Bill a Rest (Comedy).......... 600
Oct. 30—The Rattlesnake (Special—2 parts—Drama) ............................2000
Oct. 31—The Momentous Decision (Drama)....1000
Nov. 1—When the Prison Doors Opened (Dr.).1000
Nov. 3—The Double Chase (Drama) .........1000
Nov. 4—Magic Melody (Drama) .... ........1000
Nov. 6—The Price of Victory (Special—2 parts—Drama)... .. ... .......2000
Nov. 7—Cocoanut Industry (Industrial) . ... 400
Nov. 7—Getting the Best of Dad (Comedy).. 600
Nov. 8—Hiawanda's Cross (Drama)..........1000

## MELIES.

Sept. 25—A Cambodian Idyll (Drama).........1000
Oct. 2—Things Japanese (Typical)...........1000
Oct. 9—Cast Amid Boomerang Throwers (Dr.).1000
Oct. 16—Scenes of Saigon, Cochin China (Sc.)..1000
Oct. 23—Old and New Tahiti (Drama)........ 850
Oct. 23—Grand Opening of the Schichijio Bridge, Kyoto, Japan (Scenic) ........ 150
Oct. 30—A Japanese Wedding (Manners and Customs)............ .............
Oct. 30—A Japanese Shoemaker at Work (Typical) ..... .................
Nov. 6—Sidney and Its Harbor (Travel).....1000

## PATHEPLAY.

Oct. 7—Plants Which Eat (Natural History)
Oct. 7—How Mountains Grow (Scientific)....
Oct. 7—A Journey Through Crimea (Travel)..
Oct. 8—The Smuggler (Drama)...............
Oct. 9—Pathe's Weekly, No. 57 (News)......
Oct. 9—Two Mothers (Special—2 parts—Dr.)..
Oct. 10—The Millionaire's Ward (Drama)......
Oct. 11—Talkative Tess (Comedy).............
Oct. 14—A Yankee in Mexico (Drama)........1000
Oct. 14—The Petrified Forest of Arizona (Geol.).1000
Oc. 15—The Bullet's Mark (Drama)...........1000
Oct. 16—In the Haunts of Fear (2 parts Dr.)..2000
Oct. 17—Her Hour (Drama)....................1000
Oct. 18—A Plant with Nerves, Mimosa Pudica (Botany)..............................
Oct. 18—St. Cloud and Its Environs (Scenic)..
Oct. 20—Pathe's Weekly No. 60 (News)......1000
Oct. 21—The Poisoned Stream (Drama)........1000
Oct. 22—Dodging Matrimony (Comedy).......1000
Oct. 23—Pathe's Weekly No. 61 (News)......1000
Oct. 23—The Death Song (Special—2 parts—Drama) .............................2000
Oct. 24—Honfleur, an Old Coast Town of Northern France (Scenic)...............
Oct. 24—Breeding Trout by the Million (Indus.).
Oct. 25—Gypsy Love (Drama)..................1000
Oct. 27—Pathe's Weekly No. 62 (News)........
Oct. 28—The Spinners of Speech (Industrial)..
Oct. 29—When Childhood Wins (Drama)........
Oct. 30—Pathe's Weekly No. 63 (News)........
Oct. 30—In Love and War (Special—2 parts—Drama) ..................................
Oct. 31—Love's Deception (Drama)..............
Nov. 1—Too Many Tenants (Comedy)..........
Nov. 3—Pathe's Weekly, No. 64 (News)......
Nov. 4—The Vaudeville Star's Vacation (Com.)
Nov. 5—A Yellow Streak (Drama)...........
Nov. 6—Pathe's Weekly, No. 65 (News)......
Nov. 6—Race Memories (Special—2 parts—Drama)..............................
Nov. 7—A Phony Alarm (Comedy)............
Nov. 8—Tortoises At Close Range (Nat. Hist.)
Nov. 8—Egyptian Temples (Travel)..........
Nov. 8—Ice Cutting In Sweden (Travel).....

## SELIG.

Oct. 8—The Dream of Dan McQuire (Comedy).1000
Oct. 9—Saved from the Vigilants (Drama)....1000
Oct. 10—Only Five Years Old (Drama)........
Oct. 10—A Ceylon Tea Estate (Travel).........
Oct. 13—The Bridge of Shadows (Special—2 parts—Drama) ..................2000
Oct. 14—The Silver Grindstone (Comedy)......1000
Oct. 15—As a Father Spareth His Son (Drama).1000
Oct. 16—The Golden Cloud (Drama)..........
Oct. 16—The Abduction of Pinkie (Comedy)..
Oct. 17—The Woman of the Mountains (Dr.).1000
Oct. 20—The Finger Print (Drama—Special—2 parts) ..........................
Oct. 21—Dishwash Dick's Counterfeit (Comedy)
Oct. 21—Surf and Sunset on the Indian Ocean (Scenic) ..........................
Oct. 22—Dorothy's Adoption (Drama)..........
Oct. 23—Life for Life (Drama)..............
Oct. 24—Destiny of the Sea (Drama)........
Oct. 27—The Pendulum of Fate (Special—2 parts—drama) ............................2000
Oct. 28—When May Weds December (Drama)..1000
Oct. 29—Two Sacks of Potatoes (Comedy).....
Oct. 29—A Muddle in Horse Thieves (Comedy).
Oct. 30—Old Doc Yak and the Artist's Dream (Comedy) .............................1000
Oct. 31—The Dangling Noose (Drama).........1000
Nov. 3—Hope (Special—2 parts—Drama)......2000
Nov. 4—Slipping Fingers (Drama)...........1000
Nov. 5—The Probationer (Drama).............1000
Nov. 6—The Conversion of Mr. Anti (Drama)..1000
Nov. 7—The Schoolmarm's Shooting Match (Comedy).............................
Nov. 7—Views Along the Rhine (Travel).....

## VITAGRAPH.

Oct. 7—A Homespun Tragedy (Drama).......1000
Oct. 8—When Friendship Ceases (Comedy)...1000
Oct. 9—Hearthroken Shep (Drama)..........1000
Oct. 10—Cutey's Waterloo (Comedy)..........1000
Oct. 11—The Test (Special—2 parts—Drama)..2000
Oct. 13—Mrs. Upton's Device (Comedy)......1000
Oct. 14—The Ballyhoo's Story (Drama).......1000
Oct. 15—Master Fixit (Comedy)..............
Oct. 15—Buddhist Temples and Worshippers (Travel) ...........................
Oct. 16—The Outlaw (Drama).................1000
Oct. 17—Matrimonial Manners (Comedy)......1000
Oct. 18—The Pirates (Special—2 parts—Dr.).2000
Oct. 20—The White Feather (Drama).........1000
Oct. 21—Luella's Love Story (Drama)........1000
Oct. 22—Sleuths Unawares (Comedy)..........
Oct. 22—Low Caste Burmese (Topical)........
Oct. 23—The Doctor's Secret (Drama)........1000
Oct. 24—On Their Wedding Eve (Comedy)..1000
Oct. 25—The Next Generation (Special—2 parts—Drama) ..............................2000
Oct. 27—At the Sign of the Lost Angel (Dr.).1000
Oct. 28—In the Shadow (Drama)..............1000
Oct. 29—Father's Hatband (Comedy)...........1000
Oct. 30—Bianca (Drama) .......................1000
Oct. 31—Fatty's Affair of Honor (Comedy)....
Oct. 31—Peggy's Burglar (Comedy)............
Nov 1—The Warmakers (Special—2 parts—Drama) ..............................2000
Nov. 3—The King's Man (Drama)............1000
Nov. 4—The Silver Bachelorhood (Drama)....1000
Nov. 5—The Hoodoo Umbrella (Comedy)....
Nov. 5—Ancient Temples of Karnak (Travel)
Nov. 6—A Broken Melody (Drama)......... 1000
Nov. 7—Flaming Hearts (Comedy)............1000
Nov. 8—The Diver (Special—2 parts—(Dr.)..2000

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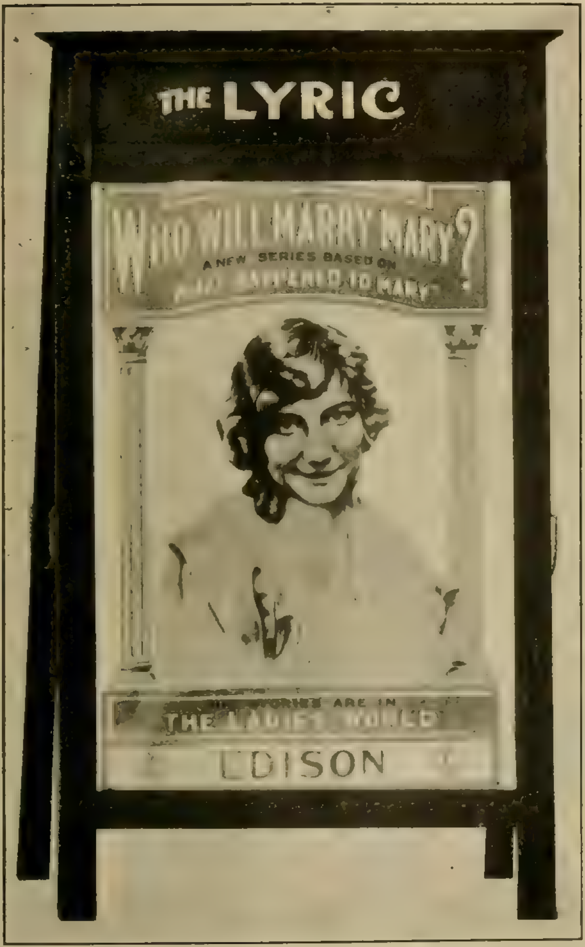

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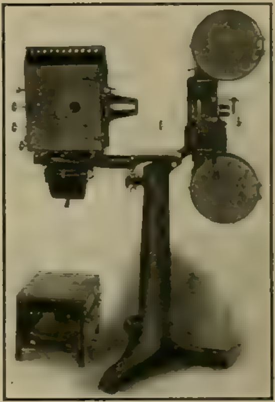

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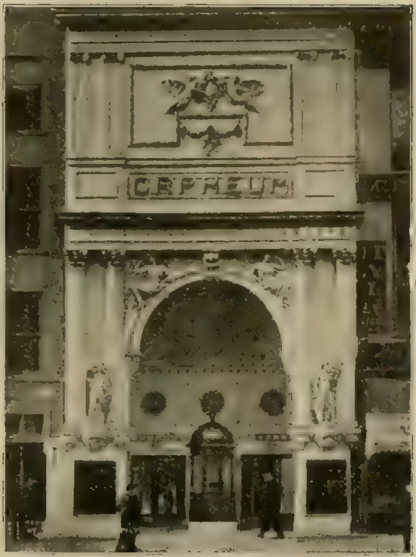

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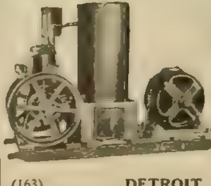

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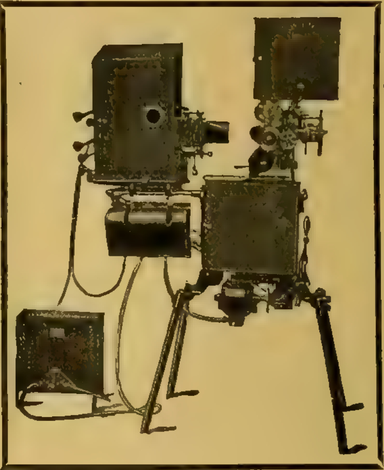

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THE FILM INDEX

EXHIBITORS' GUIDE

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Released Sunday, Nov. 2nd

### THE WATER CURE

She was SOME "water-cured," was our pretty heroine. In the first place, she had never been to a seashore resort before. Her home was 'way inland. A married sister invited her to visit at the former's summer home by the sea. Then a rush of admirers almost drowned Miss Heroine. For she couldn't swim! Another winner in the Cape May "By-the-Sea" series.

F.C.

Released Tuesday, Nov. 4th

### THE JUNIOR PARTNER IN 2 REELS

This two-reeler is notable for being the thrill-successor of "A Message from Headquarters," for the burning of a real house for its fire scenes, and for the introduction of James Durkin, the theatrical star, to motion picture audiences. As the Junior Partner, he is beaten for the hand of the girl of his heart by a foreign nobleman—who, abroad with his bride, plans to incarcerate her and take her wealth. There are great chase, race and fire scenes, and a wonderful escape through a trapdoor.

Released Friday, Nov. 8th

### LITTLE BROTHER

This is a "By-the Sea" yarn from Cape May, too. It'll make you clamor for the whole celebrated series. Now, they were oh-so-much in love, and naturally there was a red-hot quarrel that sent them drifting. The man wanted her love again, nevertheless. She had a brother—yes, the Little Brother—and it was via him that the man "made up" with her again. But the little brother had a mint of fun with the Maker-Up while helping him!

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## "QUICKSANDS OF SIN"

A splendid dramatic object lesson with an excellent moral. A photoplay with a "punch."

Released Wednesday, Nov. 5th.

## "THEIR WIVES' INDISCRETION"

An exceedingly interesting and novel comedy by James Oliver Curwood.

Released Thursday, Nov. 6th.

## "THE RUSTLER'S STEP-DAUGHTER"

A Western drama of more than ordinary merit featuring Evelyn Selbie and True Boardman.

Released Saturday, Nov. 8th.

## "BRONCHO BILLY'S SECRET"

A feature Western drama of sacrifice featuring Mr. G. M. Anderson.

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# dollars on national

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**THIS EXTRACT** from the minutes of a meeting of the Board of Directors of the Universal Film Manufacturing Company, held Tuesday, Oct. 28th, will give the exhibitors of America an idea of our determination to teach the people that Universal exhibitors are showing by far the best program of films in the world. Not a cent of this vast appropriation is to be taken from the fund which is used for making our productions. On the contrary, it will come from the net surplus of the company—in other words, it would be "dividends" for the stockholders of the Universal if they preferred dividends to a national advertising campaign.

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### THAT

# "From Mine to Mint"

**By special permission of the U. S. Treasury Department**

FOR the first time in history the process by which Uncle Sam makes gold coins has been photographed, from beginning to end. Here is a picture that will not only delight your patrons because of its novelty, ut it will send them away talking of your theatre. It is with special pride that the Universal announces this unquestioned "scoop." The release date is Monday, November 10th.

# SUCCESS GREETS

## The Funniest Fun Ever Filmed. Relea

Our new "Joker" brand was an instantaneous success. We told you it would be, but we had no idea it would call forth such glorious telegrams and letters of congratulation as are now pouring in on us. "Joker" films are what you've always prayed for. All you have to do now is to DEMAND THAT UNIVERSAL PROGRAM!

## "Jokers" Coming in November and

"THROWING THE BULL"
"LOVE AND LIMBURGER"
"ALMOST AN ACTRESS"
"SHE SHOULD WORRY"
"FOR ART AND LOVE"
"THE STINGERS STUNG"
"THEIR LITTLE ONES"

## UNIVERSAL FILM MANU

*Carl Laemmle, President* *"The Largest*

**MECCA BUILDING** **BROADWAY A**

**versal Collaborate in Producing**

# 1-Reel Features

EDUCATIONAL FILMS
WILL AMAZE YOU!

## "The Honey Bee"

**Under the auspices of the
U. S. Agricultural Department**

WHILE this is but one reel in length, it is really a genuine feature. It required thousands of feet of negative film to cover the life and activities of the honey bee. This we have boiled down to one thousand feet, every inch of which is thoroughly absorbing. It shows you what a wonderful work the United States Department of Agriculture is doing and is the first of a series of uplift pictures that will lend prestige to the entire program. The release date is October 31st. It is a part of the regular Universal program. Get it sure!

# "JOKER" COMEDIES!

**sed Every Wednesday and Saturday!**

Never was such screaming fun ever put in films. From start to finish every "Joker" is a slap-bang, rapid-fire delight. If you want your patrons to laugh until they are hysterical, see that you show them two "Joker" comedies every week, and the only way to get them is to insistently DEMAND THAT UNIVERSAL PROGRAM!

## December. Don't Miss One of 'em!

"MIKE AND JAKE AT COLLEGE"
"MIKE AND JAKE AMONG CANNIBALS"
"MIKE AND JAKE AT THE BEACH"
"MIKE AND JAKE GO FISHING"
"A PAIR OF BEARS"
"THE JOY RIDERS"
"LAZY LOVIE"

**FACTURING COMPANY**

*Film Manufacturing Concern in the Universe"*

**T 48th STREET NEW YORK, N. Y.**

**CHARLES DICKENS wrote the novel**
**THOMAS J. BENTLEY directed the play**
Mr. Bentley is the foremost living authority on Dickens
**HEPWORTH'S, London, produced the play**
with a great cast and an entire disregard for expense

**THE PLAY is a great SEVEN PART production of the masterpiece of Charles Dickens**

# DAVID COPPERFIELD

**Going fast but good territory left. Advertising aids that really aid.**

And speaking of winners in general and

**HEPWORTH WINNERS in PARTICULAR**

I have just ready for release another great HEPWORTH film
that ought to be a grand money getter for buyers and exhibitors

**A GREAT RACING MELODRAMA**

*In four thrilling parts*

# KISSING CUP

**A Great Cast Includes Alec Worcester and Flora Morris**

*In the four parts are*

**150 Big Scenes** **150 "Punches" That Count**

A wire on this will bring you detailed information and will give me a chance to tell you something about **A SPLENDID LINE OF ADVERTISING**

## A. BLINKHORN

**A Woman's Last Card (ZOE)**

Did you know that there is still some good territory left on this sensational feature? Don't know why this is. Everybody that bought it made money on it. Write or wire me.

Room 1903
World's Tower Bldg.
110 W. 40th St.
New York

**PRETTY SOON**

Within a very little while I will be in a position to release each week a one-reel drama and a split-reel comedy and scenic. These films will be of the kind I can guarantee. And I'm none too free with my guarantees. Better write or wire me about this proposition.

**"I HELP YOU HELP THE EXHIBITOR"**

NEXT WEEK

# THE DUKE'S HEIRESS

NEXT WEEK

**Two Reels Released Nov. 8th**

**A Splendid Two Reel Feature**

**Full of Exquisite Photography**

**Pathos**

**Fine Dancing Scene**

**JUST WHAT YOUR PATRONS WANT**

Haunted by the Fear, She Loses Her Reason

**One, Three, and Six Sheet Posters**

**Heralds**

**Photos**

---

## Fantomas

If you wish to begin your Fall Season with a big success, book "The Man in Black." It will fill your theatre and be an augury of the future.

It is the film of the year.

**The Man in Black**

**(Series No. 2)**

## Fantomas

4 reels of Pictures. Intensely interesting Plot. Setting and acting alike first rate. No padding; all action. Clever and convincing.

Sensational in the extreme.

**The Man in Black**

**(Series No. 2)**

*Released Nov. 1st—4 Reels—Special attractive heralds same price as usual*

---

There is to be Released on Nov. 15th a Great Hand-Colored Masterpiece Entitled

## The Fall of Constantinople, A.D. 1453

*Watch for next week's M. P. W. issue, but don't wait to order.*
*BOOK AT ONCE*

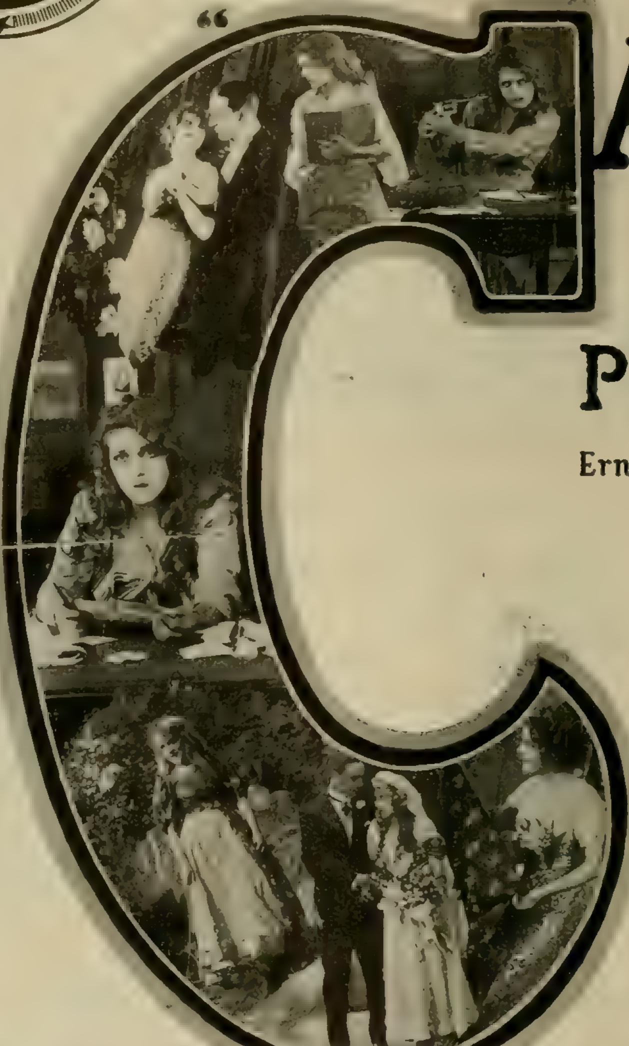
# GAUMONT CO.

1503 World's Tower Building, 110 West 40th Street, NEW YORK CITY

"30 FAMOUS FEATURES A YEAR"

DANIEL
FROHMAN
PRESENTS

Mrs. Fiske's Famous Success



# "CAPRICE"

WITH

# MARY PICKFORD

Supported By
Ernest Truax and Owen Moore
in
MOTION PICTURES

A delightful comedy-drama of society, love and the great out-doors — a sweet play proving the pleasant truth that love levels all — an echo of the hills mingled with the voice of the city.

To say that Mary Pickford is anything but inimitable in this captivating role is not telling the whole truth. Her dainty art and lovable manner punctuates the film with many exclamation points!

**Released Nov. 10th**
**IN FOUR REELS**

"30 FAMOUS FEATURES A YEAR"

# FAMOUS PLAYERS

EXECUTIVE OFFICES
TIMES BUILDING
NEW YORK

MARY
PICKFORD
IN ANOTHER
CHARMING
ROLE

"30
FAMOUS
FEATURES
A YEAR"

# EXHIBITORS

**can obtain bookings in their respective territories for Mrs. Fiske in "Tess of the D'Urbervilles," "In the Bishop's Carriage," presenting Mary Pickford; Henry E. Dixey in "Chelsea 7750," Lillie Langtry in "His Neighbor's Wife," "An Hour Before Dawn," with Laura Sawyer and House Peters, James O'Neill in "The Count of Monte Cristo"**

and all future "Famous Features" from the exchanges that have contracted for our entire annual output listed as follows:

**Famous Players Film Co. of New England, Harry Asher, Gen'l Mgr., 100 Boylston St., Boston, Mass.**
MAINE, NEW HAMPSHIRE, VERMONT, MASSACHUSETTS, CONNECTICUT, RHODE ISLAND.

**Famous Players Exchange, 23d St. cor. 6th Ave., N. Y. C. Phila. Office, 1331 Vine St.**
NEW JERSEY AND EASTERN PENNSYLVANIA.

**The Casino Co., Dimes Bank Bldg., Detroit, Mich.**
MICHIGAN.

**Famous Players Film Service Co., Chattanooga, Tenn.**
NORTH CAROLINA, SOUTH CAROLINA, GEORGIA, FLORIDA, ALABAMA, TENNESSEE, MISSISSIPPI, LOUISIANA.

**Progressive Motion Picture Co., Pacific Bldg., San Francisco, Calif.**
**302 Marsh-Strong Bldg., Los Angeles, Cal., and 240 Central Bldg., Seattle, Wash.**
CALIFORNIA, NEW MEXICO, NEVADA, ARIZONA, OREGON, WASHINGTON.

**Kansas City Feature Film Co., A. D. Flintom, Gen'l Mgr., Gayety Theatre Bldg., Kansas City, Mo.**
IOWA, KANSAS, NEBRASKA.

**Wm. L. Sherry Feature Film Co., Wm. L. Sherry, Pres., Times Bldg., New York City**
ENTIRE STATE OF NEW YORK.

**Famous Players Film Service, Jas. Steele, Gen'l Mgr., 125 4th Ave., Pittsburgh, Pa.**
WESTERN PENNSYLVANIA, WEST VIRGINIA, OHIO, KENTUCKY.

**Famous Players Film Service, Powers Bldg., 37 S. Wabash Ave., Chicago, Ill.**
ILLINOIS, INDIANA.

**New Grand Central Theatre Co., Grand & Lucas Ave., St. Louis, Mo.**
MISSOURI.

**Southern Feature Film Program Assn., 1920 Main Street, Dallas, Texas**
ARKANSAS, OKLAHOMA, TEXAS.

**Famous Players Film Service, Bert Barnett, Gen'l Mgr., Temple Court Bldg., Minneapolis, Minn.**
MINNESOTA, NORTH DAKOTA, SOUTH DAKOTA, WISCONSIN.

**Notable Feature Film Co., Boston Building, Salt Lake City, U.**
COLORADO, WYOMING, UTAH, IDAHO, MONTANA.

**Famous Players Feature Corp., 28 W. Lexington St., Baltimore, Md.**
DELAWARE, MARYLAND, DIST. OF COL., VIRGINIA

**Famous Players Film Service of Canada, Calgary, Toronto and Montreal**
CANADA

---

## COMING! "THE PORT OF DOOM"

**A marine detective drama, with Laura Sawyer**

# FILM COMPANY

ADOLPH ZUKOR PRES.
DANIEL FROHMAN
MANAGING DIRECTOR

"30
FAMOUS
FEATURES
A YEAR"

# GERM

**B**

# EMILE

**COMING**

**6 Reels**

**WA**

INAL

Y

ZOLA

SOON

TCH

6 Reels

# Exhibitors

YOU don't have to be told—you know it well enough—you have known it for several years—that there are only ten film manufacturers in the world whose products are always and at all times ***great!***

You have found out from experience that your business is not built up or retained by showing an ***occasional*** good picture, but by keeping your show up to a uniformly high standard. A ***selection*** of pictures made by the ten manufacturers whose works are known to you as ***the best,*** can be had on one program. It's up to you.

**General Film Company, (Inc.)**
**200 Fifth Avenue New York**

# A Selection

## Phantoms

Selig. Two Reels. *Released November 10th.*

The world seemed gay and joyous for Matt Elliott, the young stage manager, who had early made his mark and had before him the brightest prospects for a life of ambition and accomplishment.

He had met and won a talented young woman, Natalie Storm, and materially assisted her to a successful debut on the stage.

Intoxicated by the triumph of her first public performance, she turns against her lover because he answers a call to the bedside of his dying mother instead of remaining to congratulate her.

Her love turning to hate, she blindly accepts the attentions of another man. Finding no consolation in this, she tries in vain to call back the man whose love she had cast aside.

Even a trip abroad fails to dissipate her trouble, and later she returns, only to find the man she had wronged happily married. She goes away to spend the balance of her days dreaming of the peace which might have been hers, and with only phantoms for her friends in the gathering gloom of the years to come.

## The Penalty

Kleine-Cines. Two Reels *Released November 11th*

In a fit of anger, James Moretto kills a fellow woodchopper and flees from the scene of his crime, taking refuge at the hut of a peasant, Lawrence.

Denied assistance, he again takes to the woods, but is assisted in his hiding place by Lawrence's daughter, Annie.

After he is captured, Annie makes her way to him and brings him a revolver in the hope that he might escape. The marshal who has captured him recognizes in him his younger brother, who had disappeared years before. Torn between the affection for his brother and his duty, the marshal finally weakens and determines to assist his brother out of prison. He enters the cell, but too late, for James realizing his brother's purpose, finds that he can no longer accept the sacrifices of others, and takes his own life.

## Our New Minister

Kalem. Three Reels. *Released November 12th.*

Joseph Conyers, who for many years has pleased the American public in his inimitable characterization of "Darius Startle" in Denman Thompson's great rural drama, "Our New Minister," appears again in this role in Kalem's great film presentation, with Alice Joyce and Tom Moore.

The story, with which most of us are familiar, is an extremely interesting one, and gives each member of the company an excellent opportunity to show his or her artistic ability. This motion picture revival of an immensely popular play is bound to make an immediate hit.

## Jerry's Mother-in-Law

Vitagraph. Two Reels. *Released November 15th.*

Jerry's mother-in-law is a pest. But Jerry has a good time at the masque ball, where he goes, dressed in a suit of armor which was stolen from the Museum. When he is set up on a pedestal in the Museum, he frightens wife and mother-in-law when they see cigarette smoke coming from the iron headpiece.

He runs to his club, and there dons the bellboy's uniform, then returns home, where mother-in-law promptly gives him a ducking in the bathtub.

He finally gets rid of his unwelcome guest by pretending that he is a hypnotist. Mother-in-law thinks he is a lunatic and takes to the open country on the run.

A big dinner that night brings joy to Mr. and Mrs. Jerry Brown as they console themselves over their happy riddance of mother-in-law.

## A Slave of Satan

Pathe. Two Reels. *Released Thursday, Nov. 13th.*

A splendid story, pointing the moral that folly must be paid for with sorrow and suffering. A banker's daughter, wearied with the dull routine of her life, becomes an artist's model under an assumed name. Her artist employer falls a victim to her beauty and loves her, and she accepts his advances. Finding her faithless and learning her identity by chance, he reveals all to her father, who drives her from his house. She derives a scanty living from singing in the streets and cheap cafés. She is accidentally found, unconscious from weakness, by the artist, who rescues her from her misery. He still loves her, and, taught by her folly and its consequences, she reciprocates his love. So happiness comes to them at last.

## The Sea Eternal

Lubin. Two Reels. *Released November 13th.*

Corson, the miserly fish dealer of Rorey's Point, sees an opportunity to get rid of his business rival, John Mason.

Noticing his friendship for the pretty wife of John Topley, he circulates scandalous reports about them and succeeds in having him chased from the village.

Seeking revenge, John Mason returns and takes Mary Topley away by a ruse. They are sighted crossing the bay in a storm and are given up for lost.

Mary's daughter, Nellie, staying in the family of old Corson is befriended by his son, Ned, and they are ordered from the house

The boy and girl marry and live in another fishing village There they meet "Crazy Mary," who takes a strong liking to the bride. Ned is caught out in a storm, and "Crazy Mary" puts out in a leaky boat to rescue him. She is saved in the nick of time by John, her husband, who has just returned from his world-wide wanderings. Mary's mind returns, and the family is reunited just as Nellie presents Ned with a bouncing baby

## The Boomerang

Essanay. Two Reels. *Released November 14th.*

Irene, daughter of the Minister of War, and in love with his secretary, Maxwell, learns that important plans for the building of a new war aeroplane have disappeared and that her father is suspected. Meanwhile it has become known that the stolen papers are absolutely useless without a "key," which was overlooked by the thief.

Realizing that another attempt will be made, she substitutes blank paper for the "key" and lies in wait for the thief. After a struggle with her, he escapes, she following. A captive in the den of conspirators, she learns that the spy is her lover, Maxwell.

They are traced by her father and the police, the plans are recovered, and the boomerang comes back. She had sacrificed all for her father, and learns that the man she had loved was a thief and spy.

## The Phantom Signals

Edison. Two Reels. *Released November 14th.*

John Graham, a hard-hearted and miserly capitalist and railroad president, greedily grasped his dividends instead of properly equipping his railroad.

There were a great many accidents, and after each one a scapegoat was always found, and John Graham smiled grimly and went his grasping way.

The Mills of the Gods grind slowly, but they claimed his soul at last.

First it happened that his daughter was caught in a wreck and only escaped at the price of her eyesight. Later his wife was injured, and as he sped to her assistance in an auto, a freight crashed into it at an unprotected crossing, crippling him for life.

Helpless as he was, physically, Graham still sternly refused to grant the needed improvements.

Then at length, one terrible day the tearful pleading of his wife began to have its effect. In a soul-harrowing dream the victims of his road passed before him in a pitiful procession and he saw himself as he was.

Then there came to him a wonderful light, and he awoke, a changed man.

# General Film Company (Inc.)

## 200 Fifth Avenue, New York

# Dion Boucicault's Greatest Play:

# The Octoroon

### IN TWO PARTS

MILLIONS of people the world over have wept in sympathy with Zoe, the Octoroon. They have breathlessly watched Wahnotee's relentless pursuit of the Villainous McCloskey and the sensational steamboat fire.

As many more people will shower their admission fees upon the theatres which show this superb feature. The KALEM adaptation is even more powerful in its appeal than the original.

"THE OCTOROON" is Dion Boucicault's greatest play. The photoplay production shows the KALEM COMPANY at its best. These facts, combined with the tremendous popularity of this immortal drama, make it a feature you can't afford to overlook if you are anxious for Big Business.

"THE OCTOROON" will appear in regular service—all licensed film exchanges can supply you.

**The posters for this feature are two unusually striking one-sheets and special three and six sheets.**

**RELEASED MONDAY, DECEMBER 1st**

**Beat Your Competitor to It**
**—Book This Feature NOW**

## KALEM COMPANY

**235-239 West 23rd St.**

**NEW YORK**

**A Charming, Highly Entertaining Story of That Great Spanish Institution—the Bull Fight**

## KLEINE-CINES

# "For the Love of a Toreador"

**(IN TWO PARTS)**

*(Copyright, 1913, by George Kleine)*

**For Release Tuesday, November 18, 1913**

Francisco, a toreador, loved the pretty Lolita. Carmen, dancer at the patio, saw and feared, for she loved the big, handsome fighter.

Visiting the father of Lolita to select his bulls for the great contest, Francisco gaily kissed Lolita, vowing that he would sacrifice a bull in her honor. This message was carried to Carmen by a matador who despised Francisco and sought his ruin.

The great day came. The streets of Seville were a riot of color, and the big bull-ring was dotted with the faces of thirty thousand devotees. A matador was killed and two fine horses dropped in their tracks. Finally, Francisco struck his bull to the heart and a roar went up. And then, when Francisco doffed his hat to the pretty Lolita, the shout of victory turned to a cry of horror—for Carmen, knife in hand, was seen to lunge at Lolita! But Francisco, hero of the day, caught the deadly blade in his shoulder! La Corrida had never seen so great a day!

Truly, a masterly story, characteristic of Spain and the Spaniard—staged by Cines players at the bull-ring of Seville, Spain!

A picture essentially "Cines" in execution—reveling in those thrilling bits of personal daring so dear to the heart of the picture fan—backed by splendid acting and superfine photography.

Released Through General Film Co.
1, 3 and 6 sheets with all Kleine subjects.

## GEORGE KLEINE

**166 N. State St., Chicago, Ill.**

*TWO INTERESTING AND THOROUGHLY MERITORIOUS*

# PATHEPLAYS

*IN TWO PARTS*

## A Slave of Satan

**RELEASED NOV. 13th**

¶ A girl of wealth, being wearied with the stale monotony of her life, for the sake of diversion becomes an artist's model under an assumed name. Her artist employer falls a victim to her charms and she accepts his advances. She, however, carried away with her new freedom, permits the attentions of the artist's friend. Later, by a strange chance, the artist learns who she really is, and angered by her duplicity, reveals all to her father, who drives her from his house. She drags on for a while a wretched living as a street singer. Finally falling ill from starvation she is found in the nick of time by the artist, who rescues her, wins her true love and marries her. This play is splendidly acted.

## The Greeneyed Monster of Jealousy

*IN TWO PARTS* *RELEASED NOV. 20th*

A really moving story of childhood's sacrifice and its reward; of the folly of jealousy and the unhappiness that it causes. The sweet simplicity of a little girl conquers the prejudice of her stepfather, and when her own mother foolishly becomes jealous of his fondness for the child, wins her from her folly. The leading part is most admirably well played by a little girl of most unusual talent.

## QUALITY TELLS!

## WATCH FOR PATHÉ FEATURES!

# EDISON

# ***THE PHANTOM SIGNAL

**A railroad drama in two parts** **Released Friday, November 14th**

John Graham is a railroad president of the old school, whose only thought is for dividends. Equipment and wages can take care of themselves—he wants dividends. Accident follows accident on the demoralized road until Graham's daughter falls a victim and is blinded for life. His wife is injured, and he is run down by a locomotive on an unguarded crossing while rushing to her in his automobile. But he does not relent until a terrible vision of the result of his brutality and avarice melts the man of iron, and he vows that there shall be a new era of management on his road.

## COMING EDISON SINGLE REELS

### **The Doctor's Duty

The doctor places duty before parental love.

Released Tuesday, November 11th.

### **Getting a Patient

A kind act proves better than a clever ruse.

Released Saturday, November 15th.

### **A Cause for Thankfulness

A Thanksgiving drama with real heart interest.

Released Tuesday, November 18th.

### *His Nephew's Scheme

The poor judge loses the widow and his old love.

Released Wednesday, November 12th.

### *Nora's Boarders

Beautiful Nora plays havoc with the hearts of her boarders.

Released Monday, November 17th.

### *The Girl in the House-boat

She pours balm upon the wounded heart of "Spud."

Released Wednesday, November 19th.

* One sheets. ** One and three sheets. *** One, three and six sheets by Morgan Lithograph Co.

TRADE MARK
Thomas A. Edison
*Makers of the Edison Kinetoscope Type "D"*

**THOMAS A. EDISON, Inc.**
**239 Lakeside Avenue** **Orange, N. J.**

# LUBIN · FILMS

*LOOK FOR OUR MULTIPLE REELS EVERY THURSDAY*

**"THE SEA ETERNAL"** Two Reel Thursday, November 13th

A wonderful melodrama of the Sea Coast.

## "PARTNERS IN CRIME"

THREE REEL

**Released Thursday, November 20th**

This is a powerful melodrama picturing the double life of two swell crooks, who are so successful that the son of one and the daughter of the other, both believing their parents to be worthy, fall in love and are forced to battle with the terrible eventualities of crime. Happily, love is triumphant, but "The Wages of Sin is Death," and the sweethearts are forced to endure the disgrace of heritage and the pain of retribution.

**"A WAIF OF THE DESERT"** Two Reel November 27th

A dramatic emigrant story, a tragedy of the Plains.

## FIVE RELEASES EACH WEEK

**"MAGIC MELODY"** 1000 feet Tuesday, November 4th

Music hath charms to soothe the savage breast.

**"THE PRICE OF VICTORY"** 2000 feet Thursday, November 6th

A dramatic incident of the Civil War.

**"COCOANUT INDUSTRY"** 400 feet Friday, November 7th

Interesting and Instructive Educational picture.

**"GETTING THE BEST OF DAD"** 600 feet Friday, November 7th

The boy turns the table on his old father and wins a pretty wife.

**"HIAWANDA'S CROSS"** 1000 feet Saturday, November 8th

Dramatic Indian story with a thrilling denouement.

**"THE LOCKED ROOM"** 1000 feet Monday, November 10th

Good Western story with a joke on a jealous husband.

***LUBIN 5 Color Posters, One, Three and Six Sheets***
***From your Exchange or A. B. C. Co., Cleveland, Ohio***

LUBIN

**LUBIN MANUFACTURING CO.** PHILADELPHIA U.S.A

LUBIN

# VITAGRAPH

**"THE KING'S MAN"** *Northwestern Drama* *Monday, Nov. 3d*

He stands loyally by the woman he loves. Her father bravely defends her from a desperate blackguard and with his last breath gives her and the King's Man his blessing.

**"HIS SILVER BACHELORHOOD"** *Drama* *Tuesday, Nov. 4th*

The unrequited love of his boyhood brings him years of loneliness. She regrets her rashness, but too late to undo the injuries of the past. Featuring, NORMA TALMADGE, LEO DELANEY and HARRY NORTHRUP.

**"THE HOODOO UMBRELLA"**
**"ANCIENT TEMPLES OF KARNAK"** } *Comedy and Topical* *Wednesday, Nov. 5th*

1. It's full of tricks. Keeps up an increasing commotion that arouses any amount of laughter. HUGHIE MACK and KATE PRICE have the time of their lives with it. 2. Along the banks of the Nile.

**"A BROKEN MELODY"** *Drama* *Thursday Nov. 6th*

An unbroken symphony of delight. The young sheriff would rather sacrifice his position than his love. Fate kindly intervenes for the happiness of all.

**"FLAMING HEARTS"** *Comedy* *Friday, Nov. 7th*

Two hearts with but a single thought. A third steps in and captures the maiden fair. BUNNY beats it. KATE PRICE'S and HUGHIE MACK'S hearts beat as one.

## "THE DIVER" *Drama*

**Special Feature in Two Parts**

*Saturday, Nov. 8th*

She rescues a child on the brink of Niagara Falls. Plunging into the seething waters she proves herself worthy of the love of which others would rob her. Featuring EARLE WILLIAMS, supported by MLLE. IDEAL and ROSE TAPLEY.

## SIX A WEEK

"THIEVES" — Drama — MONDAY, NOVEMBER 10th.

"THE PRICE OF THOUGHTLESSNESS" and "THE CANALS OF VENICE" — Drama and Topical — TUESDAY, NOVEM'R 11th.

"AN ELOPEMENT AT HOME" — Comedy — WEDNESDAY, NOVEMBER 12th.

"THE RIGHT MAN" — Western Drama—THURSDAY, NOVEMBER 13th.

"FANNY'S CONSPIRACY" — Comedy — FRIDAY, NOVEMBER 14th.

"JERRY'S MOTHER-IN-LAW" — Comedy — Special Feature in Two Parts — SATURDAY, NOVEMBER 15th.

THE VITAGRAPH COMPANY RELEASES A SPECIAL FEATURE IN TWO PARTS EVERY SATURDAY, AND A COMEDY EVERY WEDNESDAY AND FRIDAY.

**Vitagraph One, Three and Six Sheet Posters**
**Special Music for All Special Releases.**

## THE VITAGRAPH CO. OF AMERICA

East 15th Street and Locust Avenue Brooklyn, N. Y.

# The · Stolen · Tapestries

The tracking of the thieves with bloodhounds and the desperate battle between the police and the criminals, make this feature tremendously exciting.

Released Monday, November 17th
Special one and three-sheet posters that will draw the crowd

## The Express Car Mystery

***A Two Part Railroad Drama***

The thief leaping from a bridge to the roof of an express train, the escape of his victim from a burning building, and the thrilling locomotive chase, are incidents that will cause your audience to gasp, ***"Great!"***

Released Wednesday, November 19th
Two special one-sheets and special three and six-sheets. Get them

### The Laundress and The Lady

Because of Bob's mistake, his sweetheart is put to work at the washtub. What results is chock full of fun.

(*On the same reel*)

### The Dublin Horse Show

Showing some of the finest horses in the world participating in the opening of the famous Irish event.

Released Friday, November 21st

### Primitive Man

The mountaineer's unwarranted jealousy brings about a most unusual situation. Tom Moore plays the leading role.

Released Saturday, November 22nd
Special one and three-sheet posters

### Motion Picture Dancing Lessons

Book this feature before your competitor beats you to it! Your film exchange will supply you with the special music that goes with it.

Released on October 29th
Two special one-sheet posters. Also three and six-sheet posters

## KALEM COMPANY

235-239 West 23rd Street
NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
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17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.................................President
E. J. Chalmers ........ ..............Secretary and Treasurer
John Wylie ..........Vice-President and General Manager
The office of the company is the address of the officers.

Western Office—169 West Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145.

SUBSCRIPTION RATES.
United States, Mexico, Hawaii, Porto Rico and Philippine Islands..................................$3.00 per year
Canada ....................................... 3.50 per year
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Saturday, November 8, 1913

# Facts and Comments

A TOUR of the public libraries of this city on any Sunday will prove interesting and instructive to all who favor a modification of the Pharisaical Sabbath introduced into this country in the early part of the seventeenth century by the Puritans. The libraries on Sunday are filled almost to overflowing by eager students. Take a good look at them and strike an average and you will find that they are men and women of all ages who belong to the working classes. It is easy to be seen that they are using the one day in the week which is their own for improving their education. In the days of the witch burners they would have been punished as Sabbath breakers.

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The motion picture houses in this city and in all other places where a rational observance of Sunday has come into vogue are crowded just like the libraries, and with but very few exceptions are doing just as good work as the open libraries. Here is an argument for the opening of motion picture houses on Sunday everywhere. There is likewise a hint for the organized exhibitors on how to approach the Sunday problem. Point out how the opening of libraries and art galleries on Sundays has proved of great benefit to the people and then emphasize the fact that your Sunday program specializes in educational subjects and is therefore entitled to the same consideration as the library and the art gallery. Let the fact be made plain that even in New England, Sunday exhibitions of motion pictures are permissible if the right subjects are used. This means that the Sunday show must be in keeping with the character of the day. A Sunday program specializing in educational subjects would have a twofold advantage. Not only would it attract new patronage and add to the good reputation of the picture but it would also encourage the producer who maintains special facilities for the production of educational pictures. Such educational departments as are maintained by the Pathes, the Gaumonts and the Eclair Company deserve the fullest support of the exhibitors.

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FROM time to time the public is startled by flamboyant advertisements of stock-selling concerns promising to make investors rich quickly through the medium of motion pictures. Alluring "copy" is sent out showing how the small and the large investor can make incredible profits in a few months. The public is decidedly gullible when it comes to statements of motion picture profits, and this affords a fertile soil to the promoters. Indeed, the promoters in the motion picture industry are increasing at an unhealthy rate. The marvelous success of the motion picture as a paying investment has thrown a glamour around the business in the eyes of the general public. It is popularly believed that somewhere within the motion picture industry there is a golden stream where whoever will may fish and become rich ever after.

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Now, it is quite true that huge sums of money have been made in the motion picture industry, but this does not mean that newcomers personally conducted by promoters are going to reap rich and immediate returns. This is true of all branches of the industry—the producing and exhibiting branches in particular. But recently circulars were sent out by certain concerns inviting investors to join in a scheme of buying up "chains of successful motion picture theaters." Every experienced film man knows that good theaters are not for sale and that even desirable locations are becoming rarer every day. To hold out the promise of sensational dividends on such a basis as the "buying up of a chain of motion picture theaters" is, to say the least, a most reckless proceeding. Exactly the same holds true of the producing end. Indeed, we know more than one man who with great experience and considerable resources has been unable to earn more than a very modest return on his investment. As every man knows, there have been numerous failures, too. The Moving Picture World deems it a duty to its present readers as well as to the public in general to warn them against these schemes of promotion. When returns of forty-five per cent. or even of fifty and one hundred per cent. are promised, the Finger of Suspicion may well get busy. We have seen more than one of these schemes start, catch a breath or two of life and then expire among the mournful sounds of unsuspecting stockholders. Nor do we in the least wish to impugn the motives and the good intentions of the promoters in all cases. In some instances, of course, the promoters are under no delusions themselves and spread the snare quite openly. It really makes no difference whether the promoters are acting in good faith or not, because reckless financeering, even with the best of intentions, will invariably lead to disaster. Many inquiries have come to this paper regarding schemes of promoters, and we issue these words of advice as a general answer to all such.

# "The Flash"

By Louis Reeves Harrison

When a man becomes money-mad, when his ambition for humankind, his consideration for others, even his own faculty of enjoying what is in good taste, one by one, become perverted; when all that makes life really worth the living becomes dust in his eyes and ashes to his lips, he is of small value to society.

Now and then a man of starved and choked impulses gets into the moving picture game with no honest view of the cash value of the stakes—he labors under a misconception of the exhibitor's intelligence as well as that of the motion-picture audience—and starts in to utilize a lot of discards in order to win out by deceit. He injures the entire business if he succeeds in marketing his spiritless and vapid cast-offs, though he may bear no malice against those he hurts, no ill will towards those he helps to ruin. He really believes that no individual exists except for the sake of making money, and regards his own perversion of the truth for that purpose as part of the game. Now, it may be no heinous crime to fool the exhibitor and the public, but does it really pay in the end?

Most of us can remember when some of the early producers were turning out hack work, staff-made plays and dull adaptations, and even copying each other. Their modern props were the auto, the pistol, the phone, the lost will, the dropped letter and the beard that so completely disguised a man that his wife could neither hear nor smell him. We had the sombreroed cowboy, the tin-starred sheriff, the noble, unwashed redman, the cigarette-rolling villain, the persecuted heroine, the rescuing hero, the indurated process server, mother who could not pay the rent, the honest country boy, the dissipated city chap, the innocent man wrongly suspected of the crime, the burglar reformed by the child in a "nightie," the confusing twins, the baby left on the doorstep, the suicide mother who had been pushed, the adventuress in costly raiment and diamond solitaires, the good old priest, the unshaven tramp and all the stock characters embalmed in theatrical amber.

The business dragged along until a Star, bright and serene, rose, and then there was a long line at the box-office on "Biograph Days." The Star was a man of strong feeling and cultivated tastes. He was not a playwright. He was not a painter. He was simply a man of imagination and artistic sensibilities, who found time to do his allotted work well, who cultivated his powers of observation and put them to the best possible use, who did not permit financial or other interests to distract his attention and draw on his energies. He published nothing on the screen that had not been properly digested and lucidly arranged. He did not labor in vain.

This Star selected original plays that were bought and paid for. He made no changes in those well constructed. He adorned them with settings that appealed to the universal love of beauty and chose the best interpreters he could find. He chose vigorous men, not those impaired by too much sock and buskin, many of them destined to become prominent as star actors and capable directors. He chose women in the flush of youth and beauty, Florence Lawrence, Marion Leonord, Mary Pickford, and added their radiance to the light with which his genius was illuminating the New Art. No one of his interpreters was selected for past performance, none was in the has-been class, nearly all had a reputation to make, and people flocked to see them make it.

Leadership was the result. The photoplays had something of live interest to say and the talented producer had the ability to communicate it with such grace and force that a new era was established. Other producers followed his leadership, and the whole industry boomed. Sluggish wits were stirred; numb senses were stimulated; all feasted upon the best pictures of various kinds, and people of intelligence began to see great possibilities in the New Art. Success was made possible by original work artistically done. A large amount of creative imagination and still more of the constructive kind went into this work, and it set a pace that the most successful houses of today are doing their best to keep up.

An art that was purely imitative and formless is now being raised to its eventual perfection by bright men who are taking pains, who are producing conscientiously what is wanted by the public, but now come a lot of flapdoodle propagandists who propose to take us over the same old ground with actors whose names might count in vaudeville, with yellow posters of the Fourteenth Street frenzy, with plays that produce no reverberation in the heart of our people. They openly admit the husk inside, but claim that exhibitors of moving pictures are more or less of a joke, that they can be blinded by "THE FLASH" of tinsel on their tawdry old plays and decrepit actors. They even believe that the public prefers to be dazzled on the outside to getting solid material within.

THE FLASH emptied hundreds of fine theaters, and the sudden rush of theatrical producers to the once-despised moving picture business was caused by their flash methods, not by any disinclination on the part of the public to support performances worth while. The stage is bound to come to its own, possibly aided by moving pictures, probably through the music-drama of which Wagner dreamed, "the art-work of the future," through accomplished craftsmen and some form of artistic evolution, never through men incapable of realizing its spiritual significance and power, those who create dissatisfaction with both stage and screen by flash promise and dull performance.

No matter how dazzling the name and lurid the billboard, whatever is shown inside that belittles the intelligence of an audience is going to send people away who will not come again soon. Flash stuff has emptied the big theaters and will do the same for the little ones. It is not the rival house in the next block that causes so many of your seats to be empty, my dear exhibitor—it is your own wrong conception of the people who have come to you in friendship and confidence only to find their faith in you misplaced. You have under-estimated the good sense of the plain people. The great mass may be foolish in some ways, but it knows what it likes, and above all things it likes sincerity.

Flash men, theatrical or merely shameless, cannot get it through their ivory that today is not yesterday. Their complacent, hold-over shrewdness still dwells upon the immortal utterances of Commodore Vanderbilt and P. T. Barnum. They believe that the shell game is still running at country fairs. Flash men are not imbeciles. They are at least one grade higher. If carefully examined, they might be classed as either harmless or dangerous defectives and sent to Randall's Island for treatment. Screen plays are more truly stories than are dramas of the stage, and as such might just as well rival fiction appearing in periodicals and book form, the best of their kind that genius of the hour can create.

# Educational Catalogues—II

By W. Stephen Bush

IN endeavoring to prepare a series of suggestions which might be of practical value to all persons interested in educational motion pictures, I have sought to bear in mind that a catalogue is much like a bunch of keys. The fewer the rooms in the House of Knowledge and the more simple the division of these rooms, the fewer will be the keys and the easier it will be to handle them. I think that the scheme of creating ten Grand Divisions, with the consequent advantages of the decimal system, is a good one. The question then occurs: Is it possible to adapt such a system to the present supply of motion pictures of an educational value? Is it possible to do this without being in the least arbitrary in the arrangement? It seems to me that the attempt at least might be made and some suggestions might be offered. In elaborating such a decimal system of dividing and cataloguing I have been at pains to examine existing catalogues, both old and new. I have looked with care through the regular releases as printed in the quarterly compendium of The Moving Picture World from July 1, 1913, to September 1, 1913. Altogether there have been about sixteen hundred releases, and of these there are one hundred and forty-three of distinct educational character. They represent, I think, a very fair and acceptable average of the educational subjects treated in films in the last year or two. It is reasonable to assume, too, that there will be no substantial variation in the educational output within the next six months or so. It is necessary to point out here that no cataloguing can be of any practical value where the cataloguer does not confine himself to strictly educational films but seeks to extract educational values from such subjects as "Reilly's Revenge" and "Sweeney's Dream." In cataloguing educational pictures we must take the word educational in its proper, serious and accepted sense and meaning. Any other course leads us on the shoals of theory and speculation. The man or woman looking for educational motion pictures must be guided along the widest and the plainest and the shortest road possible. "Padding" is the mortal sin of cataloguing. It is quite possible to prepare a showy and pretentious catalogue on a supply of a score of motion pictures of genuine educational character. This, however, does not give us a true and honest catalogue, and there is no room for any other. Let this example illustrate just what I mean by using the word "padding" in connection with a moving picture catalogue. Suppose we have a picture showing the dances of a native tribe in Africa. Now, this picture may be catalogued by the "padder" in a number of ways. It may be classified under "Africa," under "Ethnology," under "Native Tribes," under "Travel and Description," under "Customs," under "Geography" and under "Dances." At first glance it may seem desirable to catalogue in this way, and it may have a specious appearance of completeness. In practice, however, this style of cataloguing is confusing and wasteful. Once you succeed in impressing your order and system of classification on your "reader," such a "padding" of the catalogue will be no longer necessary. It stands to reason that almost every educational picture may be classified in the same arbitrary and deceptive way I have just shown, and thus a bulky catalogue may be prepared on a very slender foundation. This is one of the faults of cataloguing which we want to avoid.

Having, then, a due regard for the special need of the motion picture as we judge them from the average output, I think we are safe in recasting the arrangement and choice of divisions somewhat after this schedule:

1. Religion.
2. Social Economics.
3. Art.
4. History.
5. Literature.
6. Popular Science.
7. Geography, Travel and Description.
8. Trades, Industries and Occupations.
9. Animal Life.
10. Miscellaneous.

I cannot repeat too often that this arrangement is intended to suit educational pictures and not books. The somewhat encyclopedic schedule "Geography, Travel and Description" was chosen after many attempts to get the great number of scenic and topical and ethnological and generally descriptive educational pictures into one basket without making that basket too large. I might say, speaking broadly, that anything which attracts the motion picture camera by reason of its picturesque qualities may be ranged under the division mentioned. In some of the foreign languages they call these pictures "portrayals of nature." The term I have ventured to suggest not only embraces such "portrayals of nature" but also pictures in which human beings as well as nature are the legitimate object of the educational camera.

To a librarian and a cataloguer of books such a division must seem unsatisfactory. To make "Animal Life" a grand division with History and Art seems wrong. It may likewise seem much better to the librarian to make geography a subdivision of history, but what does our supply of motion pictures show? Out of the total of 143 educational motion pictures, 98 cannot be ranged under any more comprehensive classification than "Geography, Travel and Description." "Animal Life" follows next with 19 releases, 10 releases belong in the class of "Trades, Industries and Occupations," while History and Social Economics come last. The division under the Dewey system into "Useful Arts" and "Fine Arts" is, for the purposes of the moving picture cataloguer, too arbitrary and subtle. An examination of existing catalogues which have endeavored to adjust the present supply of pictures to the Dewey system regardless of consequences will convince us of the futility of this distinction between "Useful Arts" and "Fine Arts" for motion picture purposes. I think the division "Literature" is well suited to the needs of the moving picture cataloguer, but nothing should be put in this division except the classics and standard fiction. The ordinary motion picture drama is not literature, at least not yet.

The division of subjects suggested above needs the utmost care in the fixing of the subdivisions. These should be arranged in alphabetical order, of course, and here is a chance for a synopsis of, say, half a dozen lines with each subject. In arranging the Ten General Divisions which I venture to submit here, I have borne in mind the possibilities afforded for a good and effective grouping of subdivisions. I shall attempt to go fully into this important question of subdivisions in my next article.

# "The Terrors of the Jungle."

Reviewed by James S. McQuade.

IT has become a fad on the part of certain trade publications in the United Kingdom to belittle animal pictures, on one pretense or another. Many good people who have viewed such pictures have thought that cruelty to animals was practiced; others have scorned them because they were not realistic enough from the point of ferocity and taking of life. The normal viewpoint is one of surprise and pleasure that wild animals, no matter how long in captivity, can be brought into such close contact with human beings, and participate in certain scenes with a display of intelligence that is an education to every beholder. True, in some pictures we see a lion or some other wild animal shot, but then it must be remembered that all such animals have grown old or dangerous and that the end of things for them has come. There is no cruelty in that, no more than in shooting a horse with a broken leg.

I had a private view of "The Terrors of the Jungle" the other day, and I am impressed that this two-reel animal feature subject has made a greater appeal to me than any of Selig's product, of the same type, yet viewed by me. It is a veritable novelty in the animal line, and I believe it will go down in film history as the finest educational animal picture (especially for children), made, up to the present time.

Scene from "The Terrors of the Jungle" (Selig).

After a thrilling scene, where Mrs. Milbank and her three year old daughter, little baby Alma, have succeeded in escaping from a lion, the mother sinks in a faint. Walking up to the child comes a chimpanzee, in friendly attitude. The human-like creature takes the baby by the hand and leads her away to another scene in the forest. Baby loses her shoe on the journey and, discovering the fact, begins to cry as she sits by the side of her strange companion. The latter, with all the solicitude of a mother, enters a cave—evidently a retreat of her choosing—and returns with a banana. The child takes the fruit as naturally as if it were handed her by her parent and begins to munch it, forgetting her tears and her loss meanwhile. Then the big ape climbs a tree, expecting the child to follow her, but soon descends and again sits by her newly found charge. No child, who views this scene, nor adult either, will ever forget it.

The attack on the raft (on which the mother and child have sought refuge), by a swimming lion is a thrilling spectacle. The colored servant is seen beating the animal on the head and paws as it attempts to board the raft. The atmosphere of the African jungle has certainly been imprinted on these films, and there is nothing in the matter of killing things throughout the entire length.

A fierce, skulking jaguar—it must be said that he is out of his habitat in Africa—is seen pursuing the mother and child in another thrilling scene. He climbs a tree after them and snarlingly gazes at them as they cling to an upper, swaying branch. He is interrupted by the approach of a huge elephant, which comes crashing through the jungle, and slinks away in the deep shadows. This same elephant is seen later in the films, chasing, for dear life, the villain of the story.

The principal characters, Jack Milbank and his wife, are ably sustained by Wheeler Oakman and Miss Bessie Eyton. Blackmoor, the adventurer, is well drawn by Roy Watson. Baby Alma, who will delight the eyes of all, is taken by little, toddling, Lucille Carter.

An old miner, Tom Milbank, who has amassed much gold from his mine in the African wilds, is stricken with what he knows is his death sickness. He dispatches a trusted colored serving man to his son, with a map showing the location of the mine, and then dies all alone.

Scene from "The Terrors of the Jungle" (Selig).

Jack Milbank, his wife and little daughter live in a clearing in the jungle. Nig, the colored messenger, falls exhausted just as he nears the clearing and is discovered by Blackmoor, who robs him of the map. Jack Milbank comes along immediately afterwards and revives Nig. The latter searches for the papers given him by his master and finds that they are gone. Then he points to Blackmoor, now some distance away, and accuses him. Jack overtakes the adventurer and secures the papers after a struggle.

Young Milbank, with his wife and child, accompanied by Nig, set out by wagon for the site of the mine and cave. Many vicissitudes are undergone during the journey and the search for the hidden wealth. By chance the secret cave is discovered and Blackmoor, who again had come into possession of the map, was not only disappointed in his hopes, but lost his life into the bargain. These reels will be included in Exclusive service, and the date of release will be announced later by the General Film Co.

## A NEW SELIG ADOPTION.

Owing to the great success of the trick pictures, known as "Doc Yak Dreams," by Sidney Smith, the celebrated cartoonist of The Chicago Tribune, arrangements have been perfected by the Selig Polyscope Co., for making this a regular feature. This series of comics takes an entirely new vein of handling with a very amusing and original subject.

## SELIG BUYS TWO GIRAFFES.

One of the transactions of W. N. Selig on his recent trip to Europe was the purchase of two young giraffes at Hamburg. They are said to be a beautiful pair of animals, and at the present time are nine feet high. They were shipped through to Los Angeles and are now housed at the Selig animal farm in that city. Anyone who knows the market price of a giraffe and the trouble of maintaining one will realize the extent to which Col. Selig will go to get realism. Among his other purchases were four elephants and several dromedaries.

## ANOTHER PICTURE HOUSE TO BE OPENED.

The Garden theater, the first of a chain of new picture houses to be conducted by the Island Amusement Company, of Wheeling, West Va., is soon to be opened in that city. The managers say that the Garden is the most up-to-date house in Wheeling and the only one to be devoted exclusively to pictures. It is fireproof in every respect. The operating room has two Power's No. 6-A projectors. A Mirroroide screen, measuring 18 feet by twenty three feet, is the projecting surface.

# "A Cause for Thanksgiving."

### A Humanizing Edison Release.

Reviewed by Louis Reeves Harrison.

THERE is an effect on character in photoplays of this kind, especially when the atmosphere of American home life is so well preserved as in "A Cause for Thanksgiving." Throughout all the turmoil of this progressive age, there is always the softening influence of home for those who have homes where the old folks still live, and this fondness for the abiding place of the family is never more pathetically shown than at this season of the year. Men and women lay aside the cares of business and society and devote themselves for a brief period to the intensification of family relations with a reverence that has deepened the character of the nation.

The Edison play first shows a tendency on the part of a husband occupied with business, and a wife turning hard and cold because of social ambition, to drift away from one of the tenderest of old customs and from the community spirit to a form of selfish individualism. The husband and father of grown children is involved in menacing commercial difficulties and is inclined to regard the old fashion of dining with mother on the farm as a possible relief from the strain he is under, but the wife has come to regard observance of the occasion as more or less of a bore. They decide, in view of hard times, that they have nothing in particular to be thankful for and send mother a letter declining her warm-hearted invitation.

Scene from "A Cause for Thanksgiving" (Edison).

Perhaps the most interesting character is that of the patient and philosophical old lady who receives this letter from her son. For her, now along in the world, almost out of the world, living in retrospect, transferring her affections to her grandchildren, Thanksgiving Day is an annual holiday of the highest importance, softening and purifying in its effect, and it is to her the happiest of three hundred and sixty-five days. She looks forward to it and prepares for it with delightful anticipation of reunion with those she holds most dear. Now comes an end to her hopes and plans. She does not bow under any sense of being wronged. She is not overcome by self pity. She has been too long resigned to what is beyond her control. Her character, as shown in the play, is one of great strength and beauty. It dominates the situation.

Destiny takes a hand in the game, destiny as represented by the power of circumstances, and rearranges matters. The busy father and society mother, who think they have nothing to be thankful for, remain at their city home and permit their grown children, son and daughter, to attend a college football game. The train returning from the game is wrecked—there is an interesting scene at this point—and the children are among those saved. They find that they are not far from grandma's home and go there on foot.

News of the train wreck is brought to the father and mother at their home in the city, and they set off in their motor car for the scene, one sick at heart, the other nearly insane from shock. They do not find their children at the wreck, but they trace them gradually to where all are reunited at the old home. The final scene is tender and humanizing. Honors in acting go first to Lizzie Conway, but William Bechtel the versatile, charming Elizabeth Miller and Bessie Learn, contribute heavily to the force and beauty of the production. It will win.

# The Ed-Au Club is Organized.

### Photoplay Editors and Writers Form an Association for the Monthly Discussion of Topics of Interest.

THERE was a gathering of photoplay writers and editors on Saturday evening at the Taverne Louis, Twenty-third Street, New York. The occasion was incidentally the enjoyment of a dinner and specifically the formation of the Ed-Au Club, to be composed of editors and those who have to their credit ten produced scripts. Following the repast it was decided to hold a dinner each month and discuss matters of interest to the craft. The first regular occasion will be on November 15, at which time there will be submitted for the consideration of the members a brief code of working rules. The following officers were elected, to serve six months: President, Phil Lang, editor of Kalem scripts; first vice-president, F. Marion Brandon, editor of Eclair; second vice-president, Gene Gauntier; secretary, Epes W. Sargent; committee on by laws, Mrs. Brandon, Bennie Schulberg, editor of Famous Players, and E. M. Wickes of the Writers' Magazine.

Mr. Lang made an address, in which he alluded to a big production which the Kalem Company has been working on in Canada. It dealt with the conquest of Quebec, and will probably be released in five or six reels. His company, he said, also had other large projects in contemplation. He said the Famous Players and other companies had shown the possibilities of multiple-reel pictures. It was only a matter of time, he added, when scenario writers would be called on to write these great features. When that time comes, he said, it will be a question of real merit. Then the greater photoplay writers, the men and women of experience and ability, will take their places alongside the dramatic writers.

Among those who sent regrets were Roy L. McCardell, of the New York Sunday World; William Lord Wright, photoplay authority; Marguerite Bertsch, Vitagraph editor; George Fitzmaurice, Patheplay editor; Lawrence S. McCloskey, Lubin editor, who included in his telegram, also George Terwilliger, Emmett Campbell Hall, Shannon Fife, Edwin Barbour, Clay Greene, Norbert Lusk and Mae Havey.

There were many renewals of old friendships, it having been years since some of those present had last met. Gene Gauntier received so many compliments on her achievements she was visibly embarrassed. There were informal talks by many of those present, and it was agreed that the proposed organization would be a go. Present besides those already mentioned were: Jack J. Clark, who privately intimated that he did not quite belong, inasmuch as he was a half reel shy of the qualifying ten produced scripts; C. B. ("Pop") Hoadley, of the Universal script department, who complained that Epes Sargent talked so much he could not get a look-in; Arthur Leeds, former Essanay and Selig writer and now editor of Photoplay Author and chief instructor of the home correspondence course, of Springfield, Mass.; George L. Sargent, Eclair director; Jim Cogan, George Hennessy, and C. D. Hobart, free lances; Mrs. Schulberg, Lyman De F. Brandon, Mabel Condon and George Blaisdell.

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## DAVID W. (LAWRENCE) GRIFFITH WITH MUTUAL.

The Mutual Film Corporation has secured the services of David W. Griffith, for many years producing manager of the Biograph Company and the highest salaried stage director in the moving picture business, if not in the whole theatrical world.

Mr. Griffith will produce large screen attractions for the Reliance and Majestic Companies and will supervise the pictures in script form for the entire Mutual program as well as act in an advisory capacity to all the Mutual's producing companies.

The enormous amount of work of which this acknowledged genius of the screen is capable has long been a matter of moving picture history and his entrance into the Mutual ranks is being heralded with delight by all persons directly and indirectly interested in Mutual pictures.

His salary is said to be more than $2500 per week and an instance is recorded where he refused that amount. His value is, perhaps, best appreciated when it is recalled that he has introduced many rules of moving picture stage craft which are recognized as absolutely essential to the art today and he possesses a power to tell "a story in pictures" which almost amounts to genius. A small insight into the secret of his success may, perhaps, be gained by noting the fact that although he demands the hardest kind of work from his actors and is most exacting during the making of a picture, the regard in which he is held by them amounts almost to worship.

In fact, it is the usual thing to hear his people, by whom he is affectionately spoken of as "Larry" claim that he is the greatest man that this country has produced.

# "How Wild Animals Live."

### Midgar Features. Five Reels.

Reviewed by W. Stephen Bush

THIS feature has merits of a high order. It is entertaining in the best sense of the word and at the same time rich in educational values. I am glad to say that I have no doubt whatever that the percentage of exhibitors in favor of using such pictures is large all through the country. To a Sunday program or to a refined motion picture entertainment these reels are most welcome. It may be pointed out here that the advertising possibilities of these pictures are far above the average and that intelligent handling of the press in any locality will secure columns of space for this attraction and bring hosts of new and desirable patrons.

The taking of these pictures has been attended with some difficulty. The man who hunts with a rifle to kill does not need to have one tenth of the care and patience as the hunter with the motion picture camera. It would lead too far to enumerate all the obstacles that stand in the camera man's way but one trouble is well-known. Wild animals take alarm at the clicking of the motion picture camera. Before the operator can begin his work it is necessary to conceal an instrument which imitates the click of the camera about the haunts of the animals to disarm their ever vigilant suspicions.

Scene from "How Wild Animals Live" (Midgar).

Thus it was necessary to spend days about a nest of the Moor Hen, aptly called the "Shy Bird of the Marshes," but in this instance the patience of the camera man was amply rewarded. He finally succeeded in getting a series of pictures showing the nest with its eggs at very close range. We see the hatching of three of the eggs and nothing could be more wonderful and more instructive than to see nature's laws work itself out in the nest of the bird as well as in the home of man. The mysterious rule that every birth in nature is painful, with the sole exception of the lowest orders of life, is most pathetically demonstrated in the case of these poor little chicks of the moor hen who, after leaving the shell which they have pierced with so much trouble, lay gasping upon the nest until the air and the sun aided them in the struggle to sustain life. Pitiful was the ending of the little family of moor hens for in the night the water rats, who had been watching the birds, descended upon the nest and changed nature's pretty idyl into a tragedy. A similar tragedy is shown as it takes place in the world of insects. We see a bee blunder into the cunning web of a large and hideous spider. Both insects are seen to tremble with excitement. The bee held fast in the toils cannot get away and the spider fastens its venomous little tubes and its strong legs about the bee; now the latter works himself free and the spider returns for a moment to its hole only to issue forth again a second later and now it renews the attack savagely. The thin web gives away, the climax in the tragedy in mid-air has come, the bee, half dead and enmeshed in countless little silken strands, falls to the ground. There is a comic anti-climax as the spider looks with evident disappointment over the broken threads down to the ground, very much like a man who has just dropped his cigar or his knife into a place where he will probably never get it again.

The element of humor is not wanting in these pictures. A young bear, with an inherited taste for honey and a greater appetite than discretion, goes hunting for honey on an old tree trunk. He discovers a fine supply of sweetness but before he can help himself he discovers a lot about the stinging abilities of hornets and he beats a very hasty retreat followed by swarms of angry insects. The pictures cover a very wide range of animal life showing interesting things in the lives of serpents, beasts of prey, denizens of water and forest and especially of birds in the air and birds in their nests. Every climate on this globe is represented on the screen. Indeed, among the great merits of these pictures the charm of variety must be placed first. It is this feature which will make these reels acceptable to every audience everywhere. It is likewise in order to mention the fact that these pictures give us portraits of animal life such as we have never seen before. The story of the dormice, of the Tarantula spider, the salamanders and lizards, the dingoes or wild dogs of Australia, the five-crested kinglet and scores of others represent efforts in an entirely new direction.

## "THE DEATH WEIGHT" (Essanay).

The Essanay Film Manufacturing Company will release on Friday, November 7th, a startling melodrama of present day underworld tactics. "The Death Weight" has many exciting and thrilling situations unique and uncommonly unusual to the keen observer of motion pictures.

Mr. William Bailey, as the cast-off, good-for-nothing nephew of Old Silas Pegg (Frank Dayton), plays the role in, not only a true to life manner, but puts the desired punch into the part, that makes it stand out above anything he has heretofore accomplished.

Scene from "The Death Weight" (Essanay).

Miss Beverly Bayne, the heroine of the piece and niece of Silas Pegg, does more than justice to her role.

Silas Pegg has willed all his money to his niece and when his two nephews from the city discover that they are about to be left out, start trouble, first, by kidnapping the aged man and secondly by capturing Pegg's niece and holding her prisoner in a hay loft over a barn. Richard Travers, in the role of Tom, the sweetheart of Pegg's niece, with the aid of the detectives, succeeds in freeing and saving Pegg and his niece from a terrible death. The action is good and keen throughout, while the photography is far above par. E. H. Calvert, as the detective, does excellent work.

## A TERRITORY JUMPER.

A statement has been issued by the Eclectic Film Co., to the effect that that firm some time ago sold the exhibiting rights for "The Mysteries of Paris," in Washington, Oregon and Idaho, to a party by the name of Herman Brown. The Eclectic Company has recent information that Brown has abandoned his Seattle office and is contracting for exhibitions of the film in whatever territory he chooses to roam, with his reels under his arm. The Eclectic people desire to warn exhibitors, renters and others in the trade against having anything to do with exhibitions of Brown's set of films outside his territory, as any such exhibition is liable to be stopped at any moment. The Eclectic Film Co. would appreciate any communications concerning the operations of Brown, same to be addressed to 110 West 40th Street, New York. Brown was last heard of in Western Canada.

# "The Whimsical Threads of Destiny."

### Special Vitagraph Feature in Two Parts.

Reviewed by Louis Reeves Harrison.

SOME new and attractive personalities are injected into this interesting drama, itself founded on the idea many of us have entertained and Bobby Burns admirably expressed, that of seeing ourselves as others see us. An eccentric old millionaire, impersonated with characteristic fidelity and intelligence by Charles Kent, has a secret room constructed in his house, to which there is access through an entire mantel-piece swinging on its hinges, and there he prepares to hide after his attorney gives out the report that he is dead and buried. Through this mantel he can see and hear all that transpires in the principal living-room of his residence.

Scene from "The Whimsical Threads of Destiny" (Vitagraph).

The idea is such a good one that it opens up all sorts of possibilities, especially those of comedy, to the creative mind, but the venerable millionaire's specific scheme relates to the disposition of his large fortune. His sole relatives are a "distant niece," Julia Swayne Gordon, and a "distant nephew," Courtenay Foote. Word is sent to these two that the uncle is dead and that his money will become theirs in the event of their marriage. The niece is to occupy the house during courtship, while the nephew, a practicing surgeon of actor-like physiognomy, is to meet his enforced fiancee in the living-room, where they will be directly under observation during a test of their relative characters.

Scene from "The Whimsical Threads of Destiny" (Vitagraph).

Destiny, the irresistible tendency of influences we can only vaguely define, what I am constrained to call the power of circumstance, begins to set up a complication soon after the young people meet. They go out for an evening's entertainment and take front seats at a circus performance. Among the real attractions are two equestriennes, the St. Leon Sisters, Elsie and Vera. Ordinarily, these circus riders are more than seven, but here is a refreshing exception. They are young, pretty, well-informed, graceful, and all the other nice things we critics so seldom have a chance to say about motion picture actresses—and they can act.

The girls are professional riders, but they appear to be without theatricalism—they are so sweet that we quite approve when the young surgeon becomes infatuated with Stella. From that moment our sympathies are with her, and our eyes never wander from her when she is in evidence. She is a veritable star. She falls from her horse and breaks her arm; call is made for a surgeon; the nephew responds with actor-like ardor; he sets her arm in an emergency splint; his fiance looks on green-eyed; so does the villainous ring-master, and a hot time is promised. There are some villainous deeds done by the jealous ones, but true love triumphs in the end. That end is slightly marred by the absence of the real center of interest, the Sweet Stella, for what do we care about the property, and the end shows scheming uncle, lawyer and the nephew toasting each other over the outcome of the experiment.

They should have been toasting the real agent of destiny, she who made the happy outcome possible. Among the minor roles, those of Mr. Dunn's ring-master, and an acrobat by young St. Leon are to be praised. The whole performance is a delightful one of its kind, marred by nothing offensive to good taste and given in an admirable form and treatment that may come to be called the "Vitagraph Style." The excellence of direction is, in this case, that of Frederick Thomson. The author is Eugene Mullin, one of the comers.

## ENERGETIC M. P. SALESMAN.

Seldom in the annals of the motion picture industry has so much interest been taken in any special film production, and never, within our memory, have such rapid results been accomplished as in the case of the recently imported English film of "A Message from Mars," which is now being put on the market as a state right subject. It has a distinction, inasmuch, that it features Charles Hawtrey, England's foremost actor. It was brought to this country by James McEnery, a prominent English film producer and who is here representing the United Kingdom Film Co. and other British picture concerns.

James McEnnery.

Mr. McEnnery, arrived in New York a few days ago and in an incredibly short space of time has done wonders with his picture. Since its first exhibition here it has created a lively interest among state right buyers and little territory now remains to dispose of. Several well known moving picture managers are negotiating for Canadian territory and road companies will be organized.

All of the work of presenting and arranging the sales of "A Message from Mars" has been accomplished by James McEnnery, who, although a perfect stranger in New York and in spite of innumerable obstacles due to a lack of knowledge of conditions, has, in the brief space of a few days, succeeded in disposing of practically all of the territory at his disposal. Mr. McEnnery is a shrewd and persistent worker and his operations in the foreign motion picture field have gained him a reputation all over the European continent. He is here in the interests of the U. K. Film Co., of London, and is also president of the Anglo-Continental Agency, of London and Paris. He is financially interested in several foreign film manufacturing firms and is the founder and president of the Noxall Films, a British product which has not yet been introduced in this country. The first Noxall film subject will be offered to the American trade in a few weeks. Mr. McEnnery has established headquarters on the 3rd floor of the Hidelberg Bldg., at 42nd Street and Broadway.

## SINGER MEETS TRAGIC DEATH.

Many exhibitors of the middle west will read with regret of the untimely and tragic death of Victor Brunswig, of the well known singing team of Brunswig Brothers, the New York Harmony Boys. Mr. Brunswig was struck by a locomotive on October 15, at Manito, Illinois, a small village near Peoria. The Brunswig brothers were filling a theater engagement at the Columbia Theater, in Peoria, at the time. The interment was at Princeville, Illinois, which was the home of the deceased.

## "Fantomas, or the Man in Black."

### Four Reels, Gaumont Feature

Reviewed by W. Stephen Bush.

A PERFECT cloud of sensations bursts upon us in this feature. The impossible and the unheard-of seem commonplace at the end of the last reel. In this continuation of the popular detective story known as "Fantomas, or the Man in Black," all the fine evidences of Gaumont quality are present. It has been said that the Gaumont features crowd more things on the screen than the features of the average producer and this claim is well borne out in the four thousand feet just reviewed.

The Man in Black, the mysterious lawbreaker, is once more in a desperate duel with a detective. The latter is reinforced by a clever journalist of the type which, in France, passes for American. The man in black has allies everywhere and his resourcefulness is infinite. Just to give one instance of it. He is sitting in a fashionable restaurant in Paris with two handsome young ladies who, as the title informs us, are wealthy. His clever sweetheart, in another part of the restaurant, is seen and recognized by the journalist, who has just sat down to a meal with M. Juve, the detective. M. Juve threatens to arrest the young lady unless she informs him at once where The Man in Black is to be found. Most reluctantly, the sweetheart betrays The Man in Black. M. Juve sends the head-waiter to the table where The Man in Black is sitting with the two wealthy young ladies. The head-waiter interrupts the charming party and tells The Man in Black that a stranger wishes to see him immediately. The Man in Black smiles in a superior way and leaves the table after, of course, excusing himself to the young ladies. As he nonchalantly leaves the restaurant, M. Juve and his amateur assistant seize his two arms—a moment later The Man in Black has broken away from his pursuers and they hold two wooden arms and an empty coat in their hands, while The Man in Black is bidding them a jeering farewell from the rear of an automobile that almost sprang out of the ground the very second it was needed.

Scene from "Fantomas, or the Man in Black" (Gaumont).

Again M. Juve and the journalist chase The Man in Black into a tank filled with water. Quick as a flash The Man in Black pierces the bottom of a bottle dives under the water and keeps himself concealed and thoroughly alive by drawing air through the bottle, while his army of pursuers are blundering in every direction. There is, in the earlier part of the feature, a collision between a wild car and a fast express, and I, for one, have not been able to figure out whether it was the genuine thing or a very clever imitation. The "piece de resistance" of the feature, however, is "The Dumb Executioner." This executioner is a huge python, and the scene where he climbs up to the sleeping M. Juve, with all the painful deliberativeness which large pythons are apt to display, there is not a nerve in any of the principal centers which does not labor under the thrill. All through the early part of the feature there are echoes and suggestions of the "Great Train Robbery" of sensational memory. The end of the feature leaves the spectator in profound suspense. It was the exact psychological moment for the "Continued in Our Next" effect.

The acting of all the principal characters is beyond all praise. A good test of the quality of acting in any feature is the acting of the minor parts, and these parts are rendered with every possible skill. There is throughout the painstaking attention to detail which characterizes most Gaumont productions. The settings are excellent; the photography is unexceptionable. This feature promises to achieve great popularity with exhibitors in search of the sensational.

## "THE PRIMEVAL TEST" (Rex).

In this day and age when the domestic laws of God and Man are held lightly by many, when separation and divorce induces but a passing comment, such a play as this should prove of especial interest. There are those who are always ready to suggest cures for matrimonial ills, but it is a question if any have offered such a unique—and for that matter, plausable—cure as the one contained in the present play. It is drama first, yet it has a strong moral lesson and provides considerable amusement of the higher order.

Dr. Harrison, a student of human nature, believes that environment largely moulds one's character. He writes as much to his friend, Bob Stannard, who, owing to business, has been neglecting his wife. Bob discovers the slight affair between his wife and the friend and he realizes that something must be done. On the following day he calls upon the doctor and recounts his troubles. He is reminded of the primeval days when men carried their women to lonely caves and held them until worldly cares were forgotten. The suggestion strikes home to the disconsolate husband.

Scene from "The Primeval Test" (Rex).

In the meantime Bob's wife has decided to leave him and join the admirer. Bob learns of it as she is about to depart, takes her by main force, blindfolds her and carries her bodily to an auto.

In the lonely hills he forces her to dress in skins while he adoptes the same garb. Although he longs to take her in his arms he is stern and compelles her to obey. As time goes on she admires his strength and finds his domination less irksome.

A final test is decided upon. A letter is sent to the old admirer by the doctor informing him of the whereabouts of Mrs. Stannard. The misguided youth starts in search—he comes upon her in the strange garb. Bob, waiting, surprises both and drives the interloper off and the wife demonstrates that she is fully conquered and love is complete for her husband.

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## THE LARGEST MIRROR SCREEN.

The largest Mirror Screen ever made has just been installed in the new Grand Motion Picture Palace, at Lancaster, Pa. This screen measures 14 x 19 feet and weighs in its frame two tons. The arrival and moving of the big screen was well advertised by William R. Strong, who will be manager of the new house, and much local interest was worked up by the time the screen arrived. The Grand is a magnificent piece of theater architecture, costing $90,000. William Snyder, a well known capitalist and successful business man of Lancaster, is the owner.

# Motion Picture Exhibitors' League

## KANSAS STATE CONVENTION.

### Exhibitors of the "Sunflower State" Hold Big Meeting at Hutchinson—Next at Salina.

THE third annual convention of the Kansas State Branch, Motion Picture Exhibitors' League of America, was held at Hutchinson, Kan., on Monday and Tuesday, October 20-21, 1913.

There was a very large attendance, nearly one hundred exhibitors being present. The meeting was a very enthusiastic one and a large amount of important business was transacted, including the election of officers.

On Monday there was an open meeting. State Superintendent of Buildings O'Brien delivered an address; also managers of various film exchanges serving the exhibitors in the state, addressed the convention.

President C. E. Glamann, in his annual report, stated that the state branch was in the best financial condition since its organization. He also reviewed the work done by the state league during the past year and that the membership had been increased by forty in the last five months. He expects the membership to increase by at least fifty between now and the next meeting, which will be held in March at Salina, Kan.

On the question of censorship, Jack Brainard, of Mulberry, one of the live wires of the motion picture organization in Kansas, said that the motion picture censorship law, now a dead letter on the statute books, merely created political pie. "There was no need of such a law. Every exhibitor should be a censor for his community. I am for mine and have cut out pieces of film, haven't used others, for the reason that I thought some sensitive person might object. If there is even the slightest question I cut out that film."

A. C. Ackerman, of the Palace Theater, Salina, discussed the question of quality. "Give the people the best you can get," he said, "and you can get a better price and make more money. The better people appreciate merit in motion pictures as well as they do in any other line. The highest-priced pictures I have ever exhibited are the ones that I made the most money on.

"Somebody sold me a lemon, but I took the show and cleaned it up, got the best stuff possible. I expected to lose money on some of the pictures, merely buying them for an ad, but found that the people liked them better and that I could get a bigger price for good stuff. I have had the programs of my shows announced from the pulpits of Salina. I have given them lyceum lecture courses in my motion picture theater, and have made money on it.

"One thing I don't do. I don't show educational films except rarely. We have two colleges in our town, and I leave that to them. People come to my theater to be amused and entertained, so I get them the best comedy, and the best drama and western films that I can get, and they will pay extra to see them."

The convention closed with a banquet at the Midland Hotel where the members were the guests of Joseph Sheso, Universal Exchange, and C. C. Ezell, Mutual Exchange.

The following officers were elected for a term of one year: National vice-president, C. E. Glamann, Wellington; State President, Jack Brainard, Mulberry; secretary, Geo. McCrum, Kansas City, Kan.; treasurer, W. H. Willey, Mulberry.

Partial list of the members present: Geo. McCrum, Kansas City, Kan.; Christ. Wagner, Newton; Jack Brainard, Erie; Fred Savage, Great Bend; Karl Bornschein, Ellsworth; W. H. Willey, Mulberry; Guy E. White, Beloit; Howard Dull, Augusta; C. E. Glamann, Wellington; Ford L. Wright, Wichita; Chas. E. Kraus, Cedar Vale; Geo. H. Merriam, Kingman; H. E. Herbert, Newton; W. B. More, Galena; Barney T. Lee, Hutchinson; P. J. Concannon, Emporia; Wm. Frain, Newton; W. B. Smith, Cherry Vale; Chester A. Black, Odeon; C. L. Rose, Hutchinson; Wm. Harwood, Kinsley; Chas. Ball, Garden City; Wm. Thatcher, Salina; G. A. Ackerman, Salina; A. Zuercher, Solomon; C. W. Hermis, Elmwood; Roy Bengston, Lundsberg; G. A. Kubach, Abeline; J. R. Burford, Wellington.

The following film men were present: P. C. Worth, Famous Players; Mgr. Spero, Universal; C. C. Ezell, Mutual; Carl Olson, Wichita Film Exchange; F. R. Parker, Wurlitzer Co., Cincinnati.

## MAINE EXHIBITORS FOR LEAGUE.

### Hold Meeting at Lewiston and Endorse National Organization and President Neff.

THE Maine Branch of the Motion Picture Exhibitors' League of America met in the assembly room of the DeWitte Hotel in Lewiston, Maine, at 2 P. M., October 21st. President M. Blumenberg, of Portland, presided. Among the exhibitors present were: E. L. Crawford, Brunswick; C. H. Seymour, Houlton; J. J. Hone, Presque Isle; C. J. Rush, Millinocket; F. E. Mortimer, Freeport, treasurer; J. W. Greeley, Portland; A. A. Allen, Bangor; F. H. Hauson, Winthrop; H. W. Gillespie, Calais; William Shea, Eastport, secretary; J. A. Emery, Bar Harbor; A. P. Bibber, Lewiston; William Gray, Lewiston; M. Blumenberg, Portland; O. B. Fernandez, Old Town, and several others. A number of exchange men and feature film representatives were also in attendance.

The convention was a grand success, harmony and good fellowship prevailing throughout the convention. Matters of importance directly affecting the Maine exhibitors were taken up and thoroughly discussed, and acted upon. The Maine State Branch of the League now numbers over forty members in good standing. An organizer will be placed in the field and the members of the league expect to have at least 95% of the exhibitors of the state of Maine join the league before their next convention, which will be held on the first Tuesday in February, 1914, at the Falmouth Hotel, Portland.

After Mr. Neff addressed the convention, by unanimous vote, the national organization and its officers were endorsed, the Maine Branch being in thorough accord with the national organization. The state of Maine will be ably and fully represented at the big national convention, to be held at Dayton, Ohio, on the first Tuesday after Fourth of July, 1914. The convention adjourned at 6 o'clock. A splendid dinner was served in the beautiful dining-room of the DeWitte Hotel, after which the members of the league were entertained at Music Hall Theater and other picture houses in Lewiston.

## PITTSBURGH EXHIBITORS' NOTES.

It is not necessary for the exhibitor to go to an exposition to see the miniature theater. On my visit to the Commercial Building, I saw a striking innovation in the way of demonstrating theater equipment which has been installed by Ludwig Hommel and Company, of Pittsburgh, Pa. A miniature theater has been arranged where all phases of the moving picture equipment can be demonstrated. The room is beautifully equipped with various designs of side brackets which are controlled by separate switches, as are also the ceiling lights which consist of a various selection of indirect and fancy lighting. A table in the center of the room is placed in such a position that the various types of lights can be controlled without leaving the table. A Wagner rotary converter in actual operation furnishes direct current to a Power's 6-A Cameragraph, motor driven, which projects light on a miniature screen. In fact, it is an entire show minus the films, even the theater seating arrangement being provided by sample theater chairs in plain and upholstered effects.

The opening of the Sheridan Square Theater as a 10-15-25c vaudeville house, on Monday, October 20, was a great success. It is a beautiful theater, one that the uptown patrons should feel proud of. It is under the management of the John P. Harris Amusement Company. The seating capacity being 2,200.

The city council, of Pittsburgh, proposed an ordinance allowing only 10 per cent. standing room. The ordinance was withdrawn after the exhibitors appeared in a body and protested.

H. A. Victor is getting to be a regular big gun in the picture game, he now has a string of four houses and a live picture actor or actress every week. Panzer, of Pathe, on Thursday and Friday; Hughey Mack, of Vitagraph, on Saturday of last week, and the Nash Twins this week.

All the houses on Fifth Avenue seem to be doing a good business. It seems to be the policy here for the exhibitor to give as big a show as he can give for 5c. The Lyric is the only one that sticks to the three reels.

The Cameraphone Co., of Pittsburgh, H. Beatty, General Mgr., has added two more houses to their string. Cameraphone, at Sharpsburgh, seating capacity 530; Cameraphone, 1600 Fifth Ave., Pittsburgh, seating capacity 500, all doing good business.

Paul Panzer, Pathe player, is in our midst doing picture houses. He is a very congenial chap and the exhibitors are happy: Why? Making money.

Another new house opened on Shiloh Street, on Mount Washington, showing licensed pictures. The house is very nice, the seating capacity being 269 and meeting all city requirements. Its owner and manager, Mr. Thomas Billante. Mr. Billante is a very congenial chap and a good fellow who was formerly connected with the Underwood Ice Company.

HARRY E. REIFF.

## CLEVELAND BOLTERS ORGANIZE.

Cleveland exhibitors, who have declared themselves out of the national league of exhibitors, have organized the Cleveland Motion Picture Association with the following officers: S. E. Morris, president; A. Maher, vice-president; Joseph Grossman, recording secretary; Sam Bullock, corresponding secretary, and F. M. Kenney, treasurer.

## NEW YORK EXHIBITORS BALL.

The third annual entertainment and ball of the Motion Picture Exhibitors' Association of Greater New York will be held at Terrace Garden, 58th Street, between Third and Lexington Avenues, on Monday evening, December 15th, 1913. It is announced that King Baggot and Mary Fuller will lead the grand march.

## OPERATORS GIVE VOTE OF THANKS.

Messrs. Welsh & Lehman, of the Princess Theater, Cincinnati, Ohio, are in receipt of a communication from the Cincinnati Operators' Local No. 165, tendering them a vote of thanks for their attitude during the recent lockout in that city.

## CENSORSHIP THREATENED IN MILWAUKEE.

An ordinance has been proposed in the city council of Milwaukee, Wis., providing for a local censorship of motion pictures in that city. Upon the request of the Milwaukee exhibitors action has been deferred pending a visit to that city by Mr. John Collier, of the National Board of Censorship, who is expected to address the common council on the subject. The measure is being supported by the several civic organizations of Milwaukee aided by the Milwaukee Journal. One of the arguments advanced in favor of the ordinance was the exhibition of a number of photographs of posters used to advertise motion picture subjects.

## EXHIBITORS' BRIEFS.

Syracuse has a police censor now.

Four picture theaters in Appleton, Wis., are credited with a weekly attendance of 10,000. The houses have a combined seating capacity of 1,758.

It is reported that a test of the constitutionality of the Ohio censorship law will be made.

Cincinnati exhibitors are struggling with the board of aldermen of that city over the question of show licenses.

T. C. Schafer, deputy state fire marshall, of Michigan, after a recent inspection of picture theaters in Grand Rapids, announced that all houses in that city were complying with the law.

Detroit police threaten to close picture theaters in that city on Sunday if the picture men object to the censoring of pictures at police headquarters.

## LEASES BUILDING FOR PICTURE HOUSE.

Messrs W. D. Van Dyke and Harry J. McCoy, of Binghamton, N. Y., have leased the new fireproof building at 23-25 Clinton Street, that city, and will convert it into a first class picture house. The theater, when completed, will be known as the Crescent.

## WATERS BUILDS NEW HOUSE.

C. N. Waters, of Corry, Pa., who has been in the picture show business for the past seven years, is building a new picture house in that city. The new theater, which will have 350 seats, is expected to be ready about the first of January next. In the meanwhile Mr. Waters will conduct his Lyric theater.

Group of Members and Guests of New York State Exhibitors' League Photographed at Eastman Kodak Plant, Rochester, N. Y., Oct. 16, 1913.

## CHICAGO LETTER

By JAS. S. McQUADE

THE meeting of the Chicago Building Committee, held in the city council chamber of the city hall, Friday, October 24, to hear a discussion of the ventilation ordinance, passed March 5, 1910, between the Board of Health, headed by Dr. Young, and a large gathering of exhibitors, occupied a session of three and one-half hours. Alderman Clancy, chairman of the committee, presided.

Alderman Schaeffer, who had introduced an amendment to the ordinance before the summer recess of the council, and who is in favor of making the ordinance less harsh, in its operation, on small picture theater owners, made a brief address after the reading of the ordinance. He drew attention to the fact that the New York ventilation ordinance, passed a short time ago by the council and sanctioned by the late Mayor Gaynor, calls for only 500 cubic feet of fresh air per hour for each person, while the Chicago ordinance calls for 1,500. Besides, the Chicago ordinance calls for heated air, which necessitates a new heating system in each house. The installment of the new heating system, he pointed out, would make it impossible for two-thirds of the picture theaters to comply with the ordinance.

A letter from the Chicago Commission on Ventilation, of which John W. Sheppard is president, to Mayor Harrison, was then read by the clerk. This communication drew attention to the fact that in the winter months more people attend the picture theaters than all other places, and strongly urged the enforcement of the ordinance.

Dr. Young, health commissioner, was then called by the chairman. He referred to the false and the real issue in his discussion of the ordinance. The false issue was based on the oppression that would be felt by churches, assembly and lodge halls by the enforcement of the ordinance. The inclusion of these buildings in the same class as moving pictures, he declared, was due to an oversight, or mistake, when the ordinance was being constructed. He announced that these structures would not be subjected by him to the requirements exacted from moving picture theaters, and that the ordinance should be changed in that respect.

The real issue, he emphasized, was the fact that there are now in Chicago 605 theaters which seat 254,328 people. Four hundred thousand to five hundred thousand people, per day, visit these theaters. The two places which contribute chiefly to the spread of disease are crowded street cars and overcrowded places of amusement.

Of the 605 theaters, 189 moving picture houses have no ventilation at all; 177 comply with the ordinance, and 200, or thereabouts, are waiting to see how the cat is going to jump — they have made no effort whatever to comply with the ordinance. Cleveland and Buffalo, he asserted, have now in operation ordinances similar to the Chicago ordinance. He did not care what patent is used, so long as the required results are gained. His department was absolutely not in favor of any particular ventilating device. Fans could not fill the bill, and are of little use except to start dust.

He acknowledged that the exact requirements of the ordinance would work great hardships on some picture theater owners, but he was opposed to a reduction of the standard by any proposed changes in the ordinance. He was willing, however, to make some allowances in certain cases. The health department had been endeavoring to enforce the ordinance since September, 1912, and every man who had remodeled or built a theater since then had been warned by the health department that his plans must be in conformity with the ventilation ordinance.

Alderman Nance, also a member of the health department, next spoke in favor of the ordinance.

F. O. Nielson, owner of the Stevens and Parkway Theaters, was then given the floor. He showed that he had installed in both houses ventilating systems of superior merit, and that his patrons, who were of the best type of citizens, had never complained of discomfort. He could not see the equity of being compelled to put in another system, costing over $3,000, that would not bring him or his patrons any compensating benefits. Dr. Hill, an assistant of Dr. Young, denied some of the statements made by Mr. Nielson, but acknowledged that the adequacy of his present system may not be amiss.

Henry Horner, special attorney for the exhibitors' organization, was the next speaker. He spoke as the representative of some 400 picture theater owners, he said. These men stood for safe and sane ventilation, but were against fads and experiments. They stood against the owners of certain patent devices for ventilation, and he hinted that the ordinance was a move to bring the people down to the larger theaters in the Loop District. He considered 1,500 cubic feet of fresh air, per hour, for each individual, in excess of natural requirements. The highest authorities had declared 900 feet sufficient. The requirement of the ordinance that there should not be more than 10 parts of carbon dioxide to 10,000 parts of atmosphere was also excessive in demand. Twelve parts in 10,000 was a good test. His clients stood for a dioxide test as being the best and fairest, not a bacteria test such as had been made by Dr. Young and his staff.

A hint by Mr. Horner that certain owners of patent ventilating devices were making the health department's offices a sort of headquarters made Dr. Young jump to his feet in anger. He indignantly denounced the insinuation as untrue, and charged Mr. Horner as being well aware of the fact. "No particular method is required," said Dr. Young, "and the health department is committed to no particular plan. I am willing to give reasonable consideration to small men who cannot put in the big ventilating system. I have already given too much consideration to offending theater owners. I am responsible for the enforcement of the ordinance, and have no other remedy. If the injunction suit now pending is declared in my favor, I shall close every offending theater in the 24 hours following."

John W. Sheppard next took part in the discussion. He advocated sufficient air, its proper distribution and its proper cleansing. Ten parts of dioxide in 10,000 parts of atmosphere he considered the right percentage, in order to avoid danger. The carbon dioxide test alone is not sufficient, in his opinion. The bacterial test is the vital test for clean air. In the public schools of Chicago the requirements call for 1,800 cubic feet of air, per hour, for each pupil. He denounced the emission of perfumes in theaters or buildings as being a cloak for foul air.

E. D. Miller, business agent of the Moving Picture Operators' Union, followed and gave it as his opinion that the enforcement of the ordinance would be unfair. He referred to Dr. Young's threat to close all offending theaters in 24 hours, and asked what was to become of operators and their families in such event. "Do all the experimenting you want, but don't experiment with the bread and butter of ourselves and families," he shouted.

M. A. Choynski was the next speaker. He reminded the committee and the health department of the great service rendered by Chicago picture theater men in showing such films as "The Fly Pest" and others on the treatment of tuberculosis. The theater owners had actually awoke the health departments of every city in the country to a full sense of their duty. He referred to the heating of the air as an experiment. "Contractors won't guarantee the system installed by them to work," he exclaimed, "but they say, 'you have the guarantee of the health department!' "

Mrs. Harriet Vittum, president of the Woman's City Club, paid a glowing tribute to moving pictures and pointed to the great void in countless human lives which they have filled. Children especially have been greatly benefited by them, she stated, and as they flock to the theaters in such great numbers, she enjoined the building committee to see to it that good ventilation is provided so that their health be not endangered.

Alderman Clancy then declared the session closed, and invited a committee of picture theater owners to be present at the next meeting, Friday, October 31.

Indications point to an amendment of the ordinance that will make it possible for theater owners to comply with its provisions.

Two of the large theaters—the Colonial, on Randolph Street, and the Joe Howard Theater, on Congress, near Wabash Avenue—are listed among the 189 "bad air" theaters in the city.

### Honor the Hero, Tom Preston!

It is hoped that the Carnegie Committee, in whose hands is placed the bestowal of medals for bravery in the saving of human life, will not overlook the name of that lion-hearted hero, Fred Preston, of Niagara Falls, Ont., who swam out fearlessly in the darkness, on the night of October 23, into the raging whirlpool below the Falls and rescued Peter W. Langeard, of Detroit, from certain death.

Langeard had made the trip through the whirlpool rapids, from the Maid of the Mist landing on the Canadian side, to the whirlpool, to furnish a scene for a moving picture. Driftwood clogged the propeller of his motor boat after he had navigated the rapids safely, and he was unable to bring his craft out of the vortex. For four long hours he fought for life, until darkness brooded over the gorge, and then fell down exhausted in the bottom of his tiny boat which had become the plaything of the seething waters.

Preston attached a lifeline to his body and swam out to the rescue, headlights from trolley cars along the Canadian shore directing him in his course. When half way out, the lifeline became entangled in the driftwood, and he was forced to return to the shore. Nothing daunted, the brave fellow made a second attempt and reached the boat, which was then half filled with water. Clinging to the side of the boat, he signaled to the men on shore to haul in the line, and was slowly drawn ashore, with Langeard more dead than alive.

Here's to Preston! Men of his stamp make us proud of the human race with all its frailties. We hope that medal will be pinned on his undaunted breast when the time of the annual distribution comes around.

The rescue would have made a thrilling scene could the camera have registered it, and would have been a lasting memorial to the gallantry of the leading character.

### Dance Pictures Barred in Chicago.

A picked audience witnessed in the City Hall, Wednesday, October 22, a presentation of moving pictures designed to give instructions in dancing the hesitation waltz, the turkey trot, and the tango. At the close of the exhibition, the films were barred from public presentation in Chicago.

Those present were the guests of Major M. L. C. Funkhouser, second deputy superintendent of police, and by virtue of that office censor of Chicago's morals. The question of the production of the films was brought to him by Sergt. Jeremiah J. O'Connor, of the moving picture bureau. They were agreed that they should be barred, but gave the manufacturer a last chance by submitting them to a special audience.

This audience included the special committee of three aldermen — George Pretzel, G. H. Bradshaw and J. A. Kearns — appointed to investigate immoral dancing in public halls. Another special guest was Mrs. Gertrude Howe Britton, of the Juvenile Protective Association, and also two of the city's ten policewomen.

Major Funkhouser consulted them after the films had been run and announced the decision.

"They will not be permitted in Chicago," he said. "The objection is not based so much upon these pictures in themselves, but upon the effect they would have on thousands of young people. After witnessing these professional performers go through these dances in a carefully regulated way, they will go to the public dance halls and try them.

"That is where the danger is. Most of these halls either sell liquor or are close to the places where it is sold. Think of a young girl or a young man, with two or three drinks down, trying these dances."

### Chicago Film Brevities.

George Kleine's six-part feature subject, "The Last Days of Pompeii," was given its initial presentation in Chicago at Zeigfeld Theater, on Hubbard Place, near Michigan Avenue, Sunday, October 26th, to a large and admiring audience. George Kleine's "The Last Days of Pompeii" is made by Ambrosio, and it is the only Ambrosio subject under this title in the market. There are two other legitimate Pompeii pictures on the American market, namely: The Pasquali subject, and another made by the Gloria Film Co., of Turin, Italy. Just as in the case of "Quo Vadis?" attempts are being made to foist duped, or faked, subjects under this title on unsuspecting exhibitors. One four-reel subject, under the title, "The Last Days of Pompeii," and advertised by a circular bearing a cut on which the Ambrosio trademark appears, is being handled by a concern in Milwaukee, Wis. All exhibitors are advised that George Kleine holds the American rights, and also the world rights to the only legitimate Ambrosio subject bearing the above title. George Kleine's "Last Days of Pompeii" is at present being shown throughout the length and breadth of this country, and is doing a fine business, according to reports. Many who have viewed it consider it fully equal, if not superior, to the world-famous "Quo Vadis?"

* * *

The General Special Feature Film Co., incorporated for $25,000, under Illinois laws, bought the interests of the M. & F. Feature Film Service last week. William Hershberg is president of the company named, and A. G. Spencer is secretary and treasurer. The company will move from the first floor at 167 West Washington Street to the Powers Building, on November 1st. The General Special Feature Film Co. will release four subjects weekly. Mr. Hershberg was formerly owner of the Magnet Theater, this city, and Mr. Spencer was at various times with the Standard Film Exchange, the Anti-Trust Film Exchange and the General Film Co.

* * *

A recent cable from Paris to the Chicago Tribune states that beginning December 1st, the use of all inflammable films will be prohibited in France, and will be succeded by the non-flam. The Paris Fire Department has given the new film product drastic tests, with entire satisfaction.

* * *

C. C. Cunningham, who called at The World office last week, is building a new theater in Gary, Ind., which will be completed about April 1st. The theater, which has not yet been named, will seat 600 people, and five reels will be shown for 10 cents. Francis M. Savage, of Joliet, has charge of the construction of the theater, which will be up-to-date in every respect, including, among other modern instalments, the latest ventilating system.

* * *

F. H. McMillan, formerly manager of the M. & F. Feature Film Service, has been appointed manager of the Chicago office of the World's Special Film Corporation, 703 Powers Building.

* * *

The sixth annual convention of the Association of Electrical Engineers was held at the Hotel La Salle, this city, Wednesday, October 22. Technical papers relating to storage batteries, standard car lighting, construction and lighting of railroad yards and buildings were read and discussed, and many of them were illustrated by stereopticon views.

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## "ALKALI IKE" ON HIS WAY TO PARIS.

### Former Essanay Comedian Stops Over in New York to Visit Old Friends Before Beginning Real Vacation.

Augustus Carney, who is known to photoplay followers everywhere as "Alkali Ike," is in New York City looking up old friends. Mr. Carney is like all real comedians—most serious of face and manner. His visit to the metropolis is for a few days only, just long enough to secure steamship booking for the other side. Mr. Carney, who is no longer connected with the Essanay Company, left the Pacific Coast less than two weeks ago. It is not his intention to do any picture work until he has had a vacation, and is not concerning himself about an engagement. His first objective point will be Paris, where he expects to remain as long as he finds things to interest and places to visit. Then he will go to London, and then on to Ireland, the land of his birth. Mr. Carney left the Emerald Isle as a boy in his teens, and has made but one visit to his old home since. It is the first visit of the former Essanay comedian to the metropolis in nearly five years. He is no stranger here, by the way, having for many seasons started on his theatrical work from this center. He is an old-time actor and not, as many of his admirers have believed, a product of the ranch. He has been with the Essanay Company about four years, and in that time has had a marked degree of success. Who that has seen "Alkali Ike Plays the Devil" will fail to think of the comedy when they hear the pseudonym? Mr. Carney made a visit to this office, which was much enjoyed by the members of the staff. He has well-defined ideas about the making of pictures and as to the future of the industry, and expounds them in a most interesting fashion. Here's hoping he has a fine trip abroad and a good rest. But there'll be no doubt that if he wants rest on the other side he'll have to keep out of sight, for everybody will recognize him. Still, he is accustomed to that, for he has had experience. He had a lot of it in Chicago last winter.

## JIM COGAN WITH FAMOUS PLAYERS.

Jim Cogan, an old-time picture man, who has had experience in the Biograph, Edison and Universal establishments, is now assisting Bennie Schulberg in the scenario department of the Famous Players. Mr. Cogan knows pictures and he knows scripts. He has good judgment and he is a lover of the best. The company and the man are to be congratulated.

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## SPECIAL MUSIC FOR KLEINE'S "POMPEII."

The well-known Chicago music composer, Palmer Clark, has prepared a fifty-page score, written especially for "The Last Days of Pompeii," portraying the sentiment and emotions of that time. The music has been bound in neat volumes and is to be sent in advance to the theater musicians where "Pompeii" will be shown. Mr. Kleine expects to adopt this as a regular custom for all future big subjects.

## AUTHENTIC LITHOGRAPHS AND POSTERS.

In order to secure the best advertising results for its well-known feature film, "Les Miserables," the Eclectic Film Company has arranged with one of the best-known lithographers for a series of correct representations from this film in the way of lithograph posters. State right buyers of this production will undoubtedly get the best results by only getting this authentic paper, which they may do by arrangement with the Eclectic Film Company. The question of suitable posters is one that does not always receive the attention it should from exhibitors. For a well-known subject like the above, there will undoubtedly be posters made by outside concerns and these may not always be correct representations of this well-known production, in which case they may do more harm than good. As a matter of fact, the Eclectic Film Company is warning all State right owners against unauthorized posters that are being offered on this subject.

# Music for the Picture

Conducted by CLARENCE E. SINN

IT is good to see the pipe-organists coming to the front with ideas and suggestions concerning this noble instrument considered as an accompaniment to moving pictures. Here is a communication from Thomas Bruce, of the Princess Theater, Everett, Washington, which is worthy of consideration not only by organists, but orchestra leaders as well:

> I am glad to see the interest in organ music for the picture picking up, as in the West here all the best houses have pipe-organs, and in answer to some of your questions, I am giving my opinions.
>
> One must be able to improvise to interpret pictures properly—I do not mean that four or five reels should be improvised through entirely, for I believe that if we could bring back Wagner, Chopin, Beethoven or any of the masters and have them work in a picture show for six or seven hours a day, even their improvisations would become monotonous; it's the endless grind and it will become a grind to the best of them.
>
> In the same way all popular or all classical music becomes tiresome if used exclusively, therefore the "happy medium" is some of each, and improvise in the places where you have nothing that fits. A picture interpreter must have an unlimited repertoire and know how to use it, and in all cases play what the picture requires, whether it be "Beethoven's Funeral March," "The Doxology," "Home Sweet Home," or "The Trail of the Lonesome Pine." For instance, in some Italian pictures I use "Lucia," "Rigoletto," or "Cavaleria Rusticanna;" in others I use "Cirribirribin," "Rose Marie," or "That's Italian Love" and in comedy probably "Mariutch," "My Brudder Sylvest," or "Finiculli-Finiculla." There is nothing characteristically Italian about "Mariutch" or "My Brudder Sylvest," but to those who know the songs, they may seem very appropriate, and to those who do not know them they are as appropriate as anything else could be. A good picture interpreter would never think of ending the music simply because he had reached the end of the number; to do so would spoil the effect of the picture. He would not even play the ending of the number if it did not fit the action of the play. I have known of concert organists engaged in picture work who were not successful simply because they played good concert programs regardless of the picture being shown. Probably one person out of fifty knew what they were playing or appreciated the concerts, and I doubt if those who did were pleased at the finale of an overture coming while a pathetic scene was being enacted. The organists were of the super-musical breed who think that, to play a popular number or rag on the organ, cheapens the instrument. There are, however, some good rags and are excellently played on a pipe-organ, but it takes a good musician to play them and get the right harmony, instrumentation and arrangement. I have heard very few picture-show orchestras who did not play some ragtime during a program—then why not on the organ?
>
> Pipe-organs have been so long associated with churches that some people cannot see that anything but serious music should be used; they will learn though.
>
> Recently we had "Ivanhoe" and I will give an idea as to how I played for it on the organ.
>
> For the opening scenes, the waltz from "Robin Hood." At Gurth's appearance, changed to pastoral from "William Tell," using this as the Gurth motif. At Ivanhoe's appearance as the Palmer, the "Pilgrims Chorus" from "Thanhauser," using this as the Ivanhoe motif. At Prince John's entrance, a few measures of martial music on the order of introduction to "Light Cavalry." A light waltz until the Palmer compels Prince John to drink to the health of Richard the Lion Hearted, then four measures of triumphal march from "Aida," using this as the motif for Richard. Then "Pilgrims Chorus" softly until the entrance of Isaac of York and Rebecca. "Agitato" when Knight insults Rebecca and through next few scenes until Ivanhoe removes Palmer's robe, then "Pilgrims Chorus" full organ until end of reel. Of course, "Pilgrims Chorus" had to be repeated but I played it in different keys so as not to become monotonous—the mediant and sub-mediant being excellent for this.
>
> In the second part I used "October Ale" from "Robin Hood" for the Robin Hood scenes, and at the Black Knight's (Richard the Lion Heartered), appearance, march from "Aida." For the last part of two and part three, the fast movements from "Poet and Peasant" and the storm scene from "William Tell." Also some dramatic music.

Orchestra of the American Theater, Salt Lake City, Utah.

> For the last part I played mostly minor strains (improvising), until Isaac's speech "I Have Found a Champion;" then "Pilgrims Chorus" until Ivanhoe's entrance; then full organ. "Agitato through the fight—then march from "Aida" as King Richard knights Ivanhoe. Then pathetic pp until end.

I have compared this with the "Ivanhoe" picture and will say it appeals to me as being an excellent musical accompaniment which can be made to apply to orchestra work and piano alone as well as the organ. I like Mr. Bruce's idea of using a motif for the leading characters when it can be consistently done—as is the case in pictures like "Ivanhoe." This idea will undoubtedly play an important part in correct picture music of the future.

### Organ Music a Feature.

The following, from Mr. J. J. Blood, Galveston, Texas, speaks for itself:

> I wish to thank you for the very interesting and instructive answer to my inquiry on pipe-organ music for picture theaters. You will see by enclosed programs that I am making a specialty of my work in this direction. I change programs every day and have many requests for opera and classical excerpts and find that the taste of picture house patrons is not as depraved as many strict (?) musicians would have us believe.

QUEEN THEATER.
THE PIPE ORGAN.
To-day's Program.
2:30 to 10:30 P. M. Monday, September 15th.
Special Music for "The Hills of Strife."

| | | |
|---|---|---|
| 1. | My Old Kentucky Home | Lord-Foster |
| 2. | Brautlied | Goldmark |
| 3. | Ave Marie | Schubert |
| 4. | Water Scenes "Narcissus" | Nevin |
| 5. | Polonaise in A, "The Military" | Chopin |
| 6. | The Trail of the Pine | Carrol |
| 7. | Secret Love | Resch |
| 8. | The First Kiss | Lamothe |
| 9. | Ripples of the Allegheny | Lincoln |
| 10. | Selection from Hoffman | Offenbach |

Organist, J. J. Blood.

Requests for special musical numbers cheerfully granted. Send requests to organist, or leave at box-office.

The writer enclosed several other programs, but they did not give the titles of the pictures which they accompanied. These programs are a printed form 8 inches by 8½, space being allowed for the program which is typed in. They are displayed in a neat frame in front of the theater.

### "Violin" Pictures.

A communication has reached me in which the writer bitterly arraigns one of the leading producers for not engaging a violinist in preference to an actor to play one of the characters in a "violin" picture released not long ago. The complainant urges that the actor in question did not know how to hold his instrument, and that this imperfection was very apparent to those observers who knew something about violin playing. Criticisms of this nature do not properly come under the head of "music for the picture," though I confess to having been guilty of it once or twice in the past. No other instrument will betray the lack of knowledge of the player so much as the violin. There is a correct way of holding the instrument, the bow, the elbows and hands, and nobody can imitate these positions unless he has given a little time to their study. As to employing musicians to play such parts, the proposition is absurd. Given the choice between an actor who couldn't fiddle and a fiddler who couldn't act there is no question as to which is the more acceptable. A few hours practice under the instruction of a violinist will give an actor the proper poise if he tries. I know, for I had the pleasure of once coaching an actor for a part of this kind who, after one hour's practice, gave a very passable imitation and the picture apparently showed a musician who could play the violin. Technical faults such as the one noted are not nearly so common as they were a few years ago. Numbers of pictures have been shown in recent years portraying violinists who, if they couldn't play, at least knew how to imitate a player.

### Eye Strain.

"I notice the subject of 'eye strain' has to come up about every so often. I wonder why some of these critics don't get in touch with operators and musicians if they want data on which to base their arguments. They ought to know something about it, but have you ever heard any serious complaint from one of these? I have been playing the pictures for five years (piano) and am looking pretty steadily at pictures several hours a day. I cannot say I have noticed any 'eye strain' as yet.—C. J. Lukins."

It is a fact that operators and musicians must look at the pictures a great deal longer and steadier than the patrons of the theater. I cannot speak for operators, but from my own observation there is none of this so-called "eye strain" to be found among musicians. True, the eyes may become fatigued if used too long without rest, but the same may result from prolonged reading or writing. For my part the only eye strain I have ever experienced came from looking at some of the "bum" plots as portrayed on the screen. Happily, they are getting fewer; perhaps to Mr. Sargent is due considerable credit for this improvement.

### A New Book.

I am in receipt of a booklet published by E. A. Ahern, entitled: "What and How to Play for Pictures." Though the work in spots shows evidence of haste in construction, the ideas are sound and will commend themselves to readers who have followed this department and contributed to the same. Mr. Ahern does not profess to offer any new or startling theories, but a modest little pamphlet compact in form and containing much common sense. In support of his contentions he quotes liberally from the Moving Picture World and other papers. The author is an experienced picture pianist and "What and How to Play for Pictures" gives us his ideas as worked out before the screen.

### Improvising.

A letter from New Orleans contains this among other things: "Which is the best way of playing for the pictures—improvising, or playing from music?"

It depends upon which you can do the better. The term "improvising," as applied to picture work, is usually a misnomer. The more successful players of this type, whom it has been my good fortune to hear, depended upon their memories rather than their inventive abilities, playing whole or parts of various compositions interspersed with chords, modulations, phrases and sometimes whole strains of an original theme, joining the whole fabric together like mortar between the bricks. When this is done cleverly the effect is pleasing and satisfactory. Otherwise it is not. It is unnecessary to say that this is almost impossible in an orchestra unless the pianist fills up the "chinks."

## NEW ENGLAND PICTURE PERSONALITIES.

Mr. Louis Machat, vice-president and general manager of the Standard Feature Film Company of Boston, has pushed ahead with remarkable speed, due to his energy and ability. In 1911 Mr. Machat and his associates bought out the old Cameraphone Company, of New York, and showed those pictures in New York houses. In December, 1911, Mr. Machat opened the Bermuda Opera House at Hamilton, Bermuda, and later sold his interests there. Then he went to Boston, where he started in the feature end of the business by purchasing "Satan," under the name of the Machat Feature Film Company. This proved a good move on Mr. Machat's part, and the business quickly grew, until now a new feature is bought each week.

In August, 1912, the firm name was changed to the Standard Feature Film Company, with offices at 665 Washington Street, Boston. The Paradise Theater, Boston, was bought by Mr. Machat in March, 1913, and is run as a first-class photoplay house. A very busy man is Mr. Machat, between his exchange and his theater, but by keeping everlastingly at it, he has no difficulty in attending to both. "Quality is my only master" is his slogan in buying features, and New England exhibitors evidently appreciate this grade of film, to judge by Mr. Machat's increasing business.

Louis Machat.

# Foreign Trade Notes

## GERMAN LETTER.

(*Special Correspondence to* The World.)

THERE seems to be a distinct reaction in this country against the features of too great length. A number of producers have conferred with a view to arriving at a standard length of feature films, and it is believed that hereafter few multiple reel features will exceed 3000 feet. The features based on popular fiction are still in high favor among the patrons of motion picture theaters. Such leaders of German literature as Paul Lindau and Han Heins Ewers have received large sums of money for the filming privilege of their most popular stories.

* * *

Recently the Union, which is the most prosperous film producing enterprise in Germany, has opened two very large theaters in Berlin. In one of these theaters, which has been named the Union Theater, Max Reinhart's feature, "The Isle of the Blessed," was exhibited for the first time in Germany. It was on the whole well received though there were some unfavorable comments, too.

* * *

The German courts are kept busy straightening out the litigation between the Pasquali and Ambrosio firms as to their rights to the title "The Last Days of Pompeii." The litigation is conducted with considerable bitterness, and so far the Ambrosio seem to have much the best of it.

* * *

Mr. Leon Gaumont has now established a special rental branch for Germany, which is known as the German Gaumont Company. He has acquired a number of exchanges and will hereafter operate his own rental exchanges, without, however, stopping the sale of his film.

* * *

The Great Northern Film Company has decided hereafter to rent directly to the exhibitors. It is expected that the Vitascope Company will follow this system and that after a short time most of the producers in Germany will try to rent directly to the exhibitors.

* * *

At the coming session of the Reischstag, a new licensing law for moving picture theaters, will be introduced, and it is generally expected that it will pass. While opinions as to the exact effect of this new legislation differ even within the ranks of the industry, it is generally admitted that the police supervision of the theaters will be more severe than ever in case the bill is enacted into a law.

Berlin A. M.

## BRITISH NOTES.

(*Special Correspondence to* The World.)

B. NICHOLLS, one of the managers of the Moving Picture Sales Agency, of London, has left for a short business tour to New York. Another well-known gentleman in the trade who has temporarily forsaken this country is Mr. Goldgraber, of the "Big A Film Co.," who, it is stated, is also on the lookout for new exclusives.

* * *

Unless there is to be some modification by film manufacturers of the excessive "padding" so noticeable in several recent feature films, there will be a general trade outcry in this country. As a typical instance the case of a Yorkshire firm of film-renters may be cited. They recently bought up territorial rights for a ten-thousand footer entitled "The Three Musketeers," produced after the novel by Dumas by a Continental firm of good repute. Almost the first thing the renters in question did was to subject the picture to a thorough shrinking, in fact, no less than 2000 feet were cut out.

* * *

Sir H. B. Tree, the actor-knight who has recently made arrangements for the filming of "Joseph and His Brethren," the much discussed Bible drama, pays a high tribute to the potentialities of the moving picture. "So far as the realistic drama is concerned," he states, "the stage must always be a thousand years behind the cinema."

* * *

I referred some weeks ago to the success of the American production "The Battle of Gettysburg." The appreciation of the British public for this class of film cannot be disputed in view of the fact this subject has appeared in nearly 350 different towns and at as many as eight to a dozen theaters in some. With the exception of the Vitagraph Co.'s "Wild Beasts at Large," I should pronounce it the most successful film of recent months. Another very successful picture is "Under Two Flags." It is to be re-issued in this country by the Western Import Co. next month.

* * *

The Union Film Publishing Co. is the newest recruit to the ranks of the manufacturers on this side of the Atlantic. The particular territory of the new producers seems to be the Scottish highlands with its romantic scenery and associations. During the past week or two a company has been working quietly on a costume drama somewhere in the northern wilds. Their studios are, however, for the sake of convenience, in London.

* * *

A controversy has been precipitated in the western counties of England by the action of the chief constable of Bristol in attempting to suppress the distribution of money to picture theater patrons. In several places the distribution of sweets to children has been discontinued but at a few places I know of, the management distribute tea and tobacco to visitors over fifty years of age.

* * *

What I think I might aptly denominate the two leading British films of the month are Shakespeare's master tragedy "Macbeth," filmed partly at Heidelburg and partly at Sir H. Herkomer's studio at Bushey and Sir Chas. Wyndham's version of "David Garrick." Both these will be seen in the United States before long. The former has been purchased for this country by Mr. A. E. Abrahams, of Stratford, and features Mr. Arthur Bouchier and Miss Violet Vanburgh. Owing to the indisposition of Sir Chas. Wyndham it may be a few months before "David Garrick" is seen in the U. S. A. J. B. SUTCLIFFE.

## PARIS LETTER.

(*Special Correspondence to* The World.)

THE most important event in moving picture circles, since I last wrote, is the announcement that the Cines Company has decided to place its films on the open market in France. Hitherto Louis Aubert—proprietor of one of the two great renting houses of Paris—has acted as sole concessionnaire for Cines productions. From 21st of November onwards, Cines films will be sold to one and all from the company's offices, 8 rue Saint Augustin. Extraordinary features which have envolved the expenditure of large sums of money such as "Quo Vadis?" will, however, be exploited exclusively by the firm. Monsieur Mario Serra has come from the head offices at Rome, to take charge of the Paris branch.

This move of the Cines Company is an important one from all points of view. It will undoubtedly help to improve the working conditions of the French moving picture industry which, in the opinion of most people, is the poorest in the world. The industry is weak primarily because, in the past, competition has been stifled.

* * *

Robert Schwobthaler, who took moving pictures on the firing line with the Greek army, has many stories to tell of his adventures at the front. One day a Bulgarian spy was brought into camp. Seeing the cameraman standing by his camera, the spy immediately folded his arms and fell on his knees, thinking he was about to be shot by some new shooting apparatus. Mr. Schwobthaler says his knowledge of English was of most use to him because of the vast number of Greek soldiers who had come from America to fight for their country.

* * *

Gaumont's big production "A Child of Paris," proved so popular at the Gaumont Palace Hippodrome that it was decided to exhibit the film for another seven days. The same week Pathe's "Germinal" met with a similar reception and was in the bill at the Cirque d 'Hiver (Cinema Pathe), for two weeks. To see two films being shown contemporaneously for more than a week is something quite unusual here.

* * *

Joseph Menchen has purchased the British rights of the Jeff Smith-Carpentier fight film. The boxing match took place on October 11th, at Luna Park.

* * *

For the first time sketches of "fashions at the picture theater" have been printed in a Paris daily—the "Eclair." The lucky house to be so honored was the Casino de Paris and the occasion, that of the Premiere of the "Three Musketeers." This film is still being exhibited by Jacques Munoz. In its original state it was too long so some cutting had to be done to comply with the public's taste.

* * *

Speaking to a well known film man here, I was told that the long film is far from becoming a thing of the past.

* * *

A company secured permission to take moving pictures in the hall of the French House of Commons. But the members strongly objected to pose before the cameras. Nothing daunted the cinematographers stage-managed a regular sitting in the Chamber itself. A number of artists were made up as the leading French political men.

* * *

The Quo Vadis Films Company, of London, has opened a branch at Lyon for the exploitation of its "Quo Vadis?" film. The picture is to be released this month.

* * *

On October 31st, the Grands Films Popularies will issue another important dramatic subject entitled "Le Fils de Lagardere." Monsieur Ravet and Mlle. Berte Boyy, both of the Comedie Francaise, take the principal roles.

* * *

H. de Ruyter is presenting the Kinotfilm of Vienna and Vay and Hubert, Milan.

* * *

A new firm, the Film Parisien, will release its first production "The Fatal Mask," on December 19th. It is a 2,800 foot drama. This is to be followed by a comedy featuring Jeanne Bloch, the famous Parisian low comedienne. Mr. George, late of Raleigh and Roberts, directs the company.

* * *

The man who opened the Kosmorama on the Boulevard Poissoniere once boasted that he could pack any house with an exclusive picture. He ran exclusives—and good ones—for twelve months or so, but in spite of ambitious publicity campaigns, resolved to close down at the finish of last season. In effect the hall has been taken over by Pathé Freres. Alterations have been effected and the place is now being run as an all topical picture theater, along the lines of the Pathe Journal cinema, about which I have already written. Success seems certain for the new venture for the Kosmorama is better located than the first motion picture news hall. Uniform entrance price is ten cents.

* * *

Charles Urban has acquired the moving picture rights of Helene Gingold's tragedy "Abelard and Heloise." The play will be shown in Kinemacolor for the first time at the Edouard VII theater. The opening of this theater has been delayed and the exact date has not yet been announced.

* * *

The Vitagraph Company is spending something like $100,000.00 on the new works now in course of construction outside Paris. No money is being spared to make the vast army of workpeople as comfortable as possible. Paris is the head European distributing center for Vitagraph films.

* * *

The mayor of Lille has announced that his decree, prohibiting the use of any but non-flam films in picture theaters, will come into force on March 1st, 1914. The mayor has asked a firm (understood to be Pathé Freres), whether it will be in a position to supply non-flam films by that date. The mayor of Lyon has passed a regulation to the same effect which will be ratified in October next year. Messrs. Pathé Freres gave a demonstration of their acetate non-flam film before the prefect of police this month.

* * *

Aubert announced that he intended to take proceedings directly against exhibitors showing any film which infringed the copyright of the Photo Drama Co.'s picture "Last Days of Pompeii."

JOHN CHER.

VITAGRAPH PLAYERS IN NORTH CAROLINA.
A Company of Vitagraph Players Now Operating from Hickory Nut Gap—Bat Cave, N. C. Group Includes Miss Edith Storey, Edward Finley, director; Harry Northrup, James Morrison, Thomas Ashley, Harry Keepers, camera director, and Mrs. Keepers.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## Lotteries.

IT ISN'T so very long ago that we published a letter from Hay and Nicholas on the lottery laws, and right on top of that we advocated a scheme that seemed to be entirely within the pale and which New York lawyers pronounced to be within the limits of safety, yet the New York post office declared the scheme to be a lottery and the decision was sustained on a reference to the Attorney General's office. Later another scheme was submitted to the post office. It did not involve the passage of any money or other valuable consideration other than the opening and examination of the contents of an envelope, and yet this, too, was pronounced a violation of the lottery law. It would seem that this was sadly straining the point, but this is unimportant. The important fact is that the United State postal regulations, which are based on the interpretation of the Federal law, are stringent in the extreme; so stringent, indeed, that most gift schemes come under the ban if the slightest element of chance determines the distribution of the gifts It may be that you can run a dozen or a hundred of these schemes without interference, but you cannot tell at what moment the attention of the legal officers wi'l be directed to your case and you will be brought before the bar. The latest decision we have been given leads us to repeat our recent warning and to suggest that some ruling be had on every scheme in which one patron or prospective patron is favored above another.

Gift distributions in which every patron is treated alike seem to be within the law, but the moment the element of chance enters in any way whatever, the scheme should be regarded with suspicion and not put into use until an authoritative decision is had. This applies with double force where the scheme is more or less dependent upon the use of the mails, whether through the employment of a newspaper advertisement or circularization by mail The local prosecutor may be inclined to take things easy, but the post office inspectors are always on the alert.

## Going Into Details.

About the most complete booklet on a new house that has come to our attention is sent from Green Bay, Wisconsin, where Henry Goldman has opened the Colonial Theater. It is a sixteen-page and cover affair in compact type that treats of every phase of the house from the Mirror screen to the concrete floor, the plan of management and the minor conveniences, such as a public telephone for the patrons and hat and hair pins for the women. The facts are stated with an air of pride, but modestly and without flamboyant exaggeration. No one is led to disbelieve the statements through excessive claims. Every line reads convincingly and honestly and every paragraph adds to your conviction that the Colonial is going to be the house pre-eminent—which would not be such a bad line for Mr. Goldman to adopt. The scheme may not be new to others, but it strikes us as a novelty that on Sundays and holidays two complete programs will be run, the reels run in the afternoon giving place at six o'clock to an entirely different set. In a comparatively small town with few attractions we think that there are many patrons who will be glad to see two performances, provided that there is a change of bill.

One morning each week is to be set aside as visiting day, when the house staff will conduct any visitor over the place from screen to projecting room. It is a capital idea for it enables the fireproof devices to be shown without placing undue emphasis upon them, and at the same time gives the patron a feeling of intimate acquaintance and security.

To "cover up" possible typographical errors, the last page carries this announcement:

> In reading over this little Booklet, detect the misspelled words and arrange them into a sentence. Return this Booklet in good condition with the sentence you have originated and receive as a reward as many complimentary passes to the Colonial as misspelled words in the sentence you have formed. Contest open to adults only. We reserve the right to withdraw this offer at any time, after giving notice of same.

A man who can get out so good a booklet should be able to write good general advertising, but Mr. Goldman is notified that we are from Missouri and would like to be shown.

## Perhaps He Does.

From Aberdeen, S. D., comes a gray envelope with no other printing than the line:

IF HE BUT KNEW

After this curiosity getter you open the cover and find inside the regular herald of Imp's Ivanhoe and on a heavy card this text:

> IF SIR WALTER SCOTT BUT KNEW
>
> That nearly 100 years after Ivanhoe was written it would be presented to the world in photoplay drama, correctly staged and costumed, by a great company of artists, he would have some idea of the progress of the world since his day.
>
> The modern photoplay is one of the great wonders of the age, and "Ivanhoe," as shown at the Idle Hour, Monday and Tuesday October 20th and 21st, is the most elaborate film produced to date.
>
> In order to accommodate all who will want to see "Ivanhoe," the management has decided to run continuously from 2:30 until 10:30 p. m.

The idea is an excellent one and does credit to C. T Smithers. It is applicable to any of the big productions of standard fiction or drama and the changes may be rung to suit the circumstance and the taste of the particular clientele catered to, but a scheme such as this will make its greater appeal to the more intelligent and the matter should be prepared with taste, following Mr. Smither's lead. This is no copy for a yellow and red envelope The black on gray is much better and the composition of the card should match the quiet tone of the envelope.

## The Kerrigan Theater.

H. H Legg, of the Kerrigan Theater, New Albany, Ind., sends a photograph of the new house, which seats 1,000 persons, and adds that he has been a constant reader of this paper ever since the formation of the New Albany Amusement Company, Inc., and finds it a great help.

For the opening performance he distributed really handsome sachet folders with the wish:

May the fragrance
of this
Souvenir
remind you always of the elegance and comfort
of the Kerrigan

Most of the matter is clipped or adapted from these pages. A local reel was the opening feature and "The Prisoner of Zenda" followed. The one thing we do not like is a line at the bottom of the Zenda herald which states that owing to the extra cost of that subject green trading stamps cannot be given "as usual." For the love of Heaven, why *should* green trading stamps be given at any time? It is possible to offer a program that does not need this grocery store adjunct. We hope to hear that the plan has been abandoned.

## Star Stuff.

H. R. Weber, of the Star Theater, Chambersburg, Pa., writes:

> All the advertising for this theater is done through three daily newspapers and a generous use of posters I am submitting several clippings to show the style of reader ad I use, trying at all times to use a catchy line or saying to keep people looking for the ad every day, which I find that they do. A good many original things I find in your advertising page and in the advertisements, all of which I use. When advertising films I go generally by the "Comments On the Films" as well as the manufacturers' advertisements. The exhibitor who is not getting the World and benefiting himself by it is the kind of competitor I would like to have.

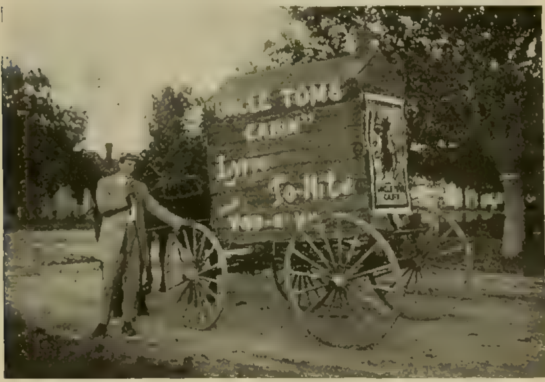
We have used a number of Mr Weber's advertisements from time to time, though lately he has been keeping as silent as Carl M. Chapin and

N. E. Chaney. He likes the reading advertisement with the star sunk into the first paragraph. We reproduce some of his paragraphs, the first evidently being a paraphrase of Mr. Langdon's census advertisement.

> Don't tell anyone about this.
>
> Out of 13,000 people in this town only 7,500 came to see our show last week. This leaves 5,500 to account for. Up to late last night none of them have come around to explain their absence.
>
> Do you think that what Barnum said has had anything to do with it? We have concluded that most of the 5,500 didn't know how good the show is. Now the show is good, and every day it is getting better, and while we don't do a lot of boasting about it, the fact remains that you are missing a deuce of a lot of good things every night that you are not at the Star.
>
> When a miner goes to work he has his pick, but not his choice. With us it's different; we dig deep down into our pockets and pay more for our pictures, and then we take the pick and choice of the world's best productions. The pictures with real plots, devised by the brightest brains in the motion picture business—always a clean program of vivid gripping interest. Let us prove it to you tonight.
>
> PHOTO FILMS TO FIT YOUR FANCY
>
> Our motto has always been, "The Most of the Best for the Least Money." To please our patrons pleases us; that's why everybody's happy. Better join the happy family tonight and see—
>
> ALL ALONE IN THIS TOWN
>
> Nobody nowhere is getting from anybody anywhere better photoplays than we are projecting right here in this town every evening at the STAR Theater. Our contract requires and exacts the very latest and best pictures—most novel, original, artistic and entertaining—and you can prove it any evening by seeing for yourself. Tonight's the time to try it.
>
> Every Little Bit of Better Added to the Best, Makes the Best a Little Bit Better.
>
> If the best is what you prefer—we are here to show you.
>
> Blue Beard killed his wives, it is said, with a cleaver; we killed the long waits between the reels long ago by installing two machines. And it's true that you can see more at this theater in less time, for less money, than anywhere else. If old Procrastination is stealing any of your time, why don't you spend it where you get the most for your half dime. A great program tonight.

### A Portable Cabin.

Leonard and Eakins, of the Lyric Theater, Sterling, Col., send a picture of a wagon float that they used for the recent Imp Uncle Tom's Cabin release. This cabin was made on a frame with sized muslin and after doing service around town all day was taken off the wagon and used as a front attraction in the evening, making one investment do double service.



Nothing seems to attract more attention than a float, particularly if a noise maker is concealed inside, no matter if it be merely a boy with a drum or a bar of iron and a mallet. The management points out that some of the words are purposely misspelled to attract attention, though this would seem to be self-explanatory. There is some kink in the make-up of the average mind that impells one to notice the faults, and used in moderation, the scheme is a good one, particularly in this case, where the log cabin seems almost to call for rough lettering and a misuse of words. It may help others to frame an advertisement, either for this reel or something else.

### Can't Scare Wesley.

Wesley woke up at last and sends in a dodger that states:

> If I should stop to think how I can give a show with ten girls and four comedians, two acts of vaudeville and five reels of pictures for ten and twenty cents, I would be scared.

We refuse to believe it after looking at a portrait cut that makes him look like the star tenor of the Black Patti troubadours. Any man who will overwork a cut like that will scare at nothing. The one bad thing about Wesley (who is the man that "says so") is that he *will* run vaudeville, but a troupe of fourteen is some little lot for a picture house and he sends in a very fetching advertisement. Now that he has learned our address again perhaps he'll send in some picture advertising in his old-time style. At any rate he still lives, and we were beginning to doubt that.

### Coming Edisons.

So many have written to know why we dropped the advance Edison "dope" we asked Mr. Plimpton to renew the stuff which somehow got dropped. There is a mighty good railroad drama coming October 14th, based, perhaps, on recent happenings of an eastern road, but applicable to all parts of the country. It is Phantom Signals and deals with a railroad president who pays the price of his economies. The Doctor's Duty, released on the 11th, is not unlike the Doctor's Dilemma, but offers a more dramatic presentation of the subject, and Tommy's Stratagem, dated for the 4th, is a capital kid story told with all of the Edison charm. Archie and the Bell Boy is a juvenile of quite another character, coming out on the 5th, and A Woodland Paradise, by Miss Mary Fuller, dated for the 1st, will appeal to all "Mary" admirers. These are all more than deserving of a program place. See that they come along.

### Naturally Not Satisfied.

J. R. Baxter, of the Opera House, Spring City, Utah, sends in a two-week program of four pages and says that he is not quite satisfied with number one. We do not think that we personally would be satisfied with a two weeks' program that had three Wednesdays in it and we never did see any Wednesdays that came on the first and third of the same month. We do not blame him for intimating that the printer might possibly have done better. Just as a matter of fact the printer seems to have done his worst, but the idea is good, and right at the start Mr. Baxter strikes the personal note that is the best feature of these house organs. The entire four pages are pervaded with the suggestion that he wants to give his patrons the very best time possible and that he wants them to help toward that end. That's the proper way to go at it. Make the people feel that you're unhappy if they do not enjoy the show and they'll do their best to be happy to save you from unhappiness—always provided that you do not overdo the stunt and suggest to your readers that you are writing the stuff merely to get business. Mr. Baxter speaks convincingly and with just the right emphasis.

If he goes into executive sessions with the printer, we would suggest that he has that third page set as job work instead of straight composition. In other words, the program should be made an advertisement in tabulated form and not a reading notice. The different dates should be more strongly marked, and some full face type will help a lot. Since there are but three reels and three changes a week, it will be possible to display a two weeks' program on the single page without crowding, since the titles alone are used.

Mr. Baxter is headed in on the right track and when he and the foreman of the composing room get to know each other better—and a cigar and a few passes will help a lot toward this end, the *Opera House Times* will look better. We would like to see later issues.

### Hilson-Halleck.

H. T. Gardner, of the Lyric Theater, Holdenville, Okla., seems to have found a new one. The other day Holdenvillas—if that is the way to put it—got a wedding announcement in their morning mail that read—and *not* in Old English, but in eighteen and twenty-four point Typo Upright—to this effect:

Mr. and Mrs. James B. Hilson
request the honor of your presence at the marriage
of their daughter
Anna
to
Mr. Harry Halleck
on Thursday evening, October second
nineteen hundred and thirteen
half past seven
at Lyric Theater
Holdenville

and in the corner, in six-point Gothic was

At home
After October Third
211 West Second St.
Oklahoma City

It was precisely the sort of thing that the best families of Holdenville put out when papa shoves daughter's support off on to someone else, but the best families never heard of the Hilsons or the Hallecks, and so they looked the matter up to find that it was an advertising dodge for the Kalem two-reel "The Fatal Legacy." After that they knew that the Lyric was going to have that two-reel—and most of them attended the marriage.

The scheme will hardly work in a large town, but it is one very pretty piece of advertising work in a small town. Send an invitation to Mr. Gardner when you use the scheme, just to show your appreciation, and don't use the scheme unless you can put the invitations out in such a shape that every person who gets one will groan at the idea of having to buy another wedding present. This sort of thing is only good when it is done up in the proper style as Mr. Gardner has done it. And just because it is an invitation don't let the printer ring in Old English on *you*. He may have to use the type up on someone, but refuse to sit with the goats.

### The Dream Is Over.

N. H. Gibbons, who owns and manages the Aurora and Grand Theaters, Lawrence, Kansas, is back from his honeymoon, which went as far as the Pacific Coast, and is once more managing the houses himself. Now we suppose he'll cut out the "Who Will Marry Mary" series since the matter no longer interests him. Here are congratulations and good wishes. We would have used the photograph that accompanies the announcement had it shown something more recent than two-year-old attractions. We are always glad to run photographs, but they must be up to date.

### By the Way.

And by the way, do you encourage your patrons to become fans or do you discourage their interest in the particular players? Be willing to tell the casts if you know them and, if you do not, write to the Inquiries and we'll be glad to give you all the help we can. It all helps to make business. It may bother you a little, but it doesn't give you much bother to bank money and so you should be willing to take a little trouble to insure banking a lot.

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## Some Dints and Developing.

EVERY little while someone tells that there is no money in writing photoplays, and we smile and remember how many utter idiots there are who think they are writing plays.

A photoplay is not something to be scribbled in a hurry. It is something to be thought out, to be developed gradually, to be built up not merely dashed off. In a word you must write with your brains, and use your intelligence if you have any. Mostly intelligence seems to be lacking

The other day Mrs. Brandon wrote that she was in the market for two-reel Western dramas. Later she wrote she had enough, and added a request that certain other styles of stories she wanted be sent to the New York office of the company. This last request was due to the fact that so many of the scripts were sent to Fort Lee, where the studios are located, and where, for a time, the script bureau also was run.

Some time since the address was changed to New York and that address has appeared on all recent address slips sent out from this office, but the average author read Eclair, two-reel scripts and rushed off to send in a couple without pausing to be reminded of the change of address. And most of the scripts came back, because they were written in the same slap dash fashion.

It is the little things that count, because they argue care in the greater things as well. It does not follow that a fully paid script is a good one, but almost invariably it is found that the under-stamped script is a poor one, because the same lack of care that causes the author to guess at the postal rate shows in the preparation of the story.

If you have intelligence, cultivate and use it Do not stamp yourself with the earmarks of the unintelligent through lack of care. Try to convince the editor that you know what you are doing and your script will be read with a bias in your favor, but more than one veteran will throw out the script with a postage due stamp on the envelope, because long experience has shown that not once in a thousand times is a script so cursed worthy of consideration.

Paste this somewhere as a list of things to avoid

Fully prepay postage by putting a proper number of stamps on the going envelope. Have it weighed. Don't guess.

Do not inclose loose stamps for return, but supply a suitable return envelope, properly and legibly addressed to yourself, with at least one two cent stamp fully and firmly fastened to the same.

Do not add a one cent stamp if the letter is over one ounce and under one ounce and a half. The letter postage is two cents for each ounce or fraction.

Do not tell the editor to destroy the script if it is worthless. Get it back.

Do not ask information or advice without inclosing a return envelope properly stamped and addressed.

Do not think that to send the envelope with the flap unsealed makes it third-class matter. If it is a script it costs two cents an ounce or fraction, whether sealed or not.

Do not send a carbon or an original on thin paper.

Do not use up odd sizes of paper. Get the regulation size and use the odd size stuff for practice work.

Do not send a script and an accompanying letter in separate envelopes.

Do not query a script a week after sending.

Do not send out a single sheet of paper, whether script or letter, that does not carry your name and address in full.

These few remarks will be enough for this time, but there are other don'ts almost as important. Think them out for yourself.

## Eclair Has Enough, But—

Mrs. F. Marion Brandon writes that the recent statement of the Eclair wants in this department has brought her more than a sufficiency of Western two-reel scripts. She writes:

> In your next issue will you kindly thank the authors who submitted their Western, Mexican and mining scripts in answer to our call, and state that we have purchased enough to carry us through the next few months.
>
> We will, however, be very glad to receive split reel comedies, bordering on the burlesque; and modern dramas of two or three reels—providing these are departures from the conventional in photoplays.
>
> Authors who have not three releases to their credit are advised to save their stamps. Authors who send in their scripts are requested to kindly inclose return stamps Even the best of them overlook this really important detail. The best index to our requirements can be obtained by watching Eclair releases.

She adds as a footnote that scripts should be sent to 225 West 42nd Street, and not to the studio, which is precisely what we said the first time, but it seems that some persons who read cannot think. If you are told to send scripts to a New York address, why not note that fact and refrain from sending them to New Jersey?

## That Cines Contest.

A long time ago we announced that the Cines Company would hold a photoplay contest and that particulars would be announced later. We know that some people think that we are what politicians call each other, but we could not give the particulars until they were given out and the particulars have just come to hand. We give the circular in full:

> The Italian Society "Cines," of Rome, is studying the strongly educative influence of the cinematograph on the people with a view to elevating its productions and has decided to open an international competition for cinematograph dramas with prizes of considerable value. The Honorable Ferdinando Martini, Prof. Albert Besnard, Director of the French Academy at Rome, and the Honorable Vittorio Emanuele Orlando have accepted appointments to the commission, on which will figure the names of the most conspicuous personalities in the world of Art and Letters of different countries. In this manner the greatest talents will write in friendly rivalry to inquire into the requisites of the "Model" cinematograph capable of having an advantageous influence on manners and tastes, provided they answer to the exigencies of Art.
>
> The prizes which will be awarded by the Society "Cines" are as follows:
>
> | | | |
> |---|---|---|
> | 1st | Frs. | 25,000 |
> | 2nd | " | 5,000 |
> | 3rd | " | 2,500 |
> | 4th | " | 1,000 |
> | 5th | " | 500 |
>
> Other prizes of 100 Francs will be awarded as arranged in the conditions.
>
> The competition will be opened in the first days of November, 1913, and will close on April 30, 1914.
>
> All those desiring to compete can demand the conditions of the competition from the direction of Italian Society "Cines," 51 Via Macerata, Rome.

And in sending in for particulars remember that the request should be accompanied by a return envelope and an international reply coupon, to be had at any post office for six cents Remember also that while letters may now be sent to certain parts of Europe for two cents, the postal rate to Italy is five cents, and put that much on your letter.

## Eyes That See Not.

Get your yard stick fixed up so that your script will measure full value. Junk is being put out in two thousand feet lengths, and by many this is accepted as the proper standard.

We have just sent back to a lady three scripts. Two were in five scenes each and the third in six. She "heard" that someone had advertised for prize scripts, so she sent these to this paper instead of the advertiser. As a matter of fact an enterprising but misinformed person had advertised for lists of successful plays, hoping by this means to test the temper of American audiences to guide him in the selection of films for abroad. He did *not* advertise for plays, but this correspondent sits down, dashes off three scripts, sends them in and sits down to wait to collect. She did not even take the trouble to type two of the stories because she wrote them rather late at night.

That's the trouble with nine-tenths of the persons who are frittering away their time writing plays. They "dash off" a lot of rot, are "too busy" to send it out in proper form, and when they get rejection after rejection, they decide that it takes a pull to sell a play.

It doesn't take pull. It takes pains. The writer of this department sells a lot of plays, not because he is on this paper, but in spite of that fact. Some frank remarks at various times have closed two-thirds of the market to him. Of the other third he sells to some of the companies merely because he can write plays that the director does not have to work over for a day in order to line up the incident properly. The script can be taken and the production made from that. That is not pull. It's work. You can sell plays if you can deliver the goods, but you must first be able to deliver the goods, and you can't deliver the goods if you send in five-scene plays, scripts in longhand or do any of the other fool things that get the editorial goats. Use your eyes and your brains. That's the secret of selling scripts.

## Full Weight Scripts.

One of the most intelligent of the foreign handlers of film writes:

> The sale of American product has dropped off considerably in this country (England) and on the Continent. This is due to exhibitors running exclusive film and filling in with commercial. The exclusives they are running are largely of European make, and when it comes to long films the European maker seems to do better work than the American producer. The difficulty with the American subjects is that so many of them have not got sufficient material to warrant their length.

To put it into plainer language, the American sale is falling off in the world market because the stories are not good enough. The profit comes from these extra sales, and as soon as the American manufacturer realizes that he is not getting this sale, something is going to drop on the two reel end, and what is going to drop is the incompetent author whether he has a large reputation or no literary repute whatever. If you happen to be hanging around just then with some good two reel stuff it's mighty likely that you'll be able to make some sales.

To be explicit, the average author is not making good on two reel stuff and is overapt to pad out the material, arguing that if there is plenty of lively movement the lack of plot will pass unnoticed. One editor writes:

> Trite folks like ——— and ——— make me weary, and it's hard to keep it to myself. ——— sent in two reels of wildly exciting action with no plot reason for a lot of the action and about another reel of merely "cute" stuff that had nothing to do with the plot whatever. Then he tried to put in the punch with the tritest sort of trite tjtle. When I tried to explain a couple of things he got patronizing. I know he thinks I'm a lowbrow, but I'll have to let him think so because no one can explain the little things about this game which makes real art of it. You have to get completely absorbed in it. Then, if you have the goods, the buyers will come to you.

Lots of the people—including many of the big ones—have had success come so easily that they do not realize that writing a play is an art. They slap down a half baked idea, bolster up the weak points with fights and tension situations not germane to the story proper, drag in the most unheard of propositions with no excuse and then sell it for two reels. They are still selling because nothing better is to be had, just as in the early days of the one reel anything that looked to be more than half an idea would sell, but boom times are not going to last forever and the man or woman who wants to stick around next year and the year after must begin pretty soon to deliver the goods or find the field barred to them. One thousand feet of action does not make two thousand feet of film, nor does eighteen hundred feet. There must be the full two thousand feet of story in action and every foot of the action must tell part of the story. That's what a two reel story really is. There are very few of them being written yet.

### Synopses.

Two correspondents want to argue that it is not possible to get the synopsis of a two reel story into 500 words. It most assuredly can be done. This morning we put the synopsis of a 60,000 word novel into 1,500 words and then again cut it down to 500. It can be done and done intelligently— but not if you say you cannot.

### Is There?

A correspondent wants to know if there is a photoplay circle in Boston, and we can only echo the query. Since Miss Drew went out to Chicago we have had no reports from the Boston circle. Unless there is still such a circle there is a franchise open.

### There's a Reason.

Miss Maibelle Heikes Justice has been up in Minnesota getting atmosphere for stories and having a good time camping in the bargain. Up there she dramatized her Thanksgiving story, The Pay-as-you-enter Man, and sent it as a two-reeler to the Essanay, which promptly took it: one of the departures from Mr. Spoor's rule not to play topicals. It was put in work before the check arrived.

"Of course, being an inside writer," she can do these things, but the only reason that Miss Justice is an inside writer is that she makes good and has repeated her making good until the Essanay and certain other studios have come to have confidence in her work. That's the reason any insider is an insider instead of being still on the outside.

### Capacity.

In the October number of the Photoplay Author (and the P. A. is out on the 15th of the month of issue for the first time in its history), Marc Edmund Jones tells how he wrote seven two-reel stories in seven days. A personal letter of recent date explains that he has been writing little lately. One fact leads to the other. It is not possible to do more that a certain percentage of work, and Jones, like the rest of us, found that after this sprint he had to rest up. If your average capacity is three plots a week and you write six in one week, you'll find that you cannot write six the next week and the next. It is possible, in time, to raise your capacity to an average of four instead of three, but if you sprint and double your output you might as well plan to rest up as to have that rest forced upon you.

In a well written article Mr. Jones explains how he came by his plots; how this was pieces of three or four reels he had seen and how that idea came from another play, but he does not make it quite clear that he took only inspiration and not the idea itself, which fact should be remembered by those who read his article, for Jones is not a plagiarist, though his article slightly suggests that.

### Mailing Day.

A writer who asks that his name be not used tells of his selling scheme, the essential of which is that he mails out stuff only once a week. The new story and the returns all go into a drawer and on one set day each week these are read over. If in the light of cold reason and reading the return does not seem to need revision, the material at hand is sent out to the companies most likely to take it, and by sending out only once a week and taking due deliberation, the scheme works better than where the rejection is sent right out again under a hit or miss system. You may, for example, have three scripts which suggest themselves as being likely to suit one company, but only one of these will suit a second company. If you had sent that script to the first company the moment it came in, you might have nothing to send the second, but under the mailing day scheme you send two to the first and one to the second and so have both companies keeping you in mind. It is an excellent scheme where many scripts are to be handled. Try it if you send out more than three or four a week, including the returns.

### Overbought.

From a photoplaywright who has not yet reached the stage where he can refrain from using both colors on his bi-chrome ribbon, comes the suggestion that a certain company foolishly replies to persons making submission that they have enough scripts to last them for several months, and so are not buying. He adds that his script does not even seem to have been read. He opines that in refusing to read, the company may possibly be overlooking better material than it has on hand.

This, very probably, is true, but if the company has a stock of good stuff on hand, it would be foolish to buy more, and since it is not buying, there is no reason why it should be read. As Arthur Hotaling puts it, all of the authors are not going to die tomorrow and so it will be possible to get more good scripts when more are required and in the meantime the company has advertised the fact that it is not buying, and that is sufficient. Pop Hoadley at the last Inquest stated that hundreds of useless scripts were in stock at the Universal, a legacy from previous editors, and the same holds good almost everywhere. If there are enough scripts on hand, the purchase of others merely adds to the deadwood that some day must be thrown out. Some magazine offices have been known to throw out from $10,000 to $30,000 worth of purchased scripts in single lots, and the wise editor does not purchase too far ahead. They may lose an occasional good script, but others will be written that are just as good. There is always tomorrow and each day carries its own good scripts.

## Inquiries

**NOTE**—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a **STAMPED AND ADDRESSED ENVELOPE.** No question can be replied to that necessitates the handling of a script.

**J. T. C.**—David Morris was the father in "Father's Chicken Dinner." The Biograph Identifier is in doubt as to the other character yet, but will tell later. Palmer Bowman, Miss Harriet Notter and Miss Margaret Prussing were the players in "The Way of Life." Carl Stockdale was the messenger in "Days of the Pony Express." The companies will stop making westerns when there is no longer a market for them.

**F. D.**—The best place to sell a half-reel comedy is to a company making the sort of half-reels you have written. Look over the stories of the films and you'll see the styles. Most companies want the "slap dash" at present.

**SPARKS**—Komic is a brand of the Mutual in which the old Lubin comedy trio, Stull, Reehm and Burns, are appearing. At present they are working at the Reliance studio in Yonkers.

**A. T. M.**—If you cannot induce Mr. Melville to reply to your letter, notify him, by registered mail, that you withdraw the script and will hold him responsible for any use he may make of it. Then copy the carbon and send elsewhere.

**G. H. O'N.**—Neither the Answers Man's list, nor the very complete educational catalogue of Dr. Stockton lists the subject you ask for. Write to Kinemacolor. They may be the makers.

**J. A. P.**—You do not have to wait two years to write. Always glad to get letters. The Pittsburgh circle seems to have gone into a decline. Hire a typewriter for three months and learn to use it. It is easier than it looks and your copyist fees will not eat up all your profits. It will also help you study your faults, which appear more clearly in the typed script.

**NICOLAUS**—We do not think that there is any market for the style of script you want to write. Historical subjects are prepared in the studio and are rarely, if ever, accepted from outsiders.

**L. H.**—That Broncho cast has not come in from the Identifier and the Powers cast has not been given. Sorry. Broncho answer later. We believe that Mr. Wilbur was in the Adirondacks when he was reported as about to join another company.

**F. H. R.**—To your first inquiry the reply is no. We will advertise your desire. Kinemacolor uses a specially sensitized film for negative. It is a trade secret. The usual stock can be used for positive. Hand coloring on pictures is done with very minute brushes under a powerful magnifying glass. It is not an impossibility, as you suggest. Most of the old Pathe and Gaumont colored pictures were colored by stencils, a stencil of the entire length being made for each color applied, then the stencil and the film is run through a machine which brushes the color on with a camel's hair wheel. Sorry we have not the cast you ask for.

**ELIZABETH**—If you do not want to flash a letter received and one written in the same scene, write in an earlier scene in which the first letter is written and shown. We lack that Victor cast, but will try and get it. We hardly think that a play with two characters would hold the interest, but it has been done and so can be done again. As a general thing the film buyers object to small casts, feeling that they are not getting their money's worth. If there are other characters, two old ladies might hold the principal roles and interest. The Last Old Lady was played in an old ladies' home and there were no young women at all. Better not vision back. Start with the action you will need later and then use a time leader You cannot break between the scene and the vision with a leader.

**M. S. S.**—We have no Kinemacolor casts. Miss Snow is in some Thanhousers, but your theater does not get these.

**C. J. L.**—Eastern Universal is practically not buying. The Western studios take a little. See note above about addresses. Send only two part dramas to the licensed companies, though Vitagraph announces it can use some three part stories. The Famous Players do not seem to be in the market. The same applies to Warner's Features. We think that Mr. Lessey has left the Edison.

**M. S. R.**—Mr Lang's story on the multiple reel ran in Aug. 24 and 31 and Sept. 6. Mr. Plimpton wrote for the Aug. 31 issue The McCloskey story ran Sept. 27 and Oct 4 and 11

**RICHARD ROE**—Miss Dollie Larkin was the sweetheart in Apache Kid. Edwin Carewe was the minister, and Earle Metcalf Jack Ames in "The Call of the Heart" Whaddye mean, book on kinematography? Nothing of recent issue treating of the subject generally, but we understand that Lippincotts will presently bring out a new and more intelligent edition of the Talbot book. Have you see the Kinematograph Hand Book? It is not new, but it is authoritative. Send an envelope for the address if you want it.

**RUBEENA**—Again no letter! Why?

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**THE MOVING PICTURE WORLD**

**17 Madison Avenue - New York City**

# Projection Department

Conducted by F. H. RICHARDSON

## Question No. 5.

BEST answer will be published and names of others sending in replies of excellence will be published in the "Roll of Honor."

* * *

> Suppose you had charge of a projection plant in which current was furnished for the arcs through a motor-generator set, the generator of which was a 3½ k. w., 110 volt shunt-wound. Suppose you were using 30 amperes and the manager came up and demanded that you deliver a more brilliant projection. Suppose that, in an endeavor to satisfy the manager's demand, you cut out resistance enough to boost the amperage to 35, whereupon the arc suddenly went entirely out. Now, suppose you, after a few seconds, brought the carbons together again the arc struck only to go out immediately, what would you assume the reason to be, and how would you prove it?

This is something that it is essential for every operator to know. The answer is simple. Dig around and find out what it is. You may be called upon to handle just that kind of an outfit at any time and run up against that identical proposition. Therefore, as I before remarked, get busy and get wise.

## Some Very Interesting Data.

(Continued from last week.)

Another portion of friend Martin's article reads as follows:

> Within certain limits of projection, which may be described as the illumination necessary to project an image not exceeding one hundred square feet in area, direct current through a resistance is not highly preferable to alternating current supplied through an auto-transformer, the service voltage being equal in each case at 110 volts. Many forms of self-regulating motor generator sets, auto-transformers and rectifiers, all having regulation characteristics closely approaching that of a metallic resistance, are in use. Figure 7 shows the comparative efficiency of the arc operating in conjunction with these machines. All the readings were taken after setting the lamp for the most satisfactory operation. The majority of motion picture theaters use auto-transformers of high reactance which are manufactured and marketed under various trade names. For the reason that the use of alternating current gives a very low efficiency at the arc, requiring heavier current for a given illumination, and an accompanying increase in heat dissipated, and under average conditions will increase the inherent flicker of the projected image, it is highly desirable to standardize the apparatus so that direct current is supplied to the projection lamp. A careful analysis indicates that this apparatus should be a motor-generator set, the motor allowing of substitution for either alternating or direct current at different voltages, and the generator having a capacity of 3.5 kilowatts, 65 volts, direct current, compound wound and designed to deliver 175% full load for a five-minute period of each hour. One or more projection lamps, each connected through a small resistance to give the necessary ballast, could be supplied from this machine and could be operated simultaneously for short periods without affecting the other. The field rheostat and lamp ballast should be placed conveniently near the operator so that the intensity of light can be regulated for the varying-density of the films. This machine could be universally used with an improvement in economy and quality of projection. The relative efficiency of this machine is also illustrated in Figure 7.

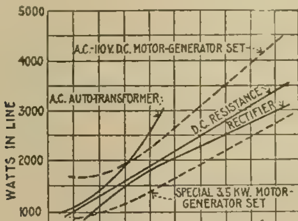


Fig 7.—Performance of projector arc on alternating to direct current converters.

I do not know whether to take issue with friend Martin in the matter of his first conclusion or not. It would altogether depend on what he means by "highly preferable." Direct current is preferable for projecting a picture of any area, not alone because it is usually cheaper, even when the surplus voltage is broken down (by resistance in the case of d. c. and transformed in the case of a. c.), but also by reason of the fact that the light quality is ordinarily more mellow, and better adapted to the artistic lighting of a projected picture. Mind you, I mean cheaper for the same c. p. illumination of the screen.

The chart submitted is, like the others shown in the series, very interesting. It will be observed that at 10,000 effective c. p. there is not quite 500 watts difference between d. c. through resistance and a. c. through a rectifier—presumably a mercury arc rectifier, the difference being in favor of the rectifier. An a. c. auto-transformer, according to this chart, only gives about 5,500 c. p. at 3,000 watts, whereas at 3,000 watts the rectifier gives more than 10,000 c. p. and d. c. through resistance given about 8,000, and a. c. to d. c. motor-generator sets give almost 7,000, all of which is intensely interesting, if it is fact. According to this chart the special 3½ k. w. motor-generator set of the kind above indicated is the most effective device we have, giving 11,000 c. p. at 3,000 watts. I would strongly advise operators and managers to study this table and to carefully examine into its correctness, so far as it is possible to do so. I am going to ask friend Martin to tell us in what way and by what tests these conclusions were arrived at, or, in other words, under what conditions this chart was made. Of course, as is shown in his text, the 3½ k. w. was a 65 volt generator, whereas the dynamo of the other motor generator set delivered 110 volt current, which was then again to be broken down to arc voltage by means of resistance.

This table and friend Martin's conclusions seem to support the opinion of the editor of this department, which have been published time and again, that the low voltage generator is best adapted to the purpose of supplying current to projection arcs.

(To be continued.)

## Old Lamp.

Newport, Oregon, is a gas operator of six years' experience who has just recently tackled electric projection. He says:

> From pictures I have seen of the latest Power's lamp there seems to be a device for moving the top carbon back and forth, but none for the lower. I am using an old-style Power's lamp. In handling the light, I set the upper carbon in line with the lamp bars, as per your instruction, except that I angle it just the least bit forward, say one-eighth of an inch. I never move the upper carbon, but keep my crater in shape by working the lower carbon back and forth, as the occasion demands. I am very well satisfied with results for I am able to get a clear screen; but I object to the unhandy method. Am using 43 amperes of 110 volt a. c. through a Preddey economizer. This gives me a brilliant picture, even with dense films. Is my method of handling the light considered good practice? If so, is there no device for racking the lower carbon back and forth?

The moving of your carbons backward and forward by tilting it in a holder is not good practice, because either you must have a poor, or rather loose contact with the lower carbon arm, or else loosen and tighten every time, and anyhow it is difficult to always get the carbon exactly where you want it. Modern, up-to-date lamps, including the Power's six, have an adjustment by means of which the upper carbon may be moved backward and forward in relation to the lower. It would not make a particle of difference, in effect, whether this movement was applied to the upper or the lower carbon, except that it would be more difficult to apply it to the lower. The effect, however, would be the same. I would advise you, Newport, to get an up-to-date lamp. Doubtless your picture is brilliant as compared to gas, but unless it is quite small it is not really so if you only use 43 amperes a. c.

## Exhibitors' Camera.

There has been considerable inquiry, mostly from exhibitors, for a practical, moderate priced exhibitors' camera, with which a record of local events could be made. Mr. J. H. Hallberg, whose address may be obtained from his advertisement on another page, has secured the selling agency of what seems to be a very excellent, compact, moderate priced camera. It measures 9½ by 9¼ by 4¾ inches; weighs 10 pounds, and the tripod weighs 14 pounds more, making a total of 24 pounds for the whole apparatus. It has the up and down movement, and the sidewise swing, holds 100 feet of negative, and seems to be very well made indeed. The camera itself, I understand, costs $175 complete, and for $100 additional the purchaser will be provided with a complete outfit, consisting of a printing machine with motor, a half dozen film racks, a complete set of developing tanks, ruby light, chemicals, and complete specifications for the erection of a dark room about 10 by 12 feet.

This information is supplied, not at Mr. Hallberg's request, but in answer to the many letters which from time to time have been received asking for just such an outfit. The Whyte Whitman Company has been advertising a similar outfit for some time.

## Half-Size Lenses.

Mr. William Hofman, Kewanee, Ill., writes interestingly as follows:

> Will you express your opinion again as regards half-size lens for projecting moving pictures? I have had such a lens in use for about three months. The machine is somewhat worn, as it has been run for two years without installation of any new parts, therefore I had to stop the lens down to 1½ inches diameter. It still, however, is an improvement over the quarter size, but it does not compare in brilliance with the open lens. The machine is a Power's Six. As it will soon be sent to the factory for overhauling, I will not make any experiments until its return, but it seems to me that, theoretically at least, the size (diameter) of the shutter should be about twice what it now is for the half-size lens. In other words, it should be 16 inches, with the blades retaining the same proportion as in the present shutter. Since the peripheral speed of the larger shutter would be greater than that of the smaller, it would close the lens opening faster were the two lens sizes the same. But as the half-size lens is nearly double the quarter size in diameter, the faster speed of the shutter for the half-size would about balance with the slower speed with which the smaller size is closed. In the same way the wider shutter blades, at a higher speed, would balance with the regular ones at the same revolutions per minute. The proportions being kept right, the half-size lens would give a much better picture, without any more travel ghost than the quarter size. Now, what I want to ask is, would a twelve-inch shutter help any? It would be the largest I could put into my operating room without cutting into the wall, and it would be quite difficult moving the machine over. Also I would like to know if chain drive would be practical from the present shaft to the new one.
>
> As regards the questions you started, and have not yet decided whether to continue, I would like to say that no really competent operator could have objection to them, as a person can only understand just a little ahead of what he is in general educated up to, and a beginner would not get very much out of simply reading the questions and answers, unless he did considerable extra thinking in connection therewith. And those who would do that would get the information somewhere anyhow, so why not help along those who are capable of learning and understanding? I do not think the graduated ushers will be brought into the class of good operators by reading the questions and answers, and if they are, it would be because they would be capable of being good operators and, in a free country, are entitled to have as much help as the next one. I vote to continue the questions.

Well, brother Hofman, your reasoning sounds plausible, but I think there is one thing you have overlooked, viz: that if you were to extend the diameter of the shutter to sixteen inches, you would have to alter its present wing-form. If you placed your lens near the outer diameter of a sixteen-inch shutter, the same being modeled on the form of the present shutter, you would find, I think, that the wing width would have a totally different relation to the intermittent movement than it had with a smaller shutter. On the other hand, if the present blade was so made that its blade edges formed a line from the center of the hub to and on past the present blade edge at the point of diameter of the present blade opposite the center of the lens, then, no matter whether the lens set six inches or sixteen inches from the shutter center, the shutter blade would pass the lens in exactly the same time, and the effect would remain the same. Now while I do not state this as an absolutely determined fact, I do not believe you could get the effect you seek in the way you propose. That is the way it looks to me and I believe you will find I am right too. As to the half-size lenses, I cannot see that there is any possibility of obtaining largely added brilliancy through its use, for several reasons. My personal view of the matter is that there is a decided advantage in using the half size and stopping down its diameter, this by reason of the fact that you in that way secure a sharper definition than is possible with the quarter size lens, because you cut out the edge of the lens, which is its weakest part. I would like to see this matter discussed by operators. I am simply stating my own impressions. However, a great deal depends on the condenser combination. The condensers at present in use with the moving picture machine are very far from perfect, and there is room for immense improvement. It yet remains to evolve some practical scheme for eliminating condenser breakage, so that really high class high price lenses can be used, and it is up to somebody to figure out precisely the right condenser combination to use with any objective lens. When all this is done, and it will be done, the guesswork, which we are all obliged to indulge in at present, will largely be a thing of the past, and I can then tell you what to do under any given circumstance. This objective lens diameter is worthy of discussion and experiment, and I shall be glad to hear from any of our readers who feel competent to offer advice, or who have any enlightening and interesting experiences to relate along these lines.

As to the questions, I have started them again, and they will be continued this time to the end. I have made up my mind that if the matter is properly handled there is absolutely no valid objection to it. By the way, I almost forgot: no, a chain drive would not work well on such high speed, though you could use chain drive for experimental work successfully.

## Can't Be Given.

Mr. George Harris, Henderson, Kentucky, is about to build a moving picture theater in Lebanon, Kentucky. He will have 60 cycles 110 volt current and intends to put in a G. E. motor generator set, but has been told that the Wagner Rotary Converter is superior. He asks my opinion on this matter.

In the first place I could not express an opinion of this kind through the Department, and in the second place, while quite a number of theater managers have written me concerning their experience with the Wagner Rotary Converter, the Wagner Company itself has taken no steps to convince this Department of the efficiency of its device. I may say, however, that both the G. E. set and the Wagner Rotary appear to be good machines. I would like to see the result of actual tests, setting forth the efficiency of both these devices; these tests to be made under actual working conditions.

## Picture Jumps.

Brooklyn, New York, wants to know the requirements of Local No. 306, and its address. He then continues:

> I have a motor driven Power's Six A, and Standard American No. 4. On the Power's Six the picture jumps, three or four times to each turn of the crank continuously. On some reels the picture jumps as usual, but at a certain joint the jump is very much worse for a minute or so; also the film makes a noise as it passes under the tension springs, four times at the turn of the crank. Decreasing the tension decreases the noise, but increases the jumping of the picture. Will you kindly tell me: (A) What are the symptoms when the intermittent shaft is bent? (B) When one bushing is worn more than the other, or the two are worn out, or when the sprocket teeth are worn sufficiently to need changing? (C) When the intermittent sprocket shaft is out of alignment with the cam shaft? (D) When the cam or cross is worn? Please tell me also which is the best and most exact way of testing the alignment of intermittent sprocket shaft with cam shaft in the Sandard machine.

The requirements of Local 306 are that you shall be a competent operator. Its address is 259 West 42d Street, Manhattan. As to your Power's Six trouble it might be due to dirt on the face of the intermittent sprocket. It might be that the sprocket itself is not true, or that the shaft is bent; though the latter is not likely, as Power's Six A intermittent sprocket shaft is too heavy to bend very easily. Any one of these things might, or would, cause the jumping of the picture four times to every turn of the crank, or in other words, at every revolution of the intermittent sprocket. I would suggest that you take the head over to Power's factory. Any necessary repairs will cost you nothing if the mechanism is less than one year old.

And now as to your questions: with regard to the noise the film makes, you will have to describe the effect more clearly. The trouble is not, I believe, in the tension shoe, but either in the intermittent sprocket or apron. (A) Jumping of the picture four times to each turn of the crank. (B) Excessive wear on the intermittent bearings might cause unsteady picture. You can detect this wear by shaking the shaft up and down. If there is much movement in either one or all of the bearings, the worn one should be removed. As to wear in intermittent sprocket teeth, there is no set rule. Use common sense and judgment, remembering that worn intermittent sprocket teeth are not only very hard on a film, but are likely to cause unsteadiness in the picture. The average operator runs his intermittent sprocket altogether too long. (C) There is no special symptom which can be seen, but if the shaft is out of alignment then the teeth on one side of the intermittent sprocket will be doing the greater amount of work and the wear on the teeth will be uneven. See also Instruction 38, page 281 of Handbook. (D) Excessive noise is the best indication. If the cross and the cam are in good condition and are properly adjusted they should run with a slight clicking sound when the machine is operated without a film. As to aligning the cam and sprocket shaft in a Standard; to give the answer properly would require several cuts and some space. You will find complete Standard machine instructions given in the issue of February the third, 1912, which you may perhaps still obtain for ten cents from this office. The Standard people, I think, will also furnish printed instructions. I would also refer you to instruction 4, page 305 of the Handbook, a copy of which you should by all means have. It is a book of altogether 450 pages, more than 400 of which are devoted entirely to instructions to the operator and manager, the same being supplemented by 176 illustrations every one of which is original and every one of which is designed to illustrate some instruction. Many of these instructions and illustrations, notably the machine instructions, cost a great deal of money to prepare. For instance, the machine instruction cuts on each one of the leading machines, the Edison, Power's, Simplex, Motiograph, and Standard cost almost $100.00, yet you get all this, and hundreds of other pages of genuine instruction, for $2.50. In other words for that sum you get what it cost me many months of hard labor and many hundreds of dollars to prepare—a pretty reasonably good investment, is it not? I dwell upon it at this length in your case because you are in Greater New York and probably near this office frequently. You would therefore have to take but a few steps to examine a back file for the information you want and at the same time examine the Handbook to verify my statement.

## Insufficient Data.

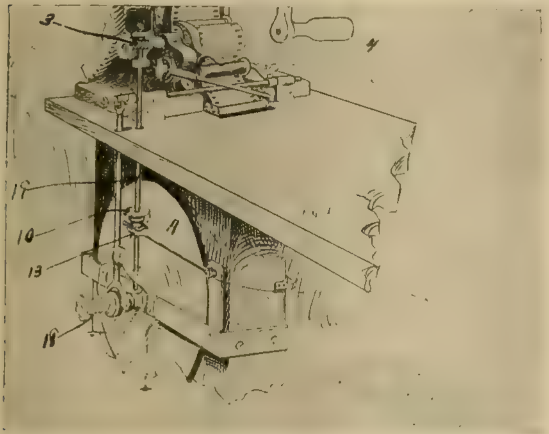
Marianna, Arkansas, propounds the following:

> Have recently installed a Power's Six machine, on a 74 foot throw. The current is 133 cycle, 110 volt a. c. through a Fort Wayne Compensarc. There is a bad flicker which I have been unable to eliminate. Have tried a three-wing shutter, also a two-wing Edison shutter, but without result. The light is good, the picture is steady and everything is satisfactory except for the flicker.

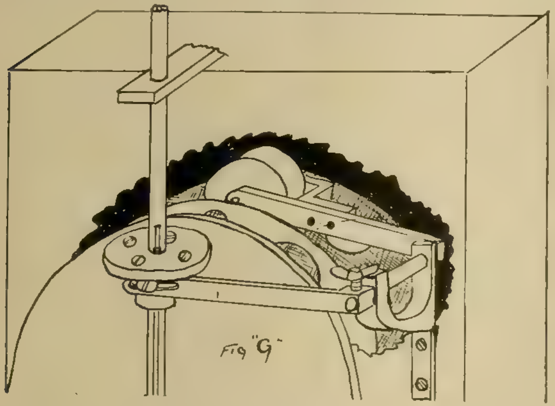
Your data is insufficient. It is quite possible that you are using heavy amperage on a small picture, projecting the same upon some type of semi-reflecting screen. It is also possible that you are running your machine at very low speed, or it might be a combination of both. The shutters you have used are as well proportioned as any. However, try the following: make an exact pattern of your present shutter out of some stiff pasteboard, or of tin. You need not have any outside rim. Just cut the wings out without any connecting rim at the outer edge. Now trim off from the edge of the main blade, a little at a time, until you get it just as narrow as is possible without developing travel-ghost when the framing carriage is clear up or clear down. If your lens is of long focal length, or, in other words, if you are projecting a small picture you may be able to trim of considerable of the main blade. If you find you are able to cut off any great amount without developing travel ghost, you can then add a little bit to the width of each one of the flicker blades, the idea being to bring the three blades as near as possible to an equal width, which is the ideal condition so far as flicker is concerned. You must remember, however, if you have a very brilliant picture you cannot entirely eliminate flicker in light films unless your machine is speeded up to very nearly 60 a minute. After you get your pasteboard or tin shutter just right you can, using it as a pattern, fix your regular shutter to match.

## A Clever and Positive Take-Up.

Mr. J. Roy Hunt, Birmingham, Alabama, submits description and sketch of what seems to me to be a very practical take-up device which will deliver the goods, in that it will not only provide a positive take-up, but will also give a uniform pull on the film throughout the entire process of re-winding.



Briefly the action of the device seems to be as follows: Attached to the take-up spindle is a large, flat iron disc, revolved by means of friction wheel 10, which latter is carried on shaft 19, upon which it is free to slide up and down. The connection between friction wheel 10, and shaft 19 is provided through a long key-way and key, so that the wheel can slide freely on the shaft. Shaft 19 is revolved by gear 3. Attached to friction wheel 10 is an arm having a fork which engages with the slot in the hub of friction wheel 10. The other end of this arm attaches to a spindle which passes inside of the magazine and is attached to the second arm carrying a roller which rests on the film roll as shown in Figure G.



Now these two arms being rigidly attached to the same shaft it naturally follows that as the film roll increases in size the inside arm is raised, and this, of course, also raises the outer arm, which carries with it friction wheel 10. Inasmuch as friction wheel 10 runs at a steady speed very naturally the higher it is raised the slower the large friction disc will run, and thus the speed of the reel is reduced exactly in proportion as the film is rewound. This action, however, is supplemented by the action of roller 4 which rests on the film between the lower machine sprocket and the magazine fire-trap. By following back the attachments of this roller it will be seen that if the film-pull gets too strong, roller 4 will be raised, against the pressure of spring 18 on the outer end of the lower magazine spindle, and this, through suitable mechanism, reduces the friction between the large friction disc A and a friction wheel 10, thus automatically cutting down the pull on the film.

This device appears to be, as far as can be determined from drawings, practical, and, moreover, it is not sufficiently complicated to be objectionable from a mechanical point of view. Whether friend Hunt intends to manufacture the device himself or sell it to some machine manufacturer he does not state.

## Take Up the Card.

Under the heading, "Never Again," page 46, October 4th issue, Rochester, Indiana, says he has a card in Local 194 in Indianapolis, Ind. Local Union 194, Indianapolis, Ind., now writes, saying Mr. Faulkner was, for good and sufficient reasons, expelled from the organization and is no longer a member of Local 194. The local expresses regret at being obliged to write upon such an unpleasant topic, but says that facts are facts.

Yes, this sort of thing is to be regretted, but if this man is claiming membership which is not rightly his, then the fact should be known and the card should be taken up by the first man to whom it is presented.

## From New Orleans.

New Orleans, Louisiana, writes:

> I have had nine years' experience, working pretty much all over the country during that time. At present am running two Edison projectors, getting a very good picture at 60 feet. We do not get much pay here, and work seven days a week, from 10 a. m. to 11 p. m. Those are the hours of nearly every house, though I understand they are now considering opening at 9 A. M. There is one theater which opens at 7 A. M. and closes at midnight. I am looking for them to establish bunks in the operating room and have meals served there, because probably we will soon begin to run all night and all day, in which case possibly the operator will be allowed a helper. He can then lie down in the bunk and sleep, one eye at the time, keeping one open of course, and upon the aforesaid helper, to prevent accident. He might sleep the left eye from, say, midnight to 2 o'clock, and then sleep the right eye from 2 till 5, though, of course, he may have to get up at 4, since all those hours wasted in rest would probably worry the average New Orleans manager. To show you how much some of the managers here know, my boss often come up and tells me to frame my picture on the side. I grab on to the table legs and give it a **yank (without moving anything, of course)** and he says: "there, it's all right now." This happens when sprocket holes show on the side, as they will sometimes. Again, he will tell me to focus my picture, and I will lay my hand on the lens without moving it, and he will remark: "There, that is much better now," which shows that, though lacking in knowledge, he is strong on imagination. I have a patent which I think will prove to be a good thing. You will hear from me regarding it before very long.

I imagine, New Orleans, that your city will compare very closely with other moderately large municipalities in which the bad is very much mixed with the good. Possibly, however, New Orleans has more than her fair share of poor managers. I do not know. Reports indicate that there are some good houses in that city, and a few places, at least, where projection is very good, though conditions seem to be very far from satisfactory when viewed as a whole. We shall be glad to have a description of your patent whenever it is ready. There is no objection to opening at 9 a. m. and closing at 11 p. m. as that only gives each operator a seven-hour trick. Of course no manager, unless he be insane, would expect one operator to work those hours, or even from 11 to 11.

## Measuring Lenses.

Athens, Georgia, contributes the following:

> Your questions, which started in October 4th issue, are the stuff. I believe they will be of large benefit to operators. I have noticed several methods of figuring lenses set forth, but we boys of Local 548, have an easier way than any we have seen. We pass it along, hoping some one else may profit. In measuring lenses there is always one unknown quantity to figure. Let X equal e. f. of required lens, 15-16 equal the aperture opening and 60 equal the throw. Now suppose a 12-foot picture be required. We then have the equation, as 15-16 is to X so is 12 to 60, which problem would be written thus:
>
> $\frac{15}{16}$ : X :: 12 : 60, or 12 X = $\frac{900}{16}$ or X = $\frac{75}{16}$ = 4.69 in., which is the e. f. of required lens.
>
> In an equation of this kind the product of the extremes must equal the product of the means. Therefore, we have 12 X = (15-16 X 60). To multiply 15-16 by 60, we multiply 15 by 60 and divide by 16, which gives 56.25, therefore, 12 X = 56.25, or X = 56.25 ÷ 12 equals practically 4.69, which is the equivalent focus of lens required to protect a 12-foot picture on a 60-foot throw.

Well, Athens, I cannot see it. If you look in the Handbook, page 356, you will there find directions given for measuring lenses, in which you are told to multiply the width of the aperture, in fractions of an inch, by the throw, in feet, and divide that sum by the width of the picture, in fact, the result being the e. f. of the required lens. I cannot see where your scheme is any plainer or any shorter. It is in fact the same identical thing, except you have stated it as an equation, which is perfectly correct, but does not gain you anything. Moreover, it does not do to assume that the aperture is 15-16 of an inch. You must measure it very carefully with an inside calliper, since aperture widths vary and a small variations there may make a whole lot of difference in the result on the screen.

## New Pastil.

As before noted, Mr. Charles Russell, British Columbia, Canada, has invented a new pastil. Mr. Russell was the first man who tested Mr. Lindall's French pastil and made a very favorable report. He now says:

> I have been using one pastil in my lamp for fourteen days. It has burned to a saucer shape and certainly gives a powerful light. It is hard as steel, and there is no danger of its breaking. The process of making is long, but it pays, as the finished article will withstand the pressure of a shot gun. I think they can be used with high pressure tanks all right. Our plant here is a. c. and is stopped every night, therefore, I was obliged to resort to the model B, which I use in conjunction with the new Power's Six A. I have run Zigomar and all the heavy stuff without any trouble. Mr. Lindall's pastil is all right, but it is expensive and fragile. I can make the pastil at 50 cents, and test every one before shipping. I have just installed a new Power's Six A and a Sherlock-Manning piano player, and am giving the best possible projection. My prices are 15 and 25 cents. This is a good show town.

What you say sounds mighty good, but I am compelled, before giving your article the endorsement of this department, to ask you to send two or three of them to me for testing. I am obliged to take that position with every one. If I let down the bars on one proposition, I would soon be flooded with demands for my endorsement of articles the actual merit of which I do not know. It is a case of "show me," and I hope Friend Russell will be able to do so; also I believe he will.

## List of Books Wanted.

Mr. C. E. Linstruth, Carthage, New York, writes:

> Just a few words with regard to the new questions. My personal opinion is they are the best card you have as yet played. Can I answer them? No, I don't know how. Our town has a small library, but I fail to find what I need there, and even if I could the books could only be borrowed. I want to buy the different books which will be of value to the operator, and would suggest that you publish the names of the different standard works which treat on motor generator construction, action, etc., and state where they can be had. I have your two Handbooks, but, valuable as they are, they won't fill a shelf, and I desire to go the limit in technical perfection. I have been trying to project a good picture for eight years, and, strange as it may seem, what looked like a good picture a year ago, doesn't seem good enough now, and so it goes; hence, the desire to go deeper into technical knowledge. For instance, here is a question I would like help on, viz: how to wind the motor for different currents. In other words, suppose I have but one motor which is wound for 110 volt 60 cycle current, and I wish to use it on 220 volt 60 cycle. Some of the boys claim they have to do it on the road. How is it done? Perhaps you have noted the Kinemacolor Company have selected a site for their eastern plant. It is only sixteen miles from here, and I like such neighbors.

The preparation of a list of books is a big job, and one concerning which I do not like to accept responsibility. The trouble with text books is that, as a general proposition, you find a little that you want in one and a little in another and so on, but there is no one book containing any large amount of matter useful to the operator. I would like to hear from operators who have a library, as to which particular books they have found to be of greatest value. Please give name of the book, its author, its publisher, and the price of the book. I wish we had more men like Friend Linstruth. He is on the right path when the picture which looked good to him a year ago doesn't look good now. Let us hope that a year hence his present picture will be equally unsatisfactory. That is the kind of man who will make a really high class operator, who some day will command a good salary, and not have to look for a job either. As to the motor proposition, I have asked Mr. J. H. Hallberg to, and he has consented to prepare instructions covering the data you request. It is possible to use a 110 volt motor on 220 by putting resistance in series with it. There are also motors having two commutators which can be used for either 220 or 110 volts, according to how they are connected to the line. It is also possible to have two armatures for one motor, one wound for 110, and one for 220. I feel, however, that Mr. Hallberg is more capable of dealing with this particular proposition than am I, and I am sure the matter he will prepare will be of much value.

## Photometry.

Mr. Jos. H. M. Smith, Fort Worth, Texas, gives a brief, but correct answer to question No. 1, and then says.

> Now, in answer to the comment on "A Suggestion," page 44, October 4th issue, you did not quite get my idea. It was not so much the matter of candle power, as of such problems as the following: how many 50 c. p. globes could you supply current to with a No. 16 B. & S. wire? No. 16 wire has a diameter of 50.820 mills, which multiplied by itself, gives 2,582.90 as the circular mill area. The carrying capacity is 6 amperes, which at 110 volts equals 660 watts carrying capacity. Now a 16 c. p. carbon lamp uses 55 watts, therefore, $55 \div 16 = 3.4375$, the number of watts per c. p. which we may take roundly at 3.5 watts per c. p. for the ordinary carbon lamp. It, therefore, follows that the 50 candle globes would consume $50 \times 3.5 = 175$ watts. One of the questions Mr. Havill, the Chicago examiner, used to ask was: "How many 16 candle power globes would a No. 14 B. & S. wire supply current to?" How many operators know the right reply? Some imagine this is out of their line, but I hold every operator should be posted on such things.

Yes, Friend Smith, that is all correct enough, but it has nothing to do with photometry, which is the measurement of light. Moreover, any operator who will study wiring, pages 22 to 37 of the Handbook, will, I think, be able to arrive at a complete understanding of the things you have named. I agree with you that the operator ought to understand all these matters, and in the smaller towns it is frequently quite essential that he understand them, since he may often be compelled to do his own wiring, if it is done at all. I do not believe in operators doing wiring, except where it is, by reason of local conditions, necessary, but I do believe he should possess sufficient knowledge to check up the work of the wire-man, to see if it has been properly done.

## Motor Speed Control.

Mr. George A. Bleich, managing owner Empress Theater, Owensboro, Kentucky, puts up the following kick:

> Are the makers of projectors so overwhelmed with business that they can afford to assume the indifferent attitude toward their customers' wants and needs which the enclosed correspondence indicates. My order for a ———— projector was placed through a jobber with the understanding that its makers had adopted a speed control for the motor drive that could be depended upon to give satisfaction. This understanding was arrived at from the reading of a letter on the subject from the makers to the jobber. What was furnished us was no more or less than a variable speed motor, and if any operator can get satisfactory results from one I would like to know the formula. But the real point is, however, the very cavalier treatment of the letter I wrote the manufacturers concerning the matter. Will I buy another ————? Not if I know it!

I give space to brother Bleich's kick for the benefit of all machine manufacturers. In the long run, I am firmly convinced that it pays any manufacturer to tell the consumer exactly what he has instead of trying to hide facts in ambiguous statements. It does not do to tell the consumer that you have an article which can "be depended upon to give satisfaction." That is not sufficient. Tell the man exactly what you really have got, and if you have not got the right thing dig around and get it.

I do not wish to be misunderstood in this matter. It is possible to get good results from a variable speed d.c. motor. I have done it myself. With alternating motors, however, there is invariably trouble, and the mechanical drive is, in my judgment, much better. Now there is no reason in the world why all machine manufacturers could not supply a good mechanical speed control. There are a great many ways of making such a device, and no one is barred. As to the treatment of your communication, I do not think the company in question intended to chop you off short. Probably the letter was really dictated by some supernumerary, the top of whose head was principally filled with vacuum. You have not stated what kind of current you use, but if it is a.c. I would arrange a mechanical drive along the lines of one of those shown on pages 370 and 371 of the Handbook. I believe the one shown in Figure 153 would, if carefully made, deliver very good results, and its making would not be at all expensive. Mr. W. G. Preddy, care M. P. M. O. Union, 68 Haight Street, San Francisco, Cal., can supply you with a mechanical control; see p. 1281, September 20 issue.

## New Type of Mirroroide.

Mr. J. H. Genter, of the J. H. Genter Company, Newburgh, N. Y., manufacturers of mirroroide screens, writes:

> I enclose herewith small samples of our latest goods in the screen line. You will notice by laying these alongside one another their different shades and tints. After careful experimenting we have perfected this line of goods so as to apply to the A or B grade the tints which may be desired by the exhibitors. You will notice one is a pale flesh color; one a pale gold, and the other pure white. We have some testimonials which draw invidious comparisons between the mirroroide and other screens. Of course, we will not use this kind of testimonial as we do not believe in knocking our competitors. We think the field is large enough for all. We will send you large samples of these various shades for testing if you desire, and will also send you pictures of our latest method of hanging screens. This method will eliminate any defect, and we will absolutely guarantee the invisibility of seams where the new method of hanging is used.

Viewed apart one does not see any particular difference in the surface of the three samples submitted, but the instant they are placed side by side, there is a very great difference, and I am inclined to believe that the amber tint might have a very considerable effect in softening the light tone; hence, might be of very real value, especially when used in conjunction with alternating current. The flesh color in a very pale pinkish cast. I would be very greatly interested in seeing a test of these three screens made side by side at the same time, with three films of the same subject. That is, I presume, impossible. Nevertheless, say what you will, that is the only method of arriving at a definite, certain conclusion as to the exact value of tinted surfaces. I am of the opinion that the tinting, if not carried too far, as it is not in these samples, is of distinct value in softening the harshness of the light.

Yes, Friend Genter, I want the pictures of your new method of hanging screens. One of the legitimate and valuable functions of this department is to describe things of this kind. Your refusal to advertise by the knock method is highly commendable—also it is the right policy. As to the large samples, why I doubtless will soon see the various surfaces in use in theaters, so I guess sending them is hardly necessary.

## Lending the Handbook.

Des Moines, Iowa, encloses $2.50 for the Handbook and says:

> I have been using one belonging to a friend long enough to realize how essential this book is to the moving picture theater operator. If you would advise every purchaser to loan his copy to some friend for a few days you certainly would, in most cases, get an order from the man to whom it was loaned.

In the first place I do not think the majority of purchasers would be willing to loan the book, mainly for the reason that loaned books have a habit of failing to return. The sale of the book is steady and very satisfactory. It has already run up into the thousands and it is going forward right along. Out of all the books sold there is not a single purchaser, up to date, who has expressed any dissatisfaction whatever; whereas, I could not begin to tell you how many letters of enthusiastic endorsement have been received. I think the book may fairly be said to have thoroughly proven its worth.

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# Comments on the Films

## Licensed

"A FALLEN HERO" (Biograph), October 23.—A farce in which comic facial expression and queer make-up effects for grotesque characters furnish most of the fun. Biograph farce players are amusing, but their material here is weak. There was not a great deal of laughter.

"THE WINNING PUNCH" (Biograph), October 23.—On the same reel with the foregoing farce is this in which a church fair is turned into a success by the deacon's son who puts plenty of "stick" in the red lemonade and then gives it away. This makes the "tight-wads" generous and then it sets the congregation dancing. The old farmer, winking over his glass of punch, was the only laugh during this picture in both of two houses on Broadway.

"THE KID SHERIFF" (Essanay), October 23.—A good story well "put over" makes this picture by the regular Western company a pleasing release. There is humor in it, and a few laughs in such pictures make them go well everywhere. The ending scenes in this picture, those in which the bad man who had just caught the sheriff and the express agent holding up the stage and had taken his shield together with the "swag" is brought into the sheriff's office under arrest by the "kid" and shows him up with proofs, reflects on the writer of the script and the producer. It is a very likeable release, well played and clearly produced in every way.

"OLD AND NEW TAHITI" (Melies), October 23.—This interesting offering opens with a picture of modern Tahitians and with one old man telling a story of long ago when the chief, now a grown man and seated in modern clothes near by, was a baby. The story of the struggle between two clans for possession of this royal infant is then pictured and makes a clear, interesting narrative. The scenes have been well photographed and give such glimpses of life on the island as other Melies pictures have furnished. Mildred Bracken plays the island queen, and two American players take roles as beach-combing sailors who are with the attacking party. When these whites go on a spree their side is defeated.

"OPENING OF THE SHICHIJIO BRIDGE, JAPAN" (Melies), October 23.—On the same reel is this, furnishing a delightful glimpse of Japanese human nature. A good release.

"LIFE FOR LIFE" (Selig), October 23.—The title does not describe the story of this picture. In the story, there is only one pulmotor in town. A boy is drowned and a call is sent for it. At about the same time the mayor's son is also drowned and he telephones to the fire department to bring it to his house. The chief refuses and saves the life of the first sufferer, while the son of the mayor is resuscitated by other methods. It has been developed to be effective and makes a very commendable pleasing offering. It should go strongly, for it has a smack of the kind of democracy that appeals.

"THE DOCTOR'S SECRET" (Vitagraph), October 23.—The plot was carefully written by W. A. Tremayne, and Van Dyke Brooke has skillfully and artistically produced it into a fine picture. But it will be liked on account of its characters rather than its story, which is not of real life and demands a mental reservation on the spectator's part. The acting is of high order and the scenes and the lighting very effective.

"SLEUTHS UNAWARES" (Vitagraph), October 22.—The two Vitagraph tramps, Sandy and Shorty (Robert Thornby and George Stanley), who have appeared in pictures by the Western company, have the lead in this farce. They come honestly by the clothes of an indigent thespian, but while they are in swimming an escaped convict (George Cooper) robs them and leaves a convict suit, an old dress and two barrels. Later he stumbles into their arms and they claim and get the reward. Because of the players, who are entertaining, the offering will amuse and be liked.

"LOW CAST BURMESE" (Vitagraph), October 22.—On the same reel with the foregoing farce is this series giving well-chosen and instructive views of lowly types among the Burmese. The photographs are very clear and the offering has an interesting humanity.

"DOROTHY'S ADOPTION" (Selig), October 22.—There is a clearly told story in this picture and it has qualities that hold interest. But we cannot say that the opening scene, in which a young couple lose their only child, is strongly acted. And as often happens when the picture begins weakly, the players find no point of setting out for truly human work and so much of the picture seems a bit artificial. The woman adopts a girl without the consent of her husband, but the child wins a right to remain.

"HIS FIRST PERFORMANCE" (Edison), October 22.—This farce by Milton Nobles made a decided hit and can be counted as a safe laugh-getter anywhere. There is no vulgarity of any kind in it. The fun is made mostly by Edward O'Connor and Jessie Stephens, as father and mother of Tommy (Edward Boulden), who makes "his first performance" in a Western melodrama at the opery house. The parents take the play too seriously, and as the melodrama is cleverly worked up to give them plenty of chance to be funny, the audience enjoys much hearty laughter. The whole picture is extremely well acted and managed throughout and is the best offering today. Charles France produced it.

"JAFFA, THE SEA PORT OF JERUSALEM AND ITS ORANGE INDUSTRY" (Edison), October 22.—On the same reel is this instructive and clearly photographed offering. It is a valuable and interesting contribution.

"DAY BY DAY" (Essanay), October 22.—A good, fresh picture idea was used in making this comedy offering. On Monday, the hero (Minor Watson), who is engaged to a society girl (Ruth Hennessy), learns that stocks have fallen and his fortune gone. The girl's mother (Gertrude Forbes) breaks the engagement brutally. The hero gets a job with his iceman (Wallace Beery), a comedy character very well acted, and meets the iceman's sister (Betty Brown) and mother. Then stocks go up and once more he is rich. The day he marries Betty, Ruth and her mother come in for a good snubbing. It makes a good, likable picture. We think Minor would hardly like to be the iceman. Those chunks looked heavy. Wallace toted his all right.

"DODGING MATRIMONY" (Patheplay), October 22.—The trials of a very badly hen-pecked man are the theme of this picture. His wife is a terror. Most of it is taken up with his comedy drunk antics and staggerings. There is amusement in it (to some audiences it will seem very funny) and some astonishing things like the flooding of a house from an overflowing bathtub.

"A RAILROADER'S WARNING" (Kalem), October 25.—Careful preparation and plot development bring this story of railroad life up to a very effective crisis. The two hobos rob the safe and bind the operator, but the latter pulls the telephone receiver down with his feet and calls the girl, who has charge of the exchange. The approaching train is saved from disaster and the thieves overtaken. A familiar series of incidents, but well put together and consistently acted. Denton Vane and Irene Boyle play the leads.

"BRONCHO BILLY'S ELOPEMENT" (Essanay), October 25.—This picture is not to be taken seriously. Broncho Billy's elopement was something far out of the ordinary. He held up his rival with a gun and made him take back the ring he had given the girl. Then he held up the reluctant minister and forced him to perform the marriage ceremony and afterward fought off the crowd of angry cowboys, led by the girl's father. The appearance of the three children six years later brought a laugh. The whole picture has an undercurrent of humor in it.

"MOTHER LOVE" (Lubin), October 25.—Good photography makes first appeal in this picture. It tells a very strong story and reaches an unusually successful climax. There are parts of the film which treat the subject of approaching maternity with unnecessary frankness; putting aside any prudish objections that might be made, a young wife's indisposition is not pleasing material for drama. The reconciliation scene was admirably done and the picture was nicely acted throughout. Albert Macklin, Vivian Bates, Lionel Adams and Maidel Turner are among those who appear.

"A PROPOSAL FROM NOBODY" (Edison), October 25.—In this fourth number of the "Who Will Marry Mary" series, the heroine finds herself in a far from pleasing predicament. Her rescue from the hands of Jacques, the half-crazy hunter of the Northwest, was dramatic and well pictured. We also enjoyed the ironic ending, wherein Duncan changes his mind about proposing. Mary Fuller, Frank McGlynn and Walter Edwin play the principal parts.

"THE MADONNA OF THE STORM" (Biograph), October 25.—One of the very best of recent releases. It attempts the type of story so often tried in films and succeeds most admirably. The observer watches the opening scenes with some misgivings, but when the picture of the Madonna and child is unwrapped and its influence upon the various characters is shown, it can be seen that this story touches life in many different phases. There is an allegorical tinge to the scenes where the demi-monde begins her pilgrimage toward the light, and bringing in the scrub woman was a touch of genius. A particularly fine offering.

"GYPSY LOVE" (Patheplay), October 25.—A finely pictured episode in gypsy life, very attractive with its admirable setting and capable handling. The gypsy girl was excellent in her strongly emotional part. She murdered the owner of the estate to get money for her dowry, in order that she might win the love of the chief's son. The tragic close was dramatic and well-acted by all concerned. A strong production from every point of view.

"DESTINY OF THE SEA" (Selig), October 24.—The sea seemed the most interesting factor in this picture. It was good. The story was nil; it was dull, listless, without a thrill in it.

"JIMMY'S FINISH" (Kalem), October 24.—There are some laughs over the mishaps following upon the attempt of John Brennan to fill a job as a newspaper photographer.

"BETTY BUTTIN AND THE BAD MAN" (Kalem), October 24.—On the same reel is this slightly longer comedy, in which a little girl gets into the jam closet. In her efforts to remove some of the outward marks she has placed upon her hands and face, she smears considerable woodwork, lending color to the rumor that the neighborhood is harboring one Gory Pete, a bad man. Adelaide Lawrence does very well as the little girl. A cook and a policeman also interest.

"BREEDING TROUT BY THE MILLION" (Patheplay), October 24.—This very interesting and instructive film certainly goes into details. The secrets of the hatchery are revealed, showing literally how millions are bred.

"HONFLEUR, AN OLD COAST TOWN OF NORTHERN FRANCE" (Patheplay), October 24.—On the same reel are these entertaining views of this ancient village. In the town are groups of dwellings six and seven stories in height; there are shown buildings four hundred years old and points of interest—all well photographed.

"THE MAN IN THE HAMPER" (Lubin), October 24.—The story sags during the first half or third, but gathers interest after that. The ending would have been stronger had the bad man been preserved, that justice might be done legally instead of permitting him to die of a wound in the arm.

"ON THEIR WEDDING EVE" (Vitagraph), October 24.—Rather slight basis to carry nearly a full reel. There is little in this picture to establish interest. The story is of a man and woman who quarrel on their wedding eve. The man goes east and the woman west. They are shown in different corners of the world. They collide in Bombay, and their differences are forgotten. "Feeding the Animals" is also on the same reel.

"SILAS MARNER" (Edison), October 24.—There are good situations in these two reels, and they are finely handled. There is a multiplicity of characters (sixteen are indicated in the published cast); this, of course, does not, as a general rule, make for interest. The closing scenes are strongly dramatic and with a touch of pathos, too. Many of Edison's star players are included in the cast.

"AN EVENING WITH WILDER SPENDER" (Biograph), Oct. 27.—Decidedly vulgar.

"ACROSS SWIFTCURRENT PASS" (Edison), Oct. 27.—A short film with good views of mountains. The audience was plainly interested.

"A HORNET'S NEST" (Edison), Oct. 27.—A short farce of simplicity that cannot be said to have got over very strongly. There was very little laughter where we saw it this morning. It felt the lack of convincing possibility. The script is by Mark Swan and Charles France produced it. The acting is fair; but none of the players will add much to his or her reputation by their acting in this picture.

"THE HIGHBORN CHILD AND THE BEGGAR" (Kalem), Oct. 27.—That graceful little actress, Adelaide Lawrence, is the life of this picture of sentiment and pathos. It illustrates a bit of verse which is not strong or very human; but is itself much better than this. If the story were told plainly, it would be ridiculous; but, like some rough urn, it holds an essence of pleasant odor and makes an acceptable offering. George Stewart plays the cripple boy.

"SPORTS IN MERRIE ENGLAND" (Kalem), Oct. 27.—On the same reel with the foregoing is this showing dogs and horses in action and some suffragettes on parade.

"THE MAN OF HIM" (Lubin), Oct. 27.—At its climax, this picture seems to be the most effective (judged by the quality of the audiences' attention) in some time. It shows a horse-thief, though pursued by a posse, stopping to rescue a child from quicksand. This is tremendously like the real thing in quicksand and the player is completely swallowed up by it. The spectators with breathless attention watched him go down while he holds up the child. The story to set this forth has been skillfully developed by George Terwilliger and produced by Edgar Jones. He also plays the horse-thief, but it is not a players' picture at all and stands on its quicksand scene. The child is played by Eleanor Dunn and Eleanor Blanchard plays her mother. Mart Heisey plays the father. A desirable offering.

"AT THE SIGN OF THE LOST ANGEL" (Vitagraph), Oct. 27.—Anne Schaefer plays the barmaid at the saloon of "The Lost Angel" with good strong emotional grip. But the story, by G. A. Pierce, is not vigorous except where the producer has put naturalness into the scenes or the players have put humanity into the characters; but this holds all the way through except at the end, where the heroine dies by throwing herself in front of the gun of her lover, who is aiming at the new minister of whom he is unjustly jealous. Rollin S. Sturgeon produced it. Anne Schaefer plays the heroine, Mr. Weston, the minister; Mr. Knukel, the lover and George Holt, the villain.

"A DAUGHTER OF THE WILDERNESS" (Edison), Oct. 28.—A picture made in the woods. If in the first half or more of the picture there is lacking strength it is atoned for in the ending scenes, which have real dramatic quality. Augustus Phillips and Mary Fuller play the leads. Richard Neill is a woodsman, and Frank McGlynn a priest. All are good.

"MAKING GOOD" (Lubin), Oct. 27.—A rather slight comedy and of the sort that hardly would happen outside of a burlesque show.

"GIVING BILL A REST" (Lubin), Oct. 28.—On the same reel is this other comedy. Mae Hotely in a bathing suit seems the best thing in it. The spectacle of a man carrying a suitcase and running behind a horse-drawn conveyance containing only his wife and the driver, who makes no attempt to stop his animal, is silly, not funny. So, too, the cry of "Help" from a bather in two feet of water is not convincing.

"THE SPINNERS OF SPEECH" (Patheplay), Oct. 28.—While this picture is catalogued as an industrial release, it might well have been classed as educational. Certainly it was interesting. The opening scenes were of a crew blazing a trail across the Rockies for telephone wires. There are many intimate views of the inside of telephone exchanges and descriptive subtitles. The subject is made more entertaining by reason of the introduction of a little trick photography, especially in explaining the long-distance call from Denver to New York.

"WHEN MAY WEDS DECEMBER" (Patheplay), Oct. 28.—A story of a young woman, who, under the influence of an impecunious mother, marries an aged man; the man has a villainous temper, and there will be few in any house who will not experience a desire to kick him in spite of his gray hairs, which as a matter of fact are much too transparent to be convincing. Of course, he dies before the story ends, but not nearly soon enough to give the picture a chance to be really entertaining.

"IN THE SHADOW" (Vitagraph), Oct. 28.—Mrs. Mary Maurice is featured in this picture. This fact alone goes far to make for the success of the subject. The story is a simple one; yet it is of a type with which this company is so successful. Mrs. Maurice portrays an old woman with one possession prized above all others—her wedding gown. When adversity comes she is obliged to accept an offer she has received for the garment from an antique hunter. She displays in her interpretation the intelligence and the charm which always characterize her work. Two children have important parts—Kenneth Casey and Dolores Costello. The latter is as lovable as ever; the former is permitted to overact. James Lackaye directs the picture.

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# Licensed Specials.

"A DAUGHTER OF THE UNDERWORLD" (Kalem), October 22.—The story of this picture is melodramatic and so far as its general frame work goes has been used a number of times. But it shows careful thought in its preparation and has many fresh incidents and some excellent climaxes. The worst that can be said about it is that it starts out with the intention not only to convert the daughter of the slums, but to have her marry the minister—she doesn't in the picture quite; but in all stories like this she either does outright or it is made to seem as though she was going to. That chase of the crooks by cops over the roofs with the killing of one is finely produced and acted; not less so is the home-coming of the wounded father to die in pain. Then that ducking under the table in the dram shop of the unknown fugitive is another good bit. The offering has many such touches of realism that are commendable both to writer and to the company. It was asking a good deal of us to show us the minister as being arrested because a street tough and burglar has been found killed in his house. The ending required it and that is its reason. It is a well-acted offering. Paul Hurst, as the girl's brother, is the most convincing character; W. Herman West plays her father; the heroine is played by Billie Rhodes. Knute Rahm is a tough youth who "squeals" on the others. The minister is played by Carlyle Blackwell and Jane Wolfe plays his mother.

"THE EVIL EYE" (Lubin), October 23.—Romaine Fielding has written and produced a peculiar story in this two-reel picture. It is very interesting, but we don't believe that it will, in this neighborhood, grip many. There's a tang of old days in it, of times when some Don Quixote would sit with his cronies in the tap room and discourse of deep and interesting things. But the most remarkable thing about it is the suggestions of both old and new in the way it is pictured—one would almost think that its producer believed in what he was showing. One catches glimpses of sympathy for the unlettered peasant (a rare gift in a man who can read and write) and this quality gives it high value to the thoughtful and the sympathetic. The tale, as a tale, would have been, we think, much more interesting if the adjuncts of modern life, the modern clothes, the Quaker Oats, the boom town cottages, etc., had been left out. Yet it remains that the producer knows the country and this reviewer doesn't. Those first reel love scenes padded it noticeably; they seemed danced to slow music and were neither convincing or effective. The offering will be acceptable.

"THE DEATH SONG" (Patheplay), October 23.—This two-part offering deals with passions in a truthful, though not profound, way. There is nothing in it with which a moralist could find immediate and spontaneous fault; but the ground it grows in is not the best play ground for children. It seems to have been made in Germany and the role of heroine is played by Asta Neilson, who is well known to picture fans. She plays the wife of a temporary invalid, is a good singer, and finding it necessary to make money, goes on the stage under the direction of a famous composer. She swears to be true to her husband; yet falls in love with her impresario; lets him fondle her for a moment and then repulses him until, at the end, he, getting too impetuous, she has to stab him to death to save her oath. Then she walks tragically out of the hotel in the care of the police. Miss Neilson makes a striking figure with her black hair falling in masses around her ears and neck, and dressed in an extremely low-cut bodice of black silk made to fit as close as possible. Her acting is strong, but she plays in pantomime which (to American spectators) is not so effective as naturalness.

"THE LOVE LUTE OF ROMANY" (Essanay), October 24.—This gypsy subject is not strengthened by the use of two reels—it would have been better had it been shorter. The first reel contained much that bordered on the brutal, and in so far was not the best of entertainment. The second part carried good situations; one of deep human interest was where the gypsy girl left the home where she had been sheltered and laid on the note of departure a bracelet for the coming bride. Frank Dayton was strong as the chief of the gypsies. William Bailey, as the farmer, and Beverly Bayne, as his sweetheart, made much of their parts, as did Juanita Dalmorez as the gypsy girl. The backgrounds were selected with fine discrimination; they were of much natural beauty.

"THE NEXT GENERATION" (Vitagraph), October 25.—A well-wrought two-reel number, with Harry Morey, Rose Tapley, Leo Delaney and Edith Storey in the principal parts. It shows the manner in which the young ship builder becomes a greater expert than his uncle. The character of both these men was brought out strongly. It seemed improbable that the boat would be launched after the Board had been advised of its defective construction, but the subsequent scenes were dramatic and convincing. Sarah H. Starr is the author of the story which gets well off of the beaten track, a strong point in its favor.

"THE PENDULUM OF FATE" (Selig), Oct. 27.—A very good situation gives interest to this two-part offering. The story, though a few unconvincing incidents have been introduced in an attempt to make it exciting, has been pretty well developed as a melodrama; it holds well. The center of our interest lies in the family of a young earl who, just as he comes into the title and can publicly recognize his wife and children, is killed in a wreck. The marriage certificate has been hidden and is now lost. The earl's brother won't recognize the marriage as legitimate and turns the widow and her son and daughter out of their cottage. But the "pendulum of fate" or the swinging of a picture brings the document to light. There is a little awkwardness in the production, especially at the transitions in the action, and most noticeably where the widow cries "Search for the certificate." It is fairly, not brilliantly, acted. The authors are Winifred and Jacques Jensen and it was produced by Hardee Kirkland. Charles Clary plays the young earl; Henry Lansdale, his villainous brother (the best acted part in the picture); Elsa Lorimer, the earl's wife; William Stowell their son, and Miss Sage their daughter. Miss Pierce plays a minor role.

"THE RAJAH'S DIAMOND ROSE" (Eclipse), October 28.—In these two reels there is a story that will hold interest. It is of a man who has a bogus gem which he shows to the sons of rich men, at the same time indicating how the article can be revealed to view and, of course, possession secured. If any of the young men fall and attempt to steal the object they are blackmailed. A sister in her efforts to help a brother uncovers the crook and wins a sweetheart besides. The picture is well staged and photographed.

## Independent.

"THE HAUNTED HOUSE" (American), November 8.—This story bears a strong resemblance to one we saw some time ago. It is a typical haunted house story, with opium smugglers and a love affair entangled in the plot. The girl, desiring to scare her lover, whom she has dared to remain in the house, is captured by the smugglers and later saved from being drowned by her lover. A fairly entertaining offering.

"FROM MINE TO MINT" (Powers), November 10.—A very pleasing educational subject, showing the manner in which gold coins are made. As the title indicates, the process is shown from the lowest depths of the mine and carried on very minutely until the actual double eagles are seen stacked in the mint. The photography might have been a little clearer in places, but this will make the average observer's eyes bulge with interest. A good release.

"THE GIRL AND THE GREASER" (American), November 3.—The characters in this release are neatly introduced by name and photograph and include Warren Kerrigan, Vivian Rich and Jack Richardson. The greaser invades the home of the wife and Dave's sister while the latter is ill. He steals the money and tries to set fire to the house. The wife stamps out the flames and pursues the greaser, holding him up by a clever trick with his own revolver. The ending was not very strong.

"TWO MEN AND A MULE," Series 2 (Reliance), October 29.—In this number Steve and Jake again appear as a pair of interesting hoboes. The mule, however, cuts little figure in the story and therefore the title seems out of place. The humor of this, which is not overly strong, consists of the experiences of the tramps in a hotel and later in moving a piano.

"WHAT HER DIARY TOLD" (American), November 6.—The girl in this story accepts John, who has money, in preference to Harold, whom she really loves. Later, when John has learned the truth from her diary and gone away, she nurses him after an accident and learns to love him. Vivian Rich, Edward Coxen and George Field appear in this; the latter suggested interesting possibilities in his "store" clothes and we would like to see more of him in this garb.

"THE REAL MOTHER" (Reliance), October 29.—A conventional story, showing the manner in which a young girl yields to persuasions to come to the city and live a gay life. During her first city party she becomes homesick and decides to go back to her country home. The photography is pleasing and the story interesting in its way.

"THE SMALL TIME ACT" (Keystone), November 10.—An amusing half reel in which Ford Sterling gives burlesque imitations of a tight rope walker, a juggler, a prize fighter and a magician. Of course, trouble ensues with his audience and some laughter is created by the situations.

"THE MILK WE DRINK" (Keystone), November 10.—An educational subject, depicting the changes in the manner dairy work is done. The dairy was not quite as modern in some respects as others shown on the screen, but the pictures are interesting. On same reel with above.

"A TWENTIETH CENTURY FARMER" (Thanhouser), October 31.—A very pleasing number, with Florence LaBadie and William Russell in the leads. She falls in love with him, knowing he is a farmer, but her first glimpses of his model dairy, the duck pond, the shower baths for the pigs, and other modern improvements were a surprise. They also furnish information to observers of the film, which has made clever use of these modern farm attributes. An enjoyable release.

"LOBSTER SALAD AND MILK" (Princess), October 24.—A good little story of a bad little girl, who got into sister's rouge and other toilet articles. She even went so far as to "fix up" the dogs. Later she indulges in salad and milk, which leads up to a most alarming nightmare. Good entertainment of the kind and nicely pictured.

"THE OLD PARLOR" (Imp), Nov. 6.—"Pop" Hoadley has written a story of human interest which William Robert Daly has produced. A young couple are married. From the country they go to the city and prosper. The wife meets gay women friends and the two are estranged. The wife's parents, in order to effect a reconciliation, transfer from the old home the furniture of the parlor and set it up in a room in the city house. When the two are brought together in the old surroundings their differences are forgotten and they start life on a new basis. The picture will interest throughout.

## Independent Specials.

"THE HAND THAT CONDEMNS" (Warner's Features).—These three reels, made by the Milano Company, contain much that is worthy of praise. The photography is excellent, and is enhanced by good tinting of scenes. The story is of a dissolute son who involves in his misdeeds the secretary of his father secretly wedded to a sister. There is a decided detective story turn toward the end, all of which is interesting. There are good settings and good acting.

"LADY OF THE LAKE" (Warner's Features).—This picture is in three reels and is made by the Whitman-Warren Company, under the brand of Juno films. It seems to be more an attempt to picturize the poem than to use the work as a basis for a drama. There are a vast number of titles—so many that the production loses in strength. While it will afford pleasure to those who may recall the outline of the story it is doubtful if it will hold those who have no knowledge of the book. There is a lack of cohesiveness or centralization of interest.

"THE OATH OF O TSURU SAN" (Majestic), October 28.—The most thoroughly pleasing two-reel Japanese-American subject the writer has seen. The settings are perfect, both as regards interiors and the garden scenes. Moreover, Tsuru Aoki proves a very delightful and intelligent screen artist. One could not blame the hero, portrayed by William Garwood, for marrying her and carrying her off to America, even though this placed the plans of the new invention in jeopardy. Ernest Joy and the Japanese men were also good. As dainty and attractive as Madame Butterfly, finely photographed and tells a story that holds the attention well. An exceptional Japanese subject.

"THE END OF THE ROAD" (Gem), November 7.—A two-reel subject adapted from Bulwer Lytton's novel "Ernest Maltrovers," by Jack Byrne, and produced by William Robert Daly. There is plenty of plot in this and the film is entertaining. The story develops somewhat jerkily; there was nothing to indicate that Dick's love for Dora was of an illicit nature until the child is suddenly brought into the picture. Neither was her marriage to Sloane made clear enough. The photography is uneven but generally good. In spite of numerous faults in development the production maintains the interest.

"THE BARRIER OF BLOOD" (Ammex).—In these two reels of Western stuff there are good situations, but the story as a whole is not strong, and at times it is unpleasant. The theme is the refusal of a parent to sanction a marriage between a daughter and a half breed. The man, in order to make it easier for the girl to release him, tries to sacrifice her regard through bad behavior, thereby adding nothing to the dramatic value of the story and actually weakening it. The tinting for the night scenes was indifferently done.

"THE GALLOWS OF THE GODS" (F. R. A.).—Three reels made by the Kinograf Company of Copenhagen. The story is a pronounced melodrama, and especially may this characterization be applied to the villain. There are several sensational incidents, but the picture does not get any particular hold on the observer.

## WALTER MACNAMARA, DIRECTOR.

Walter MacNamara.

Walter MacNamara is the latest to be added to the extensive staff of Universal directors. For the past year he has been connected with the Universal as special photoplay writer and for the past few months has been acting in the double capacity of assistant-director and author.

Mr. MacNamara has had a notable record as a film author, having turned out scores of successes, practically creating the Binks series. He has written King Baggot's successes and most of the later successes of Miss Jane Gail.

Irish by birth, he is known throughout that country as a politician. At present Mac has four condensed musical comedies on the road in this country and scores of them playing in England. He was one of the first vice-presidents of the Gaelic League and one of the founders of the Irish Club in London. His experience has been varied and wide and his training in the film game has been thorough. A firm believer in the future of the Universal Film Manufacturing Company, he brings to his present work an enthusiasm that should produce results unusual.

## REAL BULL FIGHT IN KLEINE-CINES TWO REEL.

When Director Guazzoni, of the Cines Company, went to Spain some months ago, he engaged a troupe of Spanish players, and before leaving with the company for Rome, took advantage of a great fete day at Seville, Spain, and produced a remarkable two-reel subject, which centers around a gala day bull fight. Into the thread of a love story typically Spanish, the great bull ring with its tens of thousands of devotees was used. Aside from the immense throngs who are seen in the picture and the quaint costumes of the people and old-fashioned narrow streets of the ancient city, one gets all the thrills of the spectator at the game. Two beautiful horses are bowled over upon the horns of a bull, and the bull is himself killed without ever once getting out of the camera's scope. The great stands, larger than those of any American baseball park, are filled tier upon tier with excited, shouting enthusiasts. The production of this picture was an extremely daring piece of work, and it is believed that American picture fans will appreciate and understand the considerable amount of work and trouble involved in its making.

# Aviation and Acting

### Tony Jannus, One of the Pioneer Bird Men Thinks that Aviators in Pictures Should Be Better Actors.

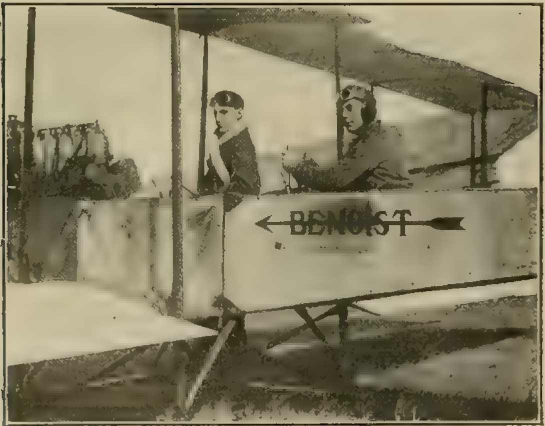
By Hugh Hoffman.

FOR a little while, one day last week, all business at the Moving Picture World office was at a complete standstill. The entire force was gazing skyward through the windows. The occasion of this sudden cessation of labor was the passing of the New York Times Aerial Derby, high over the skyline of Manhattan. It was a windy day, and a bad one for that kind of business; so bad that only five aviators out of a possible 17 entries made the start at all. One of the starters was Antony Jannus, the intrepid young highflyer who stands high in the estimation of the really scientific members of his profession.

Antony Jannus.

At that great height we did not recognize "Tony," nor did he recognize us, but he came into the office next day to tell us all about it. Nobody would ever suspect Antony Jannus of being a professional aviator. On Broadway he would pass much easier for a handsome "juvenile" with some current theatrical attraction. There is a good deal of the "boy" in him despite the tremendous responsibility of his work. At the very old age of twenty-four he is considered an old timer in the game. Seven years in the aviation business is a record that few men can show. That takes us back to the early flights of the Wright Brothers in Washington, D. C.

Tony was a schoolboy at that time, taking a course in mechanics and engineering at the technical high school in that city. Rex Smith sent a requisition to the school for a batch of boys to be sent down to the experimenting field to qualify as "sky pilots." There were only two out of twenty who qualified, and young Jannus was one of the two. At that time there were no more than twenty known air chauffeurs in America, including the Wrights. Of that twenty there are only five left who are making flights. The others either died or were killed or, as Antony puts it, "lost their nerve."



About to Start Searching for Aviator Jewell. Tony Jannus, Pilot; J. R. Hall, Observer.

It is only during the past year and a half that Jannus has been making exhibition flights. By virtue of his technical education, he drifted into the experimental and designing ends of the business and eventually became one of the foremost designers of aircraft. He is now one of the principal stockholders of the Benoist Aircraft Company, of St. Louis, Missouri.

When away from his home it has been his diversion to spend some of his evenings at the moving picture show. Occasionally there would appear a picture in which an airship of some kind played a prominent part. These were nearly all a disappointment to him because of the very obvious substitution of an aviator for an actor or vice versa. Besides this fault there was the awkwardness with which the machines are usually handled. It gave him much pain when he thought the aeronant was coming up in front of the camera to really do something, only to fly out of the picture at the most interesting moment.

"Of course, I understand why this is done," said Tony, meditatively. "It is mostly because the pilot would be recognized and in that case the illusion would be lost to the audience. Another reason is that many men who are picking up easy money with aircraft, are not expert enough to make a machine do what they want it to do. Among the higher circles of aviators these men are considered merely as 'showmen' and seldom or never appear at any of the scientific councils of the profession. But assuming that they are top notch pilots, their usual lack of histrionic ability must necessarily keep them up-stage to a very great extent. All this has jarred upon me to such an extent that I have an idea that I would like to combine my former theatrical experience with my ability to handle an airship and see if something with real dramatic value cannot be produced along those lines."

"Then you are an actor as well?" was the question put to him.

"Oh! yes, I have done my bit at that" he replied. "I found the stage a convenience to help me out in my studies, and I didn't always carry a spear either, I had some pretty good parts. Lately I have been writing scenarios introducing the aeroplane in many situations, even in comedy, but the trouble is to find an actor who can handle the flying machine, or the other way around. When I see some of the aeroplane work in the movies it makes me weep and wonder why things are as they are, and at the present moment I am worked up to such a pitch, over the misrepresentation that aviation has received in moving pictures, that I hope to take a little 'flyer' at it myself. Why shouldn't I, when I have a stable of flying machines at my disposal, including aeroplanes, hydroplanes, the flying boat, and, above all, the inclination? In looking around New York I have observed some opportunities for doing stunts, where the camera can get them, that would make the whole world sit up and take notice."

## EDUCATIONAL FILM IN JAPAN.

The Government of Japan has been quick to recognize the educational film as a means of spreading knowledge among the masses. It has just sent out a circular to the producers of motion pictures throughout the world, inviting them to submit their educational films for official inspection and approval. It is a natural inference that films thus "recognized" by the Deparement of Education will be readily received in the schools of the country. The regulations issued by the government are published in full:

Article I. The manufacturers of, and dealers in films for cinematographs, and persons engaged in showing the films, may apply to the Department of Education for official sanction of those films which they may judge embody the principle of popular education, presenting to the department samples of such films, together with a list of the moving pictures and explanatory statements connected therewith.

Article II. The films presented to the authorities as indicated above, shall in accordance with the request of the applicants, be returned to the latter, but the authorities will in no way hold themselves responsible for any damage the films may sustain while in the hands of the authorities.

Article III. All expenses connected with the above process shall be borne by the applicants.

Article IV. Those films officially sanctioned by the authorities shall be inscribed with the words, "Recognized by the Education Department," but this indorsement will not hold to any films altered after their official examination.

Article V. The titles of those films recognized by the authorities, together with the name of applicants, shall be published in the Official Gazette.

## ATLAS THEATER CO. OPENS ANOTHER HOUSE.

The latest addition to the already growing chain of motion picture houses owned by the Atlas Theater Company, 1888 Third Avenue, New York City, is the Dome theater, situated at 2148 Third Avenue, New York City. This house, which is modern in every respect, measures 50 feet by 135 feet. Mr. E. Rosenbaum, of the Atlas Theater Company, says that it is the first six hundred seat house in Harlem, the district in which the new house is located. The operating room is fitted with three Simplex machines which are kept alternately running. The Atlas Company expects to open a few more picture houses in the near future.

# Twist Gives Gabfest.

### Has Small Dinner at Cafe de Paris and Announces His Connection with E. Mandelbaum's Enterprises.

ABOUT a month ago Stanley H. Twist, for a long time chief publicity man for the Selig Polyscope Company, slipped into New York and, after passing the glad hand around among his several friends in the big town, intimated that he would have something to reveal a bit later. The next we heard from Stanley came in the form of an invitation to a little dinner party at the Cafe de Paris on Wednesday evening, October 22. (Notice that Cafe de Paris?) We went to the Cafe de Paris and were lifted swiftly to a private dining room up near the roof of the big restaurant on 42nd Street, where were already assembled the smiling Stanley, Miss Mabel Condon, Fred Beecroft, George Procter, Joe Farnham, Arthur Leslie, W. A. Johnson, E. Mandelbaum, and Ernest Shipman. Greetings were exchanged and the party sat down to a delightful repast.

Stanley H. Twist.

When the menu had been sufficiently discussed and coffee and cigarettes had been passed, conversation turned upon picture topics. It was then that Mr. Twist announced his connection with the enterprises of Mr. E. Mandelbaum. The latter has been operating a feature film business in Cleveland, Ohio, for some time together with several high class picture theaters. Recently he organized the World's Special Film Corporation and the Pompeii Film Company, with offices in the World's Tower Building in 40th Street. The extensive nature of these several enterprises called for the services of a high class and experienced publicity man with creative ability, so it did not take long for Mr. Mandelbaum and Mr. Twist to get together after they had canvassed the situation.

E. Mandelbaum.

While Mr. Twist will have a general supervision over all of the Mandelbaum interests, his attention will be devoted principally to the Pompeii Film Company at present. This is the concern that is handling the big Pasquali production, "The Last Days of Pompeii," now being booked by Pat Casey over the Klaw & Erlanger circuit. Extensive plans for the exhibition of this subject have been formulated. Several shows will be put on the road, each equipped with two projection machines and all other necessary paraphernalia. Two operators and an advance man and manager will go with each show. A big line of new paper and advertising has been prepared. The No. 1 show will open in Indianapolis on Sunday, November 2. The second show will open in Newark, N. J., soon.

Aside from the bookings over the K. & E. circuit of legitimate houses, arrangements have been made to lease this production to other good theaters and the larger motion picture houses.

So much for Stanley's plans. From that subject the conversation at the little dinner drifted to the general subject of better pictures, which kept the party interested until the small hours. It was an altogether delightful occasion.

# Herbert Brenon Returns from Europe.

### Imp Director Talks Interestingly of His Observations During a Six Months' Tour.

HERBERT BRENON, the Imp director who has been making pictures abroad, arrived home on October 28. With him during the entire trip was Mrs. Brenon. He was away an even six months. In that time he produced dramas in England, France, Austria and Germany. His first picture, a three-reel "Ivanhoe," made a record of 109 prints in London, which, as some one has described it, is "the hardest market in the world." Mr. Brenon was very much impressed by what he observed in the film marts of the British metropolis, where from all parts of the world come every week for inspection and sale on merit 600,000 feet of film. "To a producer," said Mr. Brenon, "it is the greatest lesson conceivable to watch the viewers of pictures sit down and pick each film to pieces. They seem to uncover every mistake made by the manufacturer. Very often it is the little thing which may have been noticed in the studio, but which is permitted to stand in the belief that it will get over, that is responsible for the rejection of the entire subject and the loss of the sale. To a man in the game it is a real stimulus to listen to the discussions of these men; it is bound to make him keener and to urge him to do his best in the little things as well as the greater. As a matter of fact, no director can go abroad with eyes and ears ordinarily alert without gaining much knowledge that is bound to be to the distinct advantage of himself and his company as well.

Herbert Brenon

"I believe that the day of the one-reel picture is passing," continued Mr. Brenon; "not by that that the day of padding the one-reel subject to two-reel length is here. Far from it. The longer film must contain the elements of the better picture—the story, the settings and backgrounds, the photography and the big situations. As to exhibiting, I think Germany in general and Berlin in particular lead the world. There they are strong for three-hour performances. The programs are balanced with judgment. They bank strong on scenics, and they have good ones. Take one of the big houses, for instance. It will open up at 9 o'clock in the evening with a scenic. Then there will be shown a two or three reel drama of strength, then a one-reel drama, then a short comedy, and then the big feature of the night, a three or four part subject. The picture houses in Germany compete with the regular theaters and they charge and get good prices, as high in some instances as $1.00 or $1.50, and range down to 25 cents. The houses are filled. There are magnificent orchestras and splendid projection. As to methods of production I think the Germans, French and Italians have some things to show us.

"No picture man can spend a half year in England and on the continent without coming back with broader views, greater ambition, a finer and keener sense of artistic values and a better knowledge of the technical points that count so big in staging a picture."

Certainly Mr. Brenon comes back strong in health as he is enthusiastic in spirits. He does not need to tell you that his tour has been a tonic to him. Among the pictures made by the Universal director while away were, in London, "Across the Atlantic," in three reels; in Paris, the one-reel "Anarchist," already released; "Absinthe," in three reels, and "Child Stealers of Paris," two reels; in Germany, "Love or a Throne," "Time Is Money" and "Love and a Lottery Ticket," all three-part subjects.

Returning with Mr. Brenon also were William E. Shay and Miss Leah Baird, who have been playing leads, and Julius Stern, the manager of the company.

# At the Sign of the Flaming Arcs

By George Blaisdell.

THERE was opened in Brooklyn on the evening of October 24 the new Nostrand Theater. It is one of the first of the houses in New York City to be enlarged from the 299-seat basis to 600 seats. We were favored by friend Machat with an invitation to attend the initial showing of pictures. Mr. Machat has expended $10,000 to rebuild his house, and the result is worth while. First of all, the projection is excellent. Two Power's 6-A motor-driven machines, on a nearly flat throw of eighty-five feet, provide fine clear pictures. The gradient of the floor has been changed to one foot in ten, allowing every one a good view of the screen. Two boxes, containing thirty chairs each, are at the back of the theater; the price of these seats is 20 cents, double the regular admission. There is an up-to-date ventilation plant, providing fresh air in abundance. The chairs are cushioned and comfortable, there being ample room between rows. Six wall lamps furnish illumination during the projection of the pictures, while ten large lamps of the indirect type may be brought into use during intermissions. The steam pipes are arranged along the wall, well out of the reach of the small boy. The decorations are in red, divided into sections by large white frames. The screen is inclosed in a black border. On the extreme left of the entrance is a cosey women's retiring room, while on the right provision is made for the sterner sex. The ceiling is metal, painted white. Music is furnished by a violinist and pianist. The service will be five reels of General Film Exclusive, which will be changed every other day, and three reels of Mutual. One show will be given in the afternoon, beginning at 2:30. The evening performance will begin at 6:30; the second show will begin at 9 or 9:15, terminating about 11. In spite of the fact that the house had been closed three months, there were over 1,100 paid admissions on the opening night and many were turned away. A heavy rain was falling all the evening. To bring out his people Mr. Machat had present Maurice Costello, who related experiences of the Vitagraph tourists in the trip around the world. The house has been filled at all subsequent performances, which shows that a community is quick to appreciate enterprise on the part of an exhibitor. Mr. Machat deserves his success.

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Jack J. Clark tells a story illustrating the dangers of seeking realism in pictures, especially when dealing with a real Irishman on his native soil. Mr. Clark is of Irish extraction and takes deep interest in all that pertains to the Emerald Isle, especially in matters of history. This interest has been sharpened by the visits he has made to the island as a member of picture companies. During the recent trip of the Gene Gauntier players scenes were being taken outside of Killarney. The subject was an eviction and the period a half century ago. Director Olcott had asked Mr. Clark to go into the village and select peasant types. There was to be an assault on the soldiers—and, of course, there was no difficulty in getting the people desired when the object was explained. Among those engaged was Dan Larkin, a sturdy old man who, in the course of more than eighty years, had witnessed many stirring events. The headquarters of the company was in a tavern. It is suspected that before the scenes were taken old Dan had visited the bar. Dan had been provided with a stout shillalah, to use on the soldiers, but he had been warned not to hurt them. The warning was ignored, however, when the time for action arrived. The old man forgot all about the camera or the fact that he was an actor. He saw only red coats, and a head above every one of them. He was back again in the days of his youth, fighting bitter enemies. The big club, with a knob on the end as big as two fists, was swinging as fast and as hard as the rejuvenated muscles of an old-time scrapper could wield it. The men in the red coats, not being prepared for any such attack, were bowled over left and right. The thoroughly aroused Irishman was only subdued when the entire party made him the object of their undivided attention. There was immediate use for much arnica and courtplaster.

* * *

Shannon Fife, Lubin script writer, is back at the University of Pennsylvania following his annual visit to his mother in Dallas, Texas.

* * *

Wendell P. Milligan is now in the New York office of the Billboard. Here's luck to him. He's an O K chap from the ground up.

* * *

Hobart Bosworth certainly fitted into the part of Wolf Larsen, the brutal skipper of Jack London's "Sea Wolf." He has the physique, the dramatic experience—camera as well as stage—and the age to play the part without resorting to makeup. One of the incidents in the picture that will make a house sit up is the appearance of the sharkfin. The sailors have complained to the captain that the cook is negligent, untidy, and that he supplies them with poor food. "Put a rope on him, throw him astern and give him a washing," says the skipper. It is done with many manifestations of joy. The sub-title of "Washing Cookie," is greeted with laughter by the house, as the unpopular boss of the galley is shown floundering in the boat's wake. Then you see a flash of a sharkfin. The comedy is automatically and instantly shut off. There is potential tragedy in that bit of fin. As the sailors frantically haul in the nearly submerged cook there are flashbacks to the fin. You feel the shark is after his man. When the half-drowned victim is taken on board the feeling is well established that the tale in the book has been exemplified—that a foot is missing. There is instant diversion, however, in the placing of a big piece of pork on a hook and the ensuing capture of the maneater.

If Uncle Sam wants to provide real entertainment for his sailor boys he will do well to put "The Sea Wolf" in circulation among his warships. Can you picture hundreds of a dreadnought's crew sitting on deck watching the unfolding of this seven-reel story of the ocean? Paint in your own accessories and side lights—the sea, the starlit sky, and all the other factors of such a situation. It would be worth seeing.

* * *

Epes Sargent thinks he has the record for an outstanding script that finally "lands." The elapsed time from submission to acceptance is two years and twelve days. The original copy was lost by the producer, and a carbon was sent. Then the carbon was mislaid and a second carbon was supplied. Then the original was found. It was only recently that Director Hotaling, of the Lubin Company, decided that the script that had been so long on the shelf would just fit in. Consequently Sargent wears his most grim-smile. Certainly one who is so good a waiter deserves to be no loser.

* * *

Syracuse, N. Y., is to have a picture censor. He will be named by the commissioner of public safety, himself a regular attendant at a picture show. The commissioner says he does not recollect seeing any films that were particularly bad. He admits the line will have to be drawn very fine sometimes to distinguish between the good and bad, especially in "adventure pictures" and what he describes as "lovey-dovey romance" stuff. He very wisely says the selection of the right man for the work is about the most important part of the whole matter. The commissioner says the exhibitors who would not hesitate to show films they know to be bad, provided they thought their business would be improved, are very few and that it ought not to take long to discover them.

* * *

When Mayor Rose, of Los Angeles, was asked by a member of the board of censors to fill the vacancy caused by the resignation of Paul M. Powell, he said very emphatically that he did not propose to do any such thing. "In fact," he added, "I don't care if they all resign their positions, for I don't see any use of having such a commission. The matter can be handled by the police. Let every patrolman keep tab on the moving picture shows on his beat. If he sees a film that is not right let him report to headquarters."

## ANOTHER POWERS ENTERPRISE ON THE ROCKS.

A petition in bankruptcy has been filed against the Independent Exchange Company, manufacturer of motion picture machines and films, at 220 West Forty-second Street, by these creditors: Joseph A. McKinney, $3,100, of which $900 is salary as manager, and $2.200 breach of contract; Schilling Press, $27, and Reyer & Ninger, $21. It was alleged that the company was insolvent, had made preferential payments, $500, and had transferred merchandise, valued at $1,000. Liabilities are said to be $9,000, and assets $1,000.

The Independent Exchange Company was formed by P. A. Powers, William Oldknow, Frank Bailey and other independent exchange owners with the purpose of controlling the "independent" market. The plan was a "flivver" from its inception.

## BUYS INTEREST IN PICTURE HOUSE.

Mrs. E. J. Fisher has purchased the interest of Messrs. Bertrand & Pigeon in the Dreamland theater, Twentieth Street, Saskatoon, Sask, Canada. Mr. Fisher will be the manager and musical director. The house plays high class features and another feature will be the music. Mr. Fisher is well versed in music and will see that the patrons are asgiven the right kind of music to the right kind of picture.

# Manufacturers Advance Notes

### "THE PRICE OF VICTORY" (Lubin).

Probably of all terrible stories of the Civil War, this is the most dramatic and pitiful. Nothing but the mad insanity of battle could induce such a fearful sacrifice. A life counts little in war, but the life that was given was worth more than the advantage of conquest and is beyond compensation. It is a powerful lesson against the horrors of the battle field. The photoplay does much credit to John Ince and Miss Rosetta Brice, who played the leading roles.

Colonel Robert Carey, a young southerner, and Lorena Gray, his sweetheart, have a lovers' quarrel and before they can make up Carey is ordered to the front. Carey is on the staff of General Jackson. Lorena joins the Secret Service and is also ordered to report to Jackson. As she approaches the headquarters she can hear the cannons and realizes that a fierce battle is in progress. Jackson has ordered the destruction of a bridge across Cold Creek, the mine is laid but the Confederates are not given time to explode it before the Union men begin to cross. Carey agrees to swim and explode the mine, but is wounded by a sharpshooter. At this moment he is found by Lorena and a joyous reconciliation takes place. Carey, unable to proceed, remembers his mission and Lorena offers to take his place. Carey knows it is sure death to her, but for the cause agrees to let her explode the mine. As the Union soldiers are pouring across, the girl fires the mine. Her life is the price she pays for the victory. Through the bloody years that follow Carey is ever in the front of the battle, but the swift death he prays for passes him by. The war is ended and fifty years pass when Carey makes his way to the grave of his girlish sweetheart and falls asleep to find the weary waiting ended.

Scene from "The Price of Victory" (Lubin).

### WESTERN PICTURES ON EXCLUSIVE PROGRAM.

Western features, long wanted to balance the Exclusive Supply Corporation program, will now be available in abundance, three companies releasing aggregately between six and eight features monthly, have signed contracts with the Exclusive. One of the companies, the Ammex, is not unknown, but the two others, the Laclede and Great Western brands will start fresh. From the viewpoint that a new broom sweeps clean and considering that their personnel includes men of wide experience and established reputation, their outlook is cheerful. All three companies will begin releasing in the early part of November and judging by the high quality of the samples shown privately in the Exclusive's projection room, their product will be well received.

### "A BOGUS HERO" (Great Northern).

Tom was the sort of hero that never did and never will make good. While wandering along the beach one afternoon he saw a young man fall into shallow water and immediately proceeded to "the rescue." Tom got his feet wet, but Henry, the rescued one, was so grateful that he invited the hero to the home of his parents, who are wealthy. It is the softest snap in his life and he proceeds to take advantage of the situation to the utmost. Henry and family are delighted with the bogus hero, because his manners are eccentric and they invite his parents to visit the mansion. When Tom's parents arrive they proceed to take possession of the place and enjoy the hospitality extended them to the utmost. They are dined and wined and Tom's dad smokes up the most expensive cigars he ever had put his lips over. Mamma investigates the mysteries of the silver cabinet and the art collection and all goes well until the time for departure arrives. Then it is that Henry's sweetheart, who has been a close, but silent observer, exposes the sham hero and his relatives. Hidden in their clothing are silver knives, spoons and forks, rare cigars and dainty bits of bric-a-brac. The finale may readily be imagined when Tom, the bogus hero, is ejected from the house and his parents are requested to follow him. Considering that it is a comedy subject, there is much beautiful photography and some splendid acting.

Scene from "A Bogus Hero" (Gt. Northern).

### "IN THE DAYS OF TRAJAN" (American).

In his coming release of "In the Days of Trajan," Lorimer Johnston, the director of the first company of the American at Santa Barbara, Cal., has written a stirring and vital story of old Rome. In it he shows the pomp and power of the great Emperor Trajan, scenes of the Circus Maximus, with the fight between the gladiators and the barbarians, culminating with an attack on the emperor by the gladiators, who leap from the arena into the imperial box (an absolutely new situation). Then is shown an imperial triumph where the captive queens, kings and princes are led through the streets of Rome to the imperial throne. All of these scenes were taken in the palaces owned by the residents of Santa Barbara and the adjacent Montecito, which are absolute reproductions of the Roman period in which the story is laid. The Miller-Graham place provided the marble throne and the carved marble throne chairs. The entire production marks another departure in the American Company and in costuming and effects will compare with anything of the kind done in the United States.

### "OUTLAWED" (Film Releases of America).

"Outlawed!" The very word gives one the shivers, conjuring pictures of the stern arm of the law reaching inexorably after him who has or who is supposed to have violated its laws. The meshes of the law in the rugged wilds are not so open as they are in the effete cities and accordingly our perfectly innocent hero in this three reel photofeature has troubles of his own and other people's in keeping away from the clinging coils of the hangman's noose.

Scene from "Outlawed" (Film Releases).

The treatment and variety of the theme rather than the theme itself makes the feature praiseworthy. The girl in the story frequently becomes the "man of the hour" and even dons the masculine trousers when masquerade is necessary to keep her from molestation at the hands of the mountain bandits. A "quick on the trigger" lady she is and when her sweetheart is wounded she fires away right merrily at the desperadoes and wings many a one.

Scenically and photographically the picture is excellent.

### "THE DRUMMER'S HONEYMOON" (American).

A novel little sketch taken from every day life in which Ed. Coxen, Winnifred Greenwood and George Field divide honors equally and a fair portion of the glory is allowed to go to Wm. Tedmarsh, who does a clever piece of work in the part he carries.

The story is that of a traveling salesman on a honeymoon trip. His office manager intercepts him by wire with instructions to head off a certain buyer stopping at a summer resort for a vacation. The salesman is jobbed by the prospective customer with whom he is not acquainted, but fortunately his wife does know him and accidentally meets him basking in the sunshine of smiles other than those of his wife. When the salesman learns of the trick played on him he appears considerably exercised over it, but the wife gallantly comes to the rescue by forcing the placing of a large order. The story is interesting throughout and well handled.

### POWER'S CAMERAGRAPH AT ELECTRICAL EXPOSITION.

Electricity was the big noise at the Grand Central Palace, New York, October 15th to the 25th inst. The Nicholas Power Company, progressive purveyors of moving picture projectors, were there with an interesting exhibit of their Cameragraph No. 6 and No. 6A and their dissolving stereopticon. Also they had an interesting exhibit comprising a smoke box in which were condensing and projection lenses. An arc light was projected through these, and by means of the smoke it was made evident how light rays are focused and projected on the screen.

### FRANK WOODS GOES WITH MUTUAL.

Frank Woods, well known to picture men and women as "Spectator" of the Dramatic Mirror, and more recently in charge of the scenario department of the Biograph Company, has resigned from the latter organization to join the staff of Lawrence Griffith in the Mutual Company. Mr. Woods will be at the head of the Mutual's script department.

### A CORRECTION.

In the Lubin Film Company's advertisement on page 467 of last week's issue, it was stated that that company was making in three reels the film entitled "The Sea Eternal." This is an error; the picture is but two reels in length.

### "THE LURE OF NEW YORK" (Four Reels).

The New York Film Company have just released a four-reel feature entitled "The Lure of New York." A clever young woman from one of the East Side theaters has been engaged to play the principal part, which is that of a young immigrant girl who comes to New York and successfully resists all the temptations to join the vast procession of unfortunates. The picture follows substantially a scenario written by A. Danziger, the president of the New York Film Company. The director was Mr. Rolands. The studio of the Pilot Company was used for the indoor settings. There are some pretty scenes of New York and its surroundings. Mr. B. L. Feinblatt, of the Standard Feature Film Company, has acquired the New York City and State rights on "The Lure of New York."

Scene from "The Lure of New York."

### UNIVERSAL STARTS BIG ADVERTISING CAMPAIGN.

At a recent meeting of the directors of the Universal Film Manufacturing Company, a resolution was adopted appropriating the sum of $250,000 to be spent during the coming year in advertising Universal pictures. This appropriation will be handled by the Witt K. Cochrane Advertising Agency of Chicago. Newspapers, magazines, billboards and miscellaneous mediums will be employed. This publicity will be supplementary to the trade paper and other advertising now being employed by the company.

### FAMOUS PLAYERS' LONDON MANAGER.

The European organization of the Famous Players Film Company, with headquarters at 84 Charing Cross Road, W. C., London, has been placed in charge of Mr. Sidney M. Baber, one of the best-known men in the film trade in England. It is Mr. Baber's intention of making his premises among the most comfortable in London, and his boast is that he will make his receptions so pleasant for his intended clients that they will be eager to visit him, and with the Famous Players' productions to exhibit he is not in the least afraid of any competition he may have to face.

### FLORENCE LAWRENCE IN JEWISH ROLE.

Florence Lawrence, the famous screen star being featured in Universal-Victor plays, has departed from her usual roles and promises her admirers a surprise when they see her in "The Third Generation," written by Walter MacNamara. She plays the part of a modern New York Jewish girl. There is the eternal clash of creed and race. This is a big story under preparation by Director Harry Salter.

### AGNES EGAN COBB RETURNS FROM TRIP.

Agnes Egan Cobb, motion picture saleswoman for Union Features and the new "Feature Ideals" of the Eclair Company, has just returned from a western trip greatly pleased with the result. Miss Cobb visited Pittsburgh, Columbus, Cleveland, Toledo, Detroit, Indianapolis and St. Louis, returning on Thursday, October 28.

## "WHAT EIGHTY MILLION WOMEN WANT—?"

Under this title the Unique Film Company presents to the public its new four-reel "unique" feature. This film play presents for the first time to the public the leaders of the suffrage movement in England and the United States, viz.: Mrs. Emmeline Pankhurst, the great militant suffragette of England, and Mrs. Harriet Stanton Blatch, the famous president of the Women's Political Union of the United States, both of whom in order to show their appreciation of a serious presentation of a drama in which the suffrage movement plays an important part, have for the first time taken active part in a photodrama. The name of this feature surely is "unique." It naturally causes one to ask the question, "What Eighty Million Women Want—?" and to seek in their own minds the answer. The average man has enough trouble trying to solve what one woman wants.

Scene from Unique Feature with Mrs. Pankhurst.

The name of this subject is good. The story of the film is even better. It is a timely political drama of the present day. The story is laid in and about New York City at the time of the primaries and just prior to election. A hot political fight is in progress. The Women's Political Union has become a powerful factor and is waging a war of extermination against Kelly, the corrupt political boss. Scene after scene is shown of the opposing factions in this active campaign. The suffragette who plays the lead is affiliated with the Women's Political Union and is an active supporter of the cause. Its president, Mrs. Harriet S. Blatch, takes a prominent part in the campaign. Mrs. Pankhurst, who comes on a visit here, is also actively affiliated with the union and joins in the campaign to down the corrupt boss and to aid the suffragette.

## PAUL RAINEY PICTURES FOR STATE RIGHTS.

Following the usual custom of very large features, the Paul J. Rainey African Hunt pictures, after having played to tremendous profits at first-class theater prices in the larger cities, it is now to be put out on the State right basis, to be shown at popular prices in straight motion picture houses. If ever a film has demonstrated its drawing and entertaining power, that picture must surely be the Paul Rainey Hunt. For six months it drew large crowds at the Lyceum Theater, New York, in the hottest kind of weather and for once, at least, society people were heard to rave over a motion picture. This test of its popularity was duplicated in most of the large American cities, so that little remains to be said of its efficiency as a money-getting picture.

While this subject has already played to more than a million dollars, only those who could afford to pay dollar prices have had an opportunity to see it, which leaves the field practically clear to those exhibitors who cater to that great mass of American people who support the lower priced houses. What might be lost on account of those who have already seen the picture is more than offset by the unlimited praise that it received from the press, clergy, schools, natural history societies, and all others who have seen it. The picture has already been well advertised and has shown what it will draw; therefore it should prove to be a great drawing card as a State right feature. It is not improbable that those who have seen it before would be pleased to see it once more when it comes around at popular prices. The entire film has been re-titled so as to render the services of a lecturer unnecessary. The picture is being sold by the Jungle Film Company, of 1600 Broadway, New York.

## "THE DRESS OF LOLITA" (Reliance).

The romantic atmosphere which so readily lends itself to the emotional children of sunny Italy, is the dominant feature of "The Dress of Lolita," a strong drama almost bordering on tragedy from the talented pen of Mary Murillo.

A young Italian couple, by way of Ellis Island, are plunged into the great melting pot—America—with visions of the prosperity and happiness that is soon to be theirs. They are swallowed up in one of the many Little Italys located in New York City and the desperate struggle for a bare living begins.

Scene from "The Dress of Lolita" (Reliance).

Unknown to her devoted husband, Lolita, the bride wife, sells her wedding gown which he sees at a distance being worn by its new owner, who is flirting with a young Italian of the colony. Thinking that his wife is unfaithful to him, his state of mind leads him to commit acts of violence that cause tense situations and highly emotional scenes to follow each other in quick succession to the great moment of the drama—a really brilliant climax.

The characters portrayed call for exceptionally clever acting and are ably handled by Irene Hunt, May Willard, Charles Perley, and a strong supporting company—released November 5th.

## CHANGES IN PERSONNEL OF UNIVERSAL COAST COMPANIES.

With an eye to strengthening the West Coast companies, the Universal Film Manufacturing Company has made several changes and realignments of its playing and directing forces at the Hollywood, Cal., studios. Edna Maison, who has been playing leads in the Monday Powers company, has been advanced to the feminine lead in the Thursday Rex, playing opposite Bob Leonard and under the direction of Otis Turner.

Allan Dwan has returned to the Universal fold, bringing with him Pauline Bush, M. J. MacQuarrie and other members of his company. He will assemble an extra company for large productions. James Neil will be attached to this company as leading man. The latter's position as director with the Wednesday "Joker" will be filled by Allan Curtis, who will continue to direct the Saturday "Joker" also.

Donald Macdonald, who has been leading man with the Friday Nestor under A. E. Christie, will direct the Monday Powers. In his company will be found Howard Hichman, Laura Oakley, Marie Walcamp, and Dick Rosson. Mr. Macdonald will be succeeded as leading man of the Nestor company by John A. Sterling, who has been playing comedy roles for the past two years with the Essanay company.

## REGARDING HELEN GARDNER PLAYERS.

The Helen Gardner Picture Players have made a contract to produce twelve three thousand-foot pictures for The Helgar Corporation. These pictures, we understand, will be released through the Warner's Feature Film Service. The first picture will be entitled "A Daughter of Pan," to be followed by another picture of modern Russian life and conditions.

This contract on the part of The Helgar Corporation does not mean that these players will devote all of their time to this work. On the contrary, during the year, four, six to eight-reel pictures will be made of big, massive subjects.

## MISS JEANETTE A. COHEN—POSTER SALESWOMAN.

In these days of the militant suffragette we are prepared for almost anything in the way of womanly activity. It is not surprising then when we find an energetic, ambitious young woman making good as a seller of posters. Why not? When a woman will to do a thing she usually succeeds. That is why Miss Jeanette A. Cohen has made a place for herself in the sales department of the poster business. It was only about six months ago that this young woman decided that she could sell posters to the motion picture makers and she imparted that decision to the H. C. Miner Litho Co., of New York. The Miner folks took her at her word and permitted her to create a M. P. department which she conducted to the satisfaction of all concerned. But, evidently, the connection was not altogether to Miss Cohen's satisfaction, for she sought what she believed to be a better opportunity with the Metro Litho Co., which concern enabled her to extend her work to the theatrical field as well as that of the motion picture.

**Miss Jeanette A. Cohen.**

Miss Cohen says her success is due to her endeavor to serve her patrons faithfully and to build up a patronage by service and quality. She is the only woman in America that we have heard of who is following this particular calling. Among the trade she has made many friends by her straightforward business way and has proved again that woman can do things in fields that have been usurped by mere man.

## KLEINE-CINES AIRSHIP BLOWS UP IN MID-AIR.

Surely "Eclipse" has "eclipsed" itself in matter of pictures where the absolute dare-deviltry of the actor provides a thrill for the picture fan. The above illustration shows the smashup of a Bleriot monoplane, which, with Joe Hamman and his wife, is plainly seen to blow up in a great burst of smoke and flame and drop to the earth in full view of the camera. This scene is from a thrilling Kleine-Eclipse entitled: "Airship versus Aeroplane," a release date for which has not yet been set.

## SQUEEZED WOMAN'S HAND; GETS THIRTY DAYS.

According to the Philadelphia Telegraph, Harry Steinberg has been sent to the County Prison for thirty days for persisting in squeezing the hand of a woman patron in a picture show. It just happened that sitting behind the woman being annoyed was her husband, who had been unable to get a seat beside her when the two entered the house. The magistrate who heard the case intimated that, had he been in the position of the husband, he would not have been very easy on the culprit.

## KINEMACOLOR AT MEDICAL MEETING.

At a special meeting of the Homeopathic Medical Society of New York State, held at Syracuse, N. Y., Dr. Sprague Carlton, of New York City, delivered a very interesting address on eugenics, illustrated by the natural color motion pictures made by the Kinemacolor process. This is the first time in this country that a medical lecture of this sort has been illustrated in this manner.

The Kinemacolor pictures as presented in Syracuse were the result of nearly two years of research, and the series covered the entire range of the subject. At the present time, when press, pulpit and public are taking up the matter of eugenics, proper sanitation and medical treatment, it is interesting to note that the formerly despised "movies" give every promise of being a big factor in enlightening the present generation on matters that have formerly been kept as a mystery and dark secret.

Mr. Carlton, in the course of his remarks, said: "I thoroughly believe that the use of natural color motion pictures will revolutionize the teaching methods in colleges, medical schools and clinics as it is possible by these pictures to show the technique, not only to the members of the clinic, but also to the surgeon himself, demonstrating the faults that may have developed in his technique. As the pictures can be repeated as many times as required, the absolute reproduction of operations and treatments of all descriptions can be most vividly shown."

At the present time the Kinemacolor Company of America has formulated and is putting into effect plans for establishing educational pictures in public schools, colleges and associations of different kinds.

## FURTHER ENLARGEMENTS OF WORLD SPECIAL.

The World Special Films Corporation is still expanding, branch offices having been opened in Chicago, Cincinnati, Atlanta, and Kansas City. For the Chicago office F. H. McMillan, formerly of the M. & F. Feature, has been engaged as manager. In Cincinnati, G. J. Trask, well known in that city through his connections with the Mutual. In Kansas City, S. J. Berman, also an Ex-Mutual man. For Atlanta, C. G. Bailey, formerly connected with the Kinetograph and the General Film Co. The extensive alterations are being made in all of these offices, and they will be ready for business by the time this item appears in print. Phil. Gleichman, general manager of the corporation, left recently for St. Louis, Dallas and New Orleans to open branch offices for the concern in those towns.

## CHURCH TO BE CONVERTED INTO THEATER.

The Church structure in De Kalb Avenue, Brooklyn, abandoned two years ago by the Epworth M. E. Congregation because of the construction of a theater near it, is to be converted into a 600-seat picture theater. The cost of the alterations will be $10,000.

## MISPLACED CREDIT.

An apology is due the "Bioscope," a very excellent British motion picture trade journal, in regard to a cartoon that was reproduced in the October 11th issue of this paper and credited to the wrong source. The cartoon was of W. N. Selig, drawn by "Peter." The caption line stated that it was from the K. & L. weekly, whereas the Bioscope should have received the credit.

## NEW AGENCIES.

Mr. W. H. Scofield, formerly of the Ambrosio Company, is still in Europe where he has secured the agency for the products of the Gloria and Leonardi Film Companies. He will be back in this country in a few days.

## State Right Purchases

NOTE—Exhibitors are requested to keep this list on file or copy from it the names of purchasers in their particular territories. These lists will not be republished and we cannot undertake to furnish back information by mail to those who have neglected to keep a record.

THE FIREFLY—(Film Releases of America—four reels) for Greater New York, New York State and Northern New Jersey, by Exclusive Features, Inc., Candler Building, New York City.

LES MISERABLES—(Eclectic—nine reels) for New York entire, and New England, by the Gordon Olympia Company, Boston, Mass.

VOICE OF THE WILD, THE—(Film Releases of America) for Delaware, Maryland, District of Columbia and Virginia, by National Feature Film Company, Baltimore, Md. For Northern Illinois, by the M. & F. Feature Film Company, Chicago.

WORLD SERIES—(Commercial Moving Picture Company) for New York and New Jersey, by Marcus Loew, New York.

LES MISERABLES—(Eclectic—nine reels) for New York, entire, and New England, by the Gordon Olympia Company, Boston, Mass. For Kansas, Missouri, and Illinois, by William Sievers, New Grand Central Theater, St. Louis, Mo.

## LAEMMLE MAKES CORRECTION.

I wish to call your attention to a mis-statement of facts contained in your issue of November 3rd, on page 480, in which you say:

> "At a meeting held recently, officers and directors were elected for the Universal Film Exchanges with offices at 1600 Broadway and Fourteenth Street, New York, to serve the ensuing year. Carl Laemmle was elected president; David Horsley, vice-president, and Mark M. Dintenfass, secretary and treasurer, by the newly elected directors composed of Carl Laemmle, Mark M. Dintenfass, David Horsley, P. A. Powers, and William H. Swanson."

The error consisted in the fact that the stockholders of the exchanges are as stated: Carl Laemmle, Mark M. Dintenfass, David Horsley, P. A. Powers and William H. Swanson; these in turn elected, Mark M. Dintenfass, David Horsley, and myself as directors, and the directors then elected officers as per the above.

Yours very truly,
CARL LAEMMLE.

## McINTYRE & RICHTER DISSOLVE.

William Kessel has been appointed receiver for the purpose of winding up the business of McIntyre & Richter, feature film dealers, of 23 East 14th Street, New York. The firm will be reorganized and will continue without interruption under another name. There are no liabilities and one or the other of the partners will carry on the business when matters are adjusted. Meanwhile all bookings will be taken care of under the supervision of the receiver.

## Notes of the Trade.

WM. CHASE TEMPLE, organizer of the Florida Citrus Exchange, and well known as a Pittsburgh steel magnate, has tendered an invitation to John Bunny, of the Vitagraph Company, to go to Florida this winter with a company of players and be his guest at his beautiful state at Winter Park, where every facility to enact picture plays will be given him.

* * *

The executive heads of the Ramo Films, Inc., are busy working out elaborate plans for their new studio and factory combined, which will be ready for occupancy the early part of this coming year. New life has been put into the organization through the collaboration of Mr. Homer H. Snow, its president.

* * *

The World Special Films Corp. have just bought the splendid Eclair film, "Protea," and will have it ready for the exhibitor about November 1st. This is one of the most remarkable films ever brought out, and as the press agent says, "A mile of film with a thrill in every foot."

* * *

Two scenarios accepted by the Reliance for early release are by actresses of the company, and in both cases the authoress has been cast for the leading role. Carey Lee is responsible for the photoplay, "For Love of a Man; or, The Woman Who Began Again," and Irene Hunt will be seen in her own drama entitled, "The Other Woman."

* * *

"Blood Brotherhood" is the title of Phillips Smalley and Lois Weber's latest Universal play now under preparation. This is the play incorporating scenes of an actual run on a bank, taken some time ago in Los Angeles by Mr. Smalley. It is a vigorous, human-interest play with an excellent climax.

* * *

The National Board of Censorship, in their report on George Kleine's "Last Days of Pompeii," give it the highest rating possible. Lest their printed form should fail of its purpose in this case, the National Board wrote across the bottom: "Beautiful, wonderful, very fine."

* * *

Moe Streimer, of the Theatre Film Company, New York, is in Northern New York exploiting "Arizona," the New York State rights for this being controlled by his firm.

* * *

A new building, specially constructed, will house the executive offices at the Thanhouser plant from about next week on. These offices have hitherto been located in the factory end of the New Rochelle establishment, facing Main Street. The new executive offices building is on the side street to the left of the factory. The old quarters will be taken over by the factory workers, who will use them as joining rooms. The new office structure is of stone, and contains private offices for Mr. Hite, Mr. Lonergan and Mr. Adler, and special rooms for the bookkeepers and stenographers. Uniformed attendants will be stationed "on the gate."

* * *

E. Mandelbaum, president of the World Special Films Corporation, returned from Cleveland recently reporting big business on "Les Miserables" and "The Betrothal," which they control for Ohio, Indiana and Kentucky. At the Knickerbocker Theater in Cleveland, "Les Miserables" played to close to $3,500 on the week.

* * *

"Arizona Bill" is a very well known Eclipse actor on this side of the Atlantic and has always been noted for the daring work he successfully performs in pictures. In spite of this the employees of George Kleine's Chicago organization are kept constantly wondering when news will reach them of the violent death of the interpid actor.

Joe Welch, whose Hebrew impersonations have been delighting vaudeville audiences for years, will appear shortly in a three-part Warner's Feature entitled "The Struggle for Wealth." It depicts Joe in the role of a poor emigrant starting out in New York to make his way and fighting against numerous obstacles to attain a position among his fellow men.

* * *

An unique entertainment was given at the Kinemacolor Little Theater in the Mecca Building, 1600 Broadway one evening recently. The audience comprised leading literary lights, magazine writers, artists and stage stars Miss Ruth St. Denis was the guest of honor. New dramatic and comedy subjects were shown; also the new Poiret fashions and pictures of leading theatrical stars, which included Raymond Hitchcock and Flora Zabelle, Lillian Russell, Anna Held and others as well known.

* * *

Robert Leonard is engaged upon an especially fine Universal drama, at Los Angeles, entitled "By Fate's Decree." The story centers around an ex-convict, played by Mr. Leonard, who is regenerated in a remarkable way. Others doing good work in the cast are Joe Singleton, Helen Case and Little Doris Baker.

* * *

Mr. William H. Burton, playing the part of "Caesar," the negro, in Pilot's four-part production of Oliver Byron's great play, is the original Caesar of "Across the Continent." He appeared in his original role of Caesar forty-seven years ago.

* * *

Owing to the severe illness of Clifford Bruce, Director Oscar Eagle has been forced to discontinue work on a number of important scenes on the Selig production of "The Royal Box." On account of the same reason work has been delayed on a great detective play, "The Circular Staircase."

* * *

Miss Winifred Greenwood will star in a two-part production by Tom Ricketts under title, "When the Road Forks," scheduled for release December 15th, 1913.

* * *

Bert Diener, late of the Mutual Films Corporation, Buffalo, has been engaged by the World Special Films Corporation as general manager of their Buffalo branch, with H. G. Segal as assistant manager. Phil Gleichman has engaged J. G. Conner as manager for the St. Louis branch of the corporation, located at 804 Pine Street.

* * *

Mr. Adolph Zukor, president of the Famous Players Film Company, who has recently returned from a tour of Europe in the interests of his company, found a flattering respect for the Famous Players' productions, and he is confident that in the hands of Mr. Baber, the European distribution of the "30 Famous Features a Year" will establish new records.

* * *

Cleveland's newest and most beautiful playhouse, the Miles Theater, which cost $500,000 to build, has contracted with H. Charnas, manager of the Cleveland office of Warner's Features, Inc., for the exclusive program of Warner's Features.

* * *

King Baggot, Universal director, leading man, president of the Screen Club, etc., has just completed one of his favorite character studies. He played the part of a lovable, tender "wop," which he made famous in "Tony and the Stork." "The Return of Tony" is the title of the new picture, which promises a rich treat.

* * *

William D. Taylor, the newly engaged leading man of the Vitagraph Western, is an actor of wide experience and of ever growing favor in the film world. An artist, clever and versatile, he has proved himself a valuable addition to a stock company, whose demands necessitate a wide variety of talents from its members. Mr. Taylor, besides acting opposite Miss Anne Schaefer in Western dramas, will be cast for the leads in the Indian romances, the society and domestic plays and high comedies that the Vitagraph Western will essay to picture.

* * *

"A Leap of Despair" is a four-reel Itala subject which has had great success on the continent. It will be shipped after or before "The Queen's Jewel," another four-reel subject.

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The Ethel Barrymore of Motion Pictures
PATHEPLAY

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# Calendar of Licensed Releases.

## CURRENT RELEASES.

### MONDAY, NOVEMBER 3rd, 1913.

| | |
|---|---|
| BIOGRAPH—Diversion (Drama) | |
| EDISON—Wild Wales (Scenic) | 350 |
| EDISON—Porgy's Bouquet (Comedy) | 650 |
| KALEM—The Fatal Shot (Special—2 parts—Drama) | 2000 |
| LUBIN—The Double Chase (Drama) | 1000 |
| PATHEPLAY—Pathe's Weekly, No. 64 (News) | |
| SELIG—Hope (Special—2 parts—Drama) | 2000 |
| VITAGRAPH—The King's Man (Drama) | 1000 |

### TUESDAY, NOVEMBER 4th, 1913.

| | |
|---|---|
| CINES—Zuma, the Gypsy (Special—2 parts—Drama) | |
| EDISON—Tommy's Stratagem (Comedy) | 1000 |
| ESSANAY—Quicksands of Sin (Drama) | 1000 |
| LUBIN—Magic Melody (Drama) | 1000 |
| PATHEPLAY—The Vaudeville Star's Vacation (Com.) | |
| SELIG—Slipping Fingers (Drama) | 1000 |
| VITAGRAPH—The Silver Bachelorhood (Drama) | 1000 |

### WEDNESDAY, NOVEMBER 5th, 1913.

| | |
|---|---|
| EDISON—Archie and the Bell Boy (Comedy) | 1000 |
| ESSANAY—Their Wives' Indiscretion (Comedy) | 1000 |
| KALEM—The Man Who Vanished (Spec.—2 parts—Dr.) | 2000 |
| PATHEPLAY—A Yellow Streak (Drama) | |
| SELIG—The Probationer (Drama) | 1000 |
| VITAGRAPH—The Hoodoo Umbrella (Comedy) | |
| VITAGRAPH—Ancient Temples of Karnak (Travel) | |

### THURSDAY, NOVEMBER 6th, 1913.

| | |
|---|---|
| BIOGRAPH—In the Hands of the Black Hands (Com.) | |
| BIOGRAPH—Where's the Baby (Comedy) | |
| ESSANAY—The Rustler's Stepdaughter (Drama) | 1000 |
| LUBIN—The Price of Victory (Spec.—2 parts—Drama) | 2000 |
| MELIES—Sidney and Its Harbor (Travel) | 1000 |
| PATHEPLAY—Pathe's Weekly, No. 65 (News) | |
| PATHEPLAY—Race Memories (Special—2 parts—Dr.) | |
| SELIG—The Conversion of Mr. Anti (Drama) | 1000 |
| VITAGRAPH—A Broken Melody (Drama) | 1000 |

### FRIDAY, NOVEMBER 7th, 1913.

| | |
|---|---|
| EDISON—A Face from the Past (Special—2 parts—Drama) | 2000 |
| ESSANAY—The Death Weight (Spec.—2 parts—Dr.) | 2000 |
| KALEM—Tightwad's Present (Comedy) | |
| KALEM—The Marble Industry (Industrial) | |
| LUBIN—Cocoanut Industry (Industrial) | 400 |
| LUBIN—Getting the Best of Dad (Comedy) | 600 |
| PATHEPLAY—A Phony Alarm (Comedy) | |
| SELIG—The Schoolmarm's Shooting Match (Comedy) | |
| SELIG—Views Along the Rhine (Travel) | |
| VITAGRAPH—Flaming Hearts (Comedy) | 1000 |

### SATURDAY, NOVEMBER 8th, 1913.

| | |
|---|---|
| BIOGRAPH—Old Coupons (Drama) | |
| EDISON—Elise, the Forester's Daughter (Drama) | 1000 |
| ESSANAY—Broncho Billy's Secret (Drama) | 1000 |
| KALEM—The Silent Warning (Drama) | 1000 |
| LUBIN—Hiawanda's Cross (Drama) | 1000 |
| PATHEPLAY—Tortoises at Close Range (Nat. Hist.) | |
| PATHEPLAY—Egyptian Temples (Travel) | |
| PATHEPLAY—Ice Cutting in Sweden (Travel) | |
| VITAGRAPH—The Diver (Special—2 parts—Drama) | 2000 |

## ADVANCE RELEASES.

### MONDAY, NOVEMBER 10th, 1913.

| | |
|---|---|
| BIOGRAPH—No Place for Father (Drama) | |
| EDISON—Camping With the Blackfeet (Manners and Customs) | 500 |
| EDISON—Seth's Woodpile (Comedy) | 500 |
| KALEM—The Runaway Freight (Spec.—2 parts—Dr.) | 2000 |
| LUBIN—The Locked Room (Drama) | 1000 |
| PATHEPLAY—Pathe's Weekly, No. 66 (News) | |
| SELIG—Phantoms (Special—2 parts—Drama) | 2000 |
| VITAGRAPH—Thieves (Drama) | 1000 |

### TUESDAY, NOVEMBER 11th, 1913.

| | |
|---|---|
| CINES—The Penalty (Special—2 parts—Drama) | |
| EDISON—The Doctor's Duty (Drama) | 1000 |
| ESSANAY—The Man Outside (Drama) | 1000 |
| LUBIN—A Miracle of Love (Drama) | 1000 |
| PATHEPLAY—Winter Sports in Switzerland (Sports) | |
| PATHEPLAY—Siberia's Holy Lake (Travel) | |
| SELIG—Movin' Pitchers (Comedy) | |
| VITAGRAPH—The Price of Thoughtlessness (Drama) | |
| VITAGRAPH—The Canals of Venice (Travel) | |

### WEDNESDAY, NOVEMBER 12th, 1913.

| | |
|---|---|
| EDISON—His Nephew's Scheme (Comedy) | 1000 |
| ESSANAY—The Last Laugh (Comedy) | 1000 |
| KALEM—Our New Minister (Special—3 parts—Dr.) | 3000 |
| PATHEPLAY—Lizard Lore (Zoology) | |
| PATHEPLAY—The Coast of California Near Carmel by the Sea (Travel) | |
| SELIG—Trying Out No. 707 (Drama) | 1000 |
| VITAGRAPH—An Elopement at Home (Comedy) | 1000 |

### THURSDAY, NOVEMBER 13th, 1913.

| | |
|---|---|
| BIOGRAPH—Mrs. Casey's Gorilla (Comedy) | |
| BIOGRAPH—Mixed Nuts (Comedy) | |
| ESSANAY—The New Schoolmarm of Green River (Dr.) | 1000 |
| LUBIN—The Sea Eternal (Special—2 parts—Drama) | 2000 |
| MELIES—The Judgment of Buddha (Special—2 parts—Drama) | |
| PATHEPLAY—Pathe's Weekly, No. 67 (News) | |
| PATHEPLAY—A Slave of Satan (Spec.—2 parts—Dr.) | |
| SELIG—The Child of the Prairie (Drama) | 1000 |
| VITAGRAPH—The Right Man (Drama) | 1000 |

### FRIDAY, NOVEMBER 14th, 1913.

| | |
|---|---|
| EDISON—The Phantom Signal (Special—2 parts—Dr.) | 2000 |
| ESSANAY—The Boomerang (Special—2 parts—Drama) | 2000 |
| KALEM—The Pickle Freak (Comedy) | |
| KALEM—Hypnotizing Mamie (Comedy) | |
| LUBIN—When the Clock Stopped (Drama) | 1000 |
| PATHEPLAY—Butterfly Preservation (Zoology) | |
| PATHEPLAY—The Slate Industry (Industry) | |
| SELIG—A Cure for Carelessness (Comedy) | |
| SELIG—The Matterhorn, Switzerland (Travel) | |
| VITAGRAPH—Fanny's Conspiracy (Comedy) | 1000 |

### SATURDAY, NOVEMBER 15th, 1913.

| | |
|---|---|
| BIOGRAPH—His Inspiration (Drama) | |
| EDISON—Getting a Patient (Comedy) | 1000 |
| ESSANAY—Alkali Ike's Auto (Comedy) | 1000 |
| KALEM—Against Desperate Odds (Drama) | 1000 |
| LUBIN—Whose Is it? (Comedy) | 400 |
| LUBIN—Badly Wanted (Comedy) | 600 |
| PATHEPLAY—In the Same Boat (Comedy) | |
| VITAGRAPH—Jerry's Mother-in-law (Special—2 parts—Drama) | 2000 |

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# Calendar of Independent Releases

## Universal Film Mfg. Co. Current Releases

### SUNDAY, NOVEMBER 2nd, 1913.

REX—Jewels of Sacrifice (Drama)
CRYSTAL—A Hidden Love (Drama)
ECLAIR—Success with De-Feet (Comedy)
ECLAIR—Organisms Which Inhabit Stagnant Water (Zoology)

### MONDAY, NOVEMBER 3rd, 1913.

VICTOR—The King of Sorrow (Drama)
IMP—The Temptation of Jane (2 parts—Drama)
POWERS—The Lesson the Children Taught (Comedy)

### TUESDAY, NOVEMBER 4th, 1913.

"101" BISON—Captain Kidd (3 parts—Drama)
CRYSTAL—Girls Will be Boys (Comedy)
CRYSTAL—It's a Shame to Take the Money (Comedy)

### WEDNESDAY, NOVEMBER 5th, 1913.

NESTOR—Western Hearts (Drama)
JOKER—Mike and Jake Go Fishing (Comedy)
ECLAIR—The Reformation of Calliope (2 parts—Dr.)
UNIVERSAL—Animated Weekly, No. 87 (News)

### THURSDAY, NOVEMBER 6th, 1913.

IMP—The Old Parlor (Drama)
REX—The Primeval Test (2 parts—Drama)
FRONTIER—Slim Gets the Reward (Comedy)

### FRIDAY, NOVEMBER 7th, 1913.

NESTOR—His Wife's Burglar (Comedy)
POWERS—The Heart of a Cracksman (Drama)
VICTOR—The End of the Road (2 parts—Drama)

### SATURDAY, NOVEMBER 8th, 1913.

JOKER—Love and Limburger (Comedy)
FRONTIER—The Girl and the Bandit (Drama)
"101" BISON—The Prairie Trail (2 parts—Drama)

### ADVANCE RELEASES.

### SUNDAY, NOVEMBER 9th, 1913.

REX—The Haunted Bride (Comedy Drama)
CRYSTAL—When Duty Calls (Drama)
ECLAIR—The Amblystoma (Zoology)
ECLAIR—Oh! What a Dream (Comedy)

### MONDAY, NOVEMBER 10th, 1913.

VICTOR—The Passerby (2 parts—Drama)
IMP—On Pine Mountain (Drama)
POWERS—From Mine to Mint (Edu.)

### TUESDAY, NOVEMBER 11th, 1913.

"101" BISON—Madonna of the Slums (2 parts—Drama).
CRYSTAL—Oh! You Pearl (Comedy)
CRYSTAL—Baldy Belmont Wins the Prize (Comedy)

### WEDNESDAY, NOVEMBER 12th, 1913.

NESTOR—In the End (Drama)
JOKER—Mike and Jake Among the Cannibals (Com.)..
ECLAIR—Lady Babbie (3 parts—Drama)
UNIVERSAL—Animated Weekly No. 88 (News)

### THURSDAY, NOVEMBER 13th, 1913.

IMP—Levy & McGinnis Running for Office (2 parts—Comedy)
REX—The Missionary Box (Drama)
FRONTIER—Caught at His Own Game (Comedy)

### FRIDAY, NOVEMBER 14th, 1913.

NESTOR—Love, Luck and a Paint Brush (Comedy)
POWERS—Cracksman's Reformation (Drama)
VICTOR—His Wife's Child (2 parts—Drama)

### SATURDAY, NOVEMBER 15th, 1913.

JOKER—Almost an Actress (Comedy)
FRONTIER—The Bond that Binds (Drama)
"101" BISON—Lasca (2 parts—Drama)

## Mutual Film Corporation Current Releases

### SUNDAY, NOVEMBER 2nd, 1913.

APOLLO—His Nobs the Plumber (Comedy)
MAJESTIC—The Marriage of Nataina (Drama)
THANHOUSER—The Water Cure (Comedy)

### MONDAY, NOVEMBER 3rd, 1913.

AMERICAN—The Girl and the Greaser (Drama)
KEYSTONE—Fatty at San Diego (Comedy)
RELIANCE—A Sure Cure (Comedy)

### TUESDAY, NOVEMBER 4th, 1913.

THANHOUSER—The Junior Partner (2 parts—Drama)
MAJESTIC—The Ward of the Senior Class (Drama)

### WEDNESDAY, NOVEMBER 5th, 1913.

BRONCHO—The Veteran (2 parts—Drama)
MUTUAL—Mutual Weekly, No. 45 (News)
RELIANCE—The Dress of Lolita (Drama)

### THURSDAY, NOVEMBER 6th, 1913.

AMERICAN—What Her Diary Told (Drama)
DOMINO—The Judgment (2 parts—Drama)
KEYSTONE—Love Sickness at Sea (Comedy)
KOMIC—Poor John (Comedy)
KOMIC—Caused By a Clock (Comedy)

### FRIDAY, NOVEMBER 7th, 1913.

KAY-BEE—An Indian's Honor (Drama)
PRINCESS—(Title not reported)
THANHOUSER—Little Brother (Drama)
THANHOUSER—(Title not reported)

### SATURDAY, NOVEMBER 8th, 1913.

AMERICAN—The Haunted House (Comedy-Drama)..
MAJESTIC—Levinsky's Holiday (Comedy)
RELIANCE—Two Men and a Mule—Series 3 (Comedy)

### ADVANCE RELEASES.

### SUNDAY, NOVEMBER 9th, 1913.

APOLLO—(Title not reported)
MAJESTIC—The Bravest Man (Comedy)
THANHOUSER—The Campaign Manageress (Comedy)

### MONDAY, NOVEMBER 10th, 1913.

AMERICAN—Martha's Decision (Drama)
KEYSTONE—Small Time Act (Comedy)
KEYSTONE—The Milk We Drink (Edu.)
RELIANCE—The Power of the Sea (Drama)

### TUESDAY, NOVEMBER 11th, 1913.

THANHOUSER—(Title not reported)
MAJESTIC—(Title not reported)

### WEDNESDAY, NOVEMBER 12th, 1913.

BRONCHO—The Impostor (2 parts—Drama)
MUTUAL—Mutual Weekly No. 46 (News)
RELIANCE—The Bracelet (Drama)

### THURSDAY, NOVEMBER 13th, 1913.

AMERICAN—An Assisted Proposal (Comedy)
DOMINO—The Ghost (2 parts—Drama)
KEYSTONE—(Title not reported)
KOMIC—An Affair of Honor (Comedy)
KOMIC—Biddy on Her Mettle (Comedy)

### FRIDAY, NOVEMBER 14th, 1913.

KAYBEE—Efficacy of Prayer (Drama)
PRINCESS—(Title not reported)
THANHOUSER—(Title not reported)

### SATURDAY, NOVEMBER 15th, 1913.

AMERICAN—The Drummer's Honeymoon (Comedy)..
MAJESTIC—(Title not reported)
RELIANCE—For Love of a Man (2 parts—Drama)

## Exclusive Supply Corporation Current Releases

### TUESDAY, NOVEMBER 4th, 1913.

GAUMONT—The Interrupted Message (Drama)
GREAT NORTHERN SPECIAL FEATURE FILM CO.—In the Bonds of Passion (Feature—3 parts—Drama)

### WEDNESDAY, NOVEMBER 5th, 1913.

GAUMONT—Gaumont's Weekly, No. 87 (News)
RAMO—Wives (Feature—3 parts—Drama)

### THURSDAY, NOVEMBER 6th, 1913.

GAUMONT—Monty and Molly Seek a Divorce (Com.)

### FRIDAY, NOVEMBER 7th, 1913.

LUX—The Amateur Detective (Comedy)
LUX—Roman Ruins (Travel)

### SATURDAY, NOVEMBER 8th, 1913.

GAUMONT—The Duke's Heiress (Feature—2 parts—Drama)
GREAT NORTHERN—A Bogus Hero (Comedy)

### ADVANCE RELEASES.

### TUESDAY, NOVEMBER 11th, 1913.

GAUMONT—The Bank Messenger (Drama)

### WEDNESDAY, NOVEMBER 12th, 1913.

GAUMONT—Gaumont's Weekly No. 88 (News)

### THURSDAY, NOVEMBER 13th, 1913.

GAUMONT—The Heart of a Doll (Comedy-Drama)..
ECLECTIC—The Fatal Plunge (Feature—3 parts—Dr.)

### SATURDAY, NOVEMBER 15th, 1913.

GAUMONT—The Fall of Constantinople, 1453 (Feature—3 parts—Drama)

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# CORRESPONDENCE

## NEW ENGLAND AND CANADA.

ON September 30, the license recently granted to a moving picture concern at Needham, Mass., for exhibitions in "The Old Car Barn," was suspended by the selectmen on account of the opposition that developed among Needham citizens, as shown at a recent public meeting. The question of a license for moving picture theaters in Needham will probably be settled at the town meeting, to be held soon. Zealous, but entirely misguided efforts on the part of the clergy are responsible for this absurd agitation against the license.

The first big meeting of the Harvard freshmen class was held this week at Harvard Union, Cambridge, Mass. Motion pictures was the program for the class of 1917, at its first class function, a smoker.

The hearing on the petition of the pastors of five churches and one hundred and fifty citizens of Chohasset, Mass., against allowing the Town Hall to be used for moving picture shows was granted on September 29 by the selectmen. The worthy petitioners do not object to all moving pictures. But they want a higher grade and more educational subjects than those ran by the present exhibitor. Mr. Frank Mead has been operating the Town Hall as a photoplay theater for some time, and to excellent trade, too. At the hearing the objections were made by the following: Rev. Howard K. Barton, of St. Stephen's Episcopal Church; Rev. Frank B. McAllister, of the Second Parish Church; Dr. Bristol, representing the Parent Teacher Association, and George M. Enner. Inasmuch as the selectmen knew, as do many others, that the programs at the Town Hall are of excellent moral tone, these gentlemen merely placed the matter under advisement, to report later.

The Boston Globe, in its feature editorial of October 2, signed by the well known "Uncle Dudley," scores heavily the obscene plays now being so often produced on the legitimate stage. After a very much deserved "knock," Uncle Dudley turns to motion pictures, remarking thusly: "The moving picture theaters have a National Board of Censorship which has done good work in keeping the obscene from the films, but the quantity of crime films which the board has allowed to be flashed before the pliable minds of children is still too large. The board's control, however, is better than scattered police supervision.

"The power of censorship over the stage ought not to be in a thousand bureaucratic hands in a thousand cities, where personal prejudice and narrowness, playing to the gallery and vote-getting righteousness are possible and powerful influences.

"A National Board of Censorship for the drama, composed of men and women broad in education and character, but right minded to the core, would be far more able to pick the wheat from the chaff. Intellect, guided by morality, is the only sane ground for censorship. Uncle Dudley."

The Feature Film Company, of Canada, with offices at 205 St. Catherine St., West Montreal, has purchased "Arizona" from the All Star Feature Corporation, 220 West 42nd Street, New York, and is now booking this feature picture in Canada.

Joseph Christiano, 21 Lee Grand Avenue, of Greenwich, Conn., is now having plans made for a one-story moving picture theater, on a plot of land measuring 41 by 85 feet.

N. N. Brooks, of the Automatic Vaudeville Company, N. Y., has transferred Manager C. B. Thompson from the Premier to the South End Theater Boston, where he will act in a similar capacity. James T. Allen, formerly assistant to Mr. Thompson, is now installed as manager of the Premier.

Manager J. A. Eslow, of the New England Universal Film Exchange, Boston, comes to the front with the statement that his concern has secured the only pictures to be taken of the World's Series Baseball games. Mr. Eslow has decided to purchase prints, and is already making advance bookings.

It is rumored that Fred B. Murphy, formerly assistant manager of the Waterville office of the Mutual Film Corporation, and now in charge of this concern's Springfield, Mass., branch, is to journey to New Orleans, there to care for the Mutual's Southern business.

Manager W. O. Gould, of the Pastime Theater, at Brunswick, Me., states that his programs of photoplays only are drawing unusually good trade.

Henry E. Dixey, in the feature picture "Chelsea 7750," drew splendid houses for Manager Joseph A. McConville, of the New Portland Theater, Portland, Me.

Hiram Abrams, of Portland, Me., opened his new Opera House, Bath, Me., on October 11. Feature pictures is to be the policy of this house.

Benjamin Blick is now installed as assistant manager of the Fox Theater, at Waterbury, Conn., where he ably helps Manager Henry C. Fitzgerald care for the theater. Ernest Cohen has been switched to the William Fox house at New Britain, Conn., as assistant manager.

Sam Rosen opened his Globe Theater, Waterbury, Conn., on Saturday, October 4, to a "S. R. O." house. The Globe has a central location in West Main street, and has a seating capacity of 600. The house is first-class, and fireproof in every way. Vaudeville and pictures make up the program.

Louis M. Boas is no longer resident manager of the Savoy Theater, Fall River, Mass.

"In the Bishop's Carriage," with Mary Pickford, pulled very big business for Manager E. L. Knight at his Bijou Theater, Springfield, Mass., on October 1.

The Imperial Theater, the new Keith Theater at St, John, Canada, was formally opened on September 19. The proceeds of the opening show were equally distributed between the Catholic and Protestant Orphan Homes, and amounted to nearly $1,500. Mayor Frink and Lieut. Gov. Wood were especially invited guests, and both men addressed the large audience. The Imperial seats 1,800, and moving pictures and singing and musical acts make up the programs. Admission price is ten cents to all parts of the house, children five cents at matinees. Box seats, twenty-five cents. The house is by far the finest in St. John, and should "clean up."

The Victoria Theater, at Lawrence, Mass., formerly owned by A. A. Kellman, has been purchased by a company, headed by Hiram Abrams, known as the Victoria Amusement Company. Motion pictures will continue to be the policy. F. S. Eager, of New York, has been secured as manager, and he comes with a good record behind him. "In the Bishop's Carriage" was the first feature under the new management.

The Broadway Theater, Haverhill, Mass., has a new manager in the person of P. W. Maguire, who succeeds J. Fred Lovett, who is now with the Academy of Music at Haverhill, Mass. Mr. Maguire will continue the same general ideas that were put into operation so successfully by Mr. Lovett, and pictures will continue as the policy. The Employees of the Broadway Theater, in appreciation of Mr. Lovett's square treatment of them, presented the latter with a very fine traveling bag.

The Selectmen of Milford, Mass., were evidently willing to issue Sunday licenses to the theaters of Milford, but as soon as the clergy heard that this privilege was about to be granted, they raised a howl of protest that could be heard for miles around. Not wishing to antagonize the church, the Selectmen decided to refuse the licenses, to the disgust of the managers and public.

Manager A. R. London, of the Grand Theater, Hamilton, Canada, offers Edison's Talking Pictures now and then, as usually the Grand plays road shows.

Surveys and measurements have been taken by architects for the new theater to be built at London, Conn., by John Griffin. It is now expected that the actual work will soon be under way.

The Nickel Theater, St. John, Can., has closed, so as not to oppose the new Imperial Theater. Both are owned by the Keith interests. It is believed that the Nickel will be closed for the next two and one-half years, when the present lease expires.

Among this week's incorporations are: Medford Amusement Company, Medford, Mass.; incorporators: Eben O. Ramsdell, George A. Ramsdell, A. Judson Ramsdell. Authorized capital, $5,000.

The Orpheum Theater Company, of Malden, Mass., was incorporated this week by Eben. O. Ramsdell and George E. Ramsdell. This is a $50,000 concern.

The Hesse Motion Picture Machine Company, of Boston, is a new corporation, with the promoters named as J. Joseph Hesse, Albin Peterson and Edwin F. Porter. $50,000 is the amount of the incorporation.

The Victoria Theater Company, Boston, was formed this week as a $4,000 concern, with Hiram Abrams, "Cy" H. Bunce, W. E. Greene, and Joseph M. Levenson, as the promoters.

On Sunday, October 12, at Manchester, N. H., was held the New England convention of the Theatrical Employes and Moving Picture Operators' Unions.

From time to time the Moving Picture World has warned the readers to beware of fake operating schools, that promise a license, and a good position in return for a fee, but there are evidently many still suffering from their acquaintanceship with schools (?) of this kind. The following advertisement in the Boston Post this week, tells its own story of the fleeced victims: "Wanted—Men Who Have Been Buncoed by Fake Moving Picture Operating Schools. Call or Write. T. C. Barrows, Operators' Union, 113½ Eliot Street, Boston, Wednesday, Between 9 and 1." The World man called on Business Agent W. [illegible]. Franke, of the Boston Local 182, of the Operators' Union, in regard to the matter. Mr. Franke states the game is worked about as follows in Boston, and the writer's personal investigations strongly confirm his remarks: "The schools responsible for the trouble in the Hub are almost continually inserting classified advertisements under the Help Wanted section, which run about like this: 'Operators wanted at once, good pay, steady work, apply, etc.' When the applicants appear they are usually persuaded to sign a contract at about $25, or as much of that amount as the victim can be separated from. For this fee, they are to be taught the operating trade, to receive a license, and to be placed in a steady position. The contract has a very nice little Joker in it, however, to the effect that if the student fails to keep any appointment for his lesson, the contract is null and void. The offices of these worthy schools have a way of opening and closing at various times. After a student appears for his lesson, only to find the office closed, he waits around a while, then goes off. The next day he is informed that his contract is broken, as he should have waited about until the office opened again. Now and then, the student completes his course, gets his license, and then the school can't find him his 'good pay and steady work.' It is stated that one of the concerns owns a theater at New Bedford, Mass., to which it sends a student who becomes insistent. He is kept here a few days, only to be discharged for incompetency. At any rate, the advertisements are misleading, as these people have no need for '2 men quick,' as they have hundreds on their waiting lists." On September 20, Business Agent Franke submitted a resolution to the Boston Central Labor Union, asking that this body ask the press to refuse to publish these fraudulent advertisements. Mr. Franke also tells the World man that Chief of Police Whitney, in whose department moving picture licenses are granted, has been appealed to. Mr. Whitney stated that he was aware of the schemes, but is powerless to act. Headquarters of the Boston local is visited each day by men who are victims of these misleading advertisements, and who have spent their last dollar with visions of a job before them. A great many times the money being borrowed. "In several instances," remarks Mr. Franke, "men have turned over to these sharks their watches and jewelry belonging to their families, expecting to be put to work, and then find they have been buncoed by a gang of swindlers who are daily expanding their operations, much to the detriment of the regular operators." These columns recently told of the arrest of one of the swindlers on complaint of two men, but he was released by the police later, as the victims refused to testify in court. These so-called schools prey mostly on ignorant country boys, coming to Boston from all New England. Incidentally, it may be added, that Local 182 is prepared to spend its last cent to break the backs of these schools.

"Les Miserables" entered upon its sixth week of prosperity at Tremont Temple, Boston. Tuesday, October 14, has been made "Victor Hugo Night." This feature photoplay has been playing to packed houses, with two performances daily. Friday night performances are to be omitted from now on, due to previous bookings.

The suburbs of Boston seem dead set against the granting of licenses for Sunday night exhibitions of motion pictures, although persistent efforts have been made by these exhibitors to change this attitude. The great talking point of these theaters seems to lie in the fact that, inasmuch as the theaters of Boston proper secure these Sunday licenses, it is unfair to discriminate against suburban theaters in this respect. The out-of-town exhibitors state, and with correctness, that they offer only strictly moral pictures, exhibited in clean, decent theaters, and that the public wants Sunday shows. As the matter now stands, citizens of the suburbs journey to Boston to satisfy their moving picture hunger on Sunday nights. It is the clergy who have "killed" the Sunday license, probably because the shows would draw their patronage away from the services. There is now a movement on foot to secure the co-operation of the clergy in this matter, by asking them to help select the pictures to be used on Sundays. It is hoped that the clergy will change its hostile attitude, if given a voice in the selection of the programs.

On Thursday, September 25, the moving picture house proprietors had their "turn" before Mayor J. F. Fitzgerald, of Boston. They received a lecture similar to that given to the "legitimate" theater managers a week ago. Sixty or more exhibitors and representatives from the various film exchanges, were present in the Aldermanic Chamber. The mayor told the exhibitors that, to the best of his knowledge, the local photoplay theaters were being conducted along reasonably satisfactory lines. He wished, however, to warn exhibitors that the instructions of Building Commissioner Everett against blocking of exits and entrances by large frames containing photographs and lithographs, must be absolutely lived up to. Many of the exhibitors have complied with this order, but others have disregarded it, and the mayor stated that he would not warn anyone again. The mayor remarked that there was no excuse to disobey, as each house had received the instructions written by Mr. Everett. The mayor declared that all such frames and advertising boards should be suspended from the walls at entrances, and that there should be immediate reform in the practice of advertising films by posters and banners depicting crimes, such as shooting, battles between persons, and the using of knives, daggers and revolvers, and the choking and strangling of men and women. The mayor said that, as a rule, these posters and banners do not present an actual part of the picture shown on the screen, but are the product of the imagination of the designer. (Every Boston exhibitor knows that the

*(Continued on page 628)*

# *Coming Soon!*

## STATE RIGHTS AND FEATURE BUYERS ATTENTION:

# "WHAT EIGHTY MILLION WOMEN WANT"

A THREE REEL *political film drama* of the present day, showing the pernicious activity of the "*boss*" opposed by a beautiful "Suffragette" who by a clever bit of detective work, saves her lover from jail, and who causes the boss's downfall by the aid of the *SUFFRAGE PARTY.*

This film FEATURES MRS. EMMELINE PANKHURST, the Great English Militant Suffragette, and Mrs. Harriot Stanton Blatch, Pres. Women's Political Union. It is the only film play that has the approval of the Suffrage Party, the leaders of which took parts therein. No more advertised personages can be found to-day than those *featured* here.

If you want the biggest money getter of a decade, wire your bid for your territory to

**UNIQUE FILM CO., Inc.**

**110 West 40th Street NEW YORK CITY**

***PHONE: 7377 BRYANT***

(*Continued from page 626*)

abuses the mayor mentioned are really only in practice by three or four houses, and it seems too bad that the great majority of houses, which keep their lobbies free from such sensational "dope" should be made to suffer because of these few houses that insist on a curcus-like front ) The mayor stated it was sufficiently well known as an order from his office that Boston photoplay houses should refrain from handling films pertaining to sensational happenings in the news of the world, such as the Thaw and Schmidt affairs. In conclusion the mayor said he expected the exhibitors to keep the moral tone of their shows high, and that they would be critically watched by his office.

The celebration of the fourth anniversary of the Orpheum Theater, Boston, as a motion picture and vaudeville house this week, brings into prominence the name of Marcus Loew, who, four years ago, secured the theater from William Morris. The Orpheum was the first theater owned by Mr. Loew in New England, and the first one he secured outside of New York, where he started his chain of theaters. Since then Mr. Loew has acquired the St. James and South End theaters, Boston, houses in Fall River and other cities. The Orpheum has been a big success since the day it opened under its present banner, and the St. James, a failure in the hands of others, is getting to be a big winner. No small amount of praise is due to Mr. Victor Morris, Mr. Loew's chief aid in Boston, who has demonstrated his unquestioned ability as a theatrical manager. Mr. Bernard Frank, of the St. James, is also helping the Loew banner in Boston by his efforts at this house

The Mutual Film Corporation's Boston offices, in charge of W. H. Bradley, continues its prosperous career, and always seems able to "take on" a few more New England photoplay houses.

The Charleston, Mass., Navy Yard is being entertained with moving picture programs from the Mutual's Boston offices. These shows are very popular with the sailors.

Manager J. A. Eslow, of the New England Universal Film Exchange, reports that he has signed with the Pastime Theater, Fall River, Mass., for exclusive Universal service.

Manager Arthur Allen, of the Palace Theater, Bangor, Me., reports that his new Palace, of the same city, is now nearly completed. The new Palace seats 1,400, and is a beautiful theater in every way, being modern and fireproof. Universal films are scheduled for this house, and Mr. Allen will also use this same grade of pictures in his old Palace, which is to continue.

Mr. N. J. Karum has finally decided to show Universal pictures in his new house at Pittsfield, Me. Other reports have been circulated, but this is the correct "dope."

The Universal Film Exchange's Boston offices, through its manager, Mr. J. A. Eslow, reports a shipment of films to Cuba, for the military fort there. Mr. Eslow has also sold his service to the Santo Domingo Amusement Company, West Indies Islands, which has built a large theater in Santo Domingo city. Full equipment, including two Power's machines, were also bought from Mr. Eslow. The admission price is fifty cents at this house, and on special occasions, sixty-three cents.

George S. Beach, of the Royal Theater, Edmonton, Canada, reports excellent trade with picture programs.

"The War Correspondents," a four-reel Itala subject, has been purchased by the Famous Players Film Company, for New England territory.

G. H. Callahan, of the American Theater Curtain and Supply Company, states that the Star and Alhambra Theaters, Waterbury, Conn., have purchased Radium Gold Fibre Screens, which are pleasing the owners of these houses.

There has been considerable trouble between the moving picture theaters of Holyoke, Mass., and their operators, and, for a while, it looked as though a strike would result. However, the differences have been adjusted. It is understood that the operators have asked an increase in wages of from $18 to $20 a week, and from $5 to $6 on Sundays, to which the exhibitors have agreed. The international president, Charles C. Shay, was in Holyoke, and helped this peaceful settlement along.

Nicholas Abadallah is about to build a combination dance hall and moving picture theater at Norwood, Mass., and plans for it are now being made.

Dr. Meyers, of Tremont Temple, Boston, a preacher of much reputation, extending from coast to coast, was present at an exhibition of "Les Miserables" at Tremont Temple last week. This feature picture made a very favorable impression on Dr. Meyers, who used the reels as the basis of a twelve-minute talk in his sermon. He remarked on the intellectual and educational advantages of this production, gave it his warm personal endorsement, advising and urging everyone to see it for himself.

The New England Amusement Company, of Providence, R. I., went down to Georgetown, Del., to fix up its incorporation. It is a concern with a capital stock of $75,000, with James W. Lees, William A. Lees, and John Williams, all of Providence, as the promoters.

Foundations have been started for the new S. Z. Poli Theater, at Main and Gold streets, Hartford, Conn. The land measures 130 by 70 feet. The house will contain 1,200 orchestra seats, 1,200 in the two balconies, and fifty-two box seats, giving a total seating capacity of almost 2,500. The house will cost close to $300,000, and will be up to the Poli standard in every way. Work will be rushed along, and the house should be ready by January, 1914. The architects are Brown & Von Beren, and the property is owned by Pasquale M. D'Esopo. Vaudeville and pictures are to form the policy of this house.

The new Washington Theater, Washington and Kneeland streets, Boston, has reopened, after extensive alterations. Business is fair, with vaudeville and picture programs.

Mr. Mitchell Mark, who opened the first real photoplay theater in Boston, but now operating in New York and Buffalo, is looking over the New England territory, as head of the M. H. Mark Realty Corporation. It is stated that Mr. Mark has any amount of money behind him to buy or lease theaters in this section. Mr. "Moe" Mark, a brother, and owner of the Comique Theater, Lynn, Mass., is ill with throat trouble.

Hiram Abrams, of Portland, Me., opened his new Opera House, Bath, Me., on Saturday, October 11. The house is first class, and will show feature pictures and vaudeville.

The New Theater, now in course of construction at Brantford, Can., will not be ready for its opening before next December, owing to some labor troubles.

F. F. Egener, manager of the White Star Theater, Woodstock, Can., is doing very well with his programs of pictures. His opposition is the Griffin Theater, playing pictures and vaudeville, as well as road shows.

Manager Ray S. Averill, manager of the Poli Theater, at Waterbury, Conn., has instituted "Parcel Post" night to help out his vaudeville and picture program. It's the old scheme of country store, something for nothing, but seems to be doing well in its new guise.

The many friends of Mr. Ben Jackson, manager of William Fox's Grand Theater, New Haven, Conn., will be glad to know that he has recovered from his severe operation, left the hospital, and is again on the job.

The Princess Theater, formerly the Edisonia Theater, of Springfield, Mass., opened to good business on September 20. Mr. A. Mandelberg, of New York, is in charge, and he has decided to feature the Famous Players' product.

"One Hundred Years of Mormonism" was booked for the Gilmore Theater, Springfield, Mass., this week, but the feature was finally cancelled.

Riverside Park, near Springfield, has closed its season, which was a prosperous one. Manager W. S. Wallace, of the Park, was presented with a traveling set at an informal dinner party given in his honor by the employees.

C. B. Rhea, manager of the Opera House, Westfield, Mass., resigned on September 20. The owners, the Goldstein Brothers Amusement Company, have placed William O'Brien, of their New York office, in charge.

Waldo Holmes, formerly connected with the Broadway Theater, Springfield, is now associated with the Plaza Theater, of that city.

Proprietor Wesley, of the Wesley Theater, at Greenfield, Mass., has leased the house to Mr. C. B. Crockett, who will continue the theater as a vaudeville and picture house.

Manager C. W. Currier, of the Opera House, Milford, Mass., has petitioned the Board of Selectmen for a Sunday license. It is extremely doubtful if the request will be granted, as several moving picture houses have already been turned down.

On Tuesday afternoon, October 7, there gathered at the headquarters of the Motion Picture Exhibitors' League of Massachusetts, 25 Legrange street, Boston, several officials of the organization and exhibitors, who talked over matters of prime importance to the best interests of Massachusetts exhibitors. This body of men is strongly in favor of the abolishment of the present obnoxious "five-minute law," which forbids the exhibition of photoplays for a longer time than twenty minutes, withuot five minutes of some other form of entertainment, and second, is to do its utmost to secure licenses for Sunday night concerts in Massachusetts cities at present forbidding them, due to opposition of the local authorities or clergy. At six o'clock the same day, about thirty odd exhibitors sat down to a very fine dinner in a private room at the Hotel Dreyfus, and a well prepared feast. Speech-making was then in order, and President Ernest H. Horstman made one of his short, but pithy addresses, and then called on Vice-President Harry I. Wasserman, who made the most pertinent and plain speech of the evening, outlining things just as they are. Others who spoke were: Mr. Joseph Mack, former president of the League; J. A. Elsow, manager New England Universal Film Exchange; R. O. Marson, R. D. Marson Moving Picture Company; G. I. Appleby, assistant manager Mutual Film Corporation of Mass.; Harry Asher, manager Famous Players' Film Company of New England; E. J. Farrell, General Film; Herman Rifkin, Eastern Feature Film Company, and Manager Jacob Lourie, of the Beacon Theater Company. Others present were: Charlie Stern, World Special Film Corporation; Harry F. Campbell, of the firm of Grant & Campbell, and also New England manager of Warner's Features, Inc.: J. S. Kittredge, Theater Voyons, Lowell; J. P. Butler, of the American Seating Company; H. A. Sivovlos, secretary of the League; John Patten, Bates Opera House, Attleboro; W. P. Allen and F. H. Vine, both of the General Film; W. P. Sprout, Union Theater, Charlestown; Sam Hause, Universal; J. G. Cahill (McCue & Cahill), Brockton; W. E. Dowlin, Magic Theater, East Boston; Toomey & Demara, Lawrence; S. V. Grand, Novelty Feature Films, Boston; F. J. McAlbon, of Donovan & Walker, Taunton. Manager Berman, of the Empire, Winthrop, and many others. After the banquet, the boys ambled down to the Casino Theater, to enjoy a little burlesque, by way of a change. After the show, the "old guard," the "regular" fellows—biked to the Café Hayward, arriving in ample time to order refreshments. In this special party were: Harry Asher, Harry Campbell, Sam Grand, W. P. Allen, Manager Lydon, J. S. Kittredge, F. H. Vine, and the World man. The entire evening was voted a huge success, although the night was wet!

Harry F. Campbell is a very busy man these days, as well he might be, with his interests in half a dozen theaters, owned in conjunction with Mr. Samuel Grant. Mr. Campbell is also general manager and director of the Eastern Theaters Company, and holds down the job of New England manager of Warner's Features, Inc., 665 Washington street, Boston. Mr. Campbell reports that his Eastern Theaters Company has just purchased the Premier Theater, Newburyport, Mass., a 1200-seat house, costing $35,000 to erect, and also the Majestic Theater, of Keene, N. H., seating 600. Mr. Sam Grant is at present touring the country east of Chicago in the interests of Warner's Features, opening up offices, appointing district managers, etc., and will return to Boston the end of the month. Mr. Grant will then give his attention to his theaters and Mr. Campbell will have more breathing time.

Samuel Grand, of Novelty Feature Films, Inc., at 228 Tremont street, Boston, is doing a nice business these days, and has enlarged his scope of operations so as to include all kinds of motion picture supplies.

Herman Rifkin, general manager of the Eastern Feature Film Company, at 224 Tremont street, Boston, is now buying two new features weekly.

"Buck" Stein, formerly in charge of the Universal Exchange at Springfield, Mass., is now road man for the Eastern Feature Film Company, and is calling on all his friends.

Messrs. Peirce and Barton have taken the Dreamland Theater, Beverly, Mass., back again. The house was sold, but the new owners were unable to make payments as required. Peirce & Barton are offering vaudeville and Warner's Features.

Charlie Higginbotham opened his beautiful new photoplay theater at Holyoke, Mass., last Monday, to a crowded house. The new Suffolk Theater is the name and the theater is distinctly superior to most in every way. It is fireproof and modern. Vaudeville and pictures form the programs.

The Globe Amusement Company, of Bangor, Me., is a new incorporation, with the promoters named as Leslie B. Allen, I. Sheehan, of Bangor, and A. W. Hall, of Dexter. This is a $10,000 corporation

Indignation at Sunday motion picture shows was expressed this week at a meeting of Wakefield, Mass., pastors. The selectmen granted Charles W. Hodgdon, proprietor of the local photoplay theater, permission to run a show last Sunday. Although the show was advertised all last week, no protests were made. A petition is to be presented to the Selectmen by the members of the Congregational Church, asking them to revoke the Sunday license. Such absurd opposition on the part of the clergy against the showing of perfectly moral pictures on Sunday, is growing rapidly in Massachusetts cities.

Dwight C. Hutchings has been elected president of the Moving Picture Operators' Union, Boston local. President James E. Burke, resigned because of business reasons. Mr. Hutchings was the first president of the union, which was the first organization of moving picture operators in this country. Business Agent William C. Franke, and Harry Danto were elected delegates to the New England convention of Theatrical Stage Employees and Moving Picture Operators' Unions, held October 12, at Manchester, N. H. Max Hutchings and John Maloney were named as delegates.

Business Agent W. C. Franke, of the Boston Local, Moving Picture Operators' Union, was named as a candidate for a trustee of the Boston Central Labor Union, and John J. Barry, of the Theatrical Stage Employees' Union, was nominated for the office of vice-president.

The 1914 legislative program of the Massachusetts State Branch, A. F. of L., includes this amendment: "License laws for moving picture operators."

Sixteen moving picture exhibitors of New Bedford, Mass., have succeeded in the organization of a local mutual benefit association. Practically every photoplay house in New Bedford is enrolled.

Considerable interest is being exhibited by the New England trade in the General Films' new exclusive service. Manager Skates, of the Boston offices, is busily exploiting this new idea of the General's, and is making an impression.

Charlie Stern, lately with General Manager J. A. Eslow, of the New England Universal Film Exchange, Boston, has decided he does not care for the position of New England manager of the World Special Films Corporation, and tendered his resignation soon after accepting the new position. Mr. Stern may return to Mr. Eslow.

Kieran Kelty has resigned as manager of the Opera House, St. John, N. B.

The friends of Joseph Criddle, one of S. Z. Poli's best managers at Worcester, Mass., were worried to learn that he is seriously ill with a complication of diseases.

The Empire Theater, Portland, Me., is now opened. Pictures form the programs and business is reported as fair.

W. K. Stark, manager of the Edmonton, Can., Exhibition Association, is a very busy man these days, but expects to visit Boston soon.

# EXCLUSIVE SERVICE

This ingenious solution of the problem which has so long worried and thwarted exhibitors in crowded competitive localities and proprietors of first class houses everywhere, was put to practial test less than a month ago. Its success has been amazing.

## EXCLUSIVE SERVICE

Consists of three selected and perfectly balanced weekly programs of films made by the ten leading manufacturers of the world, and furnished to only *one* exhibitor in each district. No competitor can secure the same program or any part of it within three months, and no long contracts are required.

Think the matter over, and if you decide that a fine program all to yourself would mean greatly increased receipts, write for further particulars to

**Exclusive Service Department**

**GENERAL FILM CO. (INC.)**

**71 West 23rd Street NEW YORK.**

The Portola, a motion picture theater at Edmonton, Can., opened originally by Grant Churchill, has been sold to Messrs. J. A. Campbell and Thomas L. Girard. Mr. Campbell will take up the active management of the Portola, and is a Chicago man of considerable experience in this business. The Portola is to be brought to a higher plane of program, and musical programs will be added attractions, as well as special features.

A green room and press club has been formed in Lynn, Mass., with Goeffrey L. Whalen, moving picture lecturer of the Olympia Theater as president, William Batson, vice-president, Matthew Slattery, secretary, H. Newhall, treasurer, and John O'Donnell financial secretary.

"Quo Vadis?" was the feature attraction at the Opera House, Lawrence, Mass., and Manager Julius Cahn reported a big week's business.

Joseph A. McConville, manager of the new Portland Theater, Portland, Me., offered the Famous Players' Feature of Lillie Langtry in "His Neighbor's Wife," this week, and business responded well to this unusual production. Mr. McConville says: "Famous Players' for mine."

Manager William E. Reeves, of the Big Nickle Theater, Portland, Me., is finding business very geed and says that his new front and enlarged entrance is the cause. A great deal is now being done for the Big Nickle in the way of increased illumination on the front.

Manager D. D. Leader, of the new Empire Theater, Oak and Congress streets, Portland, Me., opened his house for its initial performance on October 8. The policy of the house is announced as ten reels of pictures. The house is modern and was erected during the past summer. A continuous show is to be given, starting at 10.30 A. M., and closing about 11 P. M. A gold fibre screen is a special feature at the Empire, and other innovations are: A wonder clock, an automatic ticket seller, motor-driven motion picture machines, and a "dramagraph." Opinion as to the future of the Empire seems to be somewhat at variance.

The Kinemacolor Theater, at Vancouver, B. C., is now to be known as the Colonial Theater. Feature reels are the basis of this theater's shows.

J. N. Carr, manager of William Fox's theater at New Britain, Conn., has inaugurated "Country Store Night," on Wednesdays, and Friday is the night for professional try-outs. Mr. Carr finds trade very satisfactory, with vaudeville and pictures.

Manager E. L. Knight, of the Bijou Theater, at Springfield, Mass., is doing a good business, even if competition is keen in this city. Such features as "Queen Elizabeth," with Sarah Bernhardt, and "Quincy Adams Sawyer," explain the reason.

The Lion Theater, a Springfield photoplay house, has just reopened, with straight picture programs, after having been closed since early summer.

Both Smith's Theater and the Nickel, of Woonsocket, R. I., report good business. Photoplays and songs exclusively turn the trick here.

Manager Will White, of the Academy Theater, Lowell, Mass., is a strong believer in good pictures at any cost. Famous Players' films have been booked into this house by Harry Asher, of the Famous Players' Company.

R. Wolf, manager of the Alhambra Theater, at Lowell, uses J. A. Eslow's Universal program. "I'm more than satisfied with Mr. Eslow's service," says Mr. Wolf, and he is usually hard to please.

Business is now picking up in this section, according to general report. Most of the exhibitors think it is about time the turn came.

HENRY.

## PHILADELPHIA.

CONDITIONS of the moving picture business in Philadelphia at the present time are most satisfactory. Every house in the city, with few exceptions, are being patronized to full capacity.

Film exchange and supply men report an increased volume of business, and state that the demand for exceptionally good features is increasing.

A number of extensive improvements are about to be made to the Victoria Theater, Ninth and Market Streets, which will add greatly to the beauty of the place.

Work is about completed on the Regent Theater of Alexander R. Boyd, Seventeenth and Market Streets, and it will be opened to the public about the middle of October.

The Forepaugh Theater, Eighth and Vine Streets, is undergoing extensive alterations.

J. O'Keefe, one of the prominent exhibitors of Atlantic City, was a recent Philadelphia visitor. He reported excellent business with the aid of the Famous Players' productions.

The Lancaster Family Theater Company, of Atlantic City, N. J., has been granted a charter under the laws of Delaware, with a capital of $2,000. The incorporators are: William W. Miller, William M. Pyle and Joseph S. Miller.

Myer Davidow, of Reading, Pa., has let a contract for a new theater to be erected at that place, which will have a seating capacity of 1,150. The building will be of brick and concrete with mosaic trimmings and the total cost including interior furnishings will be over $60,000.

William Fegley, who operates a string of moving picture houses throughout the state, will build another house in Bloomsburg, Pa., costing $15,000.

The Philadelphia Film Exchange recently opened a branch at Reading, which is under the management of S. H. Hochfeld, in the Palace Theater Building.

The DuPont Theater, Wilmington, Del., opened October 20. The interior decorations are most unique.

The United Film Corporation of New York City has been granted a charter under the laws of Delaware, with a capital of $1,000,000. The incorporators are: Frederick J. Crolins and William S. Milliken.

The Crosky Amusement Company is having plans prepared for a moving picture theater to cost about $30,000, to be erected at Market and Salford Streets.

The Erie Theater, at the northeast corner of Marshall Street and Erie Avenue, has been sold by Albert M. Greenfield for the Erie Amusement Company to a syndicate headed by James J. Springer, which now controls the Plaza Theater, at Broad and Porter Streets, and numerous other theaters throughout the city.

The New England Amusement Company, of Providence, R. I., has been chartered under the laws of Delaware, with a capital of $75,000. John Williams, of Providence, is the chief incorporator.

A private performance of the six-reel feature, "The Betrothed," was given recently at the Bijou Dream, 1205 Market Street, to a large number of exhibitors, who praised it highly.

Owing to the increase in his business, Lewis M. Swaab is again obliged to move his establishment to more commodious quarters. On or about November 1 he will occupy the Swaab Building, now in course of erection at 1327 Vine Street. The main floor will consist of a storeroom, 18 by 80 feet, with the offices being located there. The upper floors will be devoted to manufacturing and repair work. When completed the Swaab plant will be one of the finest of its kind in Philadelphia.

"Money's Merciless Might," one of the releases of the Prince Feature Film Company, is being booked by almost every exhibitor in Philadelphia and vicinity.

The Park Theater, in Atlantic City, is now supplying its own "weekly" of current events at that popular shore resort.

Frank Buhler, of the Bijou Dream, announces that they have booked the Famous Players' productions for their new Regent Theater, which will be opened in a month's time.

I. Summerfield, of the Improved Features, has returned from a European tour with a large number of feature films, of which he has the exclusive right in the United States.

M. Siegel, of the Attractive Features, has left on an extended trip throughout Pennsylvania, with the thought of visiting every exhibitor in the state.

Charles Throp, manager of Nixon Grand Opera House, Broad Street and Montgomery Avenue, reports an overflowing attendance each night since opening his theater. This is not the only theater that Mr. Throp has successfully managed; he is also the manager of the Coliseum, Jumbo, People's and Plaza.

M. J. Dorn, the well-known feature film man, now occupies a desk at the Union Feature Film Company's place of business.

John Love, manager of the Imperial Theater, Sixtieth and Walnut Streets, reports excellent business during the past summer, and he has announced that from now on he will book extra large productions as added attractions.

Announcement has been made that plans for a new theater to be erected at Sixty-third Street and Haverford Avenue have been completed and work on the building will be started shortly. The theater, which will be of the very latest type, will have a seating capacity of about 1,500. The new house will be called the "Overbrook."

D. Wilson, of poster fame, expects to open a mounting plant on Vine Street in the near future.

CONGDON.

## IN THE MIDDLE WEST.

THE State of Missouri is sending ou ta series of moving pictures on poultry raising, accompanied by a lecturer who is an authority on chickens. The exhibitions are followed by an informal discussion of the best methods by the farmers and others.

Andrew Koval, Sr., has severed his connection with the Pastime Moving Picture Theater, at Diamond, Ind., and gone to Clinton, Ind., where he will be connected with a photoplay house.

The ordinance demanding wider aisles, more exits and better fireproof arrangements in Omaha, Neb., houses has been passed by the city commission, and City Electrician M. J. Curran has arranged to make a large number of the inspections personally.

Moving pictures will be used extensively by the Jewish Educational Alliance, 901 Carr Street, St. Louis, Mo., in its educational work. A class in the education of immigrants will offer special opportunities for the use of films.

MIDWEST SPECIAL SERVICE.

## MISSOURI.

AUTHORITIES of Kansas City, Mo., recently passed an ordinance prohibiting the exhibition of motion picture films depicting robberies, murders, indecent or immoral scenes. The passage of the ordinance was followed by the seizure of a three-reel film showing the escapades of the Dalton boys. The film was manufactured at Coffeyville, Kan., by private interests. They were warned that the film would be destroyed if found in Kansas City again.

The "Dalton Boys" was being shown in a picture house in Main Street, when the authorities interfered. Frederick F. McClure, recreation superintendent of the public welfare board, witnessed the pictures and decided they were immoral enough to be barred. Both film and display matter were returned to the owners later.

Mr. McClure has announced that a vigorous censorship will be maintained in Kansas City in the future and that all films must be of the sort that are worthy of emulation by the youngsters who see them. Just what this means is not known by Kansas City exhibitors. The situation is rather tense, in view of the attitude of those in authority. However, it is not believed that the productions of the best companies will be barred, even though they fail to meet with the approval of Mr. McClure and his associates.

The ordinance recently passed provided for the establishment of a municipal censorship. It was the intention at that time to appoint some intelligent resident of a Missouri city to censor all productions brought into the city. This plan failed to go through because of lack of money. Exhibitors do not believe there is any need for such a censorship regarding the National Board as sufficient for all purposes.

Gilbert M. Anderson, who is better known as "Broncho Billy," delighted film fans recently by stopping over in Kansas City to witness the "Candy Shop," his own musical production.

Sundays would be quiet days in Kansas City if the Epworth League Union of the Methodist Church of Greater Kansas City had its way. All that the E. L. U. of the M. C. of G. K. C. wants is the closing of theaters, moving picture and otherwise, baseball parks and all other amusement places on Sunday. A resolution to this effect was adopted. Inasmuch as both the moving picture men and the baseball magnates find Sunday an occasion of joy, somewhat of a riffle was caused by the meeting mentioned. The agitation is expected to die a natural death, however. Moving picture men smiled when they thought of the Kansas City American Association ball park being closed on Sunday afternoon. The franchise is owned by George Tebeau, who bears the reputation of being one of the David Harems of baseball, C. McGillicuddy being his only superior in the art of getting coin with little or no effort.

A notable addition to the roster of moving picture theaters in Kansas City is the Lyric Theater, formerly the Century. The Century formerly was a burlesque house, but recently was squeezed out. It has been decided to run three reels of pictures with one vaudeville act. The change is taking well with followers of the animated films, and Manager Joe Donegan is much pleased with the results of the innovation.

MURRAY.

## INDIANAPOLIS.

CHARLES OLSEN and B. V. Barton, owners of the Lyric Theater in this city, and interested in other motion picture enterprises, have prepared to expand their interests on a large scale. They have organized the People's Amusement Company, which has been incorporated with an authorized capitalization of $50,000. The first step of the new company is being taken in the erection of a new motion picture house at Sixteenth and Hudson Streets, which will have a seating capacity of eight hundred and will cost $20,000. It is to be of brick and fireproof construction. In December the company will undertake the construction of a new motion picture house at 115 North Illinois Street, in the downtown district, which will be modeled after the Isis Theater, in Denver. It will have a seating capacity of eight hundred, be of fireproof construction and cost $30,000. Later the company contemplates invading other cities in the state.

Anton Schmidt, a retired business man, has let contracts for and has begun the erection of a motion picture theater, at Shelby and Raymond Streets, in what promises to be excellent territory. It is to be a one-story brick structure, fireproof throughout and will cost approximately $10,000. The building will be 50 by 75 feet and will have a seating capacity of about five hundred.

Contracts are soon to be let by John Victor and John Hubert for a motion picture theater to be erected at 786 Indiana Avenue. The plans call for a one-story brick and fireproof structure to cost approximately $8,000. There will be a seating capacity of about six hundred.

The "Quo Vadis?" pictures had a successful run at the English Theater the week of October 6.

CLARENCE L. CUMMINS.

# DEPENDABLE FEATURE SERVICE

# OUR LATEST: "The Lotus Dancer"

4 REELS

This feature is far above the average. This applies to everything: plot, acting, settings, photography. It has the weird charm of the Far East and all the action of the Far West. Sensation plus Plot.

"THE LOTUS DANCER"

## "The Wrestler's Tragedy"

2 REELS

The plot is plucked from the throbbing life of modern humanity. A professional wrestler is wandering about the country in search of his wife and child from whom he has become strangely separated many, many years. He issues a challenge to all the comers at the end of the show. Unwittingly he crushes his own son in his deathly embrace. A touch of the ancient Greek "motif" set in modern surroundings. Sensation Plus Plot.

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Other Recent Program Builders.

"Corsican Blood," 3 reels. Sold for N. Y. City on sight. Sensation Plus Plot.

"After Death," 3 reels. Plot Plus Sensation.

"The Human Torpedo," 3 reels.

35 other A-1 Features. Sensation Plus Plot. We prefer to market our features on the state right plan but will make special arrangements for bookings everywhere through local agents.

"THE WRESTLER'S TRAGEDY"

# THE TRUE FEATURE CO.

**110-112 West 40th Street** **Telephone 578 Bryant** **New York City**

SOLE AMERICAN AGENTS FOR THE CONTINENTAL ART FILM SOCIETY

## LOUISVILLE.

THE longest run ever made by any motion picture attraction in Louisville was that of the pictures taken by members of Captain Scott's party in their dash for the South Pole. These films were shown at the Masonic Theater for two full weeks, and drew large audiences twice a day.

The latest release of the Famous Players' Company, showing Henry E. Dixey in one of his old-time successes, "Chelsea 7750," went remarkably well at the Majestic Theater during the four days of its engagement there last week.

The Palace Theater, of Louisville, operated by Riordan & Riech, broke its records for attendance during the running of the Imp feature, "Uncle Tom's Cabin," last week.

H. B. Struby, proprietor of the Empire Theater, of Louisville, recently made arrangements for the second run of the Universal program in the Falls City. Mr. Struby, whose house is located in a good residence district, has been enjoying a good business, and is enthusiastic over the possibilities of the neighborhood theater.

R. L. Shrader, Louisville manager of the Central Film Service Company, was in Indianapolis last week on a short business trip to the general offices of the company.

William E. Riley, who is credited with being the principal promoter of the Perry Centennial Celebration, which held the boards in Louisville in a highly successful manner a few weeks ago, is said to be trying to close a deal for the purchase of the Westonia Theater, in Portland, one of the older parts of Louisville.

P. B. Elliott, manager of the Union Film Company, of Indianapolis, Ind., was in Louisville this week with a new lot of feature films, which were eagerly seized upon by Louisville exhibitors.

One of the most important happenings of the week in moving picture circles in Louisville was the decision of the Harry K. Lucas Film Company to discontinue its Louisville branch. All of the company's equipment in Louisville has already been moved back to the general office at Atlanta, Ga. The service list handled by the company in Louisville and vicinity has been turned over to Miss B. A. Plessinger, who operates the Independent Film Exchange.

Rev. Philip Ackerman, of the Church of St. Philip Neri, who recently purchased full equipment for the operation of a first-class picture show, has been familiarizing himself with the outfit, and about November 1 will start giving exhibitions in Windhurst Hall, which is connected with the church. Educational and comedy films will be used.

The New Grand Theater at Twenty-seventh and Portland Avenue has a new manager in the person of Joe Everich, owner Berger finding that his other duties made too great a call upon his time to enable him to give the show the proper amount of attention.

The exceptionally meritorious programs being offered by him enables D. Levinson, of the Novelty Theater, which has the first run in Louisville of the Universal program, to handle packed houses right along.

The Switow Amusement Company, of Louisville, recently perfected arrangements with Fred Evans, of North Vernon, Ind., whereby the company will lease a $10,000 theater to be built by Mr. Evans on Madison Avenue. The contract has already been let for the building, which is to be of brick. The lease covers a period of ten years, an option going with it to purchase the property at any time during the term of the lease for $17,500.

The newest theater of the Switow string, the New Grand, of New Albany, Ind., was opened last week with great success. The theater is much the handsomest in New Albany, and is one of the finest in Indiana. The offering of vaudeville and moving pictures was exceptionally good for the opening week, and the management promises that this standard will be kept up. The house has a seating capacity of a thousand, and the stage, 30 by 25 feet, is amply large for the most elaborate vaudeville stage settings.

Clarence Owens, of Crab Orchard, Ky., has about completed his new house at that place, and plans to open it some time during the week of October 20.

The Lexington Theater Company, proprietor of the new Hippodrome Theater, of Lexington, Ky., announced recently that the house will be opened before November 1, and a fine vaudeville program, supplemented by motion pictures, has been arranged for the first week. The house seats 900 persons, and is said to be the finest of its size in the South. There are twelve boxes, six lowers and six uppers, on each side of the theater. Two balconies have been built, the top one being reserved for colored people only. The house is as nearly fireproof as it can be built, according to the management, and with its numerous features of beauty and comfort is assured of success from the outset.

A motion picture theater for colored people only will be built in Lexington, Ky., by Robert H. Gray, colored, who is the manager of a newly completed colored hotel in that city. The proposed theater, according to plans which have been approved, is to be a brick structure, 30 by 65 feet, with a 35-foot lobby, and will be equipped in a first-class manner. It will have a seating capacity of about 200.

The Crescent Amusement Company, of Bowling Green, Ky., operating the Columbia and Elite Theaters, has secured a desirable site on the public square for a new motion picture theater, and plans will be drawn as soon as possible for the company's third house in Bowling Green. It is announced that the new house will have a seating capacity of about 500, upholstered opera chairs being used, and that its equipment will otherwise be in every respect of the most modern description. It will be a five-cent house.

Mayor Lee, of Maysville, Ky., has laid down the law, and hereafter no picture show in that town will be allowed to operate on Sunday. The mayor came to the conclusion a few days ago, on seeing the advertisement of one of the shows, that such things should not be allowed on the first day of the week, and issued his edict accordingly. There is no objection to the kind of shows offered, Sunday closing being the only point involved.

After experiencing considerable difficulty with the projecting machine and the electric current on the opening night, Manager Fawcett's new picture theater at Sebree, Ky., has started running in good shape, the mechanical difficulties referred to having been overcome. Good houses have been the rule from the start, and Mr. Fawcett is much pleased with prospects for a successful season.

Arthur Burch, 50 years of age, the proprietor of a tent motion picture show at Underwood, Ind., was severely wounded by a knife in the hand of a one-armed man at that place recently. Thurman Bobo, the picture man's assailant, was cutting his way into the tent when the trouble started, culminating in Burch's injury.

S. W. Cloyd, of Campbellsville, Ind., has purchased an interest in the motion picture theater at that place, and will operate it with Joe Willock, who has been interested in the house for some time.

G. D. CRAIN, JR.

## IN THE NORTHWEST.

P. R. MATSON, of Fairmont, Minn., is reported to be contemplating opening a picture house at Flandreau, S. D.

Vaudeville and moving pictures will be the policy of a new house to be opened in Chehalis Avenue, in Chehalis, Wash., by R. B. Bement and F. G. Kellogg, of Tacoma.

The commission named by the state of Washington to prepare a state exhibit at the Panama-Pacific Exposition in San Francisco in 1915 wants to use moving pictures extensively. It is planned to include in the state building a room seating 500 persons, and in this, films showing the apple-growing, mining, and fishing industries and scenes in the most beautiful cities will be shown.

Walter Belter has been remodeling a building at Ceylon, Minn., to be used for a picture show.

L. F. Cowan has sold the Imperial Theater, a picture house at Great Falls, Mont., to the Imperial Theater Company. H. D. Kennedy and Donald Gibson are interested in the new firm.

Professor Eugene Beardsley, of the state teachers' college at Greeley, Colo., is using moving pictures to instruct the classes in biology. Films showing animal and insect life are numerous and these are being selected.

H. A. Martin has purchased the interest of Mrs. S. L. Doving in the Crystal Theater, at Alexandria, Minn.

The municipal censorship plan has been abandoned in North Yakima, Wash., where the five censors were dismissed by the city commissioners. An ordinance was passed fixing a license fee for the photoplay houses which provided that if any citizen can prove that objectionable pictures are shown the permit will be revoked by the city.

H. A. Fowler, of Madison, S. D., has purchased the Howard Moving Picture Theater, at Alexandria, Minn., from Costello & Hubbell.

A correspondent of Mayor Perkins, of Denver, Colo., has written to him suggesting that the three censors lecture on the consequences of crime whenever any picture portraying murder or robbery is shown in a Denver Theater.

Manager Cutts, of the American Theater, at Butte, Mont., took several hundred feet of film of a local department store, which was used by the concern to exploit its fall fashion show. In addition to the latest styles the crowds and employees in the store were photographed.

The work of the men at the mine rescue station at Kellogg, Mont., was recently photographed, to be used in disseminating information concerning this feature of mining throughout the state.

Manager J. T. Horne has closed the Lyric Moving Picture Theater, at Logan City, Utah, and opened the new Lyric, which seats 800 persons. The new house was opened with a seven-reel show. Dramatic attractions will be played, only the open dates being filled by photoplays.

English & Anderson are now operating the Plaza Theater, at Springfield, Minn.

The state immigration commission of Minnesota is sending out with its state exhibit car several reels showing farming and industrial conditions in that state. The pictures will be shown in Iowa, Missouri and western Illinois.

Mrs. William Plummer, manager of the Scenic, the oldest moving picture house in Yankton, S. D., used some original ideas in putting on three-reel war pictures. Sixteen young women, attired in field uniforms loaned by the local company of national guards, and skirts to match gave some intricate military drills and later posed in a number of patriotic tableaux.

The new two-story brick building to be erected by L. D. Baird, at Austin, Minn., will house a moving picture show.

E. O'Keefe, of Great Falls, Mont., has purchased the interest of G. H. Bailey in the Theatorium, at Billings, Mont., and has assumed the management of the house. The same policy of pictures will prevail.

McConahy & Card, of Spokane, Wash., were selected to film the Border Days celebration, at Grangeville, Idaho.

The Lyric Theater has been opened at Dickenson, N. D., with pictures and vaudeville.

The Culbertson Moving Picture Company has been formed at Culbertson, Mont., and has leased the Fireman's Hall, where they will give moving picture shows Tuesday and Friday nights of each week. Sam J. Frybling is manager and Fred Nelsen and Andrew Peterson are associated with him.

MIDWEST SPECIAL SERVICE.

## MICHIGAN.

CONFLICT over the inspection of motion pictures in the state of Michigan by members of the state fire marshal's department continues. At Grand Rapids the marshal and all of his deputies were enjoined by Judge Willis B. Perkins, of the circuit court, from interfering with the operating room of the Powers Theater or in any way annoying the lessee, Henry G. Sommers. The Powers Theater Building Association, which secured the injunction, declared that when the building was constructed it was in conformity with the plans for safety demanded by the Grand Rapids building inspector and that to make other changes at the whim of inspectors was a hardship. The Wayne county circuit court also rendered a decision which prevents the marshal's department from interfering with picture shows in Wayne. That city had in effect, at the time the state law became operative, an ordinance regulating photoplay houses. The court decided that the state law could not abrogate the local ordinance and that the jurisdiction of the fire marshal should be concurrent with that of the local authorities. State Marshal John Winship says this decision will be appealed to the Supreme Court. Inspector Shafer, of the marshal's office, has finished an inspection in the copper country on the upper peninsula and found most of the houses complying with the law. When he arrived at Palatka to inspect the only house in the village he asked the station agent where he could find it. "Just follow the crowd," replied the railroad man, "and you'll come to it." Shafer followed and found the theater in flames. It was completely destroyed.

Fred Tedder will open a picture show in Marine City.

C. Louis Flash, manager for the Princess Theater, at Windsor, Ont., was fined $50 and costs for operating a picture machine without a license. The operator is said to have left the booth for a few minutes and Flash chanced to be operating when an inspector happened along.

Lawson & Paoli's moving picture house at Atlantic was recently destroyed by fire. The machine, a new piano and several hundred chairs were consumed. The loss of $700 was partly covered by insurance.

J. L. Brown, of Pontiac has purchased the Temple Theater, at Howell, from A. W. Boardman. Ferris Aldrich was installed as manager.

The Star Theater, at Marquette, is installing a new balcony and a modern ventilating system.

MIDWEST SPECIAL SERVICE.

## OHIO.

ROBERT JAMES and Fred Gross who have purchased the Crystal Theater at Nelsonville from E. T. Mitchell will improve the house.

James Barton has sold the Dreamland theater at Napoleon to T. J. Edwards.

The Chackeres Amusement Company of Springfield has been granted a charter by the state and will operate a new moving picture theater on South Limestone Street. The company which is authorized to have capital stock of $60,000, was incorporated by Louis and Harry Chackeres and John Gregory.

The Exhibitors' Film Company, of Toledo, has been incorporated, with capital stock of $25,000, to do a general film business. The incorporators are: Sigmund Sanger, Aaron E. Cohn, E. C. Forelich, Vada C. Southard and Trude Wooster.

The Majestic, the new motion picture house on High street in Columbus, will be completed some time this fall, it is expected. The house, when finished, will be the largest exclusive photoplay theater in the city. It will seat 1,200 persons.

August C. Caleb, owner of the Ezella moving picture theater, one of the largest houses in Columbus, has incorporated his business under the name of the Victor Amusement Company. The incorporators of the concern, which is authorized to have capital stock of $35,000, are: Anna Caleb, Julia A. Lucas, W. W. Lucas, Pearl S. Black, George A. Caleb and August C. Caleb.

The exhibition at the Grand Opera House, in Youngstown, of the pictures of that city, taken by Maurice Geiger, was quite a local event. Miss Ruth Holzbach, who took the leading part in "The Fireman's Bride," which gave the local department a chance to exhibit its apparatus and ability appeared in person at each performance.

MIDWEST SPECIAL SERVICE.

# "GEE!
# Ain't It Hell To Be Poor"

**Says the Original**

## THOMAS W. ROSS

**IN**

**Henry Blossom's Great Racing Play**

# CHECKERS

**With a Mighty Cast of Broadway Principals**

A PARLAY OF 250 "APPRECIATION WINNING SCENES"
IN

## 6 PARTS—TO A DRIVING FINISH

A FAVORITE FROM FLAG FALL TO JUDGE'S STAND

### ASK THESE OFFICES ABOUT IT

- ALASKA—A. R. Thorne, Fairbanks, Alaska.
- ARIZONA—Golden Gate Film Exchange 234 Eddy St., Los Angeles, Cal.
- CANADA—Feature Film Co., of Canada 205 St. Catherine St., Montreal
- CALIFORNIA—Golden Gate Film Exchange 234 Eddy St., Los Angeles, Cal.
- COLORADO—Northwestern Feature Film Co. Denver, Colo.
- CONNECTICUT—Famous Players Film Co., N. England, 228 Tremont Ave., Boston, Mass.
- DELAWARE—Electric Theater Supply Co. Room 303 Abbott Bldg., Philadelphia, Pa.
- DIST. OF COLUMBIA—Electric Theater Supply Co., Room 303 Abbott Bldg., Philadelphia, Pa.
- IOWA—Kansas City Feature Film Co. A. D. Flintom, Pres., Gayety Theater, Kansas City
- IDAHO—Northwestern Feature Film Co. 329 Oak St., Portland, Ore.
- ILLINOIS—Famous Players Film Service, Inc. 125 Fourth Ave., Pittsburgh, Pa.
- INDIANA—Famous Players Film Service, Inc. 125 Fourth Ave., Pittsburgh, Pa.
- KANSAS—Kansas City Feature Film Co. A. D. Flintom, Pres., Gayety Theater, Kansas City, Mo.
- KENTUCKY—Famous Players Film Service, Inc. 125 Fourth Ave., Pittsburgh, Pa.
- MAINE—Famous Players Film Co., of New England, 228 Tremont Ave., Boston, Mass.
- MARYLAND—Electric Theater Supply Co. Room 303 Abbott Bldg., Philadelphia, Pa.
- MASSACHUSETTS—Famous Players Film Co., N. E., 228 Tremont Ave., Boston, Mass.
- MISSOURI—Dalton & Wolf, Beers Hotel Grand & Olive Sts., St. Louis, Mo.
- MONTANA—Northwestern Feature Film Co. 329 Oak St., Portland, Ore.
- MICHIGAN—The Casino Co., Detroit
- MINNESOTA—Marshall Theater Circuit, Duluth
- NEVADA—Golden Gate Film Exchange 234 Eddy St., Los Angeles, Cal.
- NEBRASKA—Kansas City Feature Film Co. Gayety Theater, Kansas City, Mo.
- NO. DAKOTA—Marshall Theater Circuit Duluth, Minn.
- NEW HAMPSHIRE—Famous Players Film Co., N. E., 228 Tremont Ave., Boston, Mass.
- NEW MEXICO—Northwestern Feature Film Co. Denver, Colo.
- NO. NEW JERSEY—Modern Film Company 137 Roseville Ave., Newark, N. J.
- SO. NEW JERSEY—Electric Theater Sup. Co. Room 303 Abbott Bldg., Philadelphia, Pa.
- NEW YORK—Theater Film & Supply Co. 12 Union Square, New York City.
- OKLAHOMA—Kansas City Feature Film Co. Gayety Theater, Kansas City, Mo.
- OHIO—Famous Players Film Service, Inc. 125 Fourth Ave., Pittsburgh, Pa.
- OREGON—Northwestern Feature Film Co. 329 Oak St., Portland, Ore.
- E. PENNSYLVANIA—Electric Theater Sup. Co. Room 303 Abbott Bldg., Philadelphia, Pa.
- W. PENNSYLVANIA—Famous Players Film Service, Inc., 125 4th Ave., Pittsburgh, Pa.
- RHODE ISLAND—Famous Players Film Co., N. E., 228 Tremont Ave., Boston, Mass.
- TEXAS—All Star Film Service, Dallas.
- UTAH—Northwestern Feature Film Co. Denver, Colo.
- VERMONT—Famous Players Film Co., of N. Eng., 228 Tremont Ave., Boston, Mass.
- WASHINGTON—Northwestern Feature F. Co. 329 Oak St., Portland, Ore.
- W. VIRGINIA—Famous Players Film Service, Inc., 125 Fourth Ave., Pittsburgh, Pa.
- WYOMING—Northwestern Feature Film Co. Denver, Colo.
- WISCONSIN—Marshall Theater Circuit Duluth, Minn.

**Augustus Thomas'**

# "ARIZONA"

with

## 6 PARTS——CYRIL SCOTT AND 150——6 PARTS

Southern Territory Still Open for Wise Showmen

## COMING

**DUSTIN FARNUM**
IN
**"Soldiers of Fortune"**
By RICHARD HARDING DAVIS

**AUGUSTUS THOMAS'**
**"In Missouri"**
with
**BURR McINTOSH**

**EUGENE WALTERS**
**"Paid In Full"**
Everybody Knows It

# All Star Feature Corporation

HARRY R. RAVER,
President.

220 West 42d St., NEW YORK

AUGUSTUS THOMAS,
Director General

## IN THE SOUTHWEST.

CADETS at the Texas Agricultural and Mechanical College at College Station will operate a moving picture show on the campus, and when the weather becomes too inclement will seek an indoor location. The nearest show has been at Bryan and the interest of the students in this kind of attraction was so great that the faculty decided to provide entertainment at home. The films will be censored.

Thomason & Elliott have opened a moving picture show in the school house auditorium at Garvin, Okla.

The Dallas Theater, at Dallas, recently made up an unusual week's program of Texas pictures. This included a ball game between the Dallas and Fort Worth teams, views of Dallas, Fort Worth, "Lasca," from the famous poem, featuring Miss Martha Russell and several multiple reel productions, the scenes of which were laid in Texas.

The Metropolitan Amusement Company, of Oklahoma City, Okla., has been incorporated with a capital stock of $5,000. The incorporators are H. W. and Martha Munsen and Joseph Rowett, of Oklahoma City.

The Majestic Theater, at Iola, Kan., has been re-opened as a picture house by Howard Wheaton, Wilbur Shields and Jack Hering. An orchestra rounds out the three-reel performance.

Rosser Brothers have removed their picture show in Ringer, Okla., to a new location.

The Empress Theater, at Oklahoma City, Okla., is now operated as a combined picture and vaudeville house. The house is featuring the productions of the Famous Players' Film Company.

A merger of the Baker and McGaffey picture shows at Luling, Tex., has been effected following the purchase of both houses by R. B. Moses and George Caldwell.

The Industrial Moving Picture Company, of Oklahoma City, Okla., has closed a contract with the Panama exposition commission of that state, whereby the company is to take 50,000 feet of films in all the important cities of the state. These are to be shown throughout Oklahoma and the funds will be used to erect the state building at the exposition in San Francisco.

The Laredo Theater Company, of Laredo, Tex., has been incorporated by J. W. Dellman and others.

L. E. Ellis has leased the Scenic airdome, at Erick, Okla.

The S. C. Light and Power Company has purchased the Cozy Theater, at Rosenberg, Tex., from Lane & Davis.

Glen Wagner, a singer of some reputation, has opened the Imp Theater, at 111 East Sixth Street, in Topeka, Kan., and will operate it as a picture house.

R. T. Wiley has leased the Sayre auditorium, at Sayre, Okla.

The State Board of Control, of Arizona, has decided to purchase moving picture machines for all the state institutions. It has not been decided whether to rent films or buy them outright.

O. C. Bixley has purchased the Princess Theater on South El Paso Street, in El Paso, Tex., from J. M. Lewis and V. B. Andreas.

Manager I. B. Simon has opened his new Best Theater, at Pine Bluff, Ark. It is a strictly modern house which will be devoted to photoplays. Guy Redmond, formerly operator at the Royal Theater in Little Rock, will be in charge of the operating room. Al Thurburn is leader of the five-piece orchestra.

Sterling Ramage has leased the West Theater, at Paton, New Mex.

City commissioners of Hutchinson, Kan., refused to lease the convention hall in that city to Hugh Jamieson of Kansas City, for a picture show on the ground that they did not believe that the city ought to compete with the theaters already established. Jamieson proposed to include Hutchinson in a circuit with Wichita, Salina and Topeka, giving shows at Hutchinson once a week.

M. Wicks, of Houston, Tex., has leased a building in Wharton, Tex., to be used for a picture show.

Among Texas cities which have been filmed recently or are about to be are New Braunfels, Brownwood and Marshall. At Marshall the reels took the form of a playlet by Miss Stella Myers depicting the troubles of a chaperon while the sights of the city were being shown. At Brownwood a big comedy film was the feature, while at New Braunfels all the attractions of the city were pictured.

The Orpheum Theater has been opened as a picture house at San Angelo, Tex.

H. W. Charles, superintendent of the Kansas Boys State Industrial School at Topeka, has announced that once a week educational pictures will be shown to the inmates.

Manager W. C. Blackstone, of the Rosy Theater, at Chickasha, Okla., has secured a more suitable location for his show, having leased the building now occupied by the Farmers' State Bank.

F. L. McLeod has asked the city council of Fort Worth, Tex., for a permit to operate a picture show at 12[illegible] West Exchange Street, in that city.

The Princess Theater, at Rockdale, Tex., which has been operated as an airdome featuring pictures during the summer, has substituted opera chairs for its outdoor seats and will be operated this winter.

[illegible] C. Baker will operate a picture show in the [illegible] building, which is being remodeled, at [illegible], Tex.

Moving picture theaters in Hutchinson, Kan., are reported to have raised the price of admission to ten cents. A similar movement was on foot in Wichita, Kan., but a minority of exhibitors is blamed for the failure to make the increase.

Manager Dan Powell, of the Colonial Theater, at Wichita, Kan., offered a reward of $25 for the conviction of a youth who yelled "fire" and nearly caused a panic in his picture house.

A merchants' matinee from 10 a. m. to 2 p. m., with a reduced admission of 5 cents, is a feature of the new Crystal Theater, 1608 Elm Street, Dallas, Tex., which has been opened by G. K. Jorgensen. M. D. Singleton will manage the house. A Japanese design is carried out in the construction of the theater, which cost $100,000. A Hope-Jones unit orchestra will furnish the music. Helen Gardener, in "A Sister to Carmen," was the feature for the two opening days.

E. G. Nelson, of Kanapolis, Kan., has purchased the Electric Theater, at Afton, Okla., from Charles Kaff.

The Lyric Motion Picture Theater, at Hot Springs, Ark., which, with the other houses, was compelled to close following the big fire in that city, has re-opened with new equipment and new lighting arrangement.

Huber Brothers have leased a building on West Main Street, in Ada., Okla., and will open a picture show.

MIDWEST SPECIAL SERVICE.

## ILLINOIS.

STATE Fire Marshal Frank S. Morgaridge has issued a bulletin giving the specifications for safety equipment in moving pictures. If the policy of the department is to be aggressive it has not been indicated, but inspectors will insist upon the enforcement of the state law.

The Enamar Amusement Company, of Chicago, has been incorporated with a capital stock of $2,500. The incorporators are Max Jesselson, Richard Israel and W. W. Maxwell.

Rev. Mr. Hartley, pastor of the Christian Church at Homer, is doing good work in championing the use of the moving picture. He was recently selected for an address at a church congress at Davenport, Ia., and took for his subject "The Affiliation of the Moving Picture Business with the Church and Educational Work of the Country." His work is unusual, in that it is not proposed to take the pictures into the church, but to co-operate with the local manager. This formed the theme of his talk at the Davenport meeting. "This co-operation," he said, "would improve the picture shows morally and financially because of the co-operation of church people all over the country. I would like to see the poor man brought into church off the streets, and I think that the moving picture machine might be a means by which we can reach the man who does not like to come to church to hear a minister preach and a choir sing." A chautauqua was held this summer at Homer, which became famous for counties around because of its Sunday meetings. "I might say that it is due to moving pictures that were given free in the evenings that a great many people were attracted to the park, and especially was this true in regard to the people who are not in the habit of attending church in this community." Religious and educational pictures were used in these programs. It is not improbable that a movement may be begun by Central Illinois ministers to have picture houses give over one day each week to religious films. The editor of the Lookout, a publication for young people of the Christian church, has endorsed such a plan. In a letter to Mr. Hartley praising him for his work with the pictures, he added, "I believe that you have launched a work that ought to be helpful and popular in hundreds of towns and cities. Why not turn this whole scheme into a national organization or corporation? If someone would work out the great number of moving pictures that could be suitably and profitably used on Sunday evenings and keep these moving from town to town and from place to place, I believe there are wonderful possibilities in the moving picture. I believe you have hold of a good rope; just pull on it with all your might and let's bring something worth while out of this move beginning in Homer."

Mrs. Rice will operate the Star Theater in the McMurtrie building, at Marshall.

Tom Grayson is remodeling the old Crystal Theater building at Loda.

M. E. Hunt and Charles Sullivan have opened the new Majestic Theater at Gibson City.

S. T. Herman has returned to the moving picture business at Sullivan, having purchased the Globe Theater from J. H. Ireland and Bert Fultz. After making some changes he reopened the house and added a reel to the program, making it a four-reel show. Herman was formerly in the photoplay business, at Monticello, Ill.

C. Douglas is now manager of the Armory Theater, at DeKalb.

The Novelty Film Company, of Chicago, has been making some historical and educational pictures at Starved Rock, near Ottawa.

The Oswego Theater at Mounds, is being enlarged. When finished it will seat 350 persons.

Ed Dodge has resigned his position as manager for the Washington Theater, at Granite City. It is said that he may engage in the moving picture business in that city.

T. B. Songer has sold his picture show at Astoria to a Mr. Duncan, of Vermont, Ill., who has taken possession.

Don C. McClellan, of Pekin, has closed a lease for a picture house now in course of construction in Kansas City.

Bert Culkins has resumed his position as piano player at the Star Photoplay Theater, in Lincoln.

A. Yeager, of Chicago, has leased the Academy of Music, at Sterling, from George Olmstead. The Kinemacolor pictures have been installed as an attraction, although the house will play drama and vaudeville. He has also leased the Dixon Opera House, at Dixon.

Clark & Pearson, who have been operating an airdome at Rushville, will not go out of business, but have been planning the erection of a building to house their picture show this winter.

R. W. Gracey has been fitting up a building at Crystal Lake to be used for his moving picture show.

E. E. Alger and Vern Corley have purchased the interest of Dave Udell in the Crystal Theater, at Paxton.

J. B. Bennett expected to have his new Colonial Theater in Urbana opened for business October 1.

The Havana Theater, at Havana, has been re-opened.

W. H. Lang has sold his moving picture show at Toledo to the Toledo band.

A storm of protest was aroused in Illinois by the announcement that a Dixon Theater planned to entertain the first group of "honor convicts" who were working on the roads near that city. Governor Dunne issued a peremptory order that the men must not be exploited or coddled. He also advised that the prisoners were not to be photographed for moving picture purposes. It was explained, however, that the Dixon manager had merely acquiesced in a local attempt to show that the convicts could be trusted.

Illinois moving picture men have been very much interested in the purchase of the state rights for the Famous Players Company pictures by Dee Robinson, of Peoria. The deal was made at the state convention and as Robinson and his associates have proved themselves live wires, some interesting exploitation of the features is promised.

The Broadway Theater, in East St. Louis, is now running multiple reel features Monday, Wednesday and Friday evenings.

The Mutual Protective League, an Illinois fraternal society with headquarters at Decatur, is using moving pictures to aid its organizers in the work of interesting prospects in towns where lodges are to be formed.

The Child Welfare League of Peoria has been preparing for an exhibit by a surveillance of the moving picture houses in the city, with a view to ascertaining their influence mentally, morally and physically. This survey will contain a report of the number of children who visit the eighteen houses in Peoria, their ages, the hours they go and whether they are attended by their parents or go alone. This information will be compiled and made into charts.

The Catholic Society of Adams County has announced that it will demand clean moving pictures in its fight for a purer Quincy. At the meeting Judge Lyman McCarl, ex-officio judge of the juvenile court, said that the average child became delinquent through environment and that the child became affected through its senses, especially sight. He had nothing against moral moving pictures, he said. A fight by the league to have the mayor appoint a board of five censors for the picture houses was proposed by Father Didacus, of St. Francis college. There would be no expense to the theater owners as the men would work voluntarily.

The city council at Quincy passed a motion to notify all theater managers that the laws in regard to aisles and exits would be enforced.

The Princess Theater, at Joliet, has reduced its admission price from 10 to 5 cents.

R. O. Bell has opened the Colonial Theater at Jerseyville.

Motion picture operators of Peoria have organized a local union.

Ed Hammerle and Roy Norman are erecting a new building at Walnut to be used for a moving picture show.

Managers of photoplay houses at Marion have asked the city council to reduce the license fee, which is $100 a year. They point out that in the neighboring towns of the same class the charge is half that sum or lower.

L. L. Piper and W. C. Morrison have purchased the Lyric Theater, at Villa Grove, from A. L. Mann and have taken possession.

A contractor who recently bid on a sewer job at DeKalb, appeared before the Board of Local Improvements and proposed to show them moving pictures of his ditching machine at work—an argument for employing modern equipment to secure satisfactory results.

Manager Gaschen has opened the Idle Hour Theater, a picture house at Huntley. The interior has been remodeled and redecorated.

Manager Padelford was forced to postpone the opening of his new Lyric Theater in the Burton building, at Batavia, for a few days because a change was being made in the lighting system in the city. The new house has a seating capacity of 300 persons, is done in green and brown and features an electric organ.

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# LICENSED FILM STORIES

## VITAGRAPH.

**THIEVES** (Nov. 10).—While out walking with his beautiful young ward, Myrtel, Millionaire Hastings allows Myrtel to give some money to a poor, miserable-looking fellow, who arouses her sympathy. Before returning to his palatial home, the aged man is taken ill, and has to go to bed when he reaches the house.

Living with him is George Hastings, a brother, and George's wife, Anna. They do not seem to be sorry when Hastings is taken ill; it would appear as though they were glad. When, some weeks later, they are standing by the bedside, Anna stealthily opens a writing desk and takes from it a paper. Signaling to George, they leave the room together and go to the library below. By means of the paper, which contains the combination, they open the family safe and take out a number of papers. Among these papers are two wills, one leaving all to George, and a later one deeding the great wealth to Myrtel. They exchange the wills in their respective envelopes, placing the one favorable to George in the envelope marked "Last Will," and the other in the envelope marked "Void." They do not know that they are being detected. Behind the window curtains is a thief. He is watching them and listening to their words. He is the same man whom Myrtel befriended, but he does not know that he is in her house. He is greatly surprised when she comes into the room taking George and Anna away to Hasting's death bed. George, in his haste, did not have time to lock the safe. The thief now uses his pocket flashlight, and locating the safe, takes the papers out and changes back the wills in their right envelopes. He jumps to his place of concealment as Anna comes back and goes to the safe, taking out the envelope which she believes contains the Myrtel will and burns it in the grate. The thief jumps towards her after she has burned the paper, and, at the point of a revolver, takes the paper with the combination from her, and locks the rightful will in the safe. Then he sneaks away, happy that he has made his benefactress an heiress.

**THE PRICE OF THOUGHTLESSNESS** (Nov. 11).—The children are gathered in the school room, listening to a lecturer, who, with pointer and charts, discourses upon the dangers of the city street and shows how to avoid them. When he is through he presents each child with a safety button as a reminder, of his advice. Howard, Mabel and Bobby remain after the other children to ask a few additional questions. After school Bobby lives up to the button by notifying the police of a live wire he discovers on the car track. He is praised by the crowd on the scene for his thoughtfulness. Through Howard's carelessness little Mabel narrowly escapes death when she falls in front of a street car, and is saved by the safety device on the car. She is crossing the track with Howard. Both are on roller skates. Running in front of a northbound car, they suddenly discover that a car coming south is heading them off. Howard jumps to safety, but his sister is not so quick and falls before the car. An automobile coming south on the avenue stalls, forcing a wagon to cut in to the left between the elevated railroad posts onto the car track in order to pass. Just as the wagon is hauled onto the track the car crashes into it, crumbling it to pieces and crushing the driver beneath the wreckage, all due to thoughtlessness. Some boys are playing ball on a side street. Howard, the catcher, misses the ball, which bounds away across the car track on the avenue. He runs after it blindly, and suddenly realizes that he is between two cars. Bewildered, he leaps for safety, jumping in front of a speeding automobile, which runs over him. Howard is crippled for life. After many days of suffering he is taken from his bed in the hospital for a ride in a roller chair. He sees boys and girls playing tag and leap-frog on the hospital lawn, and, with tear-filled eyes, realizes the terrible price of his thoughtlessness.

**AN ELOPEMENT AT HOME** (Nov. 12).—Billy would like to marry Mabel, the judge's pretty daughter, but he is ordered from the premises by the angry father, who selfishly wishes to keep his daughter at home. This is witnessed by the justice of the peace, a next-door neighbor, who rejoices at the judge's discomfiture. Billy and Mabel plan to elope. While the judge is sleeping peacefully, Mabel enters his room and takes all of his clothes to delay his pursuit. But when she tries to get out of the second-story window to descend by the ladder, she gets her skirt caught in the window and cannot unfasten it. Billy breaks into the house and is on his way upstairs to help Mabel, when he is met by the judge. He is taken for a burglar, and, at the point of a revolver, is locked up in the attic. Billy climbs through a trap-door onto the roof and calls to Mabel and tells her of his capture. The milkman sees the couple and is amused at their predicament. Billy throws him some money and tells him to go next door and call the justice of the peace to come and marry them in ten minutes.

The justice of the peace is tickled to death at the opportunity to vex his old political enemy. By this time the judge has discovered the theft of his clothes and suspects that he is being duped. When he hears voices outside he goes to the window and sees Billy urging the justice to marry him to Mabel. The judge angrily forbids the ceremony, but the justice laughs and, asking the milkman to remain as a witness, proceeds with the marriage. The judge wraps a blanket about himself and tries to get out of the room, but the door knob breaks and he falls back on the floor. When he returns to the window he sees the justice, the milkman and Billy and Mabel all drinking to each other's health from milk bottles. The judge fires the broken door-knob at the justice, but misses him, and all laugh at the defeated father's expostulations as Billy leans over the roof and kisses Mabel.

**THE RIGHT MAN** (Nov. 13).—John Strong is in love with Rose Braham. She cares for him on account of his friendship. Rose's brother, Ned, against the advice of Strong, who warns him, plunges in Lake Shore R. R. Stock, and drops all he has. He is desperate. Realizing Strong's love for Rose, he urges her to make him propose and accept him, and thereby save the situation. Rose revolts at the thought and at first refuses, but at last, in order to save her brother, she consents. Strong proposes and is accepted. In the meantime, he has seen that Lake Shore has dropped and to save the brother of the woman he loves, he throws capital behind the stock and booms it, saving the situation.

The moment he is out of danger, Ned thinks there is no reason that Rose should marry a man that she does not care for. So he goes and tells Strong that Rose desires to be released from her engagement. Strong refuses to take his dismissal from anyone but Rose herself. Ned tells Rose of what he has done and she is furious with him for his mean conduct. Then he sees in the paper that it is Strong who has saved the market, and afraid now that he will withdraw his money, he urges Rose to renew the engagement. She says she will handle the matter alone. She is sorry now, for she really loves Strong. She phones him and he comes to her. She confesses her transactions with her brother, and offers to release him, but he makes her confess that she really loves him and the engagement is renewed on a surer and firmer basis.

**FANNY'S CONSPIRACY** (Nov. 14).—When Mr. Burney returns home he is entirely too stout to suit Fanny, his pretty young wife. She decides that his excessive corpulency must be removed. Much to Burney's discomfort, he is put on a severe diet. Almost starved, he sneaks into the kitchen and gets the kind-hearted maid to give him some pie, chocolate cake, and doughnuts. Just as he is about to start in eating, in comes Fanny and all the food is taken from him. Fanny sends for cousin Jack Gordon. He brings some dumb bells and Indian clubs. When she is thanking him affectionately for his kindness, the inquisitive maid, peeking through the keyhole, sees her and wonders what it means. Mr. Burney is so fat he cannot stand much exercise. Though Fanny continually measures him with a tape measure and urges him to swing the clubs some more, he soon gives up exhausted. In despair, Fanny tries all sorts of remedies. She makes hubby run through the country on a hot summer's day all dressed up in sweaters and woolens. She installs a gymnasium in the house and makes him take violent exercises. She repeats the diet in a more heroic form: all to no avail. At last, seeing a fat-reducing medicine advertised, she gets a large bottle of it and puts some in his coffee. The conscientious maid sees her doing it and when Mr. Burney starts to drink the coffee she frantically stops him and tells him that it contains poison. She also tells him of Jack Gordon. Going to Gordon's house to demand an explanation, Mr. Burney finds there a torn piece of a letter signed by his wife. The fragment makes Fanny out a criminal. It speaks of a "Bottle—given secretly -unpleasant James is out of the way!" Burney gets a detective and accuses Fanny of trying to murder him. All ends happily when Gordon comes around with the other part of the letter, and Fanny produces the bottle of fat reducer which the letter speaks of.

**JERRY'S MOTHER-IN-LAW** (Special—2 parts—Nov. 15).—When Mr and Mrs. Jerry Brown's mother-in-law arrives she proves to be an unwelcome visitor. She upsets all the peacefulness of the new household. Jerry sneaks off to the French Students' Masque Ball, and while on his way goes into a saloon where two criminal-looking individuals sell him a suit of armor. Rigged up in the armor, Mr. Brown proceeds to the ball. All that night he spends his time rioting with the merry masqueraders and is lionized by the ladies. The next morning he returns home in a cab, and while trying to walk up the front steps, falls down in a deep sleep. The mysterious armored individual is seen from the window by wifey and mother-in-law, who are told by a passing newspaper boy that the armor was stolen from the museum. Mother-in-law calls up the museum and gets the director, who comes on the run with his assistants, and takes the armor Jerry concealed within it, to its appointed pedestal at the museum.

Mre Jerry Brown and mother-in-law go to the museum the next day to see the armor and are scared out of their wits when they see smoke curling up from the iron hand-piece. The smoke is coming from a cigarette which Jerry has found left by a visitor. They scream. Jerry jumps from his pedestal and runs from the museum. He is followed by a mob. He seeks refuge at his club, where he consoles himself with the aid of many drinks. Taking a uniform from the bellboy he goes home and is met there by his mother-in-law who was about to leave, but who now decides to stay on indefinitely. She places Jerry under the shower bath and ducks him in the tub. Getting dressed he goes to a hypnotist show and buys a book on hypnotism. Returning home he frightens mother-in-law out of the house trying to hypnotize her. She calls the police: Jerry enlists their aid. Together they scare mother-in-law so badly that she runs away and never returns. That evening Jerry and his pretty young wife celebrate the unwelcome visitor's departure with a large feast.

## EDISON.

**CAMPING WITH THE BLACKFEET** (Nov. 10).—The pictures open in the camp of Chief Three Bears' tribe, near McDermott, in Northwestern Montana. Chief Three Bears is the last of the great war chiefs of the Blackfeet. Today, at the age of eighty-six, he is a good citizen of the United States. Chief Three Bears opens the picture by saying, in the picturesque sign language of the Northwestern Indian, that his tribe intends to break camp and to move to a new location. The chief is followed by Lazy Boy, Judge Wolf Plume, Mrs. Dog Ears and Medicine Owl, the medicine man, each of whom has something to say in this peculiar language

While the men ride ahead to the new site, the squaws remain to accomplish all the actual work of moving the equipment. Mrs. Dog Ears, an old lady of some eighty-two summers, exhibits an extraordinary degree of activity. On the way to the new camp, the men are obliged to pass across a ford just above McDermott Falls, which has a particularly dangerous reputation. Intimate views of the daily life and habits of these Indians are shown, the picture ending with a "heap big dance."

**SETH'S WOODPILE** (Nov. 10).—Seth Prime was by all odds the meanest man in Squashville. Everybody wondered how his wife ever stood him. One day Seth had a row with Jim Decker. Jim, passing Seth's woodpile on the evening of their quarrel, was suddenly seized with the notion to borrow a little of Seth's wood. He did not tell Seth anything about it. He simply borrowed a wheelbarrow-load of wood.

Seth discovered his loss the next day and turned white with rage. So what did Seth do but carefully hollow out a stick of wood, fill it with powder and plug it up securely. He laid this homemade engine of destruction on top of his woodpile and retired to dream pleasantly of the mangled corpses of his enemies. The next morning when he awoke the loaded stick was gone. Also another wheelbarrow-full of wood. During the night Jim Decker had decided to borrow a little more of his neighbor's wood.

Mrs. Prime was highly indignant when she discovered what her husband had done, but Seth only laughed and waited. The next day happened to be Sunday and Jim Decker went to church with his wife. The parson preached a powerful sermon against the sin of stealing. Jim was deeply moved. The weight of Seth's wood rested heavily on his conscience, so that night he loaded the wood he had taken into a wheelbarraw and stealthily replaced it on Seth's pile. The next morning Seth arose from bed grumbling and went out to bring in wood for the stove. He unwittingly picked up the loaded stick and put it in his kitchen stove. A moment later Seth was all tangled up with the stove and the stovepipe.

**THE DOCTOR'S DUTY** (Nov. 11).—At the end of a long and tedious day Doctor Strong was just preparing for the relaxation of the evening, when a costermonger burst in upon him, and begged him to come to his dying child. The doctor went with the man to the bitter disappointment of his son, Jackie, who wanted his father to stay and play with him. After his father left, Jackie decided to give his toys a dose of medicine. Accordingly, he abstracted a bottle from the doctor's laboratory, and to show the toys just how it should be done, took a generous spoonful of the medicine. His mother entered at that moment, observed her son's action and looked at the bottle. The dreadful word "Poison" stared up at her. In a frenzy of fear she dispatched a boy for the doctor.

At the moment the boy arrived the doctor was fighting with all his strength for the life of his little patient. A terrible spasm of emotion shook him as he read the note. His son was in danger, dying perhaps. The coster's child would certainly die without his aid. A moment sufficed to show him clearly where his duty lay. He dispatched a hurried note to his wife and remained at the bedside of the poor man's child.

Mrs. Strong called in another doctor and prepared a glass of mustard and water for Jackie. Jackie, however, suddenly and mysteriously disappeared. Shout and hunt as they would for him,

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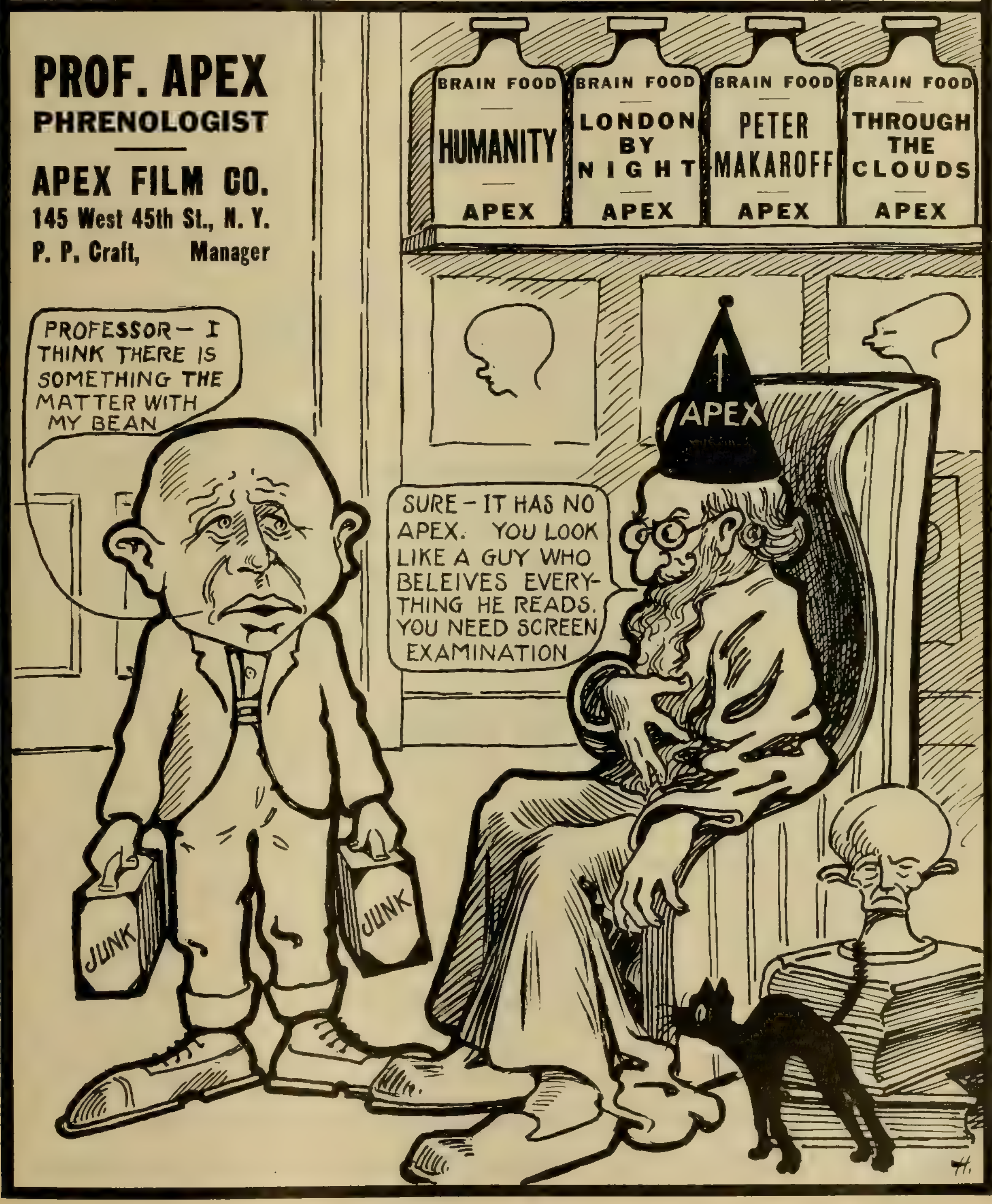

BRAIN FOOD HUMANITY APEX
BRAIN FOOD LONDON BY NIGHT APEX
BRAIN FOOD PETER MAKAROFF APEX
BRAIN FOOD THROUGH THE CLOUDS APEX
PROFESSOR — I THINK THERE IS SOMETHING THE MATTER WITH MY BEAN
APEX
SURE — IT HAS NO APEX. YOU LOOK LIKE A GUY WHO BELEIVES EVERYTHING HE READS. YOU NEED SCREEN EXAMINATION
JUNK
JUNK
H.

it was all in vain. At length, after a long hunt, the almost frenzied mother discovered him in the jam closet eating jam in an endeavor to "take the nasty taste out of his mouth."

The poor man's child passed over the crisis and the doctor hurried home in his car and found the other doctor and his wife engaged in a struggle with the mutinous Jackie, who exhibited an unexpected distaste towards the mustard and water. The doctor seized the bottle from which Jackie had taken the medicine. A great sob of relief burst from his throat, and turning to the doctor and his wife he showed them that he had scratched out the lower label with ink, but had omitted to cross out the poison mark. The medicine Jackie had taken was harmless!

**HIS NEPHEW'S SCHEME** (Nov. 12).—When John Alden quarreled with his sweetheart, the dashing Widow Smythe, that lady declared stoutly that she was done with him for good. In fulfillment of her declaration, she packed her things that very day and set off for the little village of Bloomford. Although the widow did not know it, John's uncle, Judge Thomas, lived in that same village of Bloomford. For twelve long years the judge had been engaged to Susan Dawns. Those who knew the judge's sterling temperament best declared that they wouldn't be a bit surprised if he married Susan in three or four years more.

The arrival of the widow spelled disaster to their wisehead predictions. The judge met her at the county fair and from the moment his eyes fell upon her, allowed Susan to drift gently from his capable and judicious mind.

Susan promptly replied to her elderly lover's fickleness by suing him for breach of promise. The judge, astonished at her mercenary disposition, communicated with John Alden, who, by the way, was a lawyer, and offered him five hundred dollars to extricate him from his unfortunate position. John came to Bloomford and spread a report abroad that Susan's rich uncle had left her fifty thousand dollars. The eligible male population immediately flocked to Susan's door and overwhelmed her with attention. Gratified at this unexpected popularity, the widow graciously consented to allow the breach of promise proceedings to drop. John unfortunately neglected to advise his uncle of the steps he had taken, and when the judge heard of Susan's wealth, he instantly dropped the widow for his old flame. Susan, however, refused to have anything more to do with him, and eloped with a certain Hiram Jones.

The judge pursued them in an automobile, or rather, a thing which had been an automobile fifteen or twenty years before. Finally it blew up and the judge staggered into the minister's to find that Susan had married Hiram Jones and his nephew had married the widow.

**THE PHANTOM SIGNAL** (Special—2 parts—Nov. 14).—John Graham, capitalist and railroad president, had the reputation of being a hard man, and for once, popular rumor was not far from right. He was a hard man. Hard in his business and hard in his home. Hard to his friends and harder to his enemies. The employees on his road called him "the old skinflint" and John Graham. hearing the term, smiled grimly and went his grasping way.

The railroad needed new equipment. The tracks were bad, the roadbed was bad, and the cars were bad. Worst of all, only the most meagre sort of precautions were taken for safeguarding the lives of those brought in contact with the road. A discontented, underpaid, overworked force of men slept when they should have been watching and woke to curse the close-fisted tyrant who treated them as mere inhuman cogs.

There were a great many accidents on John Graham's railroad, and after each one there would be much argument as to the proper person on whom to fix the blame. Happily, a scapegoat was always found—a sleeping switchman or a drunken engineer—and the public was content, never dreaming of inquiring into the reason why the engineer was drunk or why the switchman slept.

The Mills of the Gods grind slowly, and it was some time before the soul of John Graham was found waiting with the rest of the chaff for the inexorable pounding of their relentless stones. First it happened that his daughter, coming home from school, was caught in a wreck from which she only escaped at the price of her eyesight. Later, the report came to John Graham that his wife was injured in a wreck and as he sped to her assistance in his automobile, a freight train crashed into it on an unprotected crossing and John Graham was crippled for life. Helpless as he was physically, Graham still sternly refused to grant the needed improvements. Always he sat in his office with glowing, deep-set eyes and brooded over his cherished dividends.

Then at length, one terrible day, the tearful pleading of his wife began to have an effect. He dreamed that the victims of his road passed before him in a pitiful procession, and looked at him with eyes of burning scorn. Their glances seared the very soul of John Graham and he suddenly saw himself as he was. His strong spirit was broken and as John Graham wept, a wonderful light shone on him in his dream, and waked him—the holy light of hope.

**GETTING A PATIENT** (Nov. 15).—John Maxwell knew he was a doctor because his certificate from the medical school told him so. Otherwise he might have had some doubts. He had an office to be sure, but no patients. Centreville seemed distressingly slow in realizing that John Maxwell, M.D., had actually condescended to settle in its midst. He had been there a week, and the only people who had rung his bell had been bill collectors.

However, John Maxwell, M. D., was an eminently sane and practical young man. Since Centreville did not seem to be aware of his existence, he decided to force the fact gently on Centreville's attention. Accordingly, he formed the habit of tacking a notice to his front door, "Called out on an Emergency Case," and then jumping into his buggy and driving furiously through the streets of the town. After he got out in the country, he would smoke a pipe or two in the woods and then drive slowly home. But even these drastic methods had no effect on the stolid inhabitants of Centreville.

One day, John put the label, "Called to city on Important Case," on the door, and went down to the seashore to vary the monotony of his life. On the beach he walked by a girl lying asleep with the sun shining in her face. On the impulse of the moment, John fixed his umbrella in such a position that it would shade her eyes from the hot glare and strolled on. Some days later, the girl called at his office to return the umbrella, which, fortunately, had his name upon its handle. John and the girl liked each other very much, and decided to see a great deal of each other. Thereafter John continued his tactics of tearing through the streets as before, but the end of his errand of supposed mercy generally found him seated at the side of his fair Marian.

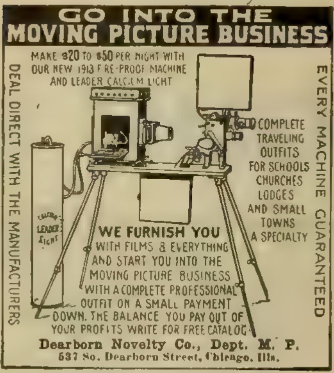
Marian's father, Mr. Freeman, was severely afflicted with gout, and accordingly had what is known as a "temper." Tiring of his regular doctor's methods, he discharged him, and by reason of Marian's machinations, engaged John. Mr. Freeman found that John was a highly satisfactory doctor, and the end of the picture leads us to suppose that Marian will find him a highly satisfactory husband.

## ESSANAY.

**THE MAN OUTSIDE** (Nov. 11).—While Ruth is on a visit of charity to one of the poor quarters of the city she is saved from insult by a young fellow of the slums. Out of gratitude she takes him to her home with the intention of having her father help him. Her father, however, forbids her to have anything to do with him and orders her to send him away. Mr. Remington's secretary, who is Ruth's fiance, comes to her assistance and together they do what they can to help the young fellow. Later, the memory of Ruth's sweetness to him draws young O'Connor to her home. As he looks through a window he sees the butler in the act of robbing the safe in the library, and later when the theft is discovered hears him accuse the secretary. As the police are about to take him away, O'Connor rushes into the room, tells what he has seen, and forces the butler to hand over the money he has stolen. The secretary is released and the butler arrested. Ruth and her fiance are made happy not only at this adjustment of affairs, but also at Mr. Remington's promise to help O'Connor.

**THE LAST LAUGH** (Nov. 12).—Marguerite discovers a personal in the paper asking for information concerning Wallace Jones, and stating that he is heir to an immense fortune, which she shows to her mother. That morning, when a man applies to Mrs. Joslin for a room in her house and the landlady discovers his valise is marked "W. Jones," both she and her daughter insist on his taking one of their rooms, and make a great fuss over him. Mr. Jones is at a loss to understand their overwhelming attentions, but as Marguerite is extremely pretty, he accepts the fussing goodnaturedly, as far as she is concerned. The mother wants to have things her own way, and after overhearing Marguerite and Mr. Jones planning to elope, she locks daughter in the clothes closet, and donning Margaret's hat, coat and veil, she and Mr. Jones go off and get married. On returning, Mr. Jones learns, to his horror, that he has married the mother instead of the daughter. Mrs. Jones then shows the recently acquired husband the personal, and when he explains that he is not the man referred to, she promptly proceeds to faint. Marguerite enjoys a laugh at the expense of each of them.

**THE NEW SCHOOLMARM OF GREEN RIVER** (Nov. 13).—Harry Keenan is in love with the pretty young school teacher of Green River, but his attentions disturb her. One day when the man is annoying her beyond all endurance, Fred Church comes to the rescue and sends Keenan about his business. The school teacher and Church immediately fall in love with each other. Some time later Keenan shoots and robs Church. The girl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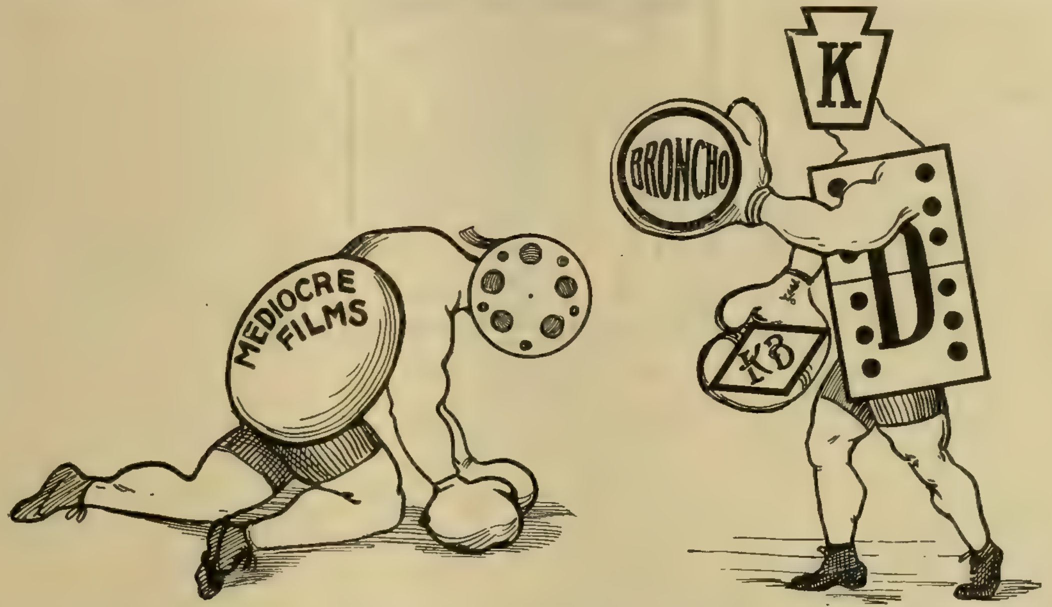

The affair between the champion and Mediocre Films could hardly be termed a contest, as the champ just rode rough shod over his competitor. The deadly execution of his new straight right-hand punch (two Kay-Bees a week), the one that Tom Ince has been drilling him on for the past month, was what Mediocre succumbed to in the first round.

In fairness to the champion, it would not be fair to attribute the victory alone to this new punch (two Kay-Bees a week), as his pretty blocking with both hands (Broncho and Kay-Bee), his feinting and jabbing with his left (Broncho), fine headwork (Keystone) and the beautiful condition of his body (Domino) were contributary causes.

Mediocre entered the ring first accompanied by a host of seconds. The champion followed closely, seconded by Tom Ince and Mack Sennett, the famous trainers. Kessel-Baumann, the champ's father, sat close to the ring, ready to act in an advisory capacity. The bout started with Mediocre swinging right and left for the head (Keystone). These were cleverly ducked. He then tried hooking to the body (Domino). Several of these landed, but the champion, being in fine condition, just smiled. Up to this time the champion had made no attempt to land; suddenly he started working fast with his lightning-like left (Broncho), jabbing Mediocre three times without a return, then, still jabbing and feinting fast, he hooked the same hand (Broncho) to the jaw, driving Mediocre to the ropes, and then, working him into the right position, the champion crouched low and drove his now famous straight right-hand punch (two Kay-Bees a week) under where Mediocre's heart ought to be, and the fight was over.

The main bout was preceded by a couple of preliminaries. In one of these a youngster named "Battler Gettysburg," the champ's sparring partner, and another one of Tom Ince's proteges, scored an easy knock-out and showed himself of championship timber.

## FUTURE RELEASES

### KEYSTONE
COMEDIES

November 3rd
FATTY AT SAN DIEGO
November 6th
LOVE SICKNESS AT SEA
November 10th
SMALL TOWN ACT—MILK WE DRINK (Split Reel)
November 13
WINE
November 17
OUR CHILDREN
November 20
A MUDDY ROMANCE

### KAY-BEE
FEATURES

November 7th
AN INDIAN'S HONOR
November 11th
FOR MOTHER'S SAKE
November 14th
EFFICACY OF PRAYER
November 18th
THE CLAIM JUMPER
November 21st
DAYS OF '49
November 25
THE MAELSTROM

### BRONCHO
HEADLINERS

November 5th
THE VETERAN
November 12th
THE IMPOSTOR
November 19th
WAR CORRESPONDENT
November 26th
THE REFORMATION

### DOMINO
WINNERS

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THE JUDGMENT
November 13th
THE GHOST
November 20th
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November 27th
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has arranged to meet her sweetheart at a turn of the Green River road and when he does not appear she goes in search of him. When she comes upon him lying injured in the road, he is just barely able to tell her what has happened. Mounting his horse she goes after his assailant, and forces Keenan, at the point of a gun to carry Church back to town, where she delivers Keenan over to the sheriff.

**ALKALI IKE'S AUTO** (Nov. 15).—The tortoise may have been slow, but he got there just the same. Alkali thought he had crushed his rival when he asked his fair lady to ride with him in his automobile, but such was not the case. Both Alkali and Mustang Pete loved pretty Sophie Clutts, and the good lady had her hands full in keeping her lovers from shooting each other. One day Alkali called on Sophie with a pair of handsome saddle horses, and asked her to go riding with him. She agreed, but the resourceful Mustang, driving up with a handsome horse and carriage, carried off the lady. Alkali goes to the village inn, inclined to drink himself to death, but finally trades for an old junk automobile, his two perfectly good horses, and clambering in the seat starts in pursuit of his rival and the lady. Overtaking them he has no difficulty in persuading Sophie to ride with him, much to the disgust of Mustang, but the auto breaks down and Alkali, endeavoring to fix it, turns on the juice and the rattle-trap car starts down the trail at lightning speed, leaving Alkali behind. After a thrilling and exciting ride, the car is ditched, and poor Sophie is thrown headlong into the road. She rises in wrath and looks down at the remnants of her new gown and battered hat and waits patiently for Alkali. Alkali and Mustang arrive simultaneously. What Alkali gets is a caution for all would-be joy riders.

**THE BOOMERANG** (Special—2 parts—Nov. 14).—In the Government offices important plans have been draughted for the building of a certain new type of war aeroplane. At a meeting of the minister of war's cabinet, a part of the plans mysteriously disappear, the thief obviously being one of the four present. A careful search of them all disclose nothing.

Irene, the daughter of the minister of war, in love with Maxwell, her father's secretary, finds out about the matter, and when her father is threatened with being thrown out of office, she sets about the recovery of the plans herself. Meanwhile, it has become known that the part of the plans stolen are absolutely useless without the "key," which was not taken. Realizing that another attempt will be made, Irene, when opportunity presents itself, substitutes blank paper for the key and secretly lays in wait for the thief. He comes, and after a struggle with her, escapes, she following. Her father, with the aid of the police, succeeds in tracing her.

At the conspirators' den she is captured and thrown into a prison room with Maxwell, who is the thief. He has been wounded in the struggle with Irene. Having failed in his work, he has been thrown there to die. Meanwhile her father and the police arrive, just as she finds that Maxwell, the spy, is her lover. The plans are recovered, and all is straightened out when Irene gives her father the "key" which she has kept secreted. She sacrifices all for her father, and the boomerang came back. The man whom she had loved was nothing but a spy—a dual personality.

## LUBIN.

**THE LOCKED ROOM** (Nov. 10).—Albert Rankin, forty years old, a western rancher, marries a girl twenty years his junior. One day Rankin returns home earlier than usual. Mrs. Rankin, who sees from the porch his approach, hurries into the guest room and hurriedly pulls down the shade. Going back to the living room, she locks the door to the guest room and pretends to be reading when Rankin comes in. He takes off his coat and starts for the guest room. Mrs. Rankin bars his way and tells him she will get the coat, that there is something in there she does not wish him to see. Rankin smilingly humors her and Mrs. Rankin gets the coat.

Rankin talks with Jim Brown, who runs one of the village stores. A few minutes later Rankin sees his wife enter Jim's store. He follows and finds her at the jewelry counter, whispering delightedly to Jim. Rankin's jealousy is aroused a little and he suggests to his confused wife that she had better go home. Returning home, Rankin finds Jim leaving his house, and again Mrs. Rankin is unable to explain satisfactorily. At a barn dance that night, Jim dances with Mrs. Rankin, Rankin himself not being able to dance. The rancher's jealousy is roused to a high pitch. Jim and a delegation of cowboys visit the rancher's house the next morning when they are sure Rankin has gone to the fields. They leave one of their number on guard at the porch. In the living room the boys pile their hats on the table and all go into the guest room with Mrs. Rankin. The lookout warns them that Rankin is coming and all the boys rush out the back way, grabbing their hats from the table. Jim is in such a hurry that he forgets his hat. Rankin comes in to find Mrs. Rankin greatly agitated locking the guest room door. He tears the key from Mrs. Rankin, draws his revolver, unlocks the door and rushes within in a towering passion.

In the guest room Rankin finds a handsome loving cup and other presents, purchased at Jim's store, from his wife and the cowboys. Then he remembers it is his birthday. Overcome by the revelation and reaction, Rankin begs his indignant wife to forgive him his unjust suspicions.

**A MIRACLE OF LOVE** (Nov. 11).—The man with a purpose, who had been falsely accused and convicted, escapes from prison, determined to uncover evidence which will clear him. In his flight he meets the woman without a purpose, who, answering a whim, assists him. The man accomplishes his purpose, but after clearing his name, is haunted by visions of the woman. He returns to her. She is an invalid. Satiated with all things good in life save health, she clings to her illness through sheer ennui—until the man, discerning, with rudeness, tenderness and anger in turn, matches his will against hers. Apparently he loses. But out of the conflict love is born, and at his call the woman, discarding her fancied weakness, walks strong beside the man up the golden road of the future.

**THE SEA ETERNAL** (Special—2 parts—Nov. 13).—John Tapley, a fisherman; Mary, his wife, and their baby live happily in their cabin on Rory's Point until John Mason, a commission merchant, comes to the Point to buy fish. Mason pays attention to John's wife, who innocently enjoys his company. Corson, the local fish dealer, sees an opportunity of getting Mason into trouble. He succeeds in poisoning John's mind. John thrashes Mason and chases him from the village.

John quarrels with Mary, but cannot but believe her innocent. A little later in spirit of revenge Mason returns while John is absent. He tells Mary that John has been injured and offers to take her to him across the channel. Mary rushes out of the house with him and the two set out in a boat for the opposite shore, Mason intending to keep Mary away from home all night. A storm blows up. Mason is not an adept at handling a boat and it is soon tossing about at the mercy of the waves. John, returning to his cabin, sees the boat off the Point, and prepares to cast a line across its bow. But when he sees who is in the boat rage overcomes him and with the storm raging around him he roars that Mary and her lover can go to damnation together. Throughout the night the storm continues, and in the morning neighbors find John in his cabin, the baby crying in his lap. John's sister, Corson's wife, takes charge of the baby and John leaves Rory's Point.

Years after, Corson's wife having died, John's daughter, Nellie, is made a drudge by the miserly fish dealer, who abuses and half starves her until Ned, his son, growing to love the girl, resents his father's treatment. Corson orders him from the house and he takes Nellie with him. The boy and girl marry and Ned finds work at another fishing village. Crazy Mary, a half-witted woman of the village, who makes a scant living mending nets, takes a strong liking to the young bride. Ever since the night of the storm, when he turned his back to his wife's cry for help, John has wandered the world over, but has never known a moment's peace of mind. Growing old he longs for a sight of the little daughter and returns to Rory's Point. He finds Corson dead. A letter which Ned had written to his father, telling of his marriage to Nellie, gives John a clue to their whereabouts and he starts out to find them. Nellie is ill and calls continually for Ned, who is at sea. Crazy Mary starts out for the fishing banks in a leaky boat to bring Ned to Nellie. The boat begins to fill and sink. The villagers see, but all the men and boats are away, so it looks as though the woman must drown. But John arrives at this time and swims to the rescue. Both are finally brought in

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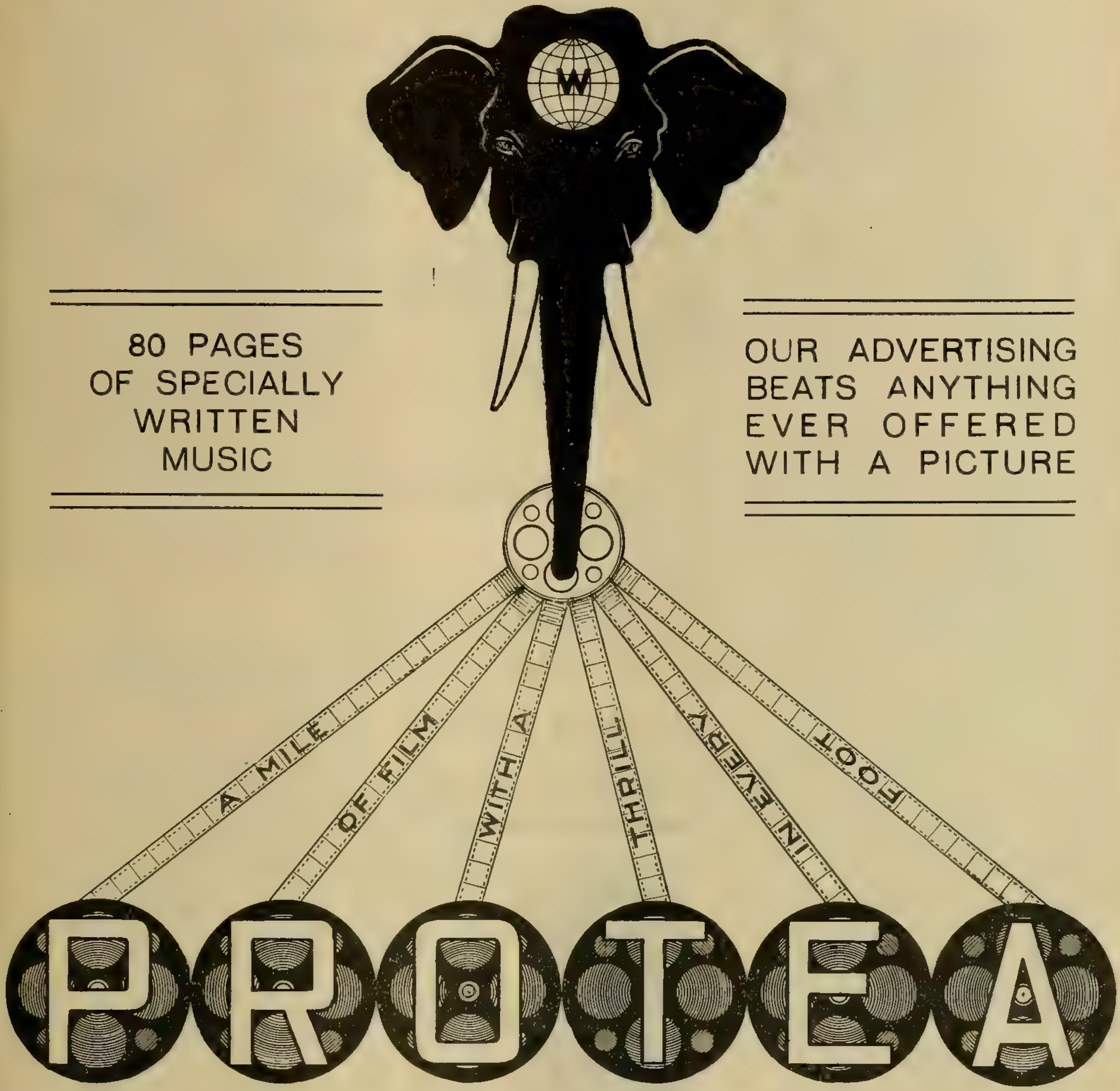

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unconscious. When John recovers he hears his wife's voice saying, "You did save me, didn't you John?" Crazy Mary is John's wife, who after the storm eighteen years before, had been washed up in a battered boat on the shore of the village. The reunited family is made doubly happy by the addition of a new member, for while John was rescuing Mary, Nellie's baby was born.

**WHEN THE CLOCK STOPPED** (Nov. 14).—George Bennett, a young real estate operator, opens negotiations for the sale of a factory site to John A. Mann, head of a glass factory. Mann writes Bennett that he will talk about the proposition. Percy Morley, Mann's secretary, forces attentions on Helen Hunter, a stenographer in the office. On the way to see Mann, Bennett sees Morley annoying Helen and protects the girl, finally knocking Morley down. Helen lives near the factory site Bennett is promoting, but she does not know the real estate operator. At Mann's office, Bennett finds the manufacturer willing to buy the site if the property is as represented. Bennett goes home and plans with his wife to buy the property on option, sell it to Mann and thus reap the profit.

He secures a ten-day option, using Mrs. Bennett's bonds as security. Mann orders Morley to inspect the property. The latter goes and there recognizes Bennett as the man who knocked him down. To get even Morley, without making himself known to Bennett, returns to Mann and reports that the site is worthless. Mann telephones Bennett that he will not purchase the property. Bennett is stunned. He makes several fruitless attempts to negotiate further. Finally, on the day the option is to expire, he goes to Mann's office. He is denied audience, but not before Helen has recognized him as her defender. Helen has heard Morley's report on the site and was surprised. Her recognition of Bennett decides her to take a hand. She goes to Mann and tells him the truth about the site. Mann fires Morley and the manufacturer and Helen go to view the property. Meanwhile, Bennett sees ruin when the option expires at 6 o'clock that night. He determines to commit suicide so that his insurance policy of $50,000 will provide for his wife against the loss of her home and bonds; he writes a note to Mrs. Bennett, telling her that at 5 o'clock he will be dead, and gives the note to a boy with instructions to deliver at 5 o'clock. He then locks himself in his office and starts to write a farewell letter. Mann and Helen find the site satisfactory and go to Bennett's office to close the deal. Finding the door locked, they hurry to Bennett's home, where they arrive at 5 o'clock to find Mrs. Bennett reading her husband's suicide note. All rush back to the office. The large clock has stopped at 4.50 Bennett still busy writing does not note for a time that the clock has stopped. Then he looks at his watch to find it is 5.15. Hearing determined knocking on his door, Bennett seizes and raises his revolver to end it all. Mann breaks the glass in the door, opens the lock and disarms Bennett after a short struggle. Before Bennett has recovered from his daze, the manufacturer starts to write a check for the purchase of the new site.

**WHOSE IS IT?** (Nov. 15).—Pa Dixon goes on the beach for a stroll. Being a flirty old fellow, he smiles at every girl he meets. Much to his disgust Ma Dixon makes him take their daughter, Leola, for a walk. Nell and Bess, two summer girls, thinking no one about, decide to remove their shoes and stockings and go in wading. Seeing a man coming they get frightened, run away, accidentally leaving one of Nell's stockings. Pa and Leola stroll up. Pa looks after the girls and flirts. Leola asks if she may wade. Pa gives his consent. Leola removes her shoes and stockings. In laying them down she unknowingly covers the one left by Nell and goes wading. Pa sits on the beach and tries to pick up a flirtation. Leola returns and tells Pa to come on; she helps him rise, and puts her shoes and stockings, also Nell's, which she does not notice, into Pa's coat pocket. They go home and meet Ma and a lady friend talking. Ma tells Leola to put on her shoes and stockings. Leola takes them from Pa's pocket. In doing so she exposes Nell's stocking. Ma demands an explanation. Pa disclaims all knowledge of it and offers as an alibi Leola. Ma demands he return it to its owner. Pa goes to several lady bathers, but they all disclaim it. Finally Bess and Nell see him coming, stocking in hand; they recognize it, and run to get it. Ma has Pa almost pulverized when a cop saves him. Ma, Nell and Bess argue, ending in a hair-pulling match to the delight of the crowd.

**BADLY WANTED** (Nov. 15).—A motion picture company is about to leave the studio for locations where scenes are to be made. Among the "props" is a placard showing the portrait of a supposedly notorious forger for whom a reward is offered. Both portrait and description apply to the actor who is cast for the role. Another actor in the company is made up as a typical sheriff. These two, the director, a female character, the cameraman and his assistant leave the studio in an auto. Higgins, a rural constable, being paid by the county on the basis of arrests he makes, has found business very dull, and, as the family larder is running low, his wife hounds him to make an arrest of some kind. The picture company passes his home and the placard is blown out of the machine, falls at the feet of the constable. He goes in search of the crook.

The company stops a little further on and when one of the "props" is missed a search is instituted. The "heavy" goes back along the road. Meanwhile the constable in his search comes upon the company and, exhibiting the placard to the director, asks if he has seen anything of the crook. The director, seeing the possibilities of a practical joke, puts the constable on the "heavy's" trail and tells him that the actor-sheriff will pay the reward if he captures the crook. The "heavy" returns to the company and the production of the picture is continued. While a scene is in progress the constable returns, and failing to recognize the "heavy" as an actor puts him under arrest. There is consternation among the members of the company and the director finds that he himself has become the victim of his own joke when the constable obstinately refuses to surrender his prisoner until the reward is paid. The director refuses to pay and the constable marches the "heavy" to his home and imprisons him in the cellar, setting his wife to keep guard over him. The director, finding his time short and his need for the missing "heavy" imperative, is finally obliged to pay the reward. The constable turns the prisoner over to the sheriff and he and Mrs. Higgins rejoice over their stroke of good business.

## SELIG.

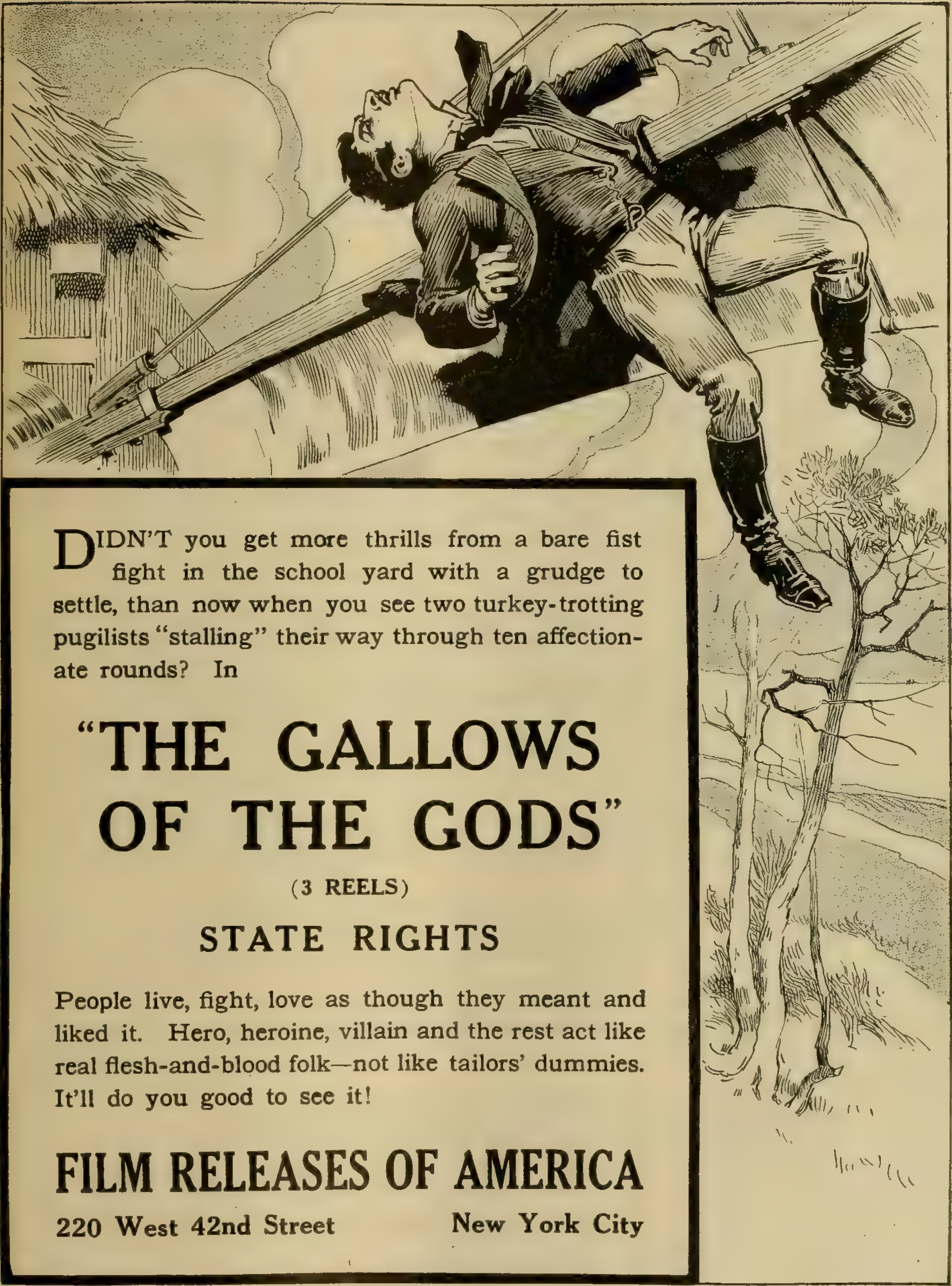
**MOVIN' PITCHERS** (Nov. 11).—The opening scene shows the boys looking and listening at a knot-hole in the high fence surrounding the yard of a moving-picture plant. A flash shows the making of a picture in the yard where the actors are real and the incidents thrilling. The youngsters are bent upon taking a peep and catching the secret of success in a mere glance. Two boys fight for the knot-hole at the fence, while the girls and others climb on the back of a pony and stand looking over into the arena of action.

The Wild West in the yard has grown so realistic that an awkward cowboy bangs into the cameraman and musses things up generally. The director is raving when the cameraman comes on the scene, re-threads his machine, showing the mechanism of it.

Then the scene reverts to the open in the realm of childhood and all the previous scenes are reenacted by the children. "No pent-up Utica is theirs," so they proceed to roam noisily and fiercely over the village, frightening horses and raising much disturbance, finally locating in front of the residence of a man who has the gout, much to that gentleman's discomfiture.

**TRYING OUT NO. 707** (Nov. 12).—Convict "No. 707" is a presumably hardened individual, "in" for 25 years, the limit for alleged safe-cracking. The warden of the penitentiary concludes to try the Honor System and allows a party of his prisoners to work in a quarry without an armed guard, placing the responsibility for their return upon one of their own number. Strangely enough, "No. 707" refuses to trust himself to such temptation, preferring to remain under guard. Close to the quarry lives a lone widow, Mrs. Love, and one of these trusted convicts attempts to hide on her premises and get away. But she discovers him and talks to him to such a purpose that he goes back to the pen, repentant.

At a meeting in the prison chapel this convict testifies to the influence the dear old lady had upon him for good. "No. 707," who is at the meeting, appears to recognize his own mother in the description of Mrs. Love and asks permission to join the honor squad, and soon makes his way to her cottage and looks through the window. Behold, the miracle comes true! He sees his mother, who lost trace of him years before his incarceration. However, he keeps his secret to himself, but the following day appeals to the Governor, through the Chaplain, for permission to go on parole and work for wages. This request is granted; he secures work and every week gives his earnings to the Chaplain with instructions that they be secretly turned over to Mrs. Love. The old lady, who is in indigent circumstances, does not know who is helping her, but is only thankful. One day "No. 707" is injured at his work, and the report comes to Mrs. Love that the friend who has been helping her



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is dying at the hospital. Fortunately the report has been exaggerated. She hurries there and finds her son. In the end he is pardoned, his number is forgotten, he recovers his health and goes back to gladden his mother's home.

**THE CHILD OF THE PRAIRIE** (Nov. 13).—Fred Watson and his wife Alice attend a dance given on a neighboring ranch. The exertion of the dance is so thirstful that Watson goes out with a friend and irrigates for fair. During his absence Dillon, a gambler, smooth as the cards he deals, engages Alice in conversation and invites her for a stroll. They meet Watson returning and he remonstrates with her in bitterness and at length. A few days later Dillon visits the Watson ranch and persuades Alice to promise to elope with him. Shortly thereafter he encounters Watson and both unlimber artillery and the unfortunate ranchman goes down. The gambler thinking he has killed the husband hurries back to the ranch and persuades Alice to leave with him at once. She insists upon taking her little girl, a child of two, with them. While they are making camp the baby wanders off in the brush and is lost. They make a futile search, and then Dillon, who is now in dread of pursuit, forces the unfortunate mother to go on with him down the now broken trail of her life.

Two ranchmen, the brothers Jordan, hunting stray cattle, find the little one, and after fruitless inquiries adopt it as their own. Fifteen years later, Watson, who escaped death, heartsore and weary after a long, fruitless hunt for his own, happens to hit that range and rescues a young lady at the risk of his life by snatching her from the back of a runaway horse. He is given employment at the ranch of her foster parents. Through some strange whirligig of fate Dillon, who has given up gambling for horse thieving, comes into that corral and Watson suspicions him, but is not sure. He compels Dillon to shave, and this discloses a telltale scar that makes his identification complete. The latter unworthy then tells how he abandoned Alice, who died years ago, and that the child was lost. The Jordans, hearing this, by comparing dates and localities restore their ward to Watson's arms as his daughter. As for Dillon, the all around bad man, he gets his plenty.

**A CURE FOR CARELESSNESS** (Nov. 14).—Mrs. Wise leaves her rings on the back porch of her house when she goes in to collect the laundry for the washerwoman. Later she misses the baubles and decides that the negress has stolen them. She immediately starts out after the poor washerwoman and meets a series of amusing adventures before she discovers that the woman of color is absolutely innocent.

In the interim, Mrs. Wise's husband, returning home, finds the rings where she had left them. Then resolving to try a sure cure for his wife's carelessness, he places them in his own pocket, so that he can worry her by recrimination for a while longer. When he reaches his office he recounts the anecdote to a friend, showing him the rings and then absentmindedly leaves them all on his own desk. When he reaches home that night he starts in to lecture his wife at table, and to verify the results of his find, reaches into his pocket, and finds the entire lot of diamond rings missing. Without stopping to explain, he rushes back to his office. In the meantime, the alert stenographer finds the rings and promptly carries them to Mrs. Wise. The excited Wise routs out the janitor, dashes into his office, and not finding anything there, accuses the worthy watchman of purloining the jewels. This charge is resented vigorously, and Mr. Wise is considerably mussed up. He then limps on to the home of his stenographer, tries to fasten the accusation upon her, and is indignantly thrown out by her visiting sweetheart. Poor old Wise arrives home sadder and much dilapidated, to find his wife wearing her rings.

**HOPE** (Special—2 parts—Nov. 3).—The sunshine of Poverty Flat is Hope Anderson, an unsophisticated young girl, who disseminates joy and consolation among the neighbors, and in the darkest hours of her own discouragement she is happy. She lives with her decrepit father, a composer, who ekes out a scanty existence by teaching music. To the neighbors afflicted with poverty, she soothes and elevates their spirits by the songs coming from the harp her father has taught her to play. Although she is successful in ministrations to the poor, fate has decreed for Hope an abundance of trouble. One by one some of the strings of her harp break, and almost simultaneously with the severing of each, bitter disappointments and sorrow fall upon Hope. The breaking of the first string brings disappointment in that she is unable to dispose of her father's latest composition; the second string snaps and with it comes the death of her father, then she loses her lover, whom she had saved from a drunkard's grave, and finally she becomes blind. The young man that had won her heart, Tom Franklin, through his former dissipated habits, is killed by the police. Hope still continues to be a messenger of peace and solace, and many a poverty-stricken home has found pleasure in listening to her songs. She contracts, in her ministrations to the sick, a malignant fever, from which she never recovers. As friends place in her dying hand the harp, the last cord snaps.

**PHANTOMS** (Special—2 parts—Nov. 10).—Matt Elliott, a young stage manager, won the heart of Natalie Storm, a talented actress. He billed her as a star, and her acting so pleased the audience that she was obliged to go before the curtain many times to acknowledge the prolonged applause. The first moment she got she ran to the office of her beloved to thank him for making her a star. To her bitter disappointment she found that he had left for home to care for his invalid mother. Natalie's love turned to hatred and she wrote a note accusing him of spoiling her greatest triumph in order to satisfy the foolish impulses of an old woman. A realization of her hasty action came to her when she encouraged the attentions of another man, and she wrote asking forgiveness. But the letter was received too late, for his mother had passed away and the wrong his beloved did so affected him that he became firmer in resolution and forgot all about her.

In years the strain began to tell on the physique of Natalie, and her doctor advised her to go abroad. She did not benefit by this change and returned to the scenes of her early youth. She had a feeling as if Matt had been waiting for her, and going immediately to his old home, she discovered that it was only a phantom. She later learned, to her sorrow, that her former lover had long since married, and in peering through the window of his home she saw him, a little older, fondling a baby his wife had just handed him. She goes away with only phantoms of her past to enlighten the gloom of coming age.

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**THE FATAL SHOT** (Special—2 parts—Nov. 3).—Roger and Donald are rivals for Amy's hand. Donald is the victor. Roger vows to get his rival out of the way. Donald's employer gives him a large sum of money to take to the firm where Roger is one of the clerks. Donald delivers the money and gets a receipt for it. The cashier who receives the money dies of heart failure immediately afterward. During the excitement Roger steals the money and later purloins the receipt from Donald's pocket. Roger's firm has no knowledge of having received the money and Donald has no receipt to show that he has delivered it. He is charged with having stolen the cash and is sent to prison for five years. Amy finally marries Roger.

Amy learns her husband's true character. She also discovers the stolen receipt, which Roger has kept. Donald is discharged from prison. He meets Amy by accident and learns of Roger's treachery. The latter overhears the conversation and learns that Donald proposes to break into the house and recover the receipt. Roger hastens home and so arranges the drawer of his dresser in which the paper is hidden that Donald, in opening it, will be shot by a revolver fastened within. Amy learns of the plan, but her husband imprisons her in an outhouse. Donald breaks into the house and commences his search.

Amy escapes from the outhouse and arrives outside the window of Roger's room in time to see Donald about to open the dresser drawer. She fires her revolver to warn the man. Donald starts back in fright. Roger, in the next room, believes his plot has succeeded and rushes into the room. Seeing Donald alive he thinks the shot has gone wild. He rushes to the dresser and pulls the drawer open. A shot rings out and Roger falls with a bullet in his heart.

**THE MAN WHO VANISHED** (Special—2 parts—Nov. 5).—Hobart's father dies, leaving him his fortune. Regina, Hobart's aunt, learns that her husband will get the fortune should the boy die unmarried. With her husband's assistance she purchases a box of shells and loads them with a deadly explosive. Some of these are placed in Hobart's hunting bag just before he leaves on a shooting trip. His shotgun explodes, injuring Hobart and wrecking his boat. Viola, his sweetheart, hears the explosion and comes to the rescue. She brings him to her home, where a physician orders him kept in bed for several days. The doctor chances to examine one of the shells in Hobart's bag and learns it has been tampered with.

Hobart's butler finds the wrecked boat and the twisted gun. Believing the boy has been killed he notifies Regina and her husband. They take possession of the house. Hobart learns that he has been the victim of foul play. He returns home, after marrying Viola, who has nursed him tenderly. His uncle and aunt are thunderstruck when they learn the boy is alive. By accident, Viola gets possession of the box of shells Regina had left behind in leaving her former home. Regina sees the box and wresting it from Viola's hands, locks her up in the steel vault in the library. She throws the keys of the vault and the shells into the lake. Hobart discovers Viola's predicament. Aid is summoned and the steel door blown open just in time to save the life of the young wife. The guilty couple are confronted with the evidence of their guilt and led away under arrest.

**TIGHTWAD'S PRESENT** (Nov. 7).—Tightwad realizes it is the anniversary of his marriage, but hates to part with money for a gift. He finally enters a statuary store. By accident, Tightwad breaks an expensive piece of statuary and is forced to pay for it. An idea strikes him. He orders the broken pieces sent home, with the idea of making his wife believe the breakage occurred in transit.

A lady purchases a piece of statuary identical to Tightwad's. The two become mixed and the good statue is delivered to Mrs. Tightwad. She is overjoyed. Later, she learns that she should

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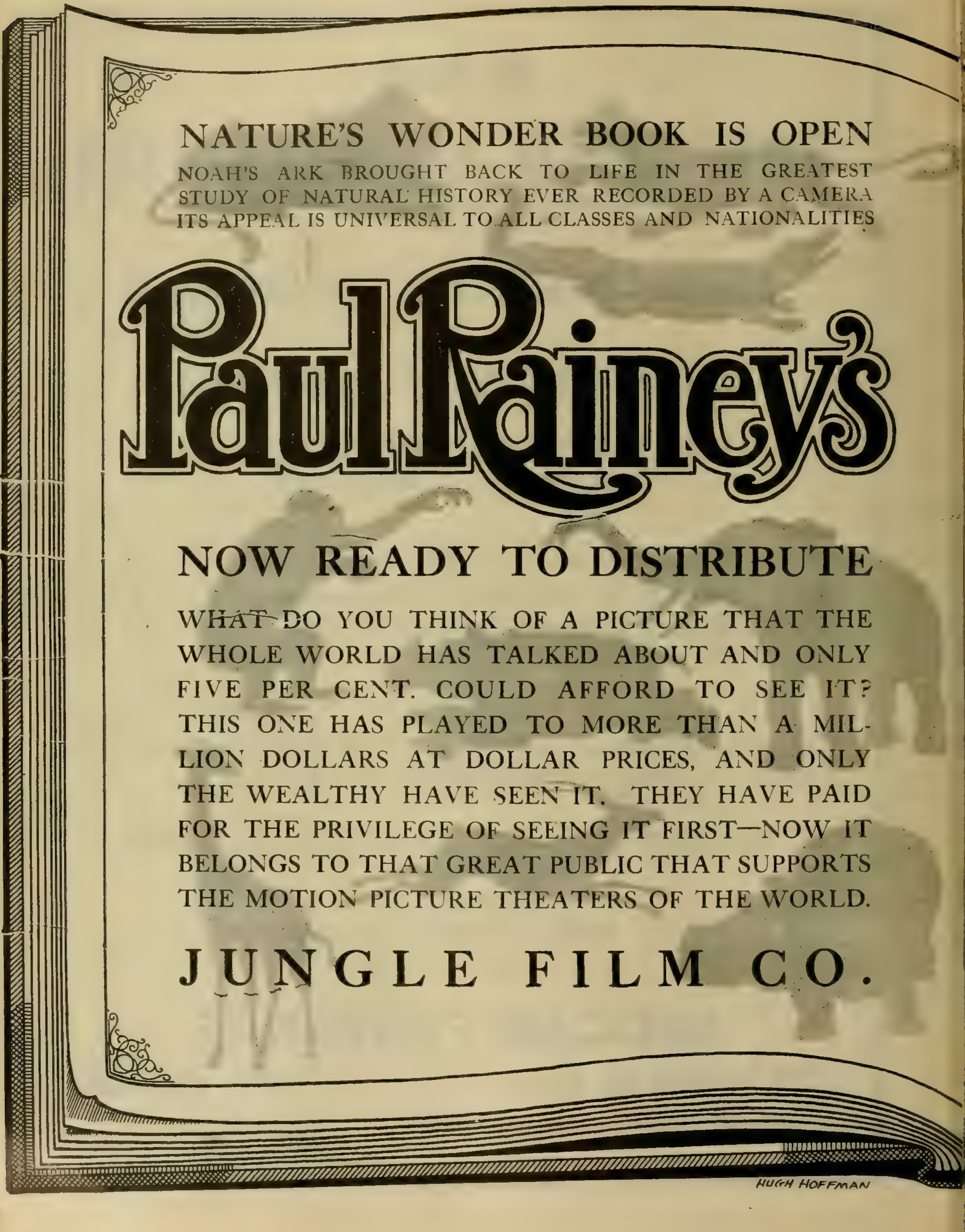

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*(Continued from page 644)*

have received the ruined piece and in her anger makes things hot for her husband.

A messenger delivers a beautiful pearl necklace. Mrs. Tightwad pauses in her tongue-lashing to examine the gift. Believing her husband has given it to her as a surprise, she is remorse-stricken and lavishes affection upon him. Tightwad knows the necklace should have been delivered to a neighbor. He rushes from the house before the mistake is discovered and induces the neighbor to accept a check for the necklace. One mistake was sufficient—he chances no more samples of his wife's displeasure.

**THE MARBLE INDUSTRY** (Nov. 7).—This is one of the most interesting industrial features ever presented. Marble is seen as it is quarried under ground, after which the process of its preparation for commercial use is shown step by step.

Among the scenes shown is the "turning" or shaping of a forty-ton block of marble into a column. The method of polishing the product forms an interesting picture. Another scene shows men at work sculpturing various figures with compressed air tools. One of these pieces of art is a bas-relief of "The Last Supper," estimated to be worth $10,000.

**THE SILENT WARNING** (Nov. 8).—Ralph is in love with Raphaello. He incurs the enmity of her uncle, Guiseppe, a saloon keeper. Carlino, Ralph's assistant, is also in love with the girl. Ralph is notified that a shipment of dynamite is due to arrive early the next morning. He decides to take it to the powder magazine himself. The boy and Raphaello are to go to a dance that night, but her uncle compels Raphaello to go with Carlino instead.

Ralph meets the two just as they are starting out. He learns that Carlino is forcing his attentions upon Raphaello and a fight takes place, in which Carlino is worsted. Late that night Raphaello overhears Carlino and Guiseppe plotting to blow up the magazine when Ralph arrives to store the dynamite. The girl's presence is discovered. The conspirators bind her and lock the girl in a room above the saloon.

The girl tries for several hours to free herself of her bonds. A knothole in the floor gives her an idea. She forces one of her braids through the hole. The dangling hair attracts the attention of the men in the saloon and they come to Raphaello's rescue. The girl rides to warn her sweetheart of his peril. The plotters lay a fuse, which they imbed in powder, from the interior magazine to a clump of bushes outside. Ralph, on his way to the magazine with the dynamite, is overtaken by Raphaello and learns of the dastardly plot. Carlino and Guiseppe, while working over the fuse, accidentally touch off the powder. A terrific explosion takes place. When Ralph and his sweetheart dash up to the scene, the conspirators are found buried under a mass of wreckage, the victims of their own plot.

**THE RUNAWAY FREIGHT** (Special—2 parts—Nov. 10).—Billy, a station hand, and Ruth, a telegraph operator, are sweethearts. Ruth, however, declines to marry the boy because of his small salary. Rand, a freight conductor, is also in love with Ruth. Billy secures a transfer and becomes a brakeman. He is assigned to Rand's train. The freight conductor shows his dislike for the boy. During one of the runs, Rand and Billy engage in a fist fight and the conductor is badly beaten. He vows to get even. Two tramps steal aboard the train. Rand hires them to attack Billy. The latter puts up a smashing fight and is only beaten when one of the tramps hits him with a blackjack. Billy falls dazed and is thrown from the train into a river. The water revives the boy and he swims to shore. He flags a train and is taken back to the station in a serious condition.

Later, Billy's mother persuades him to give up his perilous position. Ruth, believing his resignation due to cowardice, breaks their engagement. Rand brands the boy as a quitter. The conductor receives orders sidetracking his train until the Fast Mail passes. Further up the line, a car breaks loose from a freight and dashes down the hill. Ruth is ordered to stop the Fast Mail, but the warning comes too late. She pleads with Rand to halt the runaway, but the man declines, saying he can do nothing. Billy overhears the conversation. Dashing over to Rand's side-tracked freight, he climbs to the roof of a car. The runaway approaches and Billy leaps aboard it as it flashes by. Crawling to the brakes, the boy claps them on. The runaway car stops just in time to avoid a terrible collision with the Fast Mail. His heroic conduct brings promotion to Billy and with it Ruth's consent to be his wife.

**OUR NEW MINISTER** (Special—3 parts—Nov. 12).—Lem Ransom, the village drunkard, steals the Widow Huggins' bonds while under the influence of liquor, at the instigation of Hannibal Chapman, an unscrupulous lawyer. After taking the stolen bonds from his catspaw, Chapman treacherously arranges to have suspicion fall upon Lem. The theft is discovered. Darius Startle, the constable, traces the robbery to Lem and arrests him. Chapman secures the man's silence by promising to look after Lem's wife and his daughter Nance, while he is in prison. The drunkard is sentenced to three years at hard labor. Later, Lem learns that Chapman has broken his promise when Nance writes him her mother is dying and that they are in want. Frazier, his cell-mate, comes to his assistance and gives him money to send to Nance. Thaddeus Strong, the new minister, arrives at Hardscrabble.

Strong's doctrines are disapproved of by the narrow-minded deacons of the church. A day or two later, these deacons, of whom Chapman is one, learn that Lem has been released because of good behavior and is coming home. They decide to force him out of the village. Lem finds a champion in Strong. Chapman fosters the ill feeling entertained by the deacons against the new minister, by declaring that he should be ordered to cease his friendship for the ex-convict. The church officials hold a meeting. They decide to visit Strong and make known their objections to the doctrines he is preaching and to his friendship for Lem. Lem is in an adjoining room when the deacons call upon the minister. Lem hears Chapman demand that Strong cease his friendship for him. Upon the minister's refusal, Chapman declares that a meeting will be held by the church officials and that Strong's dismissal will result. Lem bursts into the room and announces his intention of being present at the meeting. Chapman is terrified.

Frazier breaks jail and comes to Hardscrabble. He appeals to Lem for aid. Ransom hides the man in his cellar for the time being. Darius comes to Lem's house in search of the escaped convict. He enters the cellar and is made a prisoner by Frazier, who forces the constable to change clothes with him. Chapman calls to see Lem. The convict escapes in the lawyer's buggy. Several villagers seeing the man dressed in Darius' clothes and riding in Chapman's buggy, fear something has occurred. They hasten to Lem's house, knowing the lawyer has called upon him. Darius, in the cellar, hears the conversation between Chapman and Lem. He learns of the former's guilt. Emerging from his hiding-place, the constable places the man under arrest. The villagers enter and Chapman's rascality is made known.

**THE FICKLE FREAK** (Nov. 14).—The Bearded Lady loves the Human Pincushion, who in turn loves the fat Circassian lady. In her desire to win the love of the Human Pincushion, the Bearded Lady shaves off her beard to enhance her looks. But, alas! the object of her affections refuses to glance at her. Her troubles are increased when her employer discharges her because she is minus her beard.

The Bearded Lady receives a letter informing her that an uncle has died and has left her all his real estate. Learning of the Bearded Lady's good fortune, the Human Pincushion at once transfers his affections to her. The fat Circassian lady is in despair. The two are just about to be married when another letter comes, which reveals the real estate as being extremely undesirable. The Human Pincushion at once goes back to his first love and marries her. In her anger, the Bearded Lady attempts to stab the fickle freak, but she forgets that he is a human pincushion and her plan utterly fails.

**HYPNOTIZING MAMIE** (Nov. 14).—Dan loses Mamie's love when he drops a cake of ice on her toes. She drives him from the house.

Professor Svengali, a hypnotist, is in need of a subject. He meets Mamie, who falls in love with his beautiful black hair. The man induces her to work for him.

Dan seeks solace at the theater, that night. To his intense astonishment, he sees Mamie introduced as "Madam Zaza." He rushes home and tells Mamie's mother. They return to the theater and attack the hypnotist. Mamie is brought out of her trance with the aid of a bucket of water, just in time to see that the professor's hair is only a wig. Humiliated, the professor flees, while Mamie begs Dan for forgiveness.

**AGAINST DESPERATE ODDS** (Nov. 15).—Bob, the sheriff, and Wade, a rancher, are rivals for the hand of Ruth. Bob makes the girl his wife and incurs the hatred of his rival.

The sheriff presents Ruth with an Indian pony. Ruth teaches the animal several amusing tricks. Before long the pony seems to understand his mistress' every command. Mexican horse thieves raid Wade's ranch and steal a herd of horses. The rancher seizes the opportunity to accuse Bob of incompetency. To further show Bob's unfitness for office, Wade has one of his cowboys steal Ruth's trick pony. Ruth sees the man making off with

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the animal. Bob is away at this time, searching for the horse thieves. Ruth tracks the cowboy on foot. The horse thieves hold the man up and steal his horse and Ruth's pony. The girl overtakes the cowboy and he directs her as to the route taken by the thieves.

Ruth finds the hut occupied by the Mexicans. Entering, she holds them up with her pistol. She calls her pony and he trots up. Ruth places her neckerchief in the pony's mouth and orders him to go home. Bob and his men see Ruth's pony racing toward home and overtake the animal. Ruth's neckerchief warns Bob of his wife's peril and he traces the route taken by the thieves. The Mexicans overpower Ruth just as the sheriff rides up with his men. A desperate battle takes place, in which the horse thieves are captured. The horses stolen from Wade are recovered. Bob and Ruth return them to the rancher. Remerse-stricken, Wade pays the sheriff a substantial reward for the recovery of the animals and asks his forgiveness.

## GEORGE KLEINE.

**ZUMA, THE GYPSY** (Special—2 parts—Nov. 4). —Zuma, a gypsy girl, and a snake charmer, is purchased by a kindly hearted Count and his wife. Zuma drives from the Count's home a woman friend of the Countess who flirts with the Count—and then comes the revelation that the faithful gypsy girl herself nurses an all-consuming love for her master.

At a reception in the Count's home Zuma does her snake dance for the amusement of the guests When the dance is done Zuma turns the fangs of the giant python into her arm—a pathetic victim to her human love for the Count and her dog-like devotion to the Countess.

**FOR THE LOVE OF A TOREADOR** (Cines—2 parts—Nov. 18).—Lola, a Spanish dancer, meets the famous toreador, Pablo, at a dance hall. Micaele, a Spanish belle, who is at the dance, invites Pablo to call. Paquello, another toreador, is jealous of Pablo, being very much in love with Lola. The two men quarrel at the dance hall and become enemies. Just before the great bull fight, Pablo calls on the pretty dancer, Lola, and she, seeing a rose pulled carelessly through his sash, accuses him of his love for Micaele. Pablo visits Micaele, whose father is keeper of the bulls. He is so pleased with the six fine animals selected especially for him, that he promises Micaele to sacrifice a bull in her honor in the ring. Paquello, hearing of this, calls upon Lola and arouses her jealousy.

The day of the great fight arrives and the two toreadors saunter into the ring under the admiring eyes of the thousands. The fight follows and Pablo succeeds in killing a huge bull, which, amid the plaudits of the multitude, he gallantly offers to Micaele. Suddenly the shouts of the crowd are arrested by the appearance of Lola, who, knife in hand, seeks to stab the smiling Micaele. Leaping forward, Pablo receives the blow intended for her. In the excitement Lola escapes. Several days later the conscience-stricken girl, her anger cooled, goes to the home of Micaele, where Pablo lies injured, to ask his forgiveness. The hot-tempered Spaniard refuses to overlook her action, and tries to drive her from the house. Pleadingly, her hands upraised, Lola falls before a burning holy candle and an instant later the house is aflame. Lola is then arrested and taken away to a merited punishment.

## BIOGRAPH.

**NO PLACE FOR FATHER** (Nov. 10).—"So you're tired of the old town and the old man," said father, and straightway wrote a recommendation to an old friend in the city. It did the work. In the months that followed father was forgotten, until his unexpected visit to see the new wife. His visit was unwelcome. Later, summoned back to his son in trouble, dad saved the day and the thoughtless boy was humbled.

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**HIS INSPIRATION** (Nov. 15).—The artist's depression at the loss of the girl was soon forgotten by his publisher's flattering contract. It was then he felt the influence of his model, who took the place of the other. Married, the couples met again. Blind infatuation led, but what might have been a tragedy was averted by a wise stratagem, the sacrifice of love.

**MIXED "NUTS"** (Nov. 13).—In her whimsical, peevish way, Mrs. Dimple declared if Mr. Dimple could not pay her bills, she might find a man who would. Of course, she did not mean it, but that made no difference to Mr. Dimple. Romeo-Hamlet, late escaped from the "Nut" Foundry, appeared to convince Mr. Dimple that his wife had found the man. He was done with her. But Juliet-Ophelia made him wake up to the fact that accidents will happen.

**MRS. CASEY'S GORILLA** (Nov. 13).—Socially ambitious, Mrs. O'Brien concludes to get one over on her rival, Mrs. Casey, and gives a monkey party in honor of Count Castoria. That was Mrs. Casey's cue to do her one better and give a gorilla party. Casey plays the gorilla. It strikes the gorilla that there is too much ardor in Mrs. Casey's tete-a-tete with the hand-kissing count. It starts a panic.

## PATHEPLAY.

**PATHE'S WEEKLY, NO. 63—1913** (Oct. 30).—**Moscow, Russia.**—General Joffre, head of the French military mission, is a guest of the Czar at the Russian military maneuvers.

**San Francisco, Cal.**—The largest sun dial in the world is completed in Ingleside Terraces. The dial is 34 ft. in diameter. A marble gnomon rises 28 ft., pointing a shadow to the hour that is discernible several blocks away.

**Bochum, Germany.**—After an explosion in one of the largest factories here, 20,000 tons of tar are burned in fire that defies efforts of fire fighters.

**St. Louis, Mo.**—The Advance Elevator Company's grain elevator and Chicago & Alton Railroad freight house are destroyed in a $200,000 fire, which transforms 500,000 bushels of grain to flames and smoke.

**San Francisco, Cal.**—Lulu Glaser, the actress, visits Golden Gate Park and entertains a party of her young friends.

**Princeton, N. J.**—Ex-President Taft, F. G. Landon and J. G. Hibben, president of Princeton University, head the procession of distinguished American and European scholars at the dedicatory exercises of Princeton's Graduate College and the Grover Cleveland Memorial Tower.

**Panama Canal Zone.**—Water is released into the Gatun locks for the first time. These pictures accepted as official records by U. S. Government.

**Trinidad, Colo.**—The wives and daughters of the coal mine strikers in the camp at Forbes, twenty miles from here, assist the men in digging shelter trenches around the camp to guard against a repetition of the attack with a gatling gun, in which one striker is killed and another wounded.

**Comic Section.**—Traveling in a Pullman car is not always what it is cracked up to be. Drawn by Bud Fisher.

**PATHE'S WEEKLY, NO. 61, 1913** (Oct. 23).—**Kansas City, Mo.**—The American Royal Cattle and Horse Show is ranked among the first of its kind in the number and quality of the exhibits.

**Uniontown, Pa.**—Rev. Albert Neilson Dayton delivers the invocation at the unveiling of the monument to Major General Braddock, English commander in the French and Indian War, who died in 1755.

**Mons, Belgium.**—The visit of King Albert of Belgium, is marked by a great public demonstration, in which the troops take part.

**New York, N. Y.**—One hundred and five penniless survivors of the burned steamship "Volturno" are brought here on the "Grosser Kurfuerst," and many of them are given shelter by the Hebrew Sheltering and Immigration Aid Society.

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**Lincoln, Neb.**—Governor John H. Morehead personally inspects the work of the convicts engaged in building roads.

**San Francisco, Cal.**—Columbus Day is celebrated here by an impressive bay pageant, in which every type of craft is represented in the gayly decorated flotilla.

**Albany, N. Y.**—Martin H. Glynn, who becomes governor of New York when William Sulzer is removed from office by a vote of 43 to 12.

**Berlin, Germany.**—The great Zeppelin aerial war ship "L II," flying 600 feet above the ground, before the explosion that hurls 28 men to their death. This is the seventh disaster suffered by a German dirigible.

**Panama Canal Zone.**—The valves are opened and water flows into Culebra Cut for the first time, marking the completion of an important part of the great canal. These pictures have been accepted as official records by the United States Government.

**PATHE'S WEEKLY, NO. 62—1913 (Oct. 27).—Paris, France.**—Billington, of England, defeats the French swimmer Pouilley by a narrow margin in a match race contested in the Magic City pool.

**San Francisco, Cal.**—The "All Blacks," the New Zealand rugby footfall team holding the championship of Australasia, continue an unbroken string of victories by defeating the Barbarian Club team, 30 to 0.

**Brooklyn, N. Y.**—"Pat" Ryan, the giant weight thrower, sets a new record for the twelve-pound hammer at the Irish-American Club's Fall games.

**Ellsworth, Pa.**—At a Field Day drill the colliers give a graphic illustration of their method of rescuing entombed miners, showing the equipment worn for rescue work, the relief party entering the mine and bringing out an injured man.

**New York, N. Y.**—Judge Edward E. McCall, Democratic candidate for Mayor, is surrounded by admirers at Columbia College.

**Jersey City, N. J.**—Governor Fielder attends the unveiling of the bronze statue of Peter Stuyvesant, erected by citizens of this city in commemoration of the founding of the village of Bergen.

**Denver, Colo.**—Fairer treatment on the part of the Government is urged at a conference of the Society of American Indians at Mount Lookout Park, where the old and the new types of Redmen are represented.

**Comic Section**—Mutt's higher education stands the test of a coinless poker game. Drawn by Bud Fisher.

**San Francisco, Cal.**—Frederic Thompson, the builder of Luna Park, directs the children of this city in a novel ceremony dedicating the "Toyland" concession for the Panama-Pacific Exposition. The children plant toys that they may grow up.

## GENERAL FILM COMPANY'S ECLUSIVE PROGRAM

**DANIEL (Released on General Film Exclusive Program—2 parts).**—In the third year of the reign of Jehoiakim, king of Judah, the city of Jerusalem is besieged by Nebuchadnezzar, King of Babylon, and Daniel is brought captive unto Babylon, with Shadrach, Meshac and Abednego, who were of the Children of Israel. And unto Ashpenaz, the master of the eunuchs, the King commands that he should bring unto him from the captives of the prison, certain of the Children of Judah skillful in all wisdom and cunning in knowledge, to whom shall be taught the learning and tongue of the Chaldeans. Among those selected were Daniel, Shadrac, Meshac and, Abednego, who have ten times more understanding and wisdom than all the astrologers and magicians in the king's realm. Daniel has understanding in all visions and dreams, and is the only man in all the land of Chaldea who is able to make known and interpret unto King Nebuchadnezzar the dream which troubles his spirit

Then the King makes Daniel a great man, and his three brethren are made governors over the provinces of Babylon. But when they have risen to favor and Daniel sits in the gate of the king, jealous conspirators plot against the four Children of Israel and they cause the king to set up in Babylon a great, monstrous golden image, which all must worship at the sound of the music, or, on their refusal, they are to be cast into the midst of the burning fiery furnace

On the day when all the princesses, the governors, the captains, the judges, the treasurers, and counsellors, the sheriffs, the rulers of the provinces and all the people are gathered together unto the dedication of the image, Daniel is away upon a mission but Shadrach, Meshac and Abednego stand among the prostrate multitude and will not fall down and worship the golden image that Nebuchadnezzar, the king, had set up The king, in his rage and fury commands the mighty men of his army to bind the three Jews and to cast them into the burning, fiery furnace.

A phantom like form, "like unto the Son of God," appears among the three that are cast in, and they walk in the midst of the fire and the flames harm them not. Then Nebuchadnezzar stands at the mouth of the burning, fiery furnace and calls unto Shadrach Meshac and Abednego that they should come forth, and the king praises their God before all his people

After Nebuchadnezzar and Belshazzar Darius is King of the Chaldeans and he sets over the kingdom a hundred and twenty princes, and over them three presidents, of whom Daniel is the first. The princes render accounts unto the presidents, Daniel is a faithful servant unto the king, and he watches that the king suffers not any damage from the revenues which are rendered unto him. But the presidents and the princes are angered and they seek to find some fault against Daniel, but no error or fault can they find in him.

But it so happens that near unto the king is a woman of great beauty and charm, and she is favored with the king's love. Unto her the princes go and they do bribe her to cause the king to sign a firm decree that whosoever shall ask a petition of any God or man for thirty days save from the king, shall be cast into the lions' den.

So this woman of great beauty and charm goes to the king when he is at a great banquet and she offers him goblets of fine wine And when the king is overcome with the wine she holds the tablet of the decree before his eyes and he signs it without knowing of its contents.

On the following day Daniel is found on his knees praying to his God and he is brought before the king. The king does not remember that he signed the decree and is sorrowful, and he would deliver Daniel from the princes, but they say unto him that his decree may not be changed, saying unto him, "Know O King, that the law of the Medes and the Persians is, that no decree or statute which the king establisheth, may be changed." Then Daniel is cast into the den of lions. And the lions are fierce and hungry, and when Daniel is thrown into their midst, they growl and show their great teeth, but soon they are quiet and gentle as little kittens, and they look up into Daniel's face with love. Daniel knows that his God has tamed the hungry lions and he lies down in their midst and sleeps.

The next morning the king and all the princes come to the cage, and when the king sees that Daniel is delivered, he is glad and he commands that he should be brought out of the den. Then the king blesses Daniel, but for the men who accused him, he commands that they be cast unto the lions, and when they are cast in the lions devour their flesh and break all their bones in pieces, and the people wonder and tremble at the power of the God of Israel.

## Picture Theatres Projected

**Philadelphia, Pa.**—Work is under way on the erection of a big modern theater for West Philadelphia. It is being built at the northeast corner of Fifty-second and Chester avenue by the Philadelphia Vaudeville Company, at a cost of $100,000. It will be a fireproof structure, with a gallery, and a completely equipped stage, and will have a seating capacity of 2,000. The building measures 82 by 157 feet.

**Philadelphia, Pa.**—Harry Zimmerman is preparing plans for a one-story brick theater, 65 by 150 feet, to be erected on Kensington avenue, for William McDonald.

**Philadelphia, Pa.**—The Eastern Amusement Company, Peter Wilkinson, president, will have plans prepared in the near future for a one-story moving picture theater, 28 by 65 feet, to be erected on Broad street, north of Susquehanna avenue. The structure is to cost about $10,000.

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# INDEPENDENT FILM STORIES

## UNIVERSAL

### CRYSTAL.

**O! YOU PEARL** (Nov. 11).—Pearl White and Chester Barnett have never met, though their fathers are great friends. Chester's father gives Chester a letter of introduction to Pearl's father, hoping to bring about a union between the couple. Chester's overcoat, with the letter, is stolen by the "Lifter." The Lifter decides to make use of the letter and visits Pearl and her father. He introduces himself as Chester, and Pearl, seeing him before he sees her, determines to absolutely refuse to meet him, she not liking his looks. Her father insists on her meeting him, so Pearl disguises as an old maid. The "Lifter" is looking for an escape, when Chester arrives and claims his coat and his name. "The Lifter" jumps out a window into the hands of a policeman while Chester and Pearl are glad that they at last know each other, Pearl having assumed her regular attire.

**BALDY BELMONT WINS A PRIZE** (Nov. 11).—Baldy is the ice-man. Mike is the butcher. Mathilda is the old maid. She is out swimming and gets a cramp. Baldy and Mike save her, but when they get a look at her face they run. Mathilda inherits a large fortune, and when the ice-man and butcher hear of it, they fall all over themselves trying to win her favor. Mathilda, never having had so much attention paid her at one time, is undecided as to which she will choose. She determines that the men shall run a foot race and the victorious one shall have her hand and fortune. Mike demurs at first, knowing that his great weight is a handicap to him, but at last he consents. The race is run and Baldy wins. Mike at first shows regrets, but when he thinks that Baldy might be able to get rid of her money, but he could never get rid of her face, he is satisfied in defeat.

**OUT OF THE GRAVE** (Nov. 16).—Mr. Roland is supposedly wealthy. Edith and Walter Douglas are engaged to be married. Mr. Roland dies, and upon investigation, it is found that his estate is insolvent and that his home will have to be sold, leaving Edith penniless. Walter, upon learning of this condition of affairs, breaks the engagement. Edith is forced to seek work. She goes to another city. Frank Barlow sees his girl, Ruth, with another fellow and throws her over. He grieves over it and loses his job. He cannot get another and is despondent. Edith is discharged from the position she obtained as incompetent. Edith and Frank room in the same lodging house, but have never met. Each is about ready to give up the struggle for life and Edith goes to the river to drown herself. Frank sees her and rescues her. She is revived and he takes her home. They tell each other their stories and they determine to fight it out. Frank succeeds in getting work, and having fallen in love with Edith, and she with him, they decide to fight it out together.

### POWERS.

**THE CRACKSMAN'S REFORMATION** (Nov. 14).—Dorothy informs the cracksman that when he has finally renounced his life of thieving he may return to her and claim her. The cracksman resolves to be worthy of her. In his home he doubts his ability to reform and takes out his revolver. A vision of the girl comes to him and he is about to cast it aside when a tray of gleaming jewels crosses his vision. His resolution wavers. He places the gun in his pocket and sallies out.

In the street he comes to a window full of jewels. Turning to the left he observes a window with a crepe upon it. The influence of the girl causes him to enter this house, and he sees a sorrowing couple bending over the bed of a sick child. He ponders, sick at heart, then enters the rich man's house. Stealing behind him he observes the fellow crossing the name of a child worker from his list of wage earners.

At the point of a gun the rich man is forced to the poor man's house and shown the misery which he has caused. Back in his own house the factory owner is made to promise on paper that he will pay his employees a living wage. Underneath this the cracksman signs to the effect that he will return his ill gotten gains to charity.

### NESTOR.

**LOVE, LUCK AND A PAINT BRUSH** (Nov. 14).—Ramona is employed at a department store. Eddie, an artist, is hard up. His pal, Lee, is likewise short of cash. Eddie gets a note from Ramona telling him that he is too cheap to suit her, and all is over between them. Eddie rushes out and bumps into an unfortunate individual, who resents it. In a hurry he placates the old man by giving him his card. Eddie rushes to a telephone and calls Ramona up. She is unforgiving. He bumps into another old man and does more placating with his card. He seeks Ramona, makes up and agrees to take her to dinner that evening.

He borrows Lee's last dollar. Ramona passes up the cheaper restaurants and insists upon Delmonico's. As they enter, Eddie buys a paper. The newsboy runs off with the dollar. Eddie pursues and when he catches the boy, the latter swears he swallowed the money. Ramona finishes her meal alone and parts with her weekly pay check. Eddie, despondent, returns to the studio. The first man Eddie had given a card to, decides life is not worth living. Lee on the street reads of the suicide and that a card found on the man gave the name of Eddie Dauber, artist. He meets Ramona, whose anger turns to sorrow when she hears the news. The following morning, Lee reads that Eddie has won the first prize at the Academy. He goes to the studio and finds Eddie fast asleep.

Connoisseurs call at the studio and ask for the dead "master's" paintings. Eddie goes into an inner room while Lee sells the first one for $2,000. One comes after another. The paintings give out. Eddie paints away for dear life to supply the rushing demand. Finally Ramona comes to seek sympathy from Lee. Eddie gets an idea and paints some forget-me-nots. She takes it home and is foolish enough to kiss it. The paint comes off on her nose. She scents a rat and takes the picture to the police station. A detective goes with her to the studio. The detective asks for a painting. Lee says he thinks there is just one more. The painting is delivered. The detective smears his fingers across the fresh painting and takes Lee into custody. Ramona enters, and so does Eddie, and in her delight at seeing him alive, the detective is dismissed and happiness reigns supreme.

**IN THE END** (Nov. 12).—After many privations John sends for his wife, Nina, and their little girl to come to his newly made cabin via the next stage coach. She arrives and is met by his friend, Flash Jack, a reckless dare-devil. Nina is at once captivated, and even the child is delighted with his candy and toys.

Flash Jack calls again and again until at last the young wife agrees to go away with him. She insists upon taking the little one. To this Jack objects, but she has her way, and after leaving a note for John, she departs. John returns home unexpectedly, finds the note, hastens after them and overtakes them. Jack's ardor cools somewhat at John's approach, but as the child prevents the angry husband from violence, they are only commanded to leave, while John takes the little one back with him. No sooner has the husband gone, however, than Nina and Jack quarrel. The woman is left to return to her cabin. Instead of finding her husband and child, she finds only four empty walls, for John has taken his things and with the child left for another part of the country. She finds herself deprived of her lover, husband, child and friend.

### FRONTIER.

**CAUGHT AT HIS OWN GAME** (Nov. 13).—Jack's parents visit the city. The day following their departure Jack receives a letter from his friend, Lowry, saying that Miss West, in search of natural history, intends visiting at the Race place. Jack, fearing that she will not remain if she learns that his parents are away, arranges to have the hired men represent them. Everything goes off fine, except that the girl is rather taken back at the abruptness of the old couple. Tony, disguised as the female cook, however, rebels; Miss West finds him in the back yard smoking. Taking him by the ear she marches him into the house and forces the truth from the other men. The girl plans to get even for the joke. Waiting her chance, she takes money from Frank's cash box and retires to wait developments. Tony observes the cash box and makes off with it. Frank returns home and discovering his loss calls in the sheriff. Tony is captured and brought back with the empty box. Pa and ma return and the truth comes out.

**THE BOND THAT BINDS** (Nov. 15).—Bella Morris, a dance hall habitue, is the sweetheart of Jim Andrews. Jim meets and becomes engaged to Muriel Henderson. Bella is told that she must not see Jim again. She threatens revenge and follows him to Muriel's house. Here she comes face to face with the girl and warns her to break off with Jim. Muriel, thinking Bella demented, shrinks away and inquires of Jim the meaning of the trouble Later the wedding between Jim and Muriel takes places.

A year passes, Jim and his wife are happy. Bella continues at the dance hall and has apparently forgotten them. Jim, though having promised his wife to abstain from drink, is lured back into the old haunt; he meets Bella and the old flame bursts forth. He drinks and gambles, with the girl at his elbow always. Hours later he is helpless. His companions leave him in charge of the girl. Bella, her opportunity at hand, writes a note to the wife, signs Jim's name and goes to deliver it. The note says that Jim is with the one he loves.

Dawn is breaking. Bella steals to the window; she looks in and then draws back, crushing the note in her hand. Muriel is sick. Jim is aroused from his stupor by Bella and urged to go to his wife. Arriving, he repents and falls at the side of the bed. Muriel, forgiving, turns down the covers and reveals the third member of the family—"The Bond that Binds"—and Jim promises to live straight ever after.

### REX.

**THE MISSIONARY BOX** (Nov. 18).—Robert Marsh, a young minister, takes leave of his mother and departs for the ministry of a small town. Arriving he interferes with the town bully, who insults an old man and his daughter, Mary. Robert soon falls in love with the girl he befriended. One day he again interrupts the bully as he strikes the old man.

Robert finds that most of the people refuse to attend church in tattered clothes. He writes to his mother, calling attention to their urgent needs. She shows the letter to the bishop and together with her society friends they dispatch a missionary box to help Robert. When it arrives most of the contents are found to be old evening dresses, silk hats and other incongruities. The people cannot wear them without being ridiculous. Robert again writes his mother and calls her friends to task for their thoughtlessness, The lesson is taken to heart and sensible clothes sent. The result is that the people flock to hear Robert's sermons, including the bully. Robert, convinced of the worthiness of Mary, proposes to her and is accepted.

**THE BLOOD BROTHERHOOD** (Nov. 16).—Giovanni, the cashier of a bank, is the leader and evil genius of a black-hand society. From his window in the bank he directs its operations. His confederates come to him with bank books as if to deposit money and in these bank books their messages are exchanges. Giovanni loves Maria, the bank president's daughter, and although his affection is not returned he holds her under a sinister, hypnotic influence. A cripple girl, to whom Maria gives a necklace as a token of friendship, is abducted by the society and held for ransom. The ransom is paid and the girl liberated, but the necklace is stolen.

In the méanwhile there is a run on the bank, and the society informs the bank president that in case the society's money is not paid he will answer for it with his life. Incident to the run the frenzied crowd beat at the doors of the bank and the president is terrified. Giovanni leads Maria and her father from the bank by a rear door and takes them to the country headquarters of the society. Maria sees the necklace which she gave the cripple girl on the neck of an inmate, and she realizes who Giovanni really is. She sends the chauffeur for the police. Maria then falls under the hypnotic influence of Giovanni and a forced wedding is about to take place when the police arrive and arrest Giovanni and the members of his gang.

### JOKER.

**MIKE AND JAKE AMONG THE CANNIBALS** (Nov. 12).—The ship is wrecked. Mike and Jake float on their improvised raft to shore. The king of the cannibals and his hungry people see them coming and lick their "chops" in glee. They reach land, are surrounded and placed in the big kettle while their captors dance around. The king sends for his wives to attend the feast. Queen Lil and the other six wives hurry to the scene where Jake and Mike, in boiling water, are being tested with jabbing forks and spears. Lil takes one look at Mike, says "How beautiful!" and orders him taken out at once. She claims him as her own, and he is led off during the hubbub. Jake escapes. The queen immediately divorces the king and Mike is crowned in his stead. The king is kicked out and Mike has a gorgeous time ordering the cannibals around.

In the meantime Jake has gone for his suitcase, but is taken prisoner by the cannibals. He shows them a fashion book he has, and details his awful plot to dethrone Mike. In the meantime Mike has opened his suitcase and has divided two dresses among the seven wives.

Jake runs on with the fashion book and proves to the angry women how they are being deceived. They are not in the fashion at all, they are merely tit bits as it were. Mike is promptly chased. Jake is likewise chased, but the cannibals succumb to an awful fire of cocoanuts and fall one by one senseless. Then it is that Jake and Mike escape to the shore, get on their raft and sail for the open sea.

**ALMOST AN ACTRESS** (Nov. 15).—Suzie is stage-struck and scorns Lee's love making, telling him that she is going to be a famous actress. In the meantime, the director of a moving picture company in the vicinity is having his troubles. Struggling with the villain, the leading woman loses her false teeth. Unfortunately, these masticatory implements are broken, and the irate director is minus a heroine.

Suzie has been sent on an errand by her mother. The director spots her, and with true instantaneous ingenuity of his profession, works her into the scene. Benny, Suzie's little brother, has been sent to look for her. He spies his sister in the villain's grasp. Being kicked out when he tries to rescue her, Benny spreads the alarm. The heroine is about to have a narrow escape from burning to

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death when the fire department and Lee arrive at the same moment. The former creates a small deluge while Lee tries to rescue Suzie. The picture people chase away the fire department and the townsfolk, who have gathered and the latter, in revenge, call the sheriff. Suzie is tied on the beach with a rising tide, when the sheriff enters and arrests the whole company. Suzie is in actual danger when Lee returns to her rescue. The director offers her a job as regular, but she falls into Lee's arms with "Never again."

## BISON.

**THE MADONNA OF THE SLUMS** (2 parts—Nov. 11).—Grace is a member of the Paris Apaches leader, Lloyd. One day, while roaming on the streets, she meets Paul, an impecunious artist. Paul gives her money and becomes interested in her. She returns to the den to be ill-treated, while he goes to his studio to be told by his model that she must have her pay.

Paul sees a vision of Grace with her beautiful face, just the face for his Madonna. Grace, meanwhile, has escaped from the den during a brawl and takes up her place outside of the artist's studio. He finds her there in the morning, and takes her in, with the idea of having her pose. It is not long before an attachment springs up between the two, and Grace experiences the ambition to become good—like the picture that is being painted of her.

New Year's Eve arrives. The artists hold their annual supper. Grace has slipped away and joined Paul at the party in his apartment. Lloyd has followed her with his gang of Apaches.

Grace is wined and dined and proclaimed the model of the year. When the fun is at its highest point, however, there is a wild rush from the outside; the doors are burst open and the Apache band engages the artist in a terrible fight. The arrival of the gendarmes brings it to a sudden ending. Grace's father is shot as he escapes and later dies. The Apaches escape through the Paris sewers, and Paul claims the willing girl for his own.

**LASCA** (2 parts—Nov. 15).—Lasca lives in the open and loves, with all the intensity of her Castilian blood, Harry, a dashing young cowman. In her jealous rage she wounds him and then takes him under her own care and sacrifices for him, even to the giving of life when it becomes necessary. She has taken him out on the plains. There is one horse between them when the cattle, frightened, stampede. Experience has taught them what to expect; they both mount and make a wild dash to get clear.

Weakened by the wound received at the hands of the girl previously, he falls from the horse. As the cattle rush towards them she throws her body over the prone, unconscious lover. When the man comes to Lasca lays across his body quite still; she has made the sublime sacrifice. He gouges out a grave and lays her to rest. The scene gradually fades out. The man has been telling the story of his own life to his friends and ends by saying:

"And half my heart lies buried there,
In Texas, down by the Rio Grande."

## ECLAIR.

**LADY BABBIE** (3 parts—Nov. 12).—Lord Primton, an honest landowner of the village, who lives with his widowed sister and her fascinating niece, Lady Babbie, resents the exorbitant tax placed upon the people by Governor Dunmore. Under the guise of a lawn party he invites his friends to meet and formulate a plan of opposition. Lieut. Byron, a dashing young officer, is dared by his Colonel to attend this party. He does and falls violently in love with Primton's niece. His attentions to the girl are resented by her fiance and a duel is arranged to take place at midnight at the crossing. Hearing of this and determined to prevent bloodshed, she disguises in male attire and hastens to Byron's room to plead with him not to fight. Here the fiance finds them—the lights are turned out and a terrific sword fight ensues. Byron runs his opponent through. Lady Babbie escapes, but her handkerchief is picked up by a sycophantic suitor.

Meanwhile Primton has dispatched his son to the King seeking assistance. Governor Dunmore plans Primton's destruction. Byron is arrested and sentenced to be hanged. The Governor gives him a chance for his life on the condition that he brings Primton to him alive. Unaware that Primton is the uncle of the girl he loves, he starts in pursuit. After months of weary searching Byron comes to the deserted estate and is entertained by Lady Babbie. She finds him searching the room and accused him of being a spy. It is here that the duel between the man and woman takes place. Byron escapes without doing injury to the girl.

Primton's son returns and the Governor admits his defeat. Byron, who has failed, decides to return, being a man of honor. In the end it is Lady Babbie who saves Byron from death. While in his prison she comes to him with a commission. Astonished and amazed, he tears the folds from her face. She tells him laughingly that tomorrow they are to be married and the story closes with the two wrapped in love's embrace.

**UNFORESEEN METAMORPHOSIS** (Nov. 16).—Without doubt the cleverest film of drawings ever made. From one dazzling and mystifying transformation to another these drawings jump. A dog becomes a man. A beautiful flower is evolved from George Washington's portrait. There are many little humorous touches interspersed in this reel and the quick exchanges from the ridiculous to the sublime are bound to keep audiences in a continual roar.

Again very many beautiful scenes of New York's waterfront and view of interest throughout the country are flashed, only to resolve themselves into some astonishing shape or form. From the flash of a gun we see a canoe floating peacefully down the water and this disappears to be replaced by a single line, which forms itself into a beautiful prism and then gives way to something equally as startling.

**DOES MAX SNORE!** (Nov. 16).—The pretty Muriel returns from boarding school. Her mother receives a letter from her god-son, Max, accepting her invitation to visit them and become acquainted with her charming daughter. She is delighted at his coming, when a thought strikes her. She tells her mother she detests men that snore and that if Max indulges in this unmusical practice she will not have anything to do with him. Max arrives and the two young people fall in love with each other.

After luncheon they sit around the table. Max, after repeated efforts to keep awake, falls asleep. Mother and daughter steal away and conceal behind a curtain and intently listen for the first evidence of a snore. Meanwhile Emile, the butler, accidentally drops a tray of dishes and awakens the sleeping young man. Much ashamed of himself, Max arises and goes in search of his fair one. The butler helps himself to the wine and seating himself in a vacant chair affixes a good cigar in his mouth and proceeds to take up the nap where Max left off. He is one of our best little snorers and the sounds which come forth from his nasal organ are both fearful and wonderful. Poor Muriel, hearing them breaks into tears. She and her mother enter the dining-room and much to their astonishment and the poor girl's relief, find Max has an understudy as far as snoring goes. At this point that now wide-awake young man himself enters and the three of them oust the discomfited butler from his comfortable position. Two fond hearts are thus united without the semblance of a snore to break the peaceful calm of lovers' sweet dream.

**THE TERRIBLE OUTLAW** (Oct. 26).—Following her graduation and her engagement to the college girl's hero, Laura Canton gets stung by the Suffrage scorpion. Thereafter life in or near her presence is one long, loud, over-emphasized song as to the tyranny of man and the spinelessness of woman. Now, while Laura is very pretty, George Bullard, her beau, reaches the limit of his endurance. When gentle persuasion does not succeed in changing her "tune," George writes to say their engagement has been a mistake, and "good-bye." Laura reads this letter at her Suffrage Club, and straightway organizes it into a Bachelor Girls' Club, all the members swearing to ignore men and marriage now and forever.

In the next mail Laura learns that her uncle has died and left her his newspaper and plant at Pawnee, Oklahoma. Laura kisses her girl friends good-bye and sets off to inspect her new possessions. The Pawnee "Times-Democrat" is badly disorganized, its staff being composed of one "compo man" and a printer's devil. Laura elects herself editor and begins to show Pawnee how a real paper should be run. Just as she has run out of news items and ideas, Rustler Dan, the outlaw, a "bold, bad man," runs off after a knifing, and a big reward is posted for his capture. Laura makes big copy out of this in her paper. Then, to test the bravery of her admirers—constituting the entire male population of Pawnee—Laura announces in an "Extry!" that whoever captures the terrible outlaw by sundown, may have the editor's heart and hand.

The cowboys are greatly elated and spend some time in preparation and in guying a newly arrived "tenderfoot." Tenderfoot, unappreciative of his possible danger, dives in and hauls out the terrible outlaw. The outlaw whips off her mask, and is about to ask: "Well, why don't you claim me," when she utters instead a smothered, "Oh, George!" George is quite equal to the situation, and both return to the discomfited cowboys.

## UNIVERSAL.

**ANIMATED WEEKLY, NO. 86** (Oct. 29).—**A Day With Uncle Sam's Navy.**—Secretary of the Navy Josephus Daniels, accompanied by other cabinet members, witnesses the big gun target practice of the Atlantic fleet off Hampton Roads, Va. Sub-Sub-title, The Arrival of the Secretary.

**Garros Honored in Paris.**—The famous French aviator is received by prominent journalists after his remarkable flight across the Mediterranean.

**Weekly Fashion Hints.**—The smartest Fall tailormades trimmed with fur and brilliant contrasts are very popular. By courtesy of The Ladies' Home Journal.

**The Mexican Question.**—Governor Maytorena and General Carranza, Constitutionalist leaders, are greeted by their fellow followers upon their arrival at Cananea, Sonora, Mexico.

**Society Race Meet.**—Society turns out in large numbers to attend the annual Fall meet of the Piping Rock Hunt Club, Long Island.

**Launching of the Lorraine.**—The latest French super-dreadnought of 23.000 tons is successfully launched at St. Nazaire, France.

**Dartmouth vs. Princeton.**—The Dartmouth and Princeton warriors battle for football honors on the Tiger's field, Princeton, N. J. Final score, Dartmouth 6, Princeton 0.

**Review of the Boy Scouts.**—Major-General Baden Powell, the head of the Boy Scouts' Organization, reviews the Boy Scouts in Regent's Park, London, England.

**Thrilling Auto Race.**—Dare-devil drivers drive for rich prizes in the East Classic Automobile Race of the year at the Brookland Speedway, London, Eng.

Topical cartoons by the world famous cartoonist, Hy. Mayer.

## VICTOR.

**THE PASSERBY** (2 parts—Nov. 10).—Betty is giving a lawn party. When it is discovered that thirteen are at the table the servant is sent out to bring in a passerby. The wanderer is brought in and seated beside Joe and Klein, two admirers of Betty. Later in the evening Joe proposes to the girl and is refused. Klein watches his chance to force his attentions upon the girl. Maddened that he should be interrupted by the wanderer, and refused by the girl, Klein, the next morning, writes the girl's father that se must pay the note for $1,000 immediately. The wanderer finds this note on the floor.

Klein goes to the squire, instructing him to collect the note. The squire collects his own note first. After a wordy argument with the colonel, he succeeds and is then ordered from the house. The wanderer notes it all and follows the squire. Later we find the wanderer at the tavern, where he is insulted by Klein. Joe enters, and, foolishly jealous of the wanderer, demands to meet him on the dueling grounds.

Late that night the wanderer is seen writing a note enclosing $1.000. The colonel finds it under his door and after attempting an explanation from the wanderer, pays off his overdue note to Klein. Again we find the wanderer and Klein at the tavern. Klein urges the man to play cards. In the game he loses the money just paid. The wanderer turns it over to the squire saying that he is the messenger of another.

Joe and the wanderer face each other for the duel. The wanreder manages to wound the impetuous youth slightly. Betty rushes up, having been warned, and inquires if Joe is badly injured. The wanderer smiles sadly and placing her hand in that of Joe's, tells her that the boy has fought for her and is worthy. He then resumes his journey.

**HIS WIFE'S CHILD** (2 parts—Nov. 14).—Flo is a child whom circumstances have dealt with hard. Her mother, years before, had deserted her wealthy husband for a profligate, and we find her in filth and poverty, with a husband who ill treats her. John, the husband, had loved his wife, Jane, but he failed to show her the small attentions which one of her nature required. Fox, the dissolute, demands money of Jane. She refuses him, hoping to keep enough by her to feed the girl, Flo. Events contrive to make the man furious with the woman; he kills her and escapes. Flo goes to live with the family upstairs. Here she comes in contact with old Marcus, the Fagin, who schools her in the art of picking pockets. In the park she picks the pocketbook of John's sister. John, unaware that she is the daughter of his unfaithful wife, saves her from the clutches of the law and gives her work in his sister's dressmaking shop. With new surroundings she becomes happy and contented. Charity flowing strong in his heart, John gives the woman-child a little flat.

When Flo is commencing to appreciate the higher and cleaner life, her father appears to threaten her welfare. He finds her out and discloses to John the girl's identity. John is drawn between conflicting emotions on learning that Flo is the daughter of his dead wife. At first he is furious and drives the girl out. But his sister, with the true heart of a woman, stimulates his better nature and he takes the child back, convinced, after all, that he is under obligation to Flo, though she is not his child.

## MUTUAL FILM CORPORATION.

### MAJESTIC.

**THE MARRIAGE OF NIATANA** (Nov. 2).—Niatana, daughter of the chief, graduates at the reservation school with great pomp, Col. Travers, commander of the fort, being present with his family, as well as the members of Niatana's tribe. Niatana is dark, but pretty, and her American dress is becoming. Lieut. Travers, the Colonel's son, is greatly attracted by the girl and is very attentive to her. Swiftwind, a young Indian, who secretly loved Niatana, observed the lieutenant's infatuation.

Travers courts Niatana to the bitter sadness of Swiftwind. Swiftwind discovers Travers passionately embracing and kissing Niatana and brings them before the chief. There Travers, blinded for the moment by his infatuation, asks for Niatana's hand in marriage and the chief grants the request. Col. Travers believes that his son really cares for the Indian girl and gives his consent to the marriage, but his wife is furious, and Grace Markham, who had hoped to marry the lieu-

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tenant, plans revenge. The marriage takes place and Niatana takes up life at the post.

Six months later Travers tires of his bride, drinks, and is brutal to her. At a reception given at their home he abuses Niatana and shows pleasure in the company of Grace, who openly encourages him. Grace plans to discredit Niatana and brand her as a thief. She induces Travers to take her necklace and place it in Niatana's room. This Travers does, but their conversation has been overheard by Swiftwind, who takes the necklace from its hiding-place and denounces Travers and Grace before the assembled company for their perfidy. Travers charges Swiftwind with being the thief and orders his arrest. Swiftwind escapes and conceals himself near the house. Niatana, shamed by her husband's actions, flees to her room and there Travers follows her. Inflamed by drink, he seizes her by the throat and she is saved from serious injury by Swiftwind, who enters through the window. Travers and Swiftwind struggle, the former draws a revolver and in the fight Travers is mortally wounded. Swiftwind and Niatana escape, but are pursued by soldiers. They are overtaken at the top of a steep cliff and Swiftwind tells the pursuers that he and Niatana will leap to death together unless they turn back. Travers, dying, confesses, and his father rides away to save Niatana and Swiftwind. He arrives just in time, but Niatana refuses to return to the fort, preferring to go with Swiftwind back to their people.

**THE WARD OF THE SENIOR CLASS** (Nov. 4).—They were a happy, care-free little band of girls, the members of the senior class of Mrs. Perkins' Select Seminary for Young Ladies. Many were the little jollifications indulged in by the schoolgirls. The members of the senior class, remembering their responsibility as coming graduates, kept to themselves and maintained a semblance of dignity that was highly amusing to Mrs. Perkins, who had a great sense of humor.

A fudge party was held in one of the girl's rooms, and while on their way to attend it two of the seniors discovered a little girl crouched on the school steps sobbing bitterly. They comforted the little tot and heard a pathetic story of a dead mother and the decision of the village authorities that the child must go to the poorhouse. The child was taken into the house and the senior class held an indignation meeting. The result of it was that next day the little girl was taken to the home of a kind-hearted village woman whom the girls promised to pay for taking care of the child.

The pin money of a girl at boarding-school is quickly spent. The senior class had always succumbed to the few dainties to be obtained by pin money until the responsibility of the child's maintenance was thrust upon them, but they met the situation nobly and gave little thought to the sacrifies they freely made. The parents at home were told that their daughters did not want the jewelry and clothes which they had previously been so eager for, but to send them money instead, and, puzzled by the change in their daughters' desires, they complied with their requests. Thus the girls were able to care for the little waif.

The village trustees accidentally discovered where the child was living and came upon the scene as her numerous guardians were delightedly ministering to it. The idea that girls still in their teens could care for a child was preposterous to the village authorities, who declared that the poorhouse was the proper place for the little girl and demanded that she be surrendered to them. The girls refused and the constable was sent for. He arrived, but before he could wrest the girl from her youthful guardians, the kindly principal, Mrs. Perkins, appeared. She was a person of much influence in the village and when she explained that she would take care of the child the trustees were willing to withdraw.

The principal heard the girl's story and was touched by their generosity. The child made a strong appeal to her, and she gently explained to the girls that they were hardly fit guardians for the little one, and that she had decided to adopt "The Ward of the Senior Class."

**LEVINSKY'S HOLIDAY** (Nov. 8).—Ike Levinsky, a clothing dealer, takes his little boy, Jakey, to see the circus parade. The boy admires the parade very much and desires to see the show, but the thrifty Ike does not care to pay admission. They manage to elude the circus employees and gain entrance to the grounds, and there Levinsky's troubles begin. Little Jakey is of an inquisitive turn of mind and peers into a tent where several of the feminine members of the circus are gathered. His father is blamed and the canvasmen handle Ike roughly. "The Bearded Lady" leaves her position in a huff, and the owner of the side show, impressed by Ike's luxuriant whiskers, offers him the vacant position. Ike accepts, and for a time is a great success, until in an ill-advised moment he flirts with one of the women patrons and is soundly mauled by her escort in consequence. The spectators are greatly incensed when they discover that the "Bearded Lady" is really a man and deliberate what to do with him. Suddenly they think of the "Hit the Nigger" booth, where an unfortunate colored man dodges baseballs with remarkable agility all day. Ike takes the place of the "Nigger," but his troubles are made far heavier by the business enterprise of his little son, who buys a crate of bad eggs and sells them to patrons of the booth. The eggs are far more popular than baseballs and Jakey reaps a harvest, while father gets the eggs on various parts of his face.

Ike returns home and discovers his son proudly displaying his earnings. He is thunderstruck and inclined to exact punishment when he learns the source of his wealth, but admiration for his son's shrewdness overcomes his anger.

## THANHOUSER.

**THE WATER CURE** (Nov. 2).—The girl lived in a village in the Middle West and had never seen the ocean, or any large sized body of water. She dreamed of it constantly, and was overjoyed when an invitation came from her married sister to spend the summer with her at the seashore. The girl arrived at the seashore, full of joyous anticipations.

One day she went rowing with one of her admirers. Being a simple little inland girl, she did not know that it was wicked and dangerous to rock the boat. As a result of her folly, she and her escort were dumped into the water. A second admirer came along in a sailboat, however, and picked her up, sternly refusing to receive her first admirer, whom he knew was a good swimmer. Ignorance got the girl into trouble again, for she did not know enough to look out for the boom, and admirer No. 2 was too engrossed with her to take heed. Thus, for a second time was she thrown into the water. A swain in a motorboat rescued her this time, but the engine got out of order soon afterward and they were compelled to swim ashore. The girl not knowing how to swim made the trip in a life preserver. When she finally reached land, she decided that home was the place for her.

**THE JUNIOR PARTNER** (2 parts—Nov. 4).—The old merchant had plenty of money, but did not care for style; his wife more than made up for it, however, as she had social aspirations and dreamed some day of being the mother-in-law of a nobleman. Their daughter was loved by both parents, but her head had been turned by the attentions paid her by a foreign Count who had a wonderful title and an amazing array of creditors.

The father hoped that his daughter would marry his junior partner, a young man with sterling qualities, and one the old merchant relied upon. The junior partner did love the girl, and when her engagement to the foreigner was announced he was brokenhearted.

A year after the girl and her husband had gone abroad the father was forced to believe that all was not well with his daughter. He received numerous letters from her, but each and every one was an appeal for money, and he finally reached the conclusion that clever forgeries had been perpetrated in her name. Too old to undertake the trip abroad to investigate himself, he confided in his junior partner, who gladly accepted the mission.

On arriving in the vicinity of her castle he learned many things that convinced him he should pursue his mission cautiously, so instead of going boldly to the Count and announcing who he was, he lurked about the place in disguise. In this way he was enabled to overhear the Count and a rascal of a physician lay a plot to send the American girl to an asylum as a lunatic. The doctor explained to the Count that it would be necessary for him to have a second physician to certify to the facts in the case, and left the castle to secure this second man. The junior partner promptly followed and waylaid him and so frightened the doctor that he consented to take the junior partner with him as the consulting physician.

In the castle, by a clever trick the junior partner got the girl away from under the very eyes of her watchful husband. Unfortunately for them their auto broke down and the Count and his men overtook them. The fugitives sought refuge in a deserted hut, where for some time the junior partner, who was an expert revolver shot, kept them. Then the Count ordered the place burned, and his menials carried out his orders. The young couple were almost suffocated when the girl discovered a trapdoor leading to a secret passage, which had been built by smugglers, and through it they escaped. Arriving in America the young woman planned to secure an annulment of her marriage, but death carried off the wicked Count before the case could be taken to court. A very short time after she married the man who had always loved her.

**LITTLE BROTHER** (Nov. 7).—They were the model engaged couple at the summer resort until—well, until they quarreled. They were members of a crabbing party, and May caught the biggest one that had ever been seen at Cape May, but Jack foozled with the landing net and fell overboard. Worse than that, he didn't land May's prize. They argued, and finally the ring was given back by the girl. Both believed that life would never be the same to them again, and perhaps it would not have been, if "little brother" had not wanted a velocipede.

"Little brother" was regarded by his sister as a dear, and by Sis's sweetheart as a nuisance. But he offered to square things if Jack would give him funds to buy the velocipede, and Jack eagerly accepted.

If you saw the man you love rush widly into the foaming sea, would or would you not call him back? May did, for she called Jack back, and they were happy ever afterward. He did not deceive her at that—even though he had no intention of committing suicide. Jack later rewarded "little brother," who bought his bicycle and proudly rode it. Jack's reason for paying up was not entirely gratitude. He figured that a boy who could make one suffer so exceedingly while doing a favor, was a person who might rise to remarkable heights if he tried to be an avenger. So "little brother" got his velocipede, and May and Jack got married.

## AMERICAN.

**MARTHA'S DECISION** (Nov. 10).—Martha Bradley and John Freeman were playmates and childhood lovers. Early in life Martha lost her father, and, at the age of sixteen, the death of her mother leaves Martha an orphan. The country seems lonesome and dreary to her, so she secures a position in town. By diligent application to her duties she soon rises to become the private secretary of the head of the firm.

Her employer's interest ripens into love and he proposes to her. This was not what she anticipated and it arouses her to deep thought and retrospection. She realizes that she does not love her employer. She asks for time to consider and that night in her room she has visions of her old home, her old-time playmate, John and her employer. She writes the latter that she cannot wed him, as she does not love him and then returns to her old home. Here she finds that her absence has not caused John to forget. The meeting is an agreeable surprise to the erstwhile playmate and Martha decides to stay and reciprocate the unfailing love for her devoted and constant John Freeman.

**AN ASSISTED PROPOSAL** (Nov. 13).—Ellen sends out invitations for a mask dance. Joe, after securing some masks, lets Kate know what his costume is to be. It happens that Joe is called away to attend to some business and he writes a note to Kate that he will try to return in time for the dance. Jim promises to deliver this note, but changes his mind, knowing that Joe has made several unsuccessful attempts to propose to Kate. Jim decides to go to the dance in Joe's place, wearing Joe's costume and mask. At the dance Jim proposes to Kate and she accepts, thinking the man behind the mask is Joe.

Joe, returning from his business trip on the night of the party, finds his costume gone. He hurries to the dance and makes Jim give it to him. Joe puts on his mask and costume and when Kate appears he is embarrassed by her affectionate actions. Jim, in the meantime, has brought a minister to the house. Just before they arrive Kate has asked Joe: "When shall we be married?" Joe, thunderstruck, tries to get away from the crowd who have overheard Kate's remark. The cowboys hold Joe and the minister performs the ceremony. Jim and the boys then explain to Joe how it all happened.

**THE DRUMMER'S HONEYMOON** (Nov. 15).—The wedding is over and Mr. and Mrs. Harry Sellgood stop at the office where Harry is employed as a traveling salesman to bid farewell before leaving on their honeymoon. Scarcely have they departed when another salesman reports by telephone that Mr. Beyer, the purchasing agent of Beyer & Sexton, has left for an extended vacation at Oceanside, Cal. A telegram is dispatched to Harry to stop over at Oceanside and secure an order at any cost. When Mr. Beyer arrives at Oceanside he leaves positive instructions at the hotel that he is not to be bothered on matters of business.

Harry Sellgood bribes the bellboy to deliver his card to Mr. Beyer, who at first is considerably exercised over the infraction of his order, has the bellboy bring the gardener of the place to his room. This individual is pressed into service to impersonate Mr. Beyer, and allow himself to be wined and dined. While this little entertainment is being carried out Mr. Beyer proceeds to have a good time, which involves the innocent companionship of one of the lady guests at the same hotel. While thus engaged he encounters Mrs. Sellgood, who enjoys a personal acquaintance through her father's business connection.

Later the young bride meets her hisband hopelessly endeavoring to convince the substitute Mr. Beyer that he ought to place an arder and explains to him the man is an impostor. Harry calls the police to arrest the man, but Mr. Beyer comes to the rescue and the police are called off. Mrs. Sellgood now graciously smiles on Mr. Beyer, and with an open order book in hand readily induces him to authorize a ridiculously large purchase of supplies.

Harry and his wife are highly elated over the little escapade and wire the office the result of the stop-over—a $15,000 order—some easy picking.

## RELIANCE.

**A SURE CURE** (Nov. 3).—Bond, a victim of insomnia, is the source of much annoyance to his family and servants. As a last resort, the doctor advises a trip to Europe. When they arrive at the steamship docks they find that the boat will not sail for hours. Bond bids his family go aboard and he exits, saying that he is going for some cigars, and will be back soon. He makes his purchase, and in order to light one of his cigars,

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WM. L. ROUBERT, General Sales Manager

he enters a lumber yard to get shelter from the wind. Two tramps jump on him from behind a pile of lumber, and take his clothing, leaving him their ragged suits. A policeman comes along and chases Bond, thinking he is an ordinary tramp. His ship has already sailed and he is driven from the dock. He meets another tramp, Steve, and the two become friends.

The other tramps, Red and Pete, who attacked Bond, then proceed to his home with the intention of robbing it. They flash Bond's cards on all sides, and as a result receive instant and respectful attention from everybody. Red and Pete gain entrance into Bond's house through a window, when the man and maid servant are out. They are surprised at their work by Bond and Steve, who have entered in the same way, and a struggle ensues, during which the complaint of Pete, who is impersonating Bond, and, being well dressed, his story is believed. The appearance of the butler, who finally recognizes his master, saves Bond from an embarrassing position, and the real culprits receive their just deserts.

**THE DRESS OF LOLITA** (Nov. 5).—Lolita and Beto come to America from sunny Italy After being admitted to the new world by way of Ellis Island, they take up their quarters in that part of New York known as "Little Italy." They have a hard struggle Beto cannot get work and Lolita becomes ill As a last resort to secure medicine for Lolita, Beto pawns his beloved mandolin. Lolita recovers, but the struggle to get employment still goes on.

An Italian fete day comes around and Lolita is downcast because she has no gift to give her husband. After he has gone out a brilliant idea comes to her. She calls in Lucia, the belle of the Italian quarter, and offers to sell her wedding dress. Lucia buys it. Lolita takes the money Lucia gave her and with it redeems the mandolin. This will be her present to Beto. That afternoon Lucia goes forth for a walk with one of her admirers, wearing her newly bought dress.

As Lucia is walking along with her escort, Beto sees her, and recognizing the dress as his wife's wedding dress, thinks his Lolita is walking out with another man. Filled with rage and jealousy he follows them for a distance, but loses them in the crowd. He returns to his home and tells Lolita to put on her best dress. She does not want him to know of her sacrifice, and therefore shrinks from him. He thinks that she is afraid because she is guilty and reaches for his stiletto. Lolita faints. The loungers in the hall below hear the commotion in the room above and rush up. As they enter Beto looks up and sees the dress on Lucia, who explains how she came by it. He thinks he has killed his wife and is filled with remorse. His foot touches the mandolin as it rests against the couch. Picking it up he reads from a card attached to it that it is Lolita's gift to her husband. At this his remorse is doubled. Lolita revives and Beto, almost insane with joy, catches her to his heart, and implores her forgiveness.

## DOMINO.

**THE GHOST** (2 parts—Nov. 13).—Tim O'Grath loves his drink, so much so in fact that when he goes to market and sells his pigs, he stops at the tavern and spends the money instead of taking it to his landlord. Tim is taken home by Father Daley. They put Tim to bed and he enters the "land where things are not what they seem and phantoms lurk within whiskey dreams." St. Patrick appears to him and tells him that he shall roam the earth in spirit until he kisses the sacred cross of Father Daley and promises to drink no more. St. Patrick leaves him and Tim sees himself prepared for burial and the neighbors are holding a wake. He goes into the room, but is not seen by the mourners. Tim wanders out into the street, but is not seen by his friends, and he hears everyone talking of the sad death of Tim O'Grath. He meets the same fate at the tavern and at last takes refuge in the church, where he finds the cross and kisses it, only to wake and find himself kissing the pillow. He firmly resolves to drink no more, throws the bottle into the street, which almost strikes Bridget and Father Daley. Bridget is struck almost dumb with astonishment to see Tim throwing good whiskey away. Thinking he has the delirium tremens, she rushes into the house to find Tim only too ready to kiss the cross of Father Daley and sign the pledge forever.

## BRONCHO.

**THE IMPOSTOR** (2 parts—Nov. 12).—Jim Owens, a sergeant in the Union army, finds the body of a dead Confederate, whose resemblance to himself is so great that he is startled. He makes an examination of the man's clothes and finds a letter addressed to John Calhoun, 7th Regiment, Virginia Volunteers. The letter is from the man's mother, telling him that her world is very narrow now that she has lost her eyesight. Never having known a mother's love, Owens decides to impersonate Calhoun, feeling that the mother will not recognize that he is not her son, now that she is blind. He studies the handwriting of the letter Calhoun had started when he was called to battle, copies it and writes to the mother, telling her he is safe. Owens is detailed to carry important despatches through the Confederate lines to General Butler, and is captured by the Confederates. He makes the explanation that he belongs to the 7th Regiment, Virginia Volunteers, and that he has been a prisoner in the Northern prison, and that he escaped by taking the clothes from the messenger who bore the despatches. So great is the resemblance to Calhoun that the captain, when called, identifies him. Having been wounded, Calhoun is sent home on furlough. Again he passes close inspection and is welcomed by Mrs. Calhoun and her daughter, Betty. Owens finds himself falling in love with Betty and tells her the story. She begs him to keep up the deception as her mother is very low. Mrs. Calhoun dies and Owens, leaving a confession for Betty to give to her lawyer, starts to leave. Betty finds him and begs him to take her with him, as she knows a wicked man would not have confessed, and she has learned to love him.

## MUTUAL WEEKLY.

**MUTUAL WEEKLY** (Oct. 20).—**Chicago's Naval Cadets.**—Inland sea sailors give a land drill on Michigan avenue.

**Seattle Surf Riding.**—Athletes of the northwest originate new system of rapid transit.

**The "Vulturno" Disaster.**—200 survivors of terrible sea tragedy reach New York in safety.

**An English Carnival.**—Ventor, England, is the scene of an autumn jollification.

**The Australian "Ruggers."**—Football players from southern continent meet California team in first contest.

**Pegoud in Aerial Somersaults.**—French aviator does spirals and flip-flops a thousand feet in the air.

**When Bryan Speaks.**—Secretary of State keeps close to the people with his open air meetings.

**Home With American Ideas.**—Secretary of Foreign Affairs, Doctor Leuro Muller, arrives in Rio de Janerio after visit to United States.

**How Grand Rapids Treats Her Kiddies.**—They got great fun out of the municipal swimming hole this summer.

**Fast Motor Boats in England.**—"Putt-putts" make fine records at Cowes.

**MUTUAL WEEKLY, NO. 41** (Oct. 8).—**Berkeley, Cal.**—Exciting game of water polo between the Olympic Club of San Francisco, and the Surf Beach Team of Alameda.

**Milton, Pa.**—Dr. E. L. Davis is chosen head of State Elks, after huge parade.

**Bucarest, Roumania.**—Roumanians gather in front of the Royal Palace, manifesting their great joy for the return of peace.

**Asheville, N. C.**—U. S. Revenue officers raid and destroy a "moonshiner's whiskey still."

**Villacoublay, France.**—A reunion of prominent aviators.

**Montclair, N. J.**—Mrs. Marshall McLean scores double brackets in opening rounds of women's lawn tennis tournament.

**Unter-Waltehsdorf, Austria.**—Huge fire threatens to destroy the whole town.

**San Francisco, Cal.**—5,000 delegates, representing over 300,000 postmen, marching to the convention of the National Association of Letter Carriers.

**The Fashion in Paris.**

**Coney Island.**—Police raid bull-fight and arrest eleven persons involved in it.

**Brooklyn, N. Y.**—Great field day of athletic games.

**Berkeley, Cal.**—The U. C. freshmen defeat the sophomores in the pushball contest held on California field.

**Goshen, N. Y.**—Trotting races bring out two magnificent champions.

**San Francisco, Cal.**—France is the first of the European powers to select site for the Exposition.

**Portland, Ore.**—2,000 little inmates of charitable institutions enjoy Fairyland at Oaks Park.

**Fashions in New York.**

**Hoboken, N. J.**—Baby parade.

**MUTUAL WEEKLY, NO. 44** (Oct. 27).—**"Mount Temple" Sticks in the Mud.**—Big liner strands in St. Lawrence River near Montreal.

**Inspection of the "Stewart."**—U. S. torpedo boat destroyer is subject of interest on Pacific Coast.

**A Day With English Aviators.**—Military airmen are practicing on British West Coast.

**Panama Selects Site.**—Canal republic chooses location for its building at San Francisco Fair.

**Poincare Goes to Spain.**—French president is the guest of King Alphonso and the Spanish nation.

**War in Northern Mexico.**—Constitutionalists carry on active campaign in border states.

**Chicago Unloads Her Guns.**—Police dump tons of confiscated firearms into Lake Michigan.

**The French Maneuvers.**—Army of the Tri-color in annual review.

**Water Polo.**—Animated game between two teams near San Francisco.

**Around Paris in Three Hours.**—Siret, the French athlete, circles city in record-breaking time.

**Princeton's New Graduate College.** — Splendid structure is dedicated by Ex-president Taft and others.

**Hay Days in Holland.**—The women do much of the harvesting in Marker Island.

## KEYSTONE.

**FATTY AT SAN DIEGO** (Nov. 3).—Fatty induces wife to let him take a day off to go to the celebration at San Diego. He has a wonderful time, flirting with the girls, breaking up a parade, fighting the police force and falling into the fountain with him, escapes, and with the crowd after him, leaps into the river. Here he rescues a little boy and becomes a hero. He goes home to wife in a bedraggled condition, tells of rescue and is set upon a pedestal. Wife, as a reward, takes him to the movies at night and sees husband flirting and fighting in the fountain, where some enterprising cameraman caught him. That explaining, as she thought, the bedraggled state in which he arrived home, she turns and beats him all the way home.

**LOVE SICKNESS AT SEA** (Nov. 6).—Mabel, her father and Mr. Tra La La, a suitor, much to her disgust, for her hand, take a trip on the coast steamer "Harvard." Mr. Short, his rival, follows them. He, with the connivance of the ship's captain, gives Mr. Tra La La a most strenuous and ludicrous trip.

## EXCLUSIVE SUPPLY CORPORATION

### LUX.

**THE AMATEUR DETECTIVE** (Nov. 7).—An amateur detective sets out to track some bank note forgers. He follows several people about, but they always turn out to be highly respectable. When at last he does get on the right track his adventures are amusing to a degree.

**ROMAN RUINS** (Nov. 7).—Arles, a quaint little town in the south of France, has long been noted for its splendid reminiscences of bygone prosperity. The ruins found there leave no room for doubting that it was in the time of the Romans, a place of great importance. At the present day the ruins are in a state of excellent preservation, and many striking examples of the solidity of Roman masonry are brought before the camera in this splendid little scenic.

## GREAT NORTHERN.

**A BOGUS HERO** (Nov. 8).—Tom is a lazy young beach comber, who devotes his entire time to wandering along the seashore in search of anything of interest. He sees Henry, a wealthy young man, fall from a pier into shallow water, and with a great display of heroism, drags the young man to the shore. Then he is invited to Henry's house and he is made much of. Later his parents are invited, and all goes well until they are about to depart, when Henry's sweetheart exposes the family of Tom by compelling them to reveal silverware, bric-a-brac and expensive cigars which they have secreted about their persons. Tom is denounced as a bogus hero and after being thrown out of the house, his conniving old parents are ordered to follow him forthwith.

## FEATURES

**WHAT EIGHTY MILLION WOMEN WANT (Feature Subject—Four parts).**—Travers, a young lawyer and sweetheart of a suffragette, tries his first case (an accident case) brought against a benchman by the boss. He learns that the boss' power extends even to the court house, for he makes good his promise that the case will be dismissed.

However, shortly thereafter, the lawyer, unbeknown to his sweetheart, accepts a retainer from Kelly, the boss. Later through the stupidity of the lawyer's stenographer in putting wrong inclosures in letters the suffragette learns of her sweetheart's duplicity. With a feeling of repugnance at his lack of manhood she breaks her engagement. The lawyer's better nature asserts itself, and he determines to enter the political fight then pending for good government in opposition to the boss. A violent quarrel ensues between the boss and the lawyer. Not long after the quarrel the boss is injured by the man whose case had been previously dismissed, and the young lawyer is locked up charged with the crime. His sweetheart and the Women's Political Union come to his assistance and by a clever piece of detective work they discover to the boss' chagrin who is the real culprit and cause his arrest and the release of the lawyer.

The primary elections are near and the boss in desperation determines to steal the election by voting a lot of repeaters. He hires and pays these men and the evidence thereof comes into the possession of the suffragettes. It leads to the arrest of the boss and he finds that his "pull" availed him of nothing. The Women's Political Union has triumphed in the election. The scene ends with the lovers being reunited, kissing behind a wedding license. The sub-title calls the wedding license "The Winning Ballot" or "The Most Popular Ballot." Is marriage "WHAT EIGHTY MILLION WOMEN WANT?"—or is the right of suffrage "WHAT EIGHTY MILLION WOMEN WANT?"

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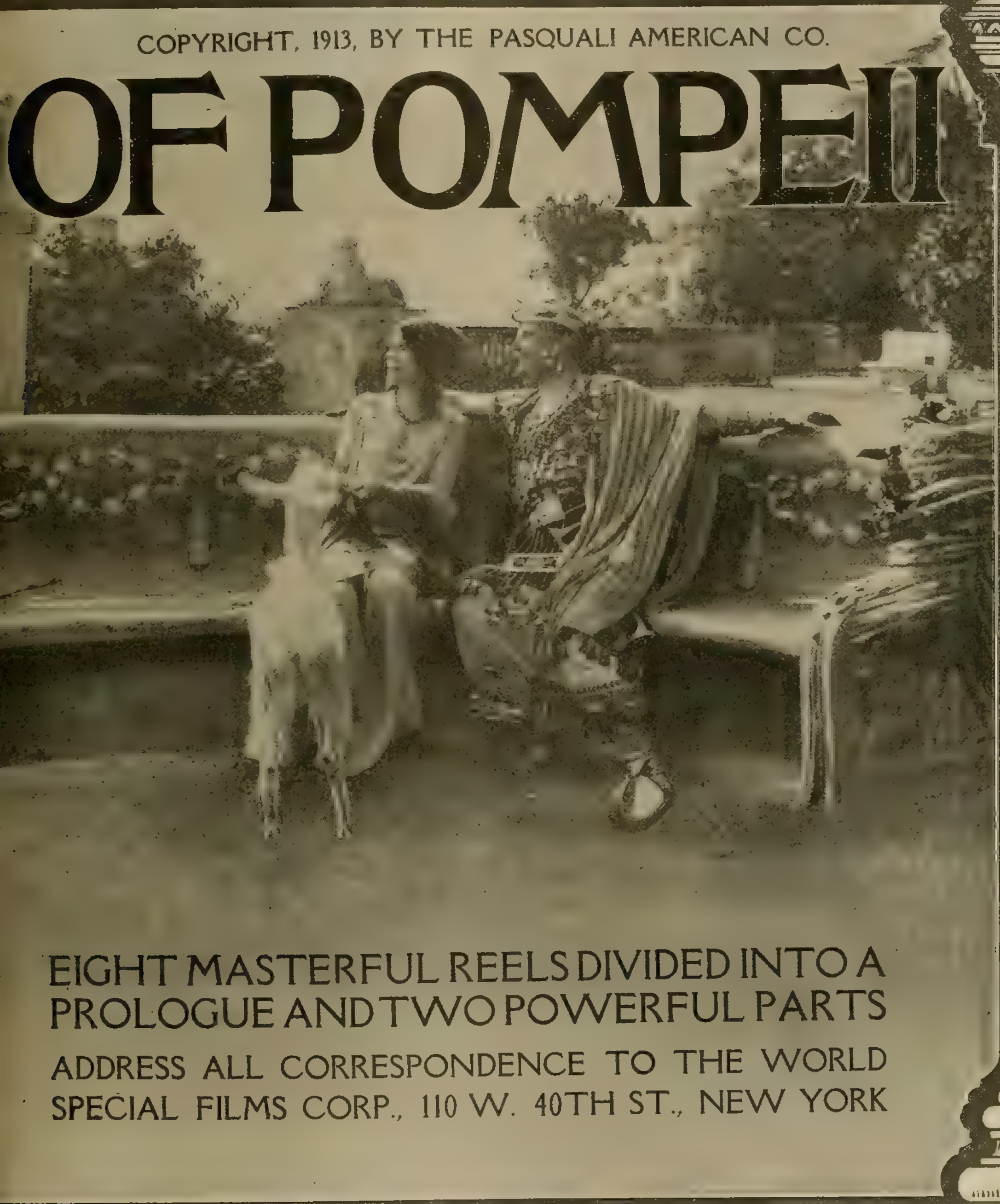

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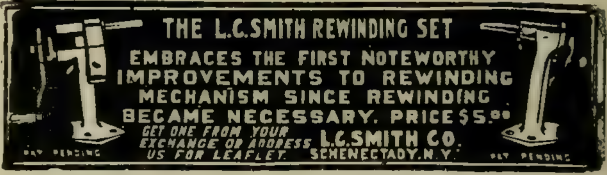

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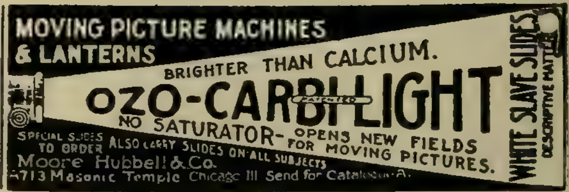

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THANHOUSER .... ............................ 566
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VITAGRAPH . .. ............ ......... 585

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**PROJECTION MACHINES.**
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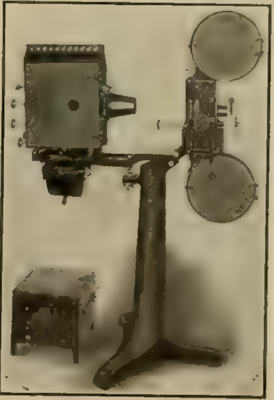

# INDEPENDENT RELEASE DATES

## AMERICAN.

Oct. 30—In Three Hours (Drama)............1000
Nov. 1—Follies of a Day and Night (Drama).1000
Nov. 3—The Girl and the Greaser (Drama)....1000
Nov. 6—What Her Diary Told (Drama).......1000
Nov. 8—The Haunted House (Comedy-Drama)..1000
Nov. 10—Martha's Decision (Drama)..........1000
Nov. 13—An Assisted Proposal (Comedy)......1000
Nov. 15—The Drummer's Honeymoon (Com.)..1000

## AMBROSIO.

Oct. 4—The Wild Guardian (2 parts—Drama).2000
Oct. 11—Chopin's Nocturne (2 parts—Drama).2000
Oct. 18—The Two Mothers (2 parts—Drama)..2000

## APOLLO.

Oct. 5—The Rube Boss (Comedy).............
Oct. 12—Ketchem and Killem (Comedy)......
Oct. 19—One Round O'Brien Comes East (Com.)
Oct. 26—Foot Ball, Fred and Teeth (Com.)..
Nov. 2—His Nobs the Plumber (Comedy).....

## BISON.

Oct. 21—The She-Wolf (Drama)...............
Oct. 25—The Cowboy Magnate (2 parts—Dr.)..2000
Oct. 28—The Black Masks (2 parts—Drama).
Nov. 1—From Dawn to Dark (2 parts—Dr.).
Nov. 4—Captain Kidd (3 parts—Drama)......
Nov. 8—The Prairie Trail (2 parts—Drama)..
Nov. 11—Madonna of the Slums (2 parts—Dr.)
Nov. 15—Lasca (2 parts—Drama).............

## BRONCHO.

Oct. 1—The Greenhorn (2 parts—Drama)....
Oct. 8—The Forgotten Melody (2 parts—Dr.).2000
Oct. 15—The Reaping (Drama)................
Oct. 22—The Black Sheep (2 parts—Drama)..
Oct. 29—From Out the Storm (2 parts—Drama)
Nov. 5—The Veteran (2 parts—Drama).......
Nov. 12—The Impostor (2 parts—Drama).......

## CRYSTAL.

Oct. 21—The Turkish Rug (Comedy)..........
Oct. 26—Robert's Lesson (Drama).............
Oct. 28—The Rich Uncle (Comedy).........
Oct. 28—The Game that Failed (Comedy)..
Nov. 2—A Hidden Love (Drama).............
Nov. 4—Girls Will Be Boys (Comedy)........
Nov. 4—It's a Shame to Take the Money (Comedy)...........................
Nov. 9—When Duty Calls (Drama)..........
Nov. 11—Oh! You Pearl (Comedy)............
Nov. 11—Baldy Belmont Wins a Prize (Comedy)
Nov. 16—Out of the Grave (Drama)..........

## DOMINO.

Oct. 16—Romance of Erin (2 parts—Drama)..2000
Oct. 23—Heart of Kathleen (2 parts—Drama).2000
Oct. 30—Widow Maloney's Faith (2 parts—Drama) ..........................
Nov. 6—The Judgment (2 parts—Drama)....
Nov. 13—The Ghost (2 parts—Drama)..........

## ECLAIR.

Oct. 22—Big Hearted Jim (2 parts—Drama)...2000
Oct. 26—The Terrible Outlaw (Comedy) .....
Oct. 29—Cynthy (2 parts—Comedy-Drama)...
Nov. 2—Success with De Feet (Comedy).....
Nov. 2—Organisms Which Inhabit Stagnant Water (Zoology) ... .....
Nov. 5—The Reformation of Calliope (2 parts—Drama)...........................
Nov. 9—The Amblystona (Zoology) ..........
Nov. 9—Oh! What a Dream (Comedy) ......
Nov. 12—Lady Babble (3 parts—Drama)......
Nov. 16—Unseen Metamorphoses (Scientific)...
Nov. 16—Does Max Snore? (Comedy)..........

## FRONTIER.

Oct. 9—When Father Goes to Church (Comedy)
Oct. 11—Harmony and Discord (Drama)......
Oct. 16—Curing the Doctor (Comedy).........
Oct. 18—The Brute (Drama) ..................
Oct. 23—Miss Fairweather Out West (Comedy)
Oct. 25—Jim's Atonement (Drama). ...........
Oct. 30—When Spirits Walk (Comedy)......
Nov. 1—His Conscience (Drama)..............
Nov. 6—Slim Gets the Reward (Comedy).....
Nov. 8—The Girl and the Bandit (Drama)....
Nov. 13—Caught At His Own Game (Comedy)..
Nov. 15—The Bond That Binds (Drama)......

## GAUMONT.

Oct. 16—Simple Simon's Grisly Hug (Comedy)..1000
Oct. 18—The Fall of Constantinople (3 parts—Drama)..............................3000
Oct. 21—Dolly's Stratagem (Comedy).........1000
Oct. 22—Gaumont's Weekly, No. 85 (News)...1000
Oct. 23—Tiny Tim Kidnaps a Baby (Comedy)..1000
Oct. 28—The Accusing Eyes (Drama)..........
Oct. 29—Gaumont's Weekly, No. 86 (News)...
Oct. 30—Mexican Pearl Smugglers (Drama)....
Nov. 4—The Interrupted Message (Drama)....
Nov. 5—Gaumont's Weekly, No. 87 (News)....
Nov. 6—Monty and Molly Seek a Divorce (Comedy)...........................
Nov. 11—The Bank Messenger (Drama)......
Nov. 12—Gaumont's Weekly, No. 88..........
Nov. 13—The Heart of a Doll (Drama)........

## GEM.

Oct. 13—The Surf Maidens (Comedy)..........
Oct. 20—His Double Surprise (Comedy).......
Oct. 20—A Trip Through Tunis and Algiers (Sc.)

## GREAT NORTHERN.

Oct. 4—A Good Catch (Comedy) ............
Oct. 11—Caught in His Own Trap (Drama)..1000
Oct. 18—A Husband's Strategy (Drama)......
Oct. 25—A Family Mixup (Comedy)..........
Nov. 1—A Dilemma (Comedy)................
Nov. 1—An Isle in the Baltic Sea (Scenic)..
Nov. 8—A Bogus Hero (Comedy).............

## IMP.

Oct. 18—The Beggar and the Clown (Comedy).
Oct. 18—Leaves from Hy.Mayer's Sketch Book (Novelty) ..........................
Oct. 20—The Big Sister (2 parts—Drama)....2000
Oct. 23—The Anarchist (Drama)...............
Oct. 27—Jane of Moth-Eaten Farm (Drama)..
Oct. 30—His Hour of Triumph (2 parts—Dr.)..
Nov. 3—The Temptation of Jane (2 parts—Drama) ...........................
Nov. 6—The Old Parlor (Drama)............
Nov. 10—On Pine Mountain (Drama)..........
Nov. 13—Levi and McGinnis Running for Office (2 parts—Comedy) .................

## JOKER.

Nov. 1—Throwing the Bull (Comedy).......
Nov. 5—Mike and Jake Go Fishing (Comedy)
Nov. 8—Love and Limburger (Comedy)......
Nov. 12—Mike and Jake Among the Cannibals (Comedy) ..........................
Nov. 15—Almost an Actress (Comedy).........

## KAY BEE.

Oct. 17—Venetian Romance (Drama)...........
Oct. 24—A Woman's Wit (Drama)............
Oct. 31—Borrowed Gold (Drama).............
Nov. 7—An Indian's Honor (Drama)..........
Nov. 11—For Mother's Sake (Drama).........
Nov. 14—Efficacy of Prayer (Drama)..........

## KEYSTONE.

Oct. 27—The Janitor (Comedy)................
Oct. 27—Making An Automobile Tire (Indust'l)
Oct. 30—Speed Kings Tetzlaff and Earl Cooper (Sports)............................
Nov. 3—Fatty at San Diego (Comedy).......
Nov. 6—Louis' Sickness at Sea (Comedy)....
Nov. 10—Small Time Act (Comedy)...........
Nov. 10—The Milk We Drink (Educational)....

## KOMIC.

Oct. 2—It Happened in Haverstraw (Com.).
Oct. 9—An Overall Outing (Comedy).......
Oct. 9—Dobbs Forgot the Coal (Comedy)...
Oct. 16—The Birthday Party (Comedy)......
Oct. 16—Old Heads and Young Hearts (Com.)
Oct. 23—Caught In His Own Net (Comedy)....
Oct. 23—Deceiving Dad (Comedy)..............
Nov. 6—Poor John (Comedy).................
Nov. 6—Caused By a Clock (Comedy).......

## LUX.

Oct. 17—Molly's Umbrella (Comedy)..........
Oct. 17—In a Granite Quarry (Ind.)..........
Oct. 24—When a Man's Married (Comedy).. 750
Oct. 24—Terrible Bobby (Comedy) . 235
Oct. 31—Mabel Feigns Indisposition (Comedy). 575
Oct. 31—Percy's Heroism (Comedy)........... 410

## MAJESTIC.

Oct. 19—Through the Sluice Gates (Drama)..
Oct. 21—Always Together (Comedy—Drama).
Oct. 25—Vengeance (Drama) ................
Oct. 26—The Scenario Writer (Comedy).......
Oct. 28—The Oath of O'Tsuru San (2 parts—Drama)..............................
Nov. 1—(No Release This Date)............
Nov. 2—The Marriage of Niatana (Drama)...
Nov. 4—The Ward of the Senior Class (Drama)
Nov. 8—Levinsky's Holiday (Comedy).........

## MUTUAL WEEKLY.

Sept. 22—Mutual Weekly, No. 39 (News)......
Sept. 29—Mutual Weekly, No. 40 (News)......
Oct. 8—Mutual Weekly, No. 41 (News)......
Oct. 13—Mutual Weekly, No. 42 (News)......
Oct. 20—Mutual Weekly, No. 43 (News)......

## NESTOR.

Oct. 17—Their Two Kids (Comedy)...........
Oct. 20—The Outlaw's Sister ................
Oct. 22—Under Western Skies (Drama)........
Oct. 24—Hawkeye's Great Capture (Comedy)...
Oct. 24—What the Wild Waves Did (Comedy)..
Oct. 29—A Man of People (Drama)..........
Oct. 31—"Curses," Said the Villain (Com.)..
Nov. 5—Western Hearts (Drama)............
Nov. 7—His Wife's Burglar (Comedy).......
Nov. 12—In the End (Drama)................
Nov. 14—Love, Luck and a Paint Brush (Com.)

## POWERS.

Oct. 22—The Kid (Comedy)...................
Oct. 24—A Man in the World of Men (2 parts—Drama)...........................2000
Oct. 27—Playmates (Drama) ................
Oct. 31—The Bee Industry (Industrial)......
Nov. 3—The Lesson the Children Taught (Com.)
Nov. 7—The Heart of a Cracksman (Drama)
Nov. 10—From Mine to Mint (Educational)....
Nov. 14—The Cracksman's Reformation (Dr.)..

## PRINCESS.

Oct. 24—Lobster Salad and Milk (Comedy).....
Oct. 31—Algy's Awful Auto (Comedy)........

## RAMO.

Sept. 8—The Black Opal (Drama).............1000
Oct. 1—Cards (Feature—3 parts—Drama).....
Oct. 15—The Current (Feature—3 parts—Dr.).

## RELIANCE.

Oct. 22—The Heart of a Rose (Drama).......
Oct. 25—Hearts (2 parts—Drama).............2000
Oct. 27—The Real Mother (Drama)..........
Oct. 29—Two Men and a Mule—Series 2 (Com.)
Nov. 1—The Colonel's Oath (Drama).........
Nov. 3—A Sure Cure (Comedy).............
Nov. 5—The Dress of Lolita (Drama).......
Nov. 8—Two Men and a Mule—Series 3 (Com.)
Nov. 10—The Power of the Sea (Drama)......

## REX.

Oct. 26—When Death United (Drama)........
Oct. 30—The Clue (Drama)...................
Nov. 2—Jewels of Sacrifice (Drama)........
Nov. 6—The Primeval Test (2 parts—Drama)
Nov. 9—The Haunted Bride (Comedy-Drama)
Nov. 13—The Missionary Box (Drama).........
Nov. 16—The Blood Brotherhood (Drama)......

## SOLAX.

Oct. 1—Tale of a Cat (Comedy).............
Oct. 8—The Lame Man (Drama).............
Oct. 8—The Little Hunchback (Drama)......
Oct. 10—Handcuffed for Life (Drama).........
Oct. 15—Ish Ga Bibble (Comedy)............
Oct. 17—Fisherman's Luck (Drama)..........

## THANHOUSER.

Oct. 17—A Peaceful Victory (Drama)..........
Oct. 19—Beauty in the Seashell (Comedy).....
Oct. 21—The Mystery of the Haunted Hotel (Drama)............................
Oct. 24—The Old Folks at Home (Drama).....
Oct. 26—The Silver Tongued Orator (Com.-Dr.)
Oct. 28—How Flimy Won His Sweetheart (Comedy)............................
Oct. 31—A Twentieth Century Farmer (Drama)
Nov. 2—The Water Cure (Comedy)...........
Nov. 4—The Junior Partner (2 parts—Drama)
Nov. 7—Little Brother (Drama)..............

## VICTOR.

Oct. 17—The Girl of the Woods (2 parts—Dr.).2000
Oct. 24—For Old Love's Sake (Drama)........
Oct. 27—The Restless Spirit (3 parts—Drama)
Oct. 31—The Spender (2 parts—Drama)......
Nov. 3—The Ring of Sorrow (Drama)........
Nov. 7—The End of the Road (2 parts—Dr.)
Nov. 10—The Passerby (2 parts—Drama)......
Nov. 14—His Wife's Child (2 parts—Drama)..

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## AN ASSISTED PROPOSAL

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## The Drummer's Honeymoon

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### RELEASE DAYS

**Monday**—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).
**Tuesday**—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.
**Wednesday**—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph, (Special).
**Thursday**—Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.
**Friday**—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).
**Saturday**— Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph, (Special).

### BIOGRAPH.

Oct. 18—Girl Across the Way (Drama) ..
Oct. 20—The Van Nostrand Tiara (Drama) 1000
Oct. 23—A Fallen Hero (Comedy).........
Oct. 23—The Winning Punch (Comedy) . .
Oct. 25—The Madonna of the Storm (Drama) 1000
Oct. 27—An Evening With Wilder Spender (Comedy) ..........................
Oct. 30—A Barber Cure (Comedy)...... . ....
Oct. 30—Boarders and Bombs (Comedy).......
Nov. 1—The Clock Stopped (Drama)..........
Nov. 3—Diversion (Drama)...... .... . .
Nov. 6—On the Hands of the Black Hands (Comedy)..........................
Nov. 6—Where's the Baby (Comedy).
Nov. 8—Old Coupons (Drama)... . .... .
Nov. 10—No Place for Father (Drama)..
Nov. 13—Mrs. Casey's Gorilla (Comedy).. .
Nov. 15—Mixed Nuts (Comedy).. ..... .
Nov. 15—His Inspiration (Drama). ........ .

### EDISON.

Oct. 14—The Family's Honor (Drama) .... .
Oct. 15—The Widow's Suitors (Comedy)......
Oct. 17—The Foreman's Treachery (Special—2 parts—Drama) ................2000
Oct. 18—Twice Rescued (Drama)............
Oct. 20—Hiram Green, Detective (Comedy)....1000
Oct. 21—Reginald's Courtship (Comedy)......1000
Oct. 22—His First Performance (Comedy)....
Oct. 22—Jaffa, the Seaport of Jerusalem, and Its Orange Industry (Scenic)......1000
Oct. 24—Silas Marner (Special—2 parts—Dr.) 2000
Oct. 25—A Proposal from Nobody (Being the fourth story of 'Who Will Marry Mary"—Drama) ....................1000
Oct. 27—Across Swiftcurrent Pass On Horseback (Scenic) ....... ........... 400
Oct. 27—A Hornet's Nest (Comedy)........... 600
Oct. 28—A Daughter of the Wilderness (Dr.)..1000
Oct. 29—The Horrible Example (Comedy)......1000
Oct. 31—Janet of the Dunes (Special—2 parts—Drama) ..........................2000
Nov. 1—A Woodland Paradise (Comedy).......1000
Nov. 3—Wild Wales (Scenic) . ......... . 350
Nov. 3—Porgy's Bouquet (Comedy)..... ... . 650
Nov. 4—Tommy's Stratagem (Comedy) 1000
Nov. 5—Archie and the Bell Boy (Comedy). 1000
Nov. 7—A Face From the Past (Special 2 parts—Drama)................. ..2000
Nov. 8—Elsie the Forester's Daughter (Dr.) 1000
Nov. 10—Camping With the Blackfeet (Manners and Customs) ...................... 500
Nov. 10—Seth's Woodpile (Comedy)............ 500
Nov. 11—The Doctor's Duty (Drama).........1000
Nov. 12—His Nephew's Scheme (Comedy)....1000
Nov. 14—The Phantom Signal (Special—2 parts Drama) ..........................2000
Nov. 15—Getting a Patient (Comedy).........1000

### ESSANAY.

Oct. 16—A Borrowed Identity (Comedy)......1000
Oct. 17—Broncho Billy Gets Square (Special—2 parts—Drama) ..................2000
Oct. 18—Alkali Ike and the Wildman........
Oct. 21—The Way Perilous (Drama).........1000
Oct. 22—Day by Day (Comedy)..............1000
Oct. 23—The Kid Sheriff (Drama)............1000
Oct. 24—The Love Lute of Romany (2 parts—Drama) ............................2000
Oct. 25—Broncho Billy's Elopement (Drama)..1000
Oct. 28—Thy Will Be Done (Drama)..........1000
Oct. 29—Cupid and Three (Comedy)...........1000
Oct. 30—Greed for Gold (Drama).............1000
Oct. 31—The Toll of the Marshes (Special—Drama—2 parts) .....................2000
Nov. 1—The Doctor's Duty (Drama)..........1000
Nov. 4—Quicksands of Sin (Drama)..........1000
Nov. 5—Their Wives' Indiscretion (Comedy)..1000
Nov. 6—The Rustler's Stepdaughter (Drama).1000
Nov. 7—The Death Weight (Special—2 parts—Drama .. ...........2000
Nov. 8—Broncho Billy's Secret (Drama) . ..1000
Nov. 11—The Man Outside (Drama) ... .. ..1000
Nov. 12—The Last Laugh (Comedy).. 1000
Nov. 13—The New Schoolmarm of Green River (Drama) . ........ . ..... 1000
Nov. 14—The Boomerang (Special—2 parts—Drama) ... . .. .. .......... ..2000
Nov. 15—Alkali Ike's Auto (Comedy).. . ....1000

### KALEM.

Oct. 17—The Troublesome Telephone (Comedy).
Oct. 17—The Boston Floating Hospital (Edu.).
Oct. 18—The Railroad Detective's Dilemma (Drama) ....... ......... .........1000
Oct. 20—The Dumb Messenger (Drama) .... 1000
Oct. 22—A Daughter of the Underworld (2 parts Drama) .... ..................2000
Oct. 24—Jimmie's Finish (Comedy)...........1000
Oct. 24—Betty Buttin and the Bad Man (Com.)
Oct. 25—A Railroader's Warning (Drama)....1000
Oct. 27—High-born Child and Beggar (Drama).
Oct. 27—Sports in Merrie England (Sports)....
Oct. 29—Motion Picture Dancing Lessons (Special—3 parts—Dances) ...............3000
Oct. 31—The Speed Limit (Comedy)............
Oct. 31—The Granite Industry (Industrial)....
Nov. 1—The President's Special (Drama)..... 1000
Nov. 3—The Fatal Shot (Special—2 parts—Drama) . ... .. . .........2000
Nov. 5—The Man Who Vanished (Special—2 parts—Drama)..... . . ..... 2000
Nov. 7—Tightwad's Present (Comedy).......
Nov. 7—The Marble Industry (Industrial).. .
Nov. 8—The Silent Warning (Drama)........1000
Nov. 10—The Runaway Freight (Special—2 parts Drama) .. ... .. ..... ...... .2000
Nov. 12—Our New Minister (Special 3 parts—Drama) ...........................3000
Nov. 14—The Fickle Freak (Comedy).... ...
Nov. 14—Hypnotizing Mamie (Comedy). ......
Nov. 15—Against Desperate Odds (Drama)....1000

### GEORGE KLEINE.

Oct. 7—The Flower of Destiny (Cines—Special—2 parts—Drama) ......................
Oct. 14—The Last Minute (Eclipse—Special—2 parts—Drama).......... ..........
Oct. 21—The Wheels of Justice (Cines—Special—2 parts—Drama) ..............
Oct. 28—The Rajah's Diamond Rose (Eclipse—2 parts—Drama—Special) ..........
Nov. 4—Zuma, the Gypsy (Cines—2 parts—Drama—Special) ... .. ..........
Nov. 11—The Penalty (Cines Special—2 parts Drama) . ....... .....
Nov. 18—For the Love of a Toreador (Cines—Special 2 parts—Drama) ..........

### LUBIN.

Oct. 20—All on Account of Daisy (Comedy).. 600
Oct. 21—Her First Offense (Drama).........1000
Oct. 23—The Evil Eye (Spec.—2 parts—Dr.)..2000
Oct. 24—The Man in the Hamper (Drama)....1000
Oct. 25—Mother Love (Drama)..............1000
Oct. 27—The Man of Him (Drama)............1000
Oct. 28—Making Good (Comedy)............... 400
Oct. 28—Giving Bill a Rest (Comedy).......... 600
Oct. 30—The Rattlesnake (Special—2 parts—Drama) ...........................2000
Oct. 31—The Momentous Decision (Drama)....1000
Nov. 1—When the Prison Doors Opened (Dr.).1000
Nov. 3—The Double Chase (Drama) .........1000
Nov. 4—Magic Melody (Drama) ... .... .. 1000
Nov. 6—The Price of Victory (Special—2 parts—Drama) . ..............2000
Nov. 7—Cocoanut Industry (Industrial).... .. 400
Nov. 7—Getting the Best of Dad (Comedy) 600
Nov. 8—Hiawanda's Cross (Drama) ....... 1000
Nov. 10—The Locked Room (Drama)...... ..1000
Nov. 11—A Miracle of Love (Drama)..........1000
Nov. 13—The Sea Eternal (Special—2 parts—Drama) . .... ......................2000
Nov. 14—When the Clock Stopped (Drama)... 1000
Nov. 15—Whose Is It? (Comedy)............. 400
Nov. 15—Badly Wanted (Comedy).............. 600

### MELIES.

Oct. 2—Things Japanese (Typical)............1000
Oct. 9—Cast Amid Boomerang Throwers (Dr.).1000
Oct. 16—Scenes of Saigon, Cochin China (Sc.)..1000
Oct. 23—Old and New Tahiti (Drama)........ 850
Oct. 23—Grand Opening of the Schichijio Bridge, Kyoto, Japan (Scenic) ............ 150
Oct. 30—A Japanese Wedding (Manners and Customs)...........................
Oct. 30—A Japanese Shoemaker at Work (Typical) ..... .....................
Nov. 6—Sidney and Its Harbor (Travel).....1000

### PATHEPLAY.

Oct. 7—Plants Which Eat (Natural History)
Oct. 7—How Mountains Grow (Scientific)....
Oct. 7—A Journey Through Crimea (Travel)..
Oct. 8—The Smuggler (Drama)...............
Oct. 9—Pathe's Weekly, No. 57 (News)......
Oct. 9—Two Mothers (Special—2 parts—Dr.)..
Oct. 10—The Millionaire's Ward (Drama)......
Oct. 11—Talkative Tess (Comedy).............
Oct. 14—A Yankee in Mexico (Drama)........1000
Oct. 14—The Petrified Forest of Arizona (Geol.).1000
Oc. 15—The Bullet's Mark (Drama).............1000
Oct. 16—In the Haunts of Fear (2 parts Dr.)..2000
Oct. 17—Her Hour (Drama)...................1000
Oct. 18—A Plant with Nerves, Mimosa Pudica (Botany).............................
Oct. 18—St. Cloud and Its Environs (Scenic)..
Oct. 20—Pathe's Weekly No. 60 (News)......1000
Oct. 21—The Poisoned Stream (Drama)........1000
Oct. 22—Dodging Matrimony (Comedy).......1000
Oct. 23—Pathe's Weekly No. 61 (News)......1000
Oct. 23—The Death Song (Special—2 parts—Drama) ..........................2000
Oct. 24—Honfleur, an Old Coast Town of Northern France (Scenic)...............
Oct. 24—Breeding Trout by the Million (Indus.).
Oct. 25—Gypsy Love (Drama)................1000
Oct. 27—Pathe's Weekly No. 62 (News)........
Oct. 28—The Spinners of Speech (Industrial)..
Oct. 29—When Childhood Wins (Drama)........
Oct. 30—Pathe's Weekly No. 63 (News)........
Oct. 30—In Love and War (Special—2 parts—Drama) ....................................
Oct. 31—Love's Deception (Drama) ...........
Nov. 1—Too Many Tenants (Comedy)..........
Nov. 3—Pathe's Weekly, No. 64 (News).. ..
Nov. 4—The Vaudeville Star's Vacation (Com.)
Nov. 5—A Yellow Streak (Drama).. ........
Nov. 6—Pathe's Weekly, No. 65 (News) ... .
Nov. 6—Race Memories (Special—2 parts—Drama)............................
Nov. 7—A Phony Alarm (Comedy)....... ...
Nov. 8—Tortoises At Close Range (Nat. Hist.)
Nov. 8—Egyptian Temples (Travel) . . ... .
Nov. 8—Ice Cutting In Sweden (Travel) ....

### SELIG.

Oct. 15—As a Father Spareth His Son (Drama).1000
Oct. 16—The Golden Cloud (Drama)..........
Oct. 16—The Abduction of Pinkie (Comedy)..
Oct. 17—The Woman of the Mountains (Dr.).1000
Oct. 20—The Finger Print (Drama—Special—2 parts) . ........................
Oct. 21—Dishwash Dick's Counterfeit (Comedy)
Oct. 21—Surf and Sunset on the Indian Ocean (Scenic) .........................
Oct. 22—Dorothy's Adoption (Drama)..........
Oct. 23—Life for Life (Drama)...............
Oct. 24—Destiny of the Sea (Drama)........
Oct. 27—The Pendulum of Fate (Special—2 parts—drama) .......... ...............2000
Oct. 28—When May Weds December (Drama)..1000
Oct. 29—Two Sacks of Potatoes (Comedy).....
Oct. 29—A Muddle in Horse Thieves (Comedy).
Oct. 30—Old Doc Yak and the Artist's Dream (Comedy) ..........................1000
Oct. 31—The Dangling Noose (Drama) .......1000
Nov. 3—Hope (Special 2 parts—Drama)......2000
Nov. 4—Slipping Fingers (Drama)...........1000
Nov. 5—The Probationer (Drama)............1000
Nov. 6—The Conversion of Mr Anti (Drama)..1000
Nov. 7—The Schoolmarm's Shooting Match (Comedy)...........................
Nov. 7—Views Along the Rhine (Travel).....
Nov. 10—Phantoms (Special 2 parts—Drama) 2000
Nov. 11—Movin' Pitchers (Comedy)..........1000
Nov. 12—Trying Out No. 707 (Drama)........1000
Nov. 13—The Child of the Prairie (Drama)....1000
Nov. 14—A Cure for Carelessness (Comedy)..
Nov. 14—The Matterhorn, Switzerland (Travel)

### VITAGRAPH.

Oct. 15—Master Fixit (Comedy)...............
Oct. 15—Buddhist Temples and Worshippers (Travel) ... .....................
Oct. 16—The Outlaw (Drama)................1000
Oct. 17—Matrimonial Manners (Comedy) .....1000
Oct. 18—The Pirates (Special—2 parts—Dr.).2000
Oct. 20—The White Feather (Drama)........1000
Oct. 21—Luella's Love Story (Drama)........1000
Oct. 22—Sleuths Unawares (Comedy)..........
Oct. 22—Low Caste Burmese (Topical)........
Oct. 23—The Doctor's Secret (Drama)........1000
Oct. 24—On Their Wedding Eve (Comedy)..1000
Oct. 25—The Next Generation (Special—2 parts—Drama) ..........................2000
Oct. 27—At the Sign of the Lost Angel (Dr.).1000
Oct. 28—In the Shadow (Drama)..............1000
Oct. 29—Father's Hatband (Comedy)..........1000
Oct. 30—Bianca (Drama) .....................1000
Oct. 31—Fatty's Affair of Honor (Comedy)....
Oct. 31—Peggy's Burglar (Comedy)............
Nov. 1—The Warmakers (Special—2 parts—Drama) ............................2000
Nov. 3—The King's Man (Drama)............1000
Nov. 4—The Silver Bachelorhood (Drama)....1000
Nov. 5—The Hoodoo Umbrella (Comedy)......
Nov. 5—Ancient Temples of Karnak (Travel)
Nov. 6—A Broken Melody (Drama)..........1000
Nov. 7—Flaming Hearts (Comedy)...........1000
Nov. 8—The Diver (Special—2 parts—(Dr.)..2000
Nov. 10—Thieves (Drama) ..................1000
Nov. 11—The Price of Thoughtlessness (Drama)
Nov. 11—The Canals of Venice (Travel).......
Nov. 12—An Elopement at Home (Comedy)...1000
Nov. 13—The Right Man (Drama)............1000
Nov. 14—Fanny's Conspiracy (Comedy)........1000
Nov. 15—Jerry's Mother-in-Law (Special—2 parts—Drama) .......................2000

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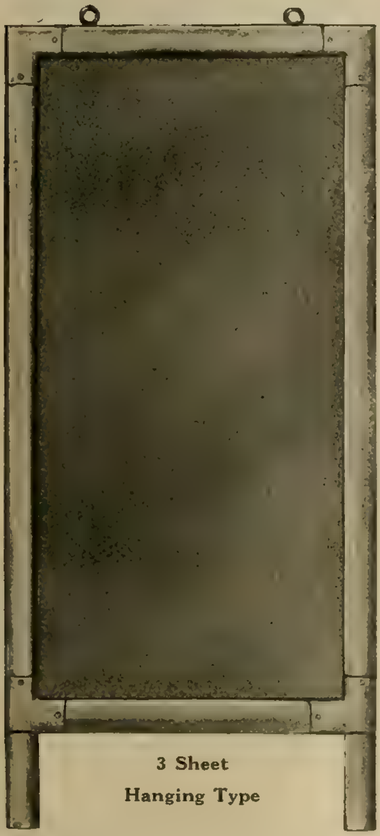

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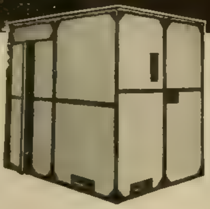

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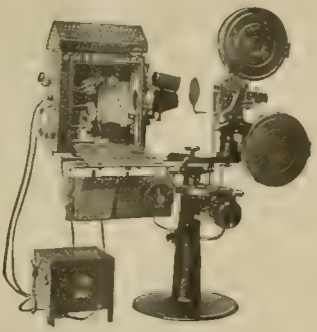

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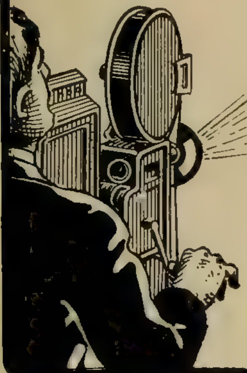

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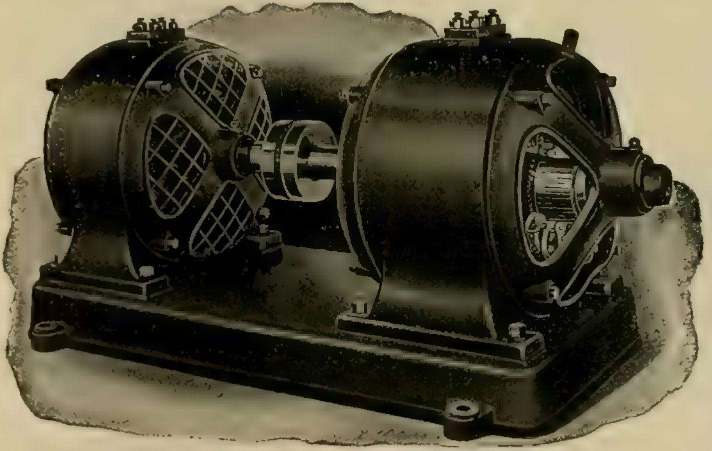

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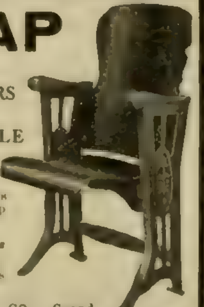

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If it does not do all we claim for it, ship it back at our expense and it won't cost you one cent.

If this sounds "good" to you, send for our little booklet "Compensarc vs. Rheostat" and find out the particulars.

You are paying the Lighting Company half your profits every day you wait.

Fort Wayne Electric Works
of General Electric Company
1400 Broadway
Fort Wayne, Indiana

FWEW WOOD SYSTEMS FORT WAYNE IND

## It's a Landslide!

In all the years my exchanges have existed they never did such a whale of a business as during the past few weeks. And it is simply because exhibitors are finding out for themselves that there's no program on earth to compare with that Universal program. When are you going to INSURE THE FUTURE OF YOUR THEATRE?

CARL LAEMMLE, President

## The Laemmle Film Service

204 West Lake Street, Chicago, Ill.
252-A Hennepin Ave., Minneapolis, Minn.
1312 Farnum Street, Omaha, Neb.
Hubbell Building, Des Moines, Iowa

**Agents for All Makes of Machines and Accessories**

"The Biggest and Best Film Renter in the World"

**WE BUY, SELL and RENT**

Moving Picture Machines and Films
Theatre Brokerage Exchange,
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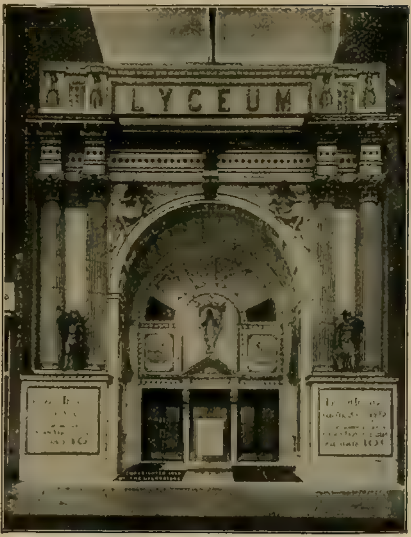

# Ornamental Theatres

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**Theatres Designed Everywhere**

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs.

**THE DECORATORS SUPPLY CO.**
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The headquarters for all standard projecting machines. Full line of accessories and supplies

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Write us for terms and catalogues.

## THE INDUCTOR-COMPENSATOR

**An Alternating Current Transformer for Motion Picture Arc Lamps**

Every claim made for superior merit, high efficiency and current saving qualities has been proven by over five years' constant service. Nearly 3,000 INDUCTOR COMPENSATORS now in use.

PRICE:

110 Volts, 60 Cycles..................$50.00
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Prices for special transformers to control other voltages and cycle quoted on application. Order from your exchange or from

**BELL & HOWELL COMPANY, Designers and Manufacturers**
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## LET THESE ENLARGE YOUR BOX OFFICE RECEIPTS

"FOR HIGH TREASON" in 4 parts (Pasquali)
"ON THE STEPS OF THE THRONE" in 4 parts..........(Pasquali)
"THE POWER OF INNOCENCE" in 3 parts..........(Pasquali)
"SALOME" in 3 parts..........(Pasquali)
"THE GOLDEN CROSS" in 3 parts..(Pasquali)
"THE BLACK SNAKE" in 4 parts......(Apex)
"ON THE TRAIL OF THE SPIDER GANG" (Apex)
"RED POWDER" ..........(Apex)

We handle all Apex and Pasquali makes along with a number of others. Dealing in nothing but the best. Full equipped lobby display with all features. Write for complete list.

**SCHILLER FEATURE FILM COMPANY**
140 North Dearborn Street Chicago, Ill.

*During September*

## 37 Motion Picture Theatres

in twenty-two cities installed *Wurlitzer Music.* Why don't you? It pays

20 BRANCHES **WURLITZER** 20 BRANCHES
CINCINNATI

# MARRIAGE OF NIATANA.

## FLORENCE ROBERTS Will Appear All Over the East in Vaudeville to Help Make Her "SAPHO" Popular For You

Did you know that Florence Roberts, star of our six-reel "SAPHO," is headlining over the great United circuit of big Eastern vaudeville theatres, to help MAKE THAT "SAPHO" FILM MORE POPULAR THAN EVER? She will positively appear in the famous Keith vaudeville theatres AT THE SAME TIME THAT HER "SAPHO" IS SHOWING IN THE PICTURE THEATRES. Now here's a bright idea: Ascertain when the big variety house in your town or neighborhood has Miss Roberts as headliner and

**Book "FLORENCE ROBERTS IN 'SAPHO'" Sometime in the Same Week—or for the FULL WEEK If You've Got a Large House!**

"SAPHO" is still causing lots of excitement and getting lots of money everywhere it's shown. There was never a more talked-of picture. "SAPHO" as a clean production is something of which the old-time stage producers never dreamed. This "SAPHO" is a success because of its tremendous lesson, NOT ITS "SPICE." You see the Bad Woman, Sapho, in a new light, and the young lover, Jean, so too. In fact, we feel that Miss Roberts has presented "SAPHO" exactly as its author wished it to be presented and as his manner of dedicating it —to his own sons—implied.

**SPEAKING OF OUR REGULAR RELEASES**

there's "THE MARRIAGE OF NIATANA," released Sunday, Nov. 2nd, that's a really new kind of Indian story No mere "chase" and shooting without a plot to back it up. "THE WARD OF THE SENIOR CLASS," released Tuesday, Nov. 4th, is a touching, interesting story of school life, and "LEVINSKY'S HOLIDAY," released Saturday, Nov. 8th, is the kind of comedy you shout about and *for*.

*Remember that all these reels feature the new Majestic Favorites*
*and that there are no favorites like New Majestic Favorites!*

## "NEW MAJESTIC"

***"It Boomed Mutual Business Right in Midsummer!"***

Business Offices: New Rochelle, N. Y. All-Year-Round Studios, Brooklyn Heights, Los Angeles, Cal.

Selig

# MELLOW OCTOBER RESULTS IN THE CURRENT "BIG SIX" SELIG SERIES

**Royal October, the Month of Harvest, of First Fruitage, of Splendid Autumnal Tinting, Appropriately Offers a Line of Selig Polyscopic Plays Varied in Interest, Vivid in Portrayal, Picturesque in Environment.**

## "PHANTOMS"

This is a gripping and surprising play, changing from the very acme of excitement and joy to fiery hate and then to sullen, gray hostility on the part of a temperamental actress who loses her fiancé through her own foolish impulsiveness, and spends an unhappy life, only cheered by the phantoms of the past. It is an unusually strong play and is interesting in a series of dissolves, making the psychological values very telling.

***IN TWO REELS. RELEASED NOVEMBER 10TH***

**November 11th** **"MOVIN' PITCHERS"**

The ready response of youth to imitate its elders in everything naturally leads to an effort at duplicating the mighty magic of moving pictures. This makes a very jolly, lively and wholesome comedy, genuinely humorous in its manifold movement.

**November 12th** **"TRYING OUT NO. 707"**

This is a pathetic story of the Honor System, which allows inmates of the penitentiary the liberty of the open, instead of an eternity of stone walls. "No. 707" aids his poor old mother, and wins his way to freedom.

**November 13th** **"THE CHILD OF THE PRAIRIE"**

A good, red-blooded romance of the West, in which a weak woman yields to a smooth gambler, but her child eventually comes to find the father she had lost in the long ago.

**November 14th** **"A CURE FOR CARELESSNESS"**

An everyday story of unusual interest, involving a housewife who carelessly lays aside her rings, which are picked up by her husband, who in turn loses them and tries to reprove her, and is rebuked for his own weakness. Eventually the "cure" works out to the good of the family.

*On the same reel with*

**"THE MATTERHORN, SWITZERLAND"**

The Alpine pride of Piedmont.

**SELIG** **POLYSCOPE COMPANY**

BRANCH OFFICES THROUGHOUT THE WORLD
EXECUTIVE OFFICES 20 E. RANDOLPH ST.
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# POWER'S

# Cameragraph No. 6A

## The Perfect Moving Picture Machine

¶ Efficiency is not of a mushroom growth; it is born of hard labor and study—and wisdom which profits by experience.

¶ **Power's Cameragraph** represents an evolution extending over a period of 16 years.

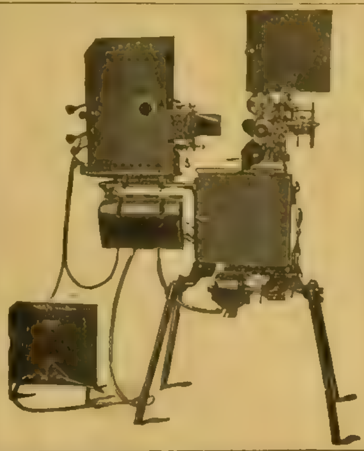
¶ It is the result of ceaseless thought and research of a Master Mechanical Mind.

¶ It stands for the elimination of all the crude and inefficient appliances of the past, and possesses every known feature of worth which present day knowledge affords.

¶ It is manufactured throughout, in the largest and best equipped factory of its kind in the world.

¶ It receives, as a recognition of its worth

**Over 65% of the Trade Business of America**



*Catalogue G Gives Full Details*

**NICHOLAS POWER CO.**

**88-90 Gold Street -:- New York City**

*The Leading Makers of*
*Motion Picture Machines*

Vol. 18. No. 7 November 15, 1913 Price 10 Cents

H E HOFFMAN

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "American Born" (American).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

# ROBIN HOOD.

*Speaking of "Specials"*

## "Robin Hood"

is a Worthy Successor to

## "Moths"

Each is founded on a great, popular tale—one OUIDA'S and the other HISTORY'S. Also they differ vastly in theme—one a tale of the heart, the other a tale of adventure. BUT THEY ARE EXACTLY SIMILAR IN THE INTEREST THEY EVOKE, in the fame of their name, and in their "drawing" qualities. They are similar in being *productions, not features.* Why is it that everybody who booked "MOTHS," the first special, *booked "ROBIN HOOD"?* The heading above supplies the answer!

# The Thanhouser Three-a-Week

Released Sunday, Nov. 9

## LOOKING FOR TROUBLE

Imagine wanting to break an arm to get money from an accident insurance company with which to buy a doll! The silly little girl bought an accident policy for fifty cents, in the hope that she would fall, break her arm, and secure the most beautiful, big doll that ever shined from a shop window. And she learned that hunting trouble didn't pay for a minute!

Released Tuesday, Nov. 11

## THE CAMPAIGN MANAGERESS

A rousing political story, wherein the right candidate wins, but in a surprising way. Don't look for the usual "political stuff," with the usual smooth politician handling the campaign purse strings. For here a pretty girl is manager! No, it's not a suffragette ticket she's boosting, but a mere man whom she happens to love. Her efforts in his behalf are unique, and successful.

Released Friday, Nov. 14

## THE CHILDREN'S HOUR

(After the poem by Henry W. Longfellow)

In Longfellow's beautiful poem he tells of the children's hour, that time in the day when the little ones are permitted to meet their elders on equal ground. He describes the love that existed between the grandfather and his three little grandchildren, who each night insisted upon coming into his study, where for one golden hour they reigned supreme, and he was their willing and devoted servant.

WATCH FOR ANNOUNCEMENTS!

## "THANHOUSER *'BIG'* PRODUCTIONS"

can be had for *exclusive* first-run use for a *full year* by iron-clad *contract.* What are the "THANHOUSER *'BIG'* PRODUCTIONS?" Watch for announcements.

**THANHOUSER FILM CORPORATION** New Rochelle, N. Y.

Thanhouser Stars! Thanhouser Features! Thanhouser Quality!

FIVE-A-WEEK

# Essanay

## COMING FRIDAY, NOVEMBER 14th! COMING FRIDAY, NOVEMBER 14th!

# "THE BOOMERANG"

(IN TWO PARTS)

A drama of love, sacrifice and mystery, mostly mystery. Unique situations, superb backgrounds and excellent portrayal throughout the entire two thousand feet, makes this an exceptional offering. IRENE WARFIELD, E. H. Calvert and Thomas Commerford featured. Heralds and posters ready.

---

Released Tuesday, November 11th.

## "THE MAN OUTSIDE"

An exceedingly exciting and interesting drama of unusual theme, featuring HARRY MAINHALL and RUTH STONEHOUSE.

Released Wednesday, November 12th.

## "THE LAST LAUGH"

This is positively one of the best comedies in months. A laugh in every foot.

Released Thursday, November 13th.

## "THE NEW SCHOOLMARM OF GREEN RIVER"

A Western drama of thrills. A story that is very interesting from start to finish.

Released Saturday, November 15th.

## "'ALKALI' IKE'S AUTO"

(Reissued by public demand.)

A thousand feet of unprecedented comedy, with Augustus Carney, the "Gibraltar of Fun," and Margaret Joslyn, the famous "Sophie Clutts."

---

## COMING FRIDAY, NOVEMBER 21st! COMING FRIDAY, NOVEMBER 21st!

# "THE END OF THE CIRCLE"

(IN TWO PARTS)

A TRULY HEART INTEREST, WESTERN DRAMA WITH MANY THRILLING AND EXCITING SITUATIONS. THE STORY IS UNIQUE IN THEME AND INTERESTING THROUGHOUT. THE PHOTOGRAPHY IS EXCELLENT. HERALDS AND POSTERS NOW READY.

---

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors, 35c each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

## Essanay Film Manufacturing Co.

**521 First National Bank Bldg., Chicago, Ill.**

Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

# EXTRA

# Universal Wi

Obverse Reverse

**FIRST PRIZE GOLD MEDAL**

Awarded to the Universal Film Manufacturing Company by the Electrical Exposition and Motor Show, held at Grand Central Palace, New York City, October 15 to 25, 1913.

# Use the Brains

## EXTRA

# ns First Prize!

Here's more proof that the Universal is making the best program on earth.

Go to the nearest Universal Exchange NOW and find out why unprejudiced judges awarded us the

**FIRST PRIZE GOLD MEDAL**

# God Gave You!

# "CONGRAT

OUR New York office has been throbbing with exciting events ever since the announcement of our enormous $250,000 national advertising campaign. Some great big things have been happening, and we will tell you about them as soon as possible. Meanwhile Universal exchanges and exhibitors are the happiest people in the world, not only on account of our great advertising campaign but because of the **superb quality of all our recent releases.**

## A Few Brief Extracts from Enthusiastic

**California Film Exchange:**—"We congratulate you for starting this campaign. It will greatly benefit all Universal exhibitors."

**Interstate Films Co.,** Philadelphia:—"We cannot say too much in praise of your efforts. It is a great idea."

**Laemmle Film Service,** Chicago:—It keeps us guessing what wonderful thing you will do next. You work and scheme and do things while others snooze. Congratulations."

**Standard Film Exchange,** Chicago:—"The quality of Universal films is now so good that you can well afford to enter strongest kind of advertising campaign. The goods will more than back up your ads."

**Cincinnati Buckeye Film Exchange:**—"It's immense. Congratulations!"

**Wm. H. Swanson Film Co.,** Denver:—"It will unquestionably create world-wide demand for Universal films and benefit all Universal exhibitors."

**Canadian Film Exchange,** Toronto:—"Biggest thing ever pulled off."

**Detroit Universal Film Co.:**—"A glorious thing. Universal quality leads them all."

**Universal Film & Supply Co.,** Kansas City:—"This stupendous appropriation most astounding advance step ever taken by any film concern."

**Canadian Film Exchange,** Montreal:—"Not surprised. It is the **Universal's** method always to be in front."

**"Congratulations on Capt. Kidd"** are pouring in. The first telegram came from the Central Film Service Co., of Indianapolis, saying:—"Just ran off Capt. Kidd. Heartiest congratulations. Most wonderful picture have ever seen." Others of similar character have been coming in constantly. **If you have not seen Capt. Kidd you have missed a feature that is simply marvelous. Look it up.**

# UNIVERSAL FILM

**CARL LAEMMLE, President**

**MECCA BUILDING** **BROADWAY**

UNIVERSAL FILMS
TRADE MARK

# ULATIONS"

IF WE only dared tell you the names of some of our biggest competitors who have privately acknowledged that we are turning out "the best program in the world" you would be thunderstruck. Our daring and costly features such as "Capt. Kidd," for instance, are putting new ginger into the whole moving picture business and forcing every manufacturer who hopes to live to improve his product. **The Universal leads now and forever.**

## Telegrams Received from Exchanges

**Victor Film Service,** Cleveland:—"Will be a great thing for exhibitors. Hearty congratulations."

**Washington Film Exchange,** Washington, D. C.:—"Can't find words to properly voice praise due to Universal program and Universal progress. This is a one-horse race. You can't lose."

**Film Supply Co. of Oregon:**—"Without doubt one of the greatest things any film company has ever seen fit to do."

**Consolidated Film & Supply Co.,** New Orleans:—"Not only shows your originality and aggressiveness, but proves your keen appreciation and consideration of Universal exhibitors first, last and all the time."

**Universal Film & Supply Co.,** St. Louis:—"Congratulations. Real pleasure to be associated with live, progressive firm that looks to its patrons' interests rather than dividends."

**Victor Film Service,** Buffalo:—"Hope your new plan will meet with the great success you deserve."

**Consolidated Film & Supply Co.,** Dallas, Tex.:—"No film maker in the world has taken such wonderful strides in bettering moving picture industry. Universal now by far the best."

**Laemmle Film Service,** Minneapolis:—"Exhibitors receiving news with great enthusiasm. Congratulations."

**"Congratulations on Joker Films"** have been coming in ever since the first release of this new brand. From all sides we hear that the Joker comedies keep the house in a veritable screech of laughter. And the best part of it is that even funnier Jokers than those already released are still to come. **Go to the nearest Universal Exchange and see one or two Joker comedies. You never saw their equal anywhere.**

# MANUFACTURING CO.

**The Largest Film Manufacturing Concern in the Universe**

AT 48th STREET NEW YORK, N. Y.

# GERM

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**6 Reels**

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SOON

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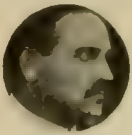
6 Reels

"30 FAMOUS FEATURES A YEAR"

ANOTHER OVERWHELMING DETECTIVE PLAY

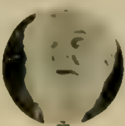
# AHEAD OF ALL—

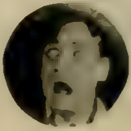
## The First Marine Detective Drama Ever Filmed!



THE PORT OF DOOM
A Thrilling Mystery of the Sea
With Laura Sawyer as "Kate Kirby"

An ingenious, overpowering plot portraying a vivid panorama of fate, love and death battling on the high seas—a genuine innovation! Thrilling!!!





**Released in Four Reels, November 20th**

"30 FAMOUS FEATURES A YEAR"

# FAMOUS PLAYERS

EXECUTIVE OFFICES
TIMES BUILDING
NEW YORK

COMING!
CARLOTTA
NILLSON,
IN "LEAH
KLESCHNA"

"30
FAMOUS
FEATURES
A YEAR"

# EXHIBITORS

an obtain bookings in their respective territories for Mrs. Fiske in "Tess of the D'Urbervilles," "In he Bishop's Carriage," presenting Mary Pickford; Henry E. Dixey in "Chelsea 7750," Lillie Langtry n "His Neighbor's Wife," "An Hour Before Dawn," with Laura Sawyer and House Peters, James O'Neill in "The Count of Monte Cristo," "Caprice" with Mary Pickford

nd all future "Famous Features" from the exchanges that have contracted for our entire annual output listed as follows:

**Famous Players Film Co. of New England, Harry Asher, Gen'l Mgr., 100 Boylston St., Boston, Mass.**
MAINE, NEW HAMPSHIRE, VERMONT, MASSACHUSETTS, CONNECTICUT, RHODE ISLAND.

**Famous Players Exchange, 23d St. cor. 6th Ave., N. Y. C. Phila. Office, 1331 Vine St.**
NEW JERSEY AND EASTERN PENNSYLVANIA.

**The Casino Co., Dimes Bank Bldg., Detroit, Mich.**
MICHIGAN.

**Famous Players Film Service Co., Chattanooga, Tenn.**
NORTH CAROLINA, SOUTH CAROLINA, GEORGIA, FLORIDA, ALABAMA, TENNESSEE. MISSISSIPPI, LOUISIANA.

**Progressive Motion Picture Co., Pacific Bldg., San Francisco, Calif.**
**302 Marsh-Strong Bldg., Los Angeles, Cal., and 240 Central Bldg., Seattle, Wash.**
CALIFORNIA, NEW MEXICO, NEVADA, ARIZONA, OREGON, WASHINGTON.

**Kansas City Feature Film Co., A. D. Flintom, Gen'l Mgr., Gayety Theatre Bldg., Kansas City, Mo.**
IOWA, KANSAS, NEBRASKA.

**Wm. L. Sherry Feature Film Co., Wm. L. Sherry, Pres., Times Bldg., New York City**
ENTIRE STATE OF NEW YORK.

**Famous Players Film Service, Jas. Steele, Gen'l Mgr., 125 4th Ave., Pittsburgh, Pa.**
WESTERN PENNSYLVANIA, WEST VIRGINIA, OHIO, KENTUCKY.

**Famous Players Film Service, Powers Bldg., 37 S. Wabash Ave., Chicago, Ill.**
ILLINOIS, INDIANA.

**New Grand Central Theatre Co., Grand & Lucas Ave., St. Louis, Mo.**
MISSOURI.

**Southern Feature Film Program Assn., 1920 Main Street, Dallas, Texas**
ARKANSAS, OKLAHOMA, TEXAS.

**amous Players Film Service, Bert Barnett, Gen'l Mgr., Temple Court Bldg., Minneapolis, Minn.**
MINNESOTA, NORTH DAKOTA, SOUTH DAKOTA, WISCONSIN.

**Notable Feature Film Co., Boston Building, Salt Lake City, U.**
COLORADO, WYOMING, UTAH, IDAHO, MONTANA.

**Famous Players Feature Corp., 28 W. Lexington St., Baltimore, Md.**
DELAWARE, MARYLAND, DIST. OF COL., VIRGINIA

**Famous Players Film Service of Canada, Calgary, Toronto and Montreal**
CANADA

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**COMING! Carlotta Nillson, in the Famous Play, "LEAH KLESCHNA"**

# FILM COMPANY

ADOLPH ZUKOR PRES.
DANIEL FROHMAN
MANAGING DIRECTOR

"30
FAMOUS
FEATURES
A YEAR"

# Dion Boucicault's
## Greatest Play
# THE OCTOROON

### IN THREE PARTS

In the fifty-two years "THE OCTOROON" has been presented upon the stage, this immortal drama has been seen by millions of people the world over.

You, Mr. Exhibitor, get the benefit of this popularity in booking the KALEM motion picture adaptation of Dion Boucicault's masterpiece. The millions who have seen "THE OCTOROON" produced upon the stage will flock to see it flashed upon the screen. With them will come as many more who have heard of this great play.

The motion picture story is even *stronger* in its appeal that the original. The terrible steamboat fire, Wahnotee's deadly pursuit of McCloskey, and other vital incidents are clad with a realism unknown to the stage.

"THE OCTOROON" will appear in regular service—all licensed exchanges can supply you. Get *your* share of the money it will earn.

**The posters for this feature are two superb one-sheets and striking three and six sheets. Get them.**
**Released Monday, December 1st**

**Kalem Company**

**235-239 West 23rd St.**

**New York**

**AN ODDS-ON PUBLIC FAVORITE
OFF TO A FLYING START**

**THE ONLY AND INIMITABLE**

## THOMAS W. ROSS

**with an All-Star Cast and Company of 100**

**in HENRY M. BLOSSOM'S Powerful Human Interest Racing Play**

# "CHECKERS"

SIX BIG PULSATING PARTS OF CONSECUTIVE PUNCHES
WITH
ACCURACY—ACTION—ATMOSPHERE

THESE WISE MEN HAVE BOUGHT—THEY ENDORSE US—ASK THEM

- ALASKA—A. R. Thorne, Fairbanks, Alaska.
- ARIZONA—Golden Gate Film Exchange 234 Eddy St., Los Angeles, Cal.
- CANADA—Feature Film Co., of Canada 205 St. Catherine St., Montreal
- CALIFORNIA—Golden Gate Film Exchange 234 Eddy St., Los Angeles, Cal.
- COLORADO—Northwestern Feature Film Co. Denver, Colo.
- CONNECTICUT—Famous Players Film Co., N. England, 228 Tremont Ave., Boston, Mass.
- DELAWARE—Electric Theater Supply Co. Room 303 Abbott Bldg., Philadelphia, Pa.
- DIST. OF COLUMBIA—Electric Theater Supply Co., Room 303 Abbott Bldg., Philadelphia, Pa.
- IOWA—Kansas City Feature Film Co. A. D. Flintom, Pres., Gayety Theater, Kansas City
- IDAHO—Northwestern Feature Film Co. 329 Oak St., Portland, Ore.
- ILLINOIS—Famous Players Film Service, Inc. 125 Fourth Ave., Pittsburgh, Pa.
- INDIANA—Famous Players Film Service, Inc. 125 Fourth Ave., Pittsburgh, Pa.
- KANSAS—Kansas City Feature Film Co. A. D. Flintom, Pres., Gayety Theater, Kansas City, Mo.
- KENTUCKY—Famous Players Film Service, Inc. 125 Fourth Ave., Pittsburgh, Pa.
- MAINE—Famous Players Film Co., of New England, 228 Tremont Ave., Boston, Mass.
- MARYLAND—Electric Theater Supply Co. Room 303 Abbott Bldg., Philadelphia, Pa.
- MASSACHUSETTS—Famous Players Film Co., N. E., 228 Tremont Ave., Boston, Mass.
- MISSOURI—Dalton & Wolf, Beers Hotel Grand & Olive Sts., St. Louis, Mo.
- MONTANA—Northwestern Feature Film Co. 329 Oak St., Portland, Ore.
- MICHIGAN—The Casino Co., Detroit
- MINNESOTA—Marshall Theater Circuit, Duluth
- NEVADA—Golden Gate Film Exchange 234 Eddy St., Los Angeles, Cal.
- NEBRASKA—Kansas City Feature Film Co. Gayety Theater, Kansas City, Mo.
- NO. DAKOTA—Marshall Theater Circuit Duluth, Minn.
- NEW HAMPSHIRE—Famous Players Film Co., N. E., 228 Tremont Ave., Boston, Mass.
- NEW MEXICO—Northwestern Feature Film Co. Denver, Colo.
- NO. NEW JERSEY—Modern Film Company 137 Roseville Ave., Newark, N. J.
- SO. NEW JERSEY—Electric Theater Sup. Co. Room 303 Abbott Bldg., Philadelphia, Pa.
- NEW YORK—Theatre Film Co., 71 W. 23rd St., New York City.
- OKLAHOMA—Kansas City Feature Film Co. Gayety Theater, Kansas City, Mo.
- OHIO—Famous Players Film Service, Inc. 125 Fourth Ave., Pittsburgh, Pa.
- OREGON—Northwestern Feature Film Co. 329 Oak St., Portland, Ore.
- E. PENNSYLVANIA—Electric Theater Sup. Co. Room 303 Abbott Bldg., Philadelphia, Pa.
- W. PENNSYLVANIA—Famous Players Film Service, Inc., 125 4th Ave., Pittsburgh, Pa.
- RHODE ISLAND—Famous Players Film Co., N. E., 228 Tremont Ave., Boston, Mass.
- TEXAS—All Star Film Service, Dallas.
- UTAH—Northwestern Feature Film Co. Denver, Colo.
- VERMONT—Famous Players Film Co., of N. Eng., 228 Tremont Ave., Boston, Mass.
- WASHINGTON—Northwestern Feature F. Co. 329 Oak St., Portland, Ore.
- W. VIRGINIA—Famous Players Film Service, Inc., 125 Fourth Ave., Pittsburgh, Pa.
- WYOMING—Northwestern Feature Film Co. Denver, Colo.
- WISCONSIN—Marshall Theater Circuit Duluth, Minn.

**Augustus Thomas'**

## 6 PARTS—"ARIZONA"—6 PARTS

with
CYRIL SCOTT AND COMPANY OF 150

SOUTHERN TERRITORY IS OPEN

## COMING

DUSTIN FARNUM
IN
"Soldiers of Fortune"
By RICHARD HARDING DAVIS

AUGUSTUS THOMAS'
"In Missouri"
with
BURR McINTOSH

EUGENE WALTERS
"Paid In Full"
Everyone Knows It

# All Star Feature Corporation

HARRY R. RAVER,
President.

220 West 42d St., NEW YORK

AUGUSTUS THOMAS,
Director General

All the world's our stage and all
the men and women
our players

Comprehensive
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the highest quality
films in existence

8 multiples
every week

Biograph · Edison · Essanay · Kalem
Kleine (Cines · Eclipse) · Lubin
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**GENERAL FILM CO.** 200 Fifth Ave. N.Y.
(Incorporated)

# World Plays

## The Escape of Jim Dolan

Selig. Two Reels. *Released November 17th.*

Jim Dolan, an ideal type of cowboy, arouses the hatred of Ed Jones, foreman of the Brown Ranch, because of his attentions to pretty Grace Wellington.

Brown, whose ranch surrounds the little "claim" of Dolan, rides in with his foreman one day, and demands that Dolan sell out to him. He refuses and Jones butts in, only to be quickly silenced. This clinches Jones' hatred for Dolan, and he frames up a case of "missing cattle" so that suspicion points to Dolan.

Dolan is convicted of the crime and sentenced to ten years in the penitentiary.

Through the clever assistance of Grace, he makes a thrilling getaway, only to be captured later by Apaches, who proceed to torture him. Rescued by a prospector, he learns later in his mountain refuge that Jones, wounded in a saloon fight, has confessed his crime. Jim Dolan returns to the game of life for good, and Grace Wellington becomes his chiefest treasure.

## For the Love of a Toreador

Kleine-Cines. Two Reels. *Released November 18th.*

Lola, a Spanish dancer, in love with Pablo, a Toreador, becomes insanely jealous of Micaele, daughter of a wealthy keeper of bulls, and a belle of society.

Learning that Pablo has promised to sacrifice a bull in honor of Micaele, she nurses her rage until the day of the big fight.

Pablo succeeds in killing a huge bull, which, amid the plaudits of the multitude, he offers to Micaele. As he does so, Lola rushes in with dagger drawn and aims a blow at her rival. Pablo, quickly stepping between them, receives the dagger thrust, and Lola escapes.

Returning conscience-stricken, she pleads forgiveness from her wounded lover, but is repulsed. Pleadingly, her hands upraised, she falls before a burning holy candle and an instant later the house is aflame. Lola is then arrested and taken away to a merited punishment.

## The Express Car Mystery

Kalem. Two Reels. *Released November 19th.*

Dugan, a loafer, smashes Pasquali's violin. The Italian vows to get even. Dugan learns that Grant, an express messenger, has received a large sum of money to transport to a distant bank. He drops from a bridge to the roof of the train as it passes and, climbing into the express car, knocks Grant unconscious and escapes with the money.

Grant is accused of theft and arrested. Pasquali sees Dugan passing and follows him to his house. He enters the man's room and a struggle ensues. Dugan lays the Italian low, and escapes as a lamp is upset and starts a fire.

Pasquali revives and makes his way out. Dugan boards a passing train and leaves town, but the Italian follows him still. Dugan is captured and brought back to the city, where at length he confesses his crime, and Grant is freed.

## The Green-Eyed Monster of Jealousy

Patheplay. Two Reels. *Released November 20th.*

Mrs. Denagel's daughter, Jacqueline, lives at a boarding school since her mother's second marriage. Mr. Denagel has taken an aversion to the child from no cause whatever, and when she returns unexpectedly from school because of an outbreak of measles there, his irritation is increased. When Jacqueline, while at play, upsets an inkwell on his papers and breaks a valuable vase, his resentment openly breaks out. The grief of the sensitive child cuts him to the quick, and he endeavors to make amends. From that time on they are fast friends. The mother foolishly becomes jealous and takes the child away in a fit of anger. The way in which Jacqueline brings stepfather and mother together and forms a common bond between the two is shown in a very touching way.

## Partners in Crime

Lubin. Two Reels. *Released November 20th.*

Frank Dolby, a young newspaper reporter, becoming interested in a chain of burglaries, gets permission from his editor to run down the band of crooks.

Engaging the help of Andrews, a young detective, they start on their thief hunt. Frank is captured by the crooks, but is rescued in the nick of time by Esther Jansen, his fiancee. Some of the crooks are caught, and to Frank's horror his father is a leader among them. Frank tries to help him escape without revealing his identity, but is unsuccessful.

Jansen tries to prevent the marriage of his daughter to Frank, who notifies his father in jail. Dolby decides to escape and confront Jansen, who Frank learns is his father's old partner in crime and the other leader of the crooks.

Frank undertakes to capture the rest of the band, and, through a mistake of Jansen, is in danger of being shot when Jansen sacrifices his own life to rescue him. When Frank returns to his home he finds his own father dying.

## The End of the Circle

Essanay. Two Reels. *Released November 21st.*

During the early days of the West, Will Davis, a prospector, landed in a small town. A Mexican girl, Juanita, becomes interested in Davis. Tom Wilson, a ranchman, loves Juanita, but bestows his attentions on a beautiful young miss, Eileen Sheridan. Davis meets Miss Sheridan and becomes infatuated. The young prospector proposes and is accepted. Tom and Juanita, however, swear revenge when they hear of the engagement. Wilson gets Juanita to go and see Davis, and then leads Eileen to the cabin, where she sees Juanita with her sweetheart.

For spite Eileen marries Tom Wilson. Later Eileen, Tom Wilson and their daughter pitch camp by the roadside and are nearing starvation. Wilson unhitches the horses and rides to town for food, but spends the money on whiskey. Eileen, fearing she will die, sends her young daughter in search of her father. Wilson in a drunken stupor falls over a cliff and is killed. Davis, camping nearby, discovers his old rival, and upon climbing to the top of the cliff, saves Wilson's child from a bear. Davis carries the child to camp and recognizes Eileen. Eileen dies in his arms, leaving the child to be taken care of by him, which he is only too willing to do.

## A Good Sport

Edison. Two Reels. *Released October 21st.*

The Sphinx Motion Picture Company had been devoting all of its efforts to Wild West shows, until it became apparent that the public wanted a change. About the only thing the boys could do was ride, and they sure could ride. The director decided that if he could only find a typical Englishman he would make a hit with "Polo" pictures.

He inserted an advertisement in the local paper, which came to the attention of the Hon. Reginald Devenham, who was, to be brutally frank, "on his uppers."

He was just what they were looking for, and five dollars a day looked good to Reggy, but he was ready to balk when told he would have to kiss the heroine, remembering the little girl in England to whom he promised to be true. He found it an easier task upon beholding the little heroine.

Not long after, the girl in England went to the "Movies" and saw Reggy kiss the girl on the screen as he had never kissed her. She wired him to come back immediately.

The situation at the end of the picture in which the Englishman's true feelings toward the two girls are expressed is intensely amusing.

## The Whimsical Threads of Destiny

Vitagraph. Two Reels. *Released November 22nd.*

Giles Webster, an eccentric millionaire, decides to test the character of his two heirs, a niece and a nephew.

He arranges so that they are notified of his death, and conceals himself in a secret apartment in his home.

One of the provisions of his will is that they shall marry.

The nephew, Dr. Walker, proves his worth by renouncing his claim to any part of the fortune to marry a circus rider whom he really loves.

The niece does not stand the test so well, and when the uncle reappears he denounces her for her unworthy conduct, and praises his nephew, to whom he bequeaths his fortune.

# General Film Company (Inc.)

200 Fifth Avenue, New York

**Kleine Condensers Cannot Discolor**

**Made of Optical Glass**

## We Have Just Received a New Consignment of

# KLEINE CONDENSERS

Made of optical glass. No longer need you be troubled with cheap condensers made of common, *moulded* glass. A clean, new stock of especially made *Kleine condensers* solves the problem of a sharp, clear picture.

**Ordinary condensers are made of common glass moulded. A MOULDED glass cannot have an exact spherical surface—hence the light is REFRACTED and does not properly concentrate.**

**KLEINE CONDENSERS ARE THE ONLY CONDENSERS MADE OF GROUND OPTICAL GLASS.**

**Kleine condensers cannot discolor. Remember that. It is a vital and important thought in buying condensers.**

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(Best grade imported optical glass, absolutely colorless and highly annealed.)

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| 4½ in. diameter, | 5½—6½—7½—8½—9½ inch focus - | **Price $1.25** |
| 5 in. diameter, | 7½—9—10—12 inch focus - - - | **Price 1.75** |
| 6 in. diameter, | 9—10—12 inch focus - - - - | **Price 2.25** |

## KLEINE OPTICAL COMPANY

**GEORGE KLEINE, President** **166 N. STATE STREET, CHICAGO, ILL.**

**A Smashing Story of Adventure. Best Yet of the Famous "Arizona Bill" Series!**

## KLEINE-ECLIPSE (IN TWO PARTS)

*(Copyright 1913, by George Kleine)*

# "The Subterranean City" or "Trailing the Jewel Thieves"

**(Release Tuesday, November 25th)**

Three of the leading jewelers of the city build a vast subterranean city deep into the mountains, and fill it with men and machinery to manufacture imitation jewelry! His suspicions excited at the opera by the peculiar actions of Vesta, a dancer, "Arizona Bill" bets to solve the mystery of the imitation jewelry.

You will never know what thrills a Motion Picture can afford, or to what extent the personal daring of a single actor can add to the tense excitement of an audience, until you see "Arizona Bill" hurtle head foremost into the rocks fifty feet below—until you see him in the jaws of a great diamond-making machine—until you see him fire a revolver within an inch of his temple. All these and many more afford a variety of blood-stirring moments, the like of which we have never seen before.

The story is enthralling, the acting is magnificent, and you will see in the subterranean city the most wonderful relics of ancient architectural grandeur imaginable. You will hear the query in your audience, "Where was it made? At the dead cities of Herculaneum, or Pompeii, perhaps?" And, referring again to the marvelous daring of "Arizona Bill," they will ask, "How did he do it—how could he do it?"

Frankly, *we* don't know. We can only tell you that you will see it done and rejoice in the bravery of the man who does it.

**Every exhibitor should book "The Subterranean City." An intellectual audience will revel in the ancient lure of dead cities, and thrill with the street urchin in the mighty deeds of "Arizona Bill."**

***Release Tuesday, November 25th***
***Released through the General Film Company***
***1, 3 and 6 sheets with all Kleine Subjects***

## GEORGE KLEINE

**166 N. State St., Chicago, Ill.**

# PATHEPLAY

**TWO PART** **RELEASED NOV. 27th**

**A STIRRING WESTERN DRAMA, FULL of ACTION and INTEREST**

# THE FAITHLESS FRIEND

A man who has shown himself a true friend is betrayed by the one whom he has befriended. Because of the treachery he loses his sweetheart. Disgusted with civilization, he joins an Indian tribe, and the hand of fate brings him retribution and compensation.

**THESE PATHE FEATURES BRING THE BUSINESS!**

# EDISON

# ***A GOOD SPORT

***From "The International Cup," by Charles E. Van Loan. Published in the Saturday Evening Post***

**In Two Parts** **Released Friday, November 21st**

The Sphinx Motion Picture Company wants an English polo player. It has plenty of real cowboys, but imagine palming them off as Englishmen! The Hon. Reggie is temporarily embarrassed. He was sent away by a girl who wanted to see him make something of himself, and he refuses to cable for funds. So he answers the Sphinx ad and is received with open arms. He enjoys it all immensely until he has to kiss the leading lady. That is rather a shock, but he survives and becomes quite expert. Then the girl back home sees him kiss the leading lady in the picture and promptly cables for him to come back.

## COMING EDISON SINGLE REELS

### **A Cause for Thankfulness

A Thanksgiving drama with real heart interest.

Released Tuesday, November 18th.

### *The Girl in the House-boat

She pours balm upon the wounded heart of "Spud."

Released Wednesday, November 19th.

### **A Proposal Deferred

Fifth "Mary" story in which Bradford sacrifices his mine to Mary.

Released Saturday, November 22d.

### *Enoch and Ezra's First Smoke

(On the same reel)

### From Durban to Zululand

Released Monday, November 24th.

### **The Vanishing Cracksman

First of "The Chronicles of Cleek" series of detective mysteries produced in collaboration with "Short Stories."

Released Tuesday, November 25th.

### *A Sense of Humor

The boys get up an Indian raid for Reggie. Never again!

Released Wednesday, November 26th.

* One sheets. ** One and three sheets. *** One, three and six sheets by Morgan Lithograph Co.

TRADE MARK
Thomas A Edison
*Makers of the Edison Kinetoscope Type "D"*

**THOMAS A. EDISON, Inc.**
**239 Lakeside Avenue Orange, N. J.**

# LUBIN·FILMS

*LOOK FOR OUR MULTIPLE PICTURES EVERY THURSDAY*

**"PARTNERS IN CRIME"** **Three Reel** **Thursday, November 20th**

A powerful story of a gang of swell yeggmen.

---

## "A Waif of the Desert"

**TWO REEL**

**Released Thursday, November 27th**

A very dramatic story of the pioneer days. A prairie schooner train is lost in the great Desert between Salt Lake and the Sierras. All the emigrants die, except Zeke Stevens and Chispa, a little child, who are finally rescued by another train headed for California. The child grows to be a beautiful girl of seventeen and Zeke, becoming prosperous, falls in love with her. The course of true love does not run smooth until circumstances bring about a happy denouement.

---

**"When the Mountain and Valley Meet"** **Two Reel** **Thursday, December 4th**

A psychological romance, very intense and very beautiful.

---

## Five Releases Each Week

**"A MIRACLE OF LOVE"** **1000 feet** **Tuesday, November 11th**

Excellent demonstration of mental suggestion, cured.

---

**"THE SEA ETERNAL"** **2000 feet** **Thursday, November 13th**

A wonderful melodrama of the sea coast.

---

**"WHEN THE CLOCK STOPPED"** **1000 feet** **Friday, November 14th**

A melodrama of high class with a very happy denouement.

---

**"WHOSE IS IT?"** **400 feet** **Saturday, November 15th**

A cute incident of the seashore which gets papa into trouble.

---

**"BADLY WANTED"** **600 feet** **Saturday, November 15th**

A joke played on a rural constable proves to be a boomerang.

---

**"THE TWO FATHERS"** **1000 feet** **Monday, November 17th**

A strange and intense story of supposed heredity insanity.

LUBIN LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A LUBIN

# VITAGRAPH

## "THIEVES" *Drama* *Monday, November 10th*

Her kind-heartedness wins the gratitude of a poor unfortunate who afterwards befriends her most unexpectedly. Deeds of kindness find their reward. Featuring GEORGE HOLT and a competent support.

## "THE PRICE OF THOUGHTLESSNESS" "THE CANALS OF VENICE" *Drama and Topical* *Tuesday, November 11th*

1. Pointing out the dangers which beset us in our everyday life on the city streets. 2. A panoramic view of the historic waterways of Venice.

## "AN ELOPEMENT AT HOME" *Comedy* *Wednesday, November 12th*

They don't get very far away, but manage to elope and get married. Her father is helpless. The justice and the milkman give them a lift. Featuring NORMA TALMADGE, and LEO DELANEY, supported by Van Dyke Brooke, Hughie Mack and William Shea.

## "THE RIGHT MAN" *Drama* *Thursday, Nov. 13th*

To help her brother, she promises to marry his friend, whom she doesn't love. He proves to be her ideal. She offers to release him. He leaves it to her and she refuses to give him up. Featuring LILLIAN WALKER and EARLE WILLIAMS.

The Vitagraph Company releases a special feature in two parts every Saturday, and a Comedy every Wednesday and Friday.

## "FANNY'S CONSPIRACY" *Comedy* *Fri., Nov. 14th*

He's fat, but his wife loves him. She tries to reduce his weight, with serio-comic and laughable results. Featuring VAN DYKE BROOKE, supported by Norma Talmadge, Ethel Lloyd, Harry Northrup and Leo Delaney.

## "JERRY'S MOTHER-IN-LAW" *Comedy*

**Special Feature in Two Parts** *Saturday, Nov. 15th*

She doesn't contradict her title. She puts it all over Jerry and his wife. He buys a tin armor, that helps some. She douses him in the bath tub and prolongs her stay. He tries to hypnotize her and she flees his house forever, to the relief of Mr. and Mrs. Jerry. Featuring SIDNEY DREW, supported by Clara Kimball Young, Kate Price and L. Rogers Lytton.

## SIX A WEEK

- "TANGLED THREADS"—Comedy-Drama — MONDAY, NOVEMBER 17th.
- "HIS LAST FIGHT"—Drama—TUESDAY, NOVEMBER 18TH.
- "WHY I AM HERE" and "FARMING IN ANCIENT THEBES"—Comedy & Topical—WEDNESDAY, NOVEMBER 19TH.
- "THE SALE OF A HEART"—Drama—THURSDAY, NOVEMBER 20TH.
- "THE SCHEMERS"—Comedy—FRIDAY, NOVEMBER 21ST.
- "THE WHIMSICAL THREADS OF DESTINY"—Drama, Special Feature in Two Parts—SATURDAY, NOVEMBER 22ND.

Vitagraph One, Three and Six Sheet Posters
Special Music for all Special Releases

**THE VITAGRAPH CO. OF AMERICA**

East 15th St. and Locust Ave.
BROOKLYN, N. Y.

# An Indian Maid's Strategy

Even Uncle Sam's troopers fail to balk these Indian lovers, who are determined to find happiness. A story of the Southwest refreshingly *different.*

**Released Monday, November 24th**
**Get the Special 1 and 3-sheet Posters**

## The Plot of India's Hillmen

### In Two Parts

The bayonet charge of the British troopers; the desperate hand-to-hand conflict between the English and the natives; the terrific explosion which wipes out the hillmen, are a few of the exciting incidents.

**Released Wednesday, November 26th**
**Two Special 1-Sheet Posters. Also Special 3 and 6-Sheet Posters.**

## The Good Old Summer Time

A jealous wife finds another woman's kimona in her husband's room. A laugh from the start. *(On the same reel)*

## England's King at Liverpool

A series of superb views of King George's reception at Liverpool.

**Released Friday, November 28th**

## In Peril of His Life

The cowboy's desperate battle against drink; his escape from death when the mob storms the jail to get at him, will hold your audience spellbound.

**Released Saturday, November 29th**
**Special 1 and 3-Sheet Posters.**

**Advertise these features properly by getting the posters for them. "Kalem Posters Outside, Brings Crowds Inside."**

KALEM

## KALEM COMPANY

**235-239 West 23rd Street**
**New York**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
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E. J. Chalmers ....... .............Secretary and Treasurer
John Wylie ..........Vice-President and General Manager
The office of the company is the address of the officers.

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*(The index for this issue will be found on Page 806)*

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**Saturday, November 15, 1913**

# Facts and Comments

THERE is such a thing as the ethics of advertising, and every reputable paper is bound thereby. Under normal conditions the advertisers themselves observe the ethics of their science. Science is the right word, for of all the engines of modern civilization none is more delicately constructed than the machinery of advertising. It is an axiom with professional advertising men to avoid all kinds of controversial advertising. The public is interested in competition but not in controversies between advertisers. Take the ten biggest advertisers in the country, examine their appeals to the public, delve into the wording of their "ads" and you cannot find even the faintest trace of controversial advertising. Why not? Simply because controversial and abusive advertising is based on a low estimate of the public intelligence. Clever advertising men know that the public is quick to resent even an implied insult to their intelligence. Controversial and abusive advertising and denouncing "the other fellow" is passing out of fashion. It is not only in bad taste but it is wasteful because it does not put the advertising space to the best use possible. Devote all your advertising to a clear exposition of the merits of whatever you advertise and then leave something to the intelligence of the readers. If your competitor produces inferior things, be satisfied to let the reader discover it for himself. Every reference to your competitor, whether good, bad or indifferent, adds to your competitor's publicity. The public looks with just suspicion upon the comments which one advertiser makes upon the products of another. Such comments beget a feeling of humorous contempt. Clean, vigorous and dignified advertising is the only advertising worth while. Such advertising reflects the quality of the advertiser and of the thing advertised and makes a most desirable impression upon the desirable reader.

*

Under the law the publisher of a newspaper is responsible for any matter which appears anywhere in his publication. It does not matter how the matter got there. There have been cases where libelous matter in advertisements found its way into the paper against the explicit instructions of the publisher. The law will not allow him to plead such a circumstance in defense. It is therefore a matter of self-protection with a responsible publisher to edit all advertising copy with his eye on the libel law. If advertisers feel that they must say unpleasant things about their competitors, they may take a chance in the "house organs," but no paper printed for the benefit of the entire industry can afford to be made the tool of business and personal animosities.

* * *

THE State of Ohio is now under the operation of the so-called State Censorship Law, and since the fourth of November it has been a criminal offense to show motion pictures within the State limits without the approbation of the State censors. From reports which have reached us it would seem that the motion picture business in Ohio is, for the time being, somewhat confused. The law, it seems, has been made retroactive. It applies not alone to films released since the enactment of the law but to all films whatsoever, no matter when they were released. The most deplorable feature of the situation lies in the fact that the organized exhibitors or their leader are really responsible for this most dangerous piece of legislation. We fear that while the jurisdiction of Ohio censorship is, of course, limited, its influence upon other States will be pernicious. It will place a weapon in the hands of the "cranks," whom nothing will satisfy short of the utter destruction of the motion picture, and it will stimulate an unwholesome interest in the ranks of the politicians. Granting that the Ohio censors are not only infallible but likewise incorruptible, it does not follow that censor boards in other States will be equally perfect. The opportunities for graft which the good censors of Ohio are capable of resisting may be too much for other boards of censors with a less athletic moral equipment.

*

Every intelligent and sincere friend of the motion picture will be glad to learn that one of the groups of organized producers has decided to attack the statute in the courts on the ground of its unconstitutionality. We earnestly hope that, if necessary, the question will be carried into the highest court of the land. THE MOVING PICTURE WORLD holds to the belief that such legislation violates the guarantees of the organic law and will be annulled as soon as it gets into the higher courts. The men who have financed this fight against legalized censorship in Ohio deserve great credit and are entitled to the earnest support of every exhibitor. We have no reason to believe that the contest will not be made in good faith or upon an insufficient plea of facts.

# Rising Stars

By Louis Reeves Harrison

CALLED suddenly and unexpectedly to my feet at a formidable gathering of newspaper men one evening last month when a great deal had been said about the luminous bodies of the motion-picture firmament, I expressed myself as ineffectually as most men do under such circumstances. I had been for weeks circulating among a lot of fire-worshipers, men who bow down from habit to the luster of past performers, who are occasionally so dazzled by what has been that they are blind to what is and is to be, and some thoughts on the subject were gathering but not crystalized. I left with a miserable sense of having tried to shoot an unloaded gun; and badly aimed, at that. Never again!

Merely as one of millions who have watched the development of moving pictures to the highest forms of present production, I entertained still higher hopes for the New Art. Because it has given opportunity for men who found other avenues of self-expression closed by those who clung to prehuman ideals, because such a vast amount of technical knowledge is required before men of original and interesting ideas can enter the literary or the dramatic fields, it seemed to me that genius of the period in which we are living would find its first expression and exert its most powerful influence through screen portrayals.

Our greatest scientists have been long years in reaching the sound conclusion that genius is universal among intelligent people. There is radium in all the pitchblende of our social body, awaiting opportunity, without which there can be no success, for release. Inasmuch as the technics of screen representation are almost entirely in the hands of directors and actors, the man who has something worth while to communicate is not so much hampered with manipulation as in other arts. Men of intellect plus knowledge may light the torches of other minds from their own with less knowledge of methods than in any other medium of communication.

For the novelist, for the artist, even for the dramatist, there are to be mastered so many things that pertain to the practical part, to a knowledge of the mechanics of self-expression, that men of creative imagination are hampered, if not forever silenced, and the few who eventually burst their bonds do so at a tremendous cost of energy. To spread what they have to say, they must eternally battle with obstacles that narrow their mental horizon. Screen production, when treatment is in the hands of capable directors and interpretation largely a matter of intelligent acting, seems to offer what has been lacking, freedom for the forces of the human mind.

The human mind of today is occupied with problems, physical, mental, social, political, industrial, questions of combination and competition, and it needs both facts and ideals for enlightenment. We are flung this way and that by the whirlwinds of circumstance, and all thinking people are awaiting some attempt at the solution of modern social conundrums. We will not be content with the actual—the possible must be pictured and stimulus to its attainment given by popularizing all that is known by keen and intellectual observers of what is going on all around us.

We have just been appalled by disgraceful disclosures attending the impeachment of New York's chief executive, by the lawlessness of men who make our laws and of men placed in high office to enforce them. There is present a tremendous awakening of conscience, growth of new sympathy, susceptibility to wrongs being perpetrated before our very eyes, while we stand helplessly looking on. It would seem that the administration of government is nothing more than organization for graft, with no thought of the welfare of the people. There is splendid dramatic material for some rising genius to whip into shape, yet we are asked to regard as a star attraction what other people did in other days, and to watch some old performer stagger through the principal part.

We love our country and detest these treasonable practices because they are destroying all that we are trying to build up. It is near to our hearts that these agents of destruction should be pointed out and branded with ignominy. The fire that is smouldering within us is not to be blown into flame by past performers in plays that contain nothing vital to present interest. There is opportunity in screen portrayal to stir the spirit of the times, arousing people all over the world to a sense of their power, of their responsibilities, of their weaknesses. Greater even than the press may the pictured presentation of the truth in contrast with error become if it deals with questions occupying the universal human mind.

I do NOT mean that moving picture exhibitions shall be turned into "Chautauquas." The dramatist must put himself in the position of the spectator in writing plays for the screen, and the best of these representations are "the efforts of imaginative sympathy." The story must be taken to heart before its underlying purpose is disclosed, and it need not be distinctly shown. It should be *felt*. Great essential, however, is that there should be something in it to feel.

Amid all political and social corruption of the time, new ideas are flourishing, gathering strength from the decay all around them, radiating beauty wherever the light of new opportunity stimulates their growth. Modern writers are catching the spirit of evolutionary science, are pointing out the significance of what is behind human development, are utilizing in drama and fiction those forces which change the current of thought and conduct among leading nations of the world, are demonstrating that the power of circumstances can be held in control and put to good use, instead of carrying us unresisting on a restless ebb and flow.

These are rising stars, and they are affected, just as men in other lines of work, by adequate or inadequate compensation for effort. The dramatist is paid a royalty that is proportioned to the success of his play. The author is paid a percentage on the sale of his novel. The New Art needs what such men can do, for stories old enough to pension, if they are not archaic, do not make for progress. If what is considered reasonable and fair in other arts was offered for feature plays along new and powerful lines, the cost of what is to be produced is so relatively small in proportion to the cost of producing it that the total amount of percentage paid on a highly successful feature play would stagger no one.

There is nothing personal in my advocacy of this step in the right direction, except that I believe in moving pictures as a splendid medium of thought conveyance. Through them the fruit of knowledge can be scattered broadcast. Through them works of the imagination that deepen character, or that soften and stir the heart, may find their most fascinating presentment. Their mission will be greatly enlarged by intelligent treatment of what is of vital interest to all, and, above all, it is well to keep in mind that no art can progress rapidly that disregards creative talent of the period.

# Educational Catalogues—III

By W. Stephen Bush

IN my last article I pointed out that every catalogue must stand or fall with its subdivisions. I have carefully looked over the whole list of subdivisions as given in the Rules of The American Library Association, and I think that the subdivisions mentioned there may with easy logic be ranged under the ten grand divisions which I have enumerated in the last issue of The Moving Picture World. I now wish to call special attention to Grand Division No. 6, Popular Science. We have a rather large supply of motion pictures of some scientific value, but not one of these pictures has been taken under strict scientific direction or for the express purpose of scientific research. In other words, there are no strictly scientific pictures. We have had pictures dealing with hygiene and surgery and engineering and agriculture. May we not put all these subdivisions logically under "Popular Science"?

The word "Popular" in this connection denotes plainly enough that no technical pictures are meant, but that the pictures so classified contain some scientific value for the spectator. I think the following subdivisions may be placed in the grand division "Popular Science": Physics, Mechanics, Hydraulics, Optics, Heat, Electricity, Chemistry, Mineralogy, Geology, Biology, Evolution, Botany, Medicine, Forestry, Physiology, Public Health and, as mentioned before, Hygiene, Surgery, Engineering and Agriculture. More subjects can be put under "Popular Science" by way of subdividing than under "Useful Arts," which latter classification, as I have sought to show, is rather arbitrary even in the cataloguing of a library. Take Grand Division No. 9, Animal Life. Any student in high school will see how easy it is to group comprehensive and logical subdivisions under this grand division. I only mention a few: Vertebrate and Invertebrate. The subdivisions of both of these classifications may easily be followed up by consulting a good dictionary. There are, of course, other subdivisions just as good. It is not necessary to go into too much detail; I only want to show that in the ten grand divisions I have suggested there is ample room for clear and detailed subdivisions.

The subdivisions for History (No. 4) are easily arranged by following the periods and the nations of history. Biography is another plain subdivision of History. We have had quite a budget of releases dealing in a dramatic way with important questions, and where the social question is kept in the foreground and the dramatic element merely serves as a sort of prop or scaffolding, I think it is entirely proper to classify these releases under "Social Economics." Aside from the large number of such subjects which have been filmed by the Edison Company there are such recent releases as "The Pit of the Installment Plan," "The Loan Sharks," "In the Hands of the Land Sharks," Prison Reforms, Juvenile Courts. Many more of a similar character might be mentioned, and they all have a distinct value as lessons in social economics.

It will be seen at a glance that the grand division "Geography, Travel and Description" subdivides itself into three kindred but different subjects, and there is room for many other logical subdivisions. One subdivision that might be suggested is that of the countries with which the pictures deal, making the continents of the world another group of easy subdivisions. It cannot be my purpose here to suggest every possible subdivision; that is a matter which must be left to the individual cataloguer and his particular supply of pictures and his particular needs. He cannot go far astray if he looks at the Rules of the American Library Association in finding comprehensive subdivisions. These rules may be consulted at any public library. No cataloguer will turn out a perfect catalogue the first time he tries. Practice will suggest the needful changes that have to be made from time to time, and as in other things practice will make perfect in the science of cataloguing.

How are the subdivisions to be grouped and arranged? The handiest method, no doubt, is the alphabetical arrangement. This arrangement had best be followed in marshaling the pictures themselves. In this way the meshes of the net will be tightened and no subject can slip out. I may say in connection with this matter that the producer of educational subjects will do well to make his titles clear, simple and always to the point. This is a great aid in classification. The name of the producer ought to appear just as the name of the author is printed on the book. This is not only valuable information for the man in search of educational pictures but it gives just and proper credit to the producer. The least experience in looking for good educational programs will show the importance of giving the name of the producer. Subjects can be numbered in accordance with the decimal system just the same as under the Dewey divisions. This enables the exchange man to pick out his subject without any loss of time. He knows, for instance, that under the grand divisions given in the last article all subjects from 400 to 499 are in the division of History. The numerical order can easily be applied within each subdivision. Say the first subdivision in History is Antiquities. This would make Antiquities run, say, from 400 to 410. Say the last subdivision in History is Zion. This would make Zion 490 to 499.

Next in importance is the preparation of a short and comprehensive synopsis. Twelve or even fifteen words are not too much. I think, too, that the idea of the General Film Company to give the length of the reel is one that will prove of practical value.

I need scarcely say in conclusion that no one realizes better than I do the hasty and imperfect character of the suggestions here outlined. The best I can hope for is that others will improve on what has been so roughly sketched out here. As long as these lines stimulate an interest in catalogues and emphasize the necessity of growing with the educational picture the writer will consider himself amply rewarded. The educational picture is assuming greater importance every day, and every intelligent observer within the ranks of the industry realizes that proper cataloguing is the first requisite in the educational field today.

Adding a word in conclusion, I might say that good cataloguing increases the commercial value of the film, for even imperfect cataloguing is better than no cataloguing at all. The man in search of educational films is too easily discouraged, and when he finds that it will take him hours of valuable time to find the pictures he needs, he gives up the attempt or takes whatever comes to hand first, without any particular regard as to its fitness. An experienced exchange man in the West recently prepared a catalogue in which many faults might have been discovered, but he is our authority for saying that even this hasty effort helped the sale of his educational films.

# The Theatre of Realization

## What a "Master Builder Can Do with Motion Pictures—Regent Under New Management.

By W. Stephen Bush.

THE Regent Theater, at Seventh Avenue and 116th Street, opened last Saturday under the management of Mr. S. L. Rothapfel. The attendance was far in excess of the accommodations provided, and, from the appreciation and enthusiasm of the audience, the condition of S. R. O. promises to become chronic.

MR. S. L. ROTHAPFEL
Manager of the Regent Theater, New York City.

If the Regent Theater ever wants a surname, such as ancient monkish chroniclers were in the habit of bestowing on every great and important institution, the Regent Theater might well be called the "Theater of Realization." Mr. Rothapfel milked every opportunity of its best points and made a realization out of possibilities. What magic wand did this modest and pleasant-looking young man use to effect such a transformation? Why, he used no magic wand at all. He is working with precisely the same tools that are at the disposal of every other exhibitor. It is this fact which makes the opening and the new management of the Regent Theater not only interesting, but useful to every exhibitor in the country. The Regent Theater is a continuous practical demonstration of what can be done with the motion picture entertainment. Because of its doubtless value to the exhibitor I want to set down in some detail every one of the various factors which contribute to the splendid success of the Regent Theater.

To begin with: Mr. Rothapfel knows how to create a pleasant and agreeable atmosphere. He possesses the rare art of putting his patron at ease the moment he enters the theater. Surely this is an important item. The artist and the orator who have studied audiences know that the gaining of the good will of the audience is the best start possible. The patron is quite content to find this atmosphere around him, but does not care to analyze it. The experienced entertainer has no trouble in analyzing what constitutes the desirable atmosphere. It is nothing but the summing up of many apparently trifling details all working together to the same end. The good and well-considered lighting arrangements have something to do with it, so have the personality and the appearance and the manners of the employees, and the furnishings of the theater, and the order and decorum of the audience. In some indefinable way the impression runs through the audience that their comfort is carefully considered, and that they are going to be treated to a good entertainment. The patrons look around and observe and are pleased. This was evident from the first at the Regent Theater. There were things to delight the eye and ear before the entertainment proper had begun. A beautiful fountain played in front of the orchestra; the light effects had been most skillfully arranged; there was a happy medium between the glare and the somber. The decorations and the flowers were artistically distributed. No detail had been neglected—the hand of a "master builder" was recognized even in the preliminaries.

Mr. Rothapfel did wonders with his music, very ably assisted by Mr. Carl Edouarde and his brilliant orchestra. For the first time in this country I was made aware of the possibilities of the music. I had thought until then that London and Berlin had wrought wonders with motion picture music but I confess that at the Regent Theater a very high standard has been set. The music with Pathe's Weekly could not have been surpassed. To run appropriate music with short and widely different scenes is perhaps the severest test music can be put to in connection with motion pictures, but it was tried at the Regent and tried with decided success. For a few moments we saw a Russian picture, and immediately the orchestra intoned the solemn Russian national anthem to change, without a jar, to light American music, charmingly suitable to some scenes and events in California. The movements of the orchestra all through the evening were of extraordinary ease and smoothness, no doubt due to careful and painstaking rehearsals. What can be done with the right music was most plainly demonstrated in a two-reel Vitagraph, most fittingly chosen for such a glorious motion picture celebration. The title was "The War Makers." It is quite true that only the picture of high quality, for example, Vitagraph quality, will allow fullest sway and swing to the musical possibilities. The idea of Mr. Rothapfel and his musicians is to understand and then to seize the atmosphere of a picture, and, by means of playing strong and distinct "motifs," to stir and intensify the emotions of the audience. This makes the picture not only move, but live. It is a thought based on the philosophy of Wagner's music—it seeks to dramatize music. This method of treating the music with the pictures has one very practical advantage, for it does away with the need of many rapid changes.

When the overture was finished there was an electric burst of applause from the audience, and before the applause had died away the dark-colored curtain on the screen parted most gracefully and revealed the picture in full motion. It was a simple thing, but the effect was most pleasing. I may say here that readiness and smoothness characterized the unfolding of every part of the entertainment. Now, what was the picture? "A Journey Through Crimea." To be sure, the picture was finely projected; the light was perfect; the operator had his machine under easy control, and maintained just the right speed; but, after all, in the exhibitors' catalogue the picture was nothing more and nothing less than a "scenic"; it had been released on the 7th of October, and was in no way different from hundreds of other good scenic pictures. But for the frame in which it was set the program of four reels could have been had by any exhibitor who cared to pay for it. It was well selected, but no better selected than scores of other programs such as are offered to patrons of motion picture theaters every day in the week. It consisted of a scenic picture, of a first-class feature, and a good comedy.

What, then, were the added attractions? Of course, the most prominent of the added attractions was the manner of presentation, but there were other added attractions. The singers made their debuts in leafy bowers at each side of the proscenium, and were revealed to the audience by a very clever spotlight arrangement. Here the program differed widely from the average offering. Few of the old-fashioned "illustrated singers" survive to this day, and the song concerning the botanical environments of John when imprinting a kiss upon Mary is now rarely heard in the land. Rothapfel has artists singing for him, men and women who are gifted with good voices and who have spent some time training and cultivating their voices. The selections of songs were, I think, particularly happy; the popular kind predominated, but there was a touch of the concert program in some of them, and an artistic touch in all of them.

The prices of admission were fifteen cents all over the house, with the exception of the boxes and loges which are twenty-five cents. Matinee prices: Ten cents to all parts of the theater.

Such theaters as the Regent are what we all hope for. They are the best friends the motion picture industry has. It is well to set them on a hill that they may be see and imitated. They are bulwarks in the fight against the corruption of public taste.

There is one thing more deserving special notice. "The front" was conspicuous for its simplicity and the total absence of the "flashy" and lurid poster. No three sheets exuding blood, and no six sheets picturing murder. As it is, a religious belief in certain circles that nothing but the "paper" brings the crowd, I was wondering on what theory the Regent Theater managed to have a full house with another full house waiting in the lobbies and on the sidewalk.

Mr. Rothapfel and his able assistant, Mr. Edward Jillson, were, of course, very busy all evening, but Mr. Rothapfel found time to assure me that he had not yet struck his racing gait, that there were some rough edges left, and that he would like all his guests of the evening to come back in a few weeks when he had got under way. It is doubtful whether the guests could stand another such drain on their complimentary adjectives. We will all go back to the Regent, and we are glad to know where to conduct the next stranger who asks us to take him to the best motion picture house in the city.

## OTHER AUSPICIOUS OPENINGS.

### Burland Theater.

Another evidence that the new era of motion picture exhibition in the city of New York has arrived will be found in the new Burland Theater, 164th Street and Prospect Avenue, which opened its doors to the public for the first time Saturday evening, November 1. Entering the house from a spacious lobby off Prospect Avenue we entered an immense auditorium filled, at the time, to the last seat. Our guess was fifteen hundred people and that guess was confirmed by the manager, Mr. I. Picker who assured us that there were five hundred more in the gallery above. This proved true—the house was filled to capacity and it was a surprising thing that so many people could be assembled at one time in an outlying district of the city to view motion pictures.

The Burland Theater enterprise is a large one involving an investment of half a million dollars, including the value of the land occupied. The plot covered is 357 feet on Prospect Avenue and 135 on 164th Street. The theater entrance is in the center and small stores range on either side leaving a large area in the rear for the theater. Half this space is given over to an enclosed theater which seats, as before mentioned 2,000 people; the other half constitutes an cpen air theater or airdome, seating 3,000 people. The entire building is of fireproof construction after the latest and best designs. Ample provision has been made for the safety and comfort of patrons in the way of exits and retiring rooms.

The equipment of the house is of the best. In the projecting room are installed a Simplex, a Standard and a Kinemacolor projectors with a Wagner motor generator to control the current. The throw is 155 feet to a composition screen on the back wall of the building. For the open air theater this battery of projectors may be turned around so as to project the picture for the airdome for which the throw is 175 feet. Andrews chairs, costing about $3.00 each, provide a very comfortable seat in the closed theater. Benches are used in the airdome. Ventilating fans effect a rapid change of air.

Features from the All Star, Famous Players and Kinemacolor will rule the program at the Burland, supported from time to time with other feature productions from general sources. Music is provided by an orchestra of seven pieces and high-class singing numbers will be interspersed. Saturday evening's program was most pleasing in this respect. "Arizona" was presented at the first performance.

The prices of admission are ten and fifteen cents in the evening and five cents for matinees during the week. Sunday matinees will be ten cents.

### Heights Theater.

The L. & B. Amusement Company opened a new picture theater at Wadsworth Avenue and 181st Street, New York City, on Saturday evening, October 11, to a large patronage and is enjoying a steady patronage of the most satisfactory character. W. A. Landau, formerly proprietor of the Audubon Theater, in 181st Street, is president of the company, and S. G. Bock, who was connected with the St. Nicholas Theater, in the same neighborhood, is secretary and treasurer. The new house is of regular theater construction, seats 600 persons and has twelve exits. The construction is fireproof throughout. Two Standard projecting machines and a mercury arc rectifier have been installed, providing a fine picture at a throw of 110 feet. The chairs are from the American Seating Company. An indirect lighting system and large exhaust fans for ventilating complete an up-to-date equipment. Retiring rooms for men and women insure the comfort of the patrons. A Hope-Jones unit orchestra provides music for the pictures.

# The Riverview Theatre

### Quincy Amusement Company Picture House on Broadway One of the Best Planned in New York City.

It is natural that the more recent photoplay houses should incorporate the best points of those already built, so it is hardly safe yet to say of any that it is absolutely perfect. Some one may yet go one better and astonish us with some convenience unthought of. But leaving out the hypothetical, it is safe at this writing to say that the Riverview Theater, of the Quincy Amusement Company, at One Hundredth Street and Broadway, New York, combines more advantages with less disadvantages than any other house in the Greater City.

There is not much to attract attention to it from the outside, except that no one can pass it without knowing that it is a building devoted to projecting photoplays. The front of the building, like a well-written advertisement, is clear, but unpretentious; there is nothing to suggest the old-style show. One passing will be more apt to say, "Here is a good place to see the best and most up-to-date pictures." And this impression will be heightened on his entering the vestibule, inside the swinging doors. It runs the whole width of the front, is spacious and cheery. It is floored with marble and painted in light colors and in a prominent place one will find seven clean-cut billboards on which he may read the offerings provided for every day in the current week. Glancing over these, and finding that there is a special feature from the licensed group of manufacturers offered each day and that on the day of its release (except Sunday, on which one of the Friday specials is given), and furthermore that this is reinforced by three regular releases, all pictures of the current day, it is natural for him to turn to the box office and buy admission.

Once inside he is reassured, even if it be before the show begins, by the cleanness and signs of comfort that meet him, The room is 219 feet deep, 35 feet from floor to ceiling, and 40 feet wide. There are 1,000 seats in it, but they are generously spaced and comfortable. The floor is of concrete covered along the isles with heavy matting.

These isles are very wide, five or six persons could walk abreast on them. The patron, if it be his first visit, will glance around and perhaps wonder where the projecting room is located. It is directly over his head, if he seated at about the middle of the room, but looks so like a natural part of the building that he may not find it until he has traced back the faintly seen diamond rays from the picture on the screen to the aperture.

From this operating aperture to the screen is 150 feet. The screen is 14 x 18 feet and gives a remarkable clean-cut and lifelike image. Just what the screen is and how it is made the management do not care to divulge, it being a secret process of their own; but assuredly it is a good screen for pictures. Of the projection, we can only say that it is very nearly perfect. Steady, bright, flickerless pictures are demanded by the class of patrons at the Riverview, and the Quincy Amusement Company can take pride in the projection they provide. The Power's 1913 machines are in the operating room driven by motors and the five reels of each day's show follow each other with the regularity of a chronometer.

The music and picture accompaniment is furnished by one player during the day, and an orchestra at night. The orchestra is not greatly missed in the afternoons, for a Wurlitzer organ, which costs $10,000, can make thunder and trumpet calls as well as church bells, music for tango dances or martial strains for grand parades and many other sounds. We might add that it is extremely well played.

As the patron leaves the house he will find a court 10 feet wide outside down both sides and across the back. To this exit, opening on it, doors throughout the entire length of the building permit the room, though filled to its limit capacity, to be emptied almost at once. The cubic capacity of the room is such that no smoke could fill it before it could be entirely emptied, but it is built wholly of fireproof material. One remarkable thing about it is that it is cool in summer and warm in winter with its steam heating system. The house is under the immediate management of Mr. William E. Jones and of Jack T. Harris, who make it a point to take care of their patrons' comfort in every way.

## NEW THEATER AT LOWELL.

Samuel Orbach is building a new fireproof theater at Lowell, Mass. The new house is on a plot 72 by 180 feet, and will seat 1,500 on one floor. One of the novel features will be a sliding roof that can be moved to give an open-air effect to the house in summer. Two Power's 6A machines with a motor generator set will be installed in the projecting room. The curtain and scenery will be furnished by the Lee Lash Company. It is estimated that the cost of the house and equipment will be about $30,000, and the date for opening has been set early in December. Mr. Orbach was formerly proprietor and manager of the Colonial Theater, Lowell.

# "The Octoroon"

### Kalem Makes a Fine Feature Picture Based on Boucicault's Famous Melodrama—Many Thrilling Situations.

AMONG the legitimate dramatic productions that have made their mark on the American stage, few are more adaptable to the requirements of the motion picture producer than that famous old melodrama, "The Octoroon," written by Dion Boucicault. Though the story it tells and the times and questions it deals with have long since ceased to possess the vital interest they did at the time the play was written, the subject is replete with thrilling situations that serve to make the picture one of unusual interest.

Scene from "The Octoroon" (Kalem).

The story is that of a young man who returns to his home in the south after many years' absence. It is during slavery days, and when the young man falls in love with an octoroon girl a difficult situation is created. This is further complicated when a former overseer buys the unfortunate girl at an auction of slaves after having stolen her freedom papers. To make matters worse, this overseer, who is the villain of the play, kills a boy and rifles the mail bag he carried containing valuable letters.

Subsequently the overseer's crime is discovered by means of a photograph which was taken at the time the murder was committed and he is arrested and placed upon a river steamboat to be taken to jail. He sets fire to the boat and escapes, but is followed by the Indian companion of the murdered boy, who finally kills him.

Scene from "The Octoroon" (Kalem).

With the discovery of the overseer's crime the freedom papers of the octoroon girl are recovered, together with the letter containing a draft of sufficient amount to release the plantation from the debt to the overseer. But the octoroon, believing that she is doomed to become the slave of the overseer, commits suicide just as her freedom is regained, and her lover is thus released.

In producing this picture the Kalem Company has secured the true southern atmosphere. The scenes were taken in Florida and are beautiful to the last degree. Guy Coombs takes the part of George Peyton, the leading male character, and Marguerite Courtot is particularly charming in the part of Zoe, the octoroon. The fire on the river boat is sufficiently realistic to satisfy the most exacting critic; it gives a distinct thrill. Exciting indeed is the chase of the overseer by the Indian. It is with considerable suspense that we watched the frantic flight of the overseer and the stealthy trailing of his victim by the avenger. We were not permitted to witness the final struggle in its entirety, but a white clutching hand, trembling for a moment above the reeds of a swamp, and presently the appearance of the Indian wiping his knife tells the story of vengeance accomplished.

That the Kalem players have done justice to the play in this excellent production will be the verdict of all who see it. The story is well told and the picture, in its entirety, is fully as interesting as the dramatic rendition. It will prove a distinct feature.

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# Much Ado About a Comma.

### A Matter of Punctuation in New York's Picture Code Results in Differences of Opinion.

THERE is a difference of opinion between a number of motion picture exhibitors in New York City and their architects and the men to whom are delegated the powers of issuing licenses for the new theaters under the code signed by Mayor Gaynor on July 8 last. The chief bone of contention is Paragraph 2 of Section 352D. It reads as follows in the code as furnished by the Mayor's Bureau of Licenses:

> 2. Prohibition—Motion picture theaters shall not be constructed in frame buildings within the fire limits, nor in hotels, tenement houses or lodging houses, nor in factories or workshops, except where the theater is separated from the rest of the building by unpierced fireproof walls and floors, and in no case shall they be constructed or operated above or below the ground floor of any building.

That seems plain enough to be understood even by the man who runs as he reads. It means, of course, that motion picture theaters may be constructed in frame buildings within the fire limits—in hotels, tenement houses and lodging houses, in factories and workshops—where the theater is separated from the rest of the building by unpierced fireproof walls and floors. No such interpretation is placed upon the section by the Bureau of Licenses, however. It is contended that there is an error in the section as printed; that there should be a semicolon after the words "lodging houses," and that such was the intent of the framers of the code. Michael Furst, of Brooklyn, a well-known lawyer, an intimate friend of the late Mayor Gaynor, and by him named as the chairman of the committee to draft a working set of laws for the government of picture houses, was asked over the telephone as to his knowledge of the paragraph. In a voice indicative of patient sorrow more than of anger, Mr. Furst said that the question of the punctuation of this paragraph had caused him more trouble than had been entailed in the formulation of the rest of the code. He said if he had changed the persevering comma once into a semicolon, he had changed it a dozen times; that it had been the intention of the committee to prohibit absolutely the issuing of licenses for picture theaters in hotels, tenement houses or lodging houses and permit them in factories or workshops where they were cut off by unpierced fireproof walls and floors. When it was suggested to Mr. Furst that the writer had been assured that the law as signed by Mr. Gaynor contained a comma, Mr. Furst said the only way to be sure was to look at the original document in the office of the city clerk. THE WORLD man accordingly did so. A comma it was, just as quoted in the section printed herewith.

When Mr. Furst was told that the document as signed by Mr. Gaynor contained a comma after the words "lodging houses" he was much surprised. He brought out a copy of the City Record of May 9, 1912, in which was printed in full the Folks ordinance for regulating motion picture theaters. This was after a public hearing had been held on the proposed code. There appears a semicolon at the disputed point. Mr. Furst said it was reasonable to assume that the code should be construed in accordance with the intent of the legislator. In this opinion he was joined by Assistant Corporation Counsel Crowell, who believed no licenses would be issued if a mistake had been made, and that none would be issued until the error had been corrected by amendment.

Several unsuccessful attempts were made to reach James G. Wallace, chief of the Bureau of Licenses, in order to learn the attitude of his bureau in the matter. In his absence, Mr. Culleton, who is listed in the department directory as bookkeeper, and also as having in charge the issuance of licenses to "public dance halls, moving picture theaters" and "applications for new pool table licenses," said there had been a conference between department chiefs and officials of the bureau and that it had been decided to construe the law as its originators had intended. In other words, picture theaters shall not be constructed in frame buildings within the fire limits; nor in hotels, tenement houses or lodging houses; they may be constructed in factories or workshops where the theater is separated from the rest of the building by unpierced fireproof walls and floors.

# "The Subterranean City"

Reviewed by James S. McQuade.

ECLIPSE has furnished the spectator with a series of astounding sights and acts in a two-reel subject, "The Subterranean City," that fairly rival the wonders of "Aladdin's Lamp." True, there is no mystifying genii present to bestow talismanic powers and raise enchanting palaces before your eyes with the suddenness of a flash of light, but hair-raising feats are performed which, seemingly, defy the laws of gravitation, and we are conducted through the mazes of an underground city that reveal strange architecture — monster formations that bear the marks of the titanic force of the volcano, as well as of the puny handiwork of man.

Scene from "The Subterranean City" (Eclipse).

These films have been made, for the larger part, under great difficulties. The director, the principal actors, the camera man and the light effect man all share in them, and all are to be complimented on the result.

Joe Hamman and Mrs. Hamman center all eyes on their daredevil exploits. Mr. Hamman will be remembered by his extra hazardous feats on horseback and otherwise in former Eclipse films, but it can be vouched that he has put in the shade, in this instance, all his former deeds of daring. We see him apparently falling from a precipice down into an abyss hundreds of feet deep. No doubt the tricks of the camera have enabled him several times to perform the impossible, and many will gasp at the illusions, in the belief that they are real. The escape of Arizona Bill (Joe Hamman) and Vesta (Mrs. Hamman) down a high, overhanging cliff, by means of a rope, is a real exploit, except in the final fall where the camera is employed to deceive the eye. The actor who takes the part of John Walker, the merchant jeweler, who has been systematically robbed, can take credit for very fine character work.

Scene from "The Subterranean City" (Eclipse).

The scenes of the story are supposedly laid in France. John Walker, a prominent jeweler, is awakened one night by a noise that seems to come from his strong room. On examination, he finds that the door of the large safe is open and that the watchman is asleep. His clerk and he make an inventory of the jewels and find that none is missing. Next morning, however, it is discovered that imitation jewels have been substituted in every case.

The robbery is the talk of the city and of the Merchants' Club. Arizona Bill, a friend of Walker, is present at the club and is invited by his host to the theater, where a celebrated dancer, Vesta, is the rage. After the performance, Walker and his friend call on the dancer in her dressing-room, where she is presented with a valuable necklace by the merchant. Vesta is attracted by Bill, who overlooks his gloves when the visitors leave the room.

Soon after their departure Vesta admits a member of the jewel thieves' gang, to whom she hands the necklace. While they are engaged in conversation, Bill returns for his gloves and awaits an answer to his knock. Being detained, he looks through the keyhole and sees the strange visitor talking to Vesta. When he is admitted the stranger has disappeared, having made his exit through the only window in the room. Bill's suspicions connect Vesta with the thieves, and at the club next evening he makes a bet of $5,000 with Walker that he will discover the band within a month.

Next day he follows Vesta to the wonderful subterranean city where the thieves have their workshops. He succeeds in entering after many perilous escapes and is discovered by the gang. To his surprise, he finds that several prominent members of the Merchants' Club are leaders of the gang. These men give orders for the murder of Bill, and he is saved just in time by Vesta's intervention and quick wittedness.

Vesta, being unable to extricate Bill from his prison, rushes to the city and discloses the secret to Walker, who is skeptical of the whole story. They are interrupted by the entrance of the leader of the gang, whose villainy is unknown to Walker. This man, when alone with Vesta, charges her with being a traitor, and, at pistol point, he forces her to the underground city where she is thrown into the same abyss into which Bill had been cast a few hours before.

The prisoners make their escape after many perils, and Bill acquaints the chief of police with the facts, with the result that the jewel thieves are all arrested. The release date is set for November 25.

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## MAX ASHER.

### Famous Dutch Comedian in Universal Comedies.

Max Asher, famous vaudeville comedian, is playing leads in comedies now being released under the Joker brand and directed by Allen Curtis. While Mr. Asher's training has been extensive, he has always displayed a natural aptitude for the work—born to it, one might say. German character has been his specialty in the past. He is a Californian, having seen the light of day first in Oakland. After a good number of years spent in burlesque, musical comedy and stock, he made his first moving picture appearance in the Keystone comedies. From there he joined out with the Universal West Coast Company some months ago, to essay character leads.

Max Asher.

His first big success with the Universal was in the burlesque-comedy, "The Cheese Special." This comedy was hailed by critics as one of the biggest laugh-provoking sketches released in months, barring none. Mr. Asher assumed the villain role—that of a Banker who lived over again the old song "And the Villain still pursued 'er." He pursued the heroine, Miss Louise Fazenda, with mighty persistency, bringing down peals of laughter.

"Throwing the Bull," a Joker comedy released the week following, November 1st, is another burlesque that shows up the marked ability of this actor. His efforts in the immediate future will be confined wholly to playing leads for the Joker comedies under director Curtis.

## EDUCATIONAL "FLYING A."

The American Film Mfg. Co. will release a short educational subject under the title of "A Modern Steel Plant," giving a general survey of this stupendous industry. On the same reel will be a comedy-drama entitled: "The Tale of the Ticker," release date November 20th.

# Miss Pickford at Her Best

## In "Caprice," a Four-Part Famous Players Production, She Gives Unusually Fine Performance.

By George Blaisdell.

IF you would see a delightful picture go see Miss Pickford in "Caprice." In the introduction we are given a diamond in the rough. At the conclusion we see the polished gem. For every facet in the stone Little Mary gives a new definition of caprice. Mercy is a child of moods—we laugh with her, and as suddenly check ourselves as we see the cloud pass over her face. Throughout the four parts it seems as if the heartstrings are under the influence of a hair-trigger control; and there is no foretelling a moment in advance on which side of the emotions the strain will lie. To be sure, mostly it is genuine humor; but there is never any certainty about it.

Scene from "Caprice" (Famous Players).

"Caprice," as older theatergoers may remember, is the story in which the then Minnie Maddern achieved her first success. A country girl is wooed and won by a youth from the city. The lad's father opposes the match, unsuccessfully. The bridegroom soon comes to the conclusion his father was right. The bride is taken home by her father. Then she is sent to boarding school, where her chum proves to be her sister-in-law; but the wife conceals her identity. The husband is taken abroad by his father, the better to forget his matrimonial troubles. The husband returns in time for the commencement ball. He cannot find the wife, who has departed from her home. He meets her later at the ball. All's well that ends well.

Scene from "Caprice" (Famous Players).

We are treated to a hearty laugh in the opening. A young hunter is treed by a bear. Bruin is going right up after him. Mercy appears and calls off the animal. We see him descend and not only eat out of her hand but follow her home, with the hunter bringing up a discreet rear. In the following scenes Jack Darnton, a young man from the city, accidentally shoots Mercy in the arm. He carries her home. The friendship begins right here.

It is not possible to enumerate the many fine situations crowded into this picture. There is the dramatic interview of Jack's father with Mercy in which he tells the girl her marriage with his son will ruin the young man's life. There are the humor and the pathos of the girl's attempt to commit suicide with a bulletless weapon, which she conceals from her own sight as she writes a word of farewell. There is the gayety of the wedding morn, when she loads corn into the front of her bridal gown and goes out to feed the chickens; and the attempted interference of Jack's father. There are the scenes following the marriage, when the husband is ashamed of his mountain bride; where in response to a suggestion of her father, she puts the lamp in the window as a signal for him to come and get her. Then, too, there are the many good situations in the boarding school—the ridicule of her fellow-pupils changed to respect and admiration on account of her heroic work when the structure took fire and Mercy carried down the stairs a girl bigger than herself. In fitting conclusion there are the rapid alternations of comedy and pathos in the last part, when the husband is unable to identify beyond doubt the little woman in finery, but who, when arrayed in her old-time mountain garb, is taken to his arms.

The backgrounds are well chosen, some of the exteriors being of marked beauty. The studio work is of the usual Famous Players standard. One of the big sets is the ballroom scene, in the last act. The support is excellent. Owen Moore, as Jack, does well the much he has to do. James Gordon, as Jack's father, is strong in a part not always popular. Others who materially contribute to the making of the picture are "Boots" Wall and Ogden Crane.

On the story side "Caprice" is as clean as a whistle. As a four-part comedy-drama it is a rare production. It is a picture containing so many fine touches one viewing serves only to whet the appetite for another look.

## WALTER PRITCHARD—CAMERAMAN.

Walter Pritchard is the name of the modest and worthy young man, whose likeness is given herewith. Mr. Pritchard, though scarcely more than a boy, is one of the oldest, most active and best cameramen in the business. Knowing ones have bestowed upon him the appellation of "The Young Wizard of the Camera." And we, bearing in mind his remarkable photographic work, quite agree with them.

Walter Pritchard.

Young Pritchard is a product of Bayonne, N. J. A little over four years ago he was in charge of the Centaur plant there. Later, soon after the birth of the Nestor Film, he was promoted to do camera work. His success was instantaneous, and in a few months the Nestor photography had won a worldwide repute for excellence. "The Worth-While Film," as Nestor was christened by Charles Simone, became partly so through the splendid photographic efforts of Mr. Pritchard.

Two years ago, when the Nestor companies (three of them), were transplanted to Hollywood, Cal., young Pritchard was both cameraman for the Fahrney company and head of the Nestor laboratory in the west. After having materially aided in making some two hundred Nestor successes, he was captured by the Kay-Bee Co., and for several months photographed their big productions. The Universal Film Mfg. Co., finally succeeded in regaining his services and put him to work on special features.

Mr. Pritchard is now in the east enjoying a well-deserved vacation. On leaving Los Angeles, his fellow-members of the Photoplayers and Static clubs gave him a royal send-off.

## HAROLD FOSBERG JOINS SELIG STOCK.

Harold Fosberg, a well known young actor, who for several seasons past has been associated with Belasco's successes, notably "The Woman," has become a member of the Selig Stock Company and assumed leading roles with that organization. Mr. Fosberg is not inexperienced in the art of motography, and is considered a valuable acquisition.

# New Jersey Motion Picture Commission

## Makes Interesting Report on Investigation at a Meeting Held In Newark—Some Recommendations.

By the Rev. E. Boudinot Stockton, S. T. B.

THE Motion Picture Commission of the State of New Jersey met last Thursday afternoon, October 30, in its rooms in the Wiss Building, 665 Broad Street, Newark, N. J. This committee was formed last spring of delegates from the various civic and social welfare societies, the probation officers and other official and semi-official bodies in the state, and a number of exhibitors, for the purpose of investigating the conditions as to the moving picture business in the state with a view to having enacted a state law which would both head off a lot of foolish and ignorant local legislation, and, at the same time, would tend to the protection of the best interests of all concerned. To safeguard the interests of the picture business, two exhibitors, Mr. Louis F. Blumenthal and Mr. Joseph Steiner, were appointed members of the committee.

During the past summer different members of the committee sent out letters asking for definite information and opinion from various classes of persons as follows: Miss Louise Connolly, to librarians; Mrs. H. C. Warren, to women's clubs; Miss Josephine Baldwin, to Sunday school associations; Mr. Louis F. Blumenthal, to film producers; Mr. Charles Scott, to Y. M. C. A.'s; Miss Ethel M. McKee, to Y. W. C. A.'s; Miss Harriet Townsend, to charity organizations; Mrs. C. B. Alexander, to lawyers and judges; Mr. John J. Gascoyne, to probation officers; Mr. Winston Paul, to mayors; the Rev. H. H. Gifford, to members of the Social Service Commission of the Diocese of New Jersey; the Rev. Augustin Elmendorf, to members of the Social Service Commission of the Diocese of Newark; Miss Emily S. Hamblen, to license clerks and attendance officers; the Rev. Charles N. Thomas, to rural communities; Miss Cornelia Bradford, to settlement houses, and the Rev. L. L. Hand, to the Junior O. U. A. M. A follow-up letter was sent out on October 1, and the results, as tabulated and presented to the meeting in the report of the secretary, Miss Louise Connolly, are given below. The number of persons who made each answer is given after the reply:

### 1. Educational Aspect.

The educational value of motion pictures is great if the conditions are right, 12; There is a great field for co-operation between commercial shows and schools, 3; Picture theaters are now used somewhat by public schools, 7; Present commercial shows now give occasional educational pictures, 21; At present these theaters do good, 1; They compete with the saloons and thus decrease the consumption of alcohol, 1; Their moral tone now is better than that of the regular theaters, 1; They serve to Americanize foreigners, 1; Good pictures, if dramatic, please, 1; Humorous pictures are most pleasing, 1; So-called educational pictures do not please, 1; Places that have tried well-selected pictures educational even only one-quarter do not succeed, 3; There is no beneficial effect, 2; The character of the present shows is good, 15; The pictures now shown are all right for adults, 1; Schools should run such shows, 1; Home and school associations have shows, 2; Public libraries should run such shows, 2; Few Y. M. C. A.'s do run such shows number of answers not given); The circulation of special books like "Quo Vadis" is increased by moving pictures, 2; Library circulation is decreased in general by moving pictures, 3; Library circulation is not affected in any way, 2; The moral standards of the moving pictures are generally lower than is that of books read by the same people, 5.

### 2. Censorship.

The pictures are censored by the national board, 19; The national board does not censor, some of the worst pictures show their tags, 1; A local ordinance permits only films censored by the national board, 1; There is local censorship, 7; Films should be censored by someone, 12; There should be a state censor board, 11; The school authorities should censor, 1; Do not restrict too much, 2; Recent attempts at legislation have been vicious, 1.

### 3. Vaudeville.

High class vaudeville is valuable, 3; Vaudeville is dangerous, 5; Vaudeville should be censored, 5; Vaudeville is difficult to censor, 1; Censor films by the national board and vaudeville by board ordinance, 1; Amateur nights should be stopped, 1; The crimes act of New Jersey is sufficient, 2; At present vaudeville is given in picture shows, 22.

### 4. Matrons.

There should be a matron, 7; The matron should be employed by the exhibitor, 2; The matron should be independent of the exhibitor, 3; The matron should belong to the police force, 1; A matron is provided, 1; Boys and girls should be separated, 1.

### 5. The Exhibitor.

As is the exhibitor, so is the show, 9; The exhibitors are now censored (licensed), 3; Have the Exhibitors' Association license the exhibitors, 1; Operators should be censored for experience, 1.

### 6. Licenses.

The licensing power should be local, 9; The licensing power should be co-operative among several city boards, 1; No license is required, 6; The license term is money, 9; The license fee should be high, 1; The license terms are moral, 3; In New Brunswick, the clerk gets a fee for each license given, 1; The license is renewed weekly in Newark, 1; The license is given without terms, 1.

### 7. Police Supervision.

There is, 21; There is none, 12.

### 8. Fire Protection.

There is, 29; There is none, 3.

### 9. Lighting.

The lighting is good, 25.

### 10. Construction of Theaters.

The construction laws are obeyed, 9; There is bad construction, 2; All All Newark houses but two were built for this purpose, 1; Nowhere in the State are the laws enforced, 2; They should not be allowed in dwelling houses, 4; There are no state laws as to buildings, 1.

### 11. Health Boards.

The Board of Health does its duty, 18; Houses are badly ventilated, 3; Houses are neglected by the Board of Health, 6; The State Board of Health should control, 1; The hygiene of the theaters is good, 2; There is no need of toilet accommodations, 1.

### 12. Theater Location.

Pictures should be shown only in business sections, 3; There should be one theater for every six blocks, 1; The fewer the better, 4; Theaters should be distributed according to population, 1; There should be one theater for every 23,000 of population, 1; There should be one theater for every 2,000 of population, 1.

### 13. Advertising.

Posters and advertisements should be supervised, 4.

### 14. License Applications.

Applications are advertised in the papers, 5; They are not advertised, 1; They should be advertised, 3.

### 15. Children.

The laws as to children are enforced, 16; They are neglected, 12; Present laws are enough, 1; They are not enough, 1; Raise the age limit to eighteen years, 1; There should be no age limit, 1; Children should be admitted in the afternoon, 10; Laws are not so necessary as an educated public opinion, several; Laws are not so wanting as their enforcement is, several.

### 16. Sunday Opening.

For, 2; Against, 1; Local option on opening, 2.

### 17. Miscellaneous.

Private persons should cause warrants to be issued, 2; The age of the girl who takes the tickets should be regulated, 1; The age of the boy who chops the tickets should be regulated, 1; Codify the present laws, 1.

### Comments and Resolutions of the Report.

"From the foregoing it will be seen that there are many opinions upon many points. It is apparently the general opinion that the shows now do some good, but should do much more; that educational agencies should use them, but generally do not, and that where they do they are not always successful. It seems practically unanimous that the pictures should be censored by some one and that the pictures shown in New Jersey generally have passed the national board. There are differences as to whether the censoring should be left to the work of the national board, or placed in the hands of a state or local board. There are three warnings not to restrict too much, and one example of a local ordinance that forbids all films not passed by the national board. Vaudeville, or some between-the-acts entertainment is given in many places, but opinions as to how it should be dealt with vary. The subject of matrons is worthy of discussion, and local licensing of exhibitors seems to be the preferable.

"The claim that there is police supervision comes from twenty-one, chiefly governmental correspondents, while twelve places report, through citizens, that such supervision is nil. Evidently something needs to be done here. The twenty who claim that the boards of health do their duty are mostly city officials. Eleven outside observers say no. This, too, demands attention. The sixteen who claim that the laws as to children are enforced are largely city officials. Evidently in some places the laws are a dead letter. The ten persons who advise admitting children in the afternoon evidently want also the afternoon plays safeguarded for children. Apparently, we are not advised to tackle the problem of Sunday opening.

"In fine, we have here some light as to facts, and some guidance for action. It is quite evident that no law can be devised that will please everybody. It is also evident that when we have devised a law and seen it enacted, our duties will not be completed. A number of correspondents adjure us to awaken and to guide public opinion. That means a permanent work, requiring vigilance, tact, enthusiasm and some money.

"There seems, therefore, to be three duties before the commission: (1) To get more light upon all points not so far reasonably settled by this inquiry; (2) To frame and cause to be passed a bill, and (3) To establish a permanent agency for watching and influencing the future of moving pictures in New Jersey."

### Discussion on the Report.

The discussion on the above report was limited mainly to the questions of censorship, the licensing of exhibitors and operators, the employment of matrons and advertisements and posters. Several resolutions were adopted, and the report and the resolutions were turned over to the executive committee with power to act. The question as to censorship was settled by Mrs. C. B. Alexander, of Hoboken, who pointed out that inasmuch as over one hundred films were produced weekly, the censoring of them would require a person to sit in a theater nearly ten hours a day for six days a week year in and year out. Not even the salary of a high-priced school teacher would command the services of a person who had the intelligence, education, tact and morality that would enable them to do this in a proper and acceptable manner. She suggested, and it was unanimously adopted, that the executive committee get legal advice as to the constitutionality and practicability of putting into the new bill a clause saying that "No picture shall be shown in New Jersey that has not been passed by the National Board of Censors." As to licenses, it was resolved that the executive committee should investigate licensing by state, by local authorities, and by both state and local authorities. It was suggested that the problem might be best met perhaps by having a local license, but a uniform state requirement, as one of the difficulties of the present situation is that a license valid in a given city or county is valueless in any other city or county. As to matrons, the executive committee was instructed to get all the light on the subject that they could. And, lastly, as to posters and advertisements, on the motion of Mr. Louis F. Blumenthal, it was resolved to embody a clause in the law requiring all such to be actual reproductions of scenes in the films they advertise.

The meeting then adjourned.

## Universal European Company Home

### Julius Stern Brings His Company Back with Valuable Film and New Ideas.

THE Imp Company that made "Ivanhoe" and many brilliant photoplays under Herbert Brenon during the past summer is at the Eastern studio again. When the North German Lloyd steamer Kronprinzessen Cecilie docked at 8 o'clock in the morning, on Tuesday, October 28, Carl Laemmle, president of the Universal Film Mfg. Co., with Mrs. Laemmle and the children, and many officers of the company, including Mark Dintenfass, manager of the New York studios, were on hand to greet Julius Stern, manager of the Universal's European company and his players who have been spending the summer taking pictures in English, French and German backgrounds. It will be remembered that this company left New York last July and has been attracting a good deal of most favorable attention by its lavish methods of production and the fine results obtained, especially with "Ivanhoe."

Julius Stern.

As soon as Mr. Stern and his company could be gotten off the ship, Mr. Laemmle and party hurried them to the studios, which were decorated with flowers and fitted up in gala array. Mr. Stern was then presented with a pair of beautiful cuff links from various actors and employees of the Eastern studio, the speech of presentation being made by Bob Daly. These links have Mr. Stern's name engraved on one side and a cluster of diamonds on the other.

Manager Stern is very well satisfied with his summer's experience. Among the films that were successfully taken (not counting "Ivanhoe") were: "The Child Stealers of Paris," and "Absinthe," a striking melodrama in which King Baggot and Leah Baird play the leads. Neither found it an easy picture to play. King Baggot is said to have lived in the slums alone for a week in order to get the realism of expression, costume and gesture needed, and Leah Baird fainted under the sustained effort required in portraying her part. In France, Mr. Stern studied the different manufacturing plants, and especially interested himself in photography. He thinks that European photography has heretofore been a little better than ours on this side; but he is determined that the disadvantage shall not long exist. He has brought over with him one of the best Parisian camera men, Mr. Barliter, who has already shown a great capacity for getting pictures under unfavorable conditions of weather.

While the company was in France it was Herbert Brenon's fluent francaise that saved the day for them. They could get and use the best French talent when needed. In Germany, Manager Stern, who speaks the language very readily, was the producer's interpreter. Of their German pictures, Mr. Stern mentioned, "Time Is Money," and said that for making this a steamer was chartered and that one of the Zeppelin air ships was taken in it. Fifty prominent German players were employed for this production. "Love and a Lottery Ticket" was also taken in Germany, as was "Love and a Throne," a romantic melodrama in which William Shay plays a foreign prince who falls in love with an American girl.

Manager Stern says that a six story building has been taken exclusively for the new Universal offices in London. The market is "open" there, and so three projecting rooms are needed and are in use all the time. A tea room has been fitted up, and those who are looking at film can have luncheon without leaving the building. A new office has also been opened in Berlin, on Friedrich Strasse. Mr. Stern was certainly delighted with the way "Ivanhoe" "took" in the English market. On the day it was released, twenty-two houses were showing it and these for seven days running. Other copies were sold later.

## BIG ADVERTISING MELON TO BE CUT.

### Universal Film Manufacturing Company Announces the Beginning of a National Advertising Campaign to Cost a Quarter of a Million Dollars.

The Universal Film Manufacturing Company of New York City, as briefly mentioned in the Moving Picture World last week, announces the beginning of one of the largest and most aggressive national advertising campaigns ever undertaken by a motion picture manufacturing enterprise. In accordance with a resolution adopted by the Universal board of directors at a meeting held at the Mecca Building, New York City, on Tuesday, October 28th, the sum of $250,000 has been appropriated from the net surplus of the company, to be expended on a national campaign of advertising. A contract has been entered into with the Witt K. Cochrane Advertising Agency of Chicago, whereby that firm will handle all details of the campaign, which is designed to cover magazines, newspapers, billboards and street cars, and kindred media. No legitimate vehicle of publicity will be overlooked in this campaign to educate the people to a just appreciation of the superior worth of the Universal program.

An interesting feature of the announcement is the fact that it is quite outside of the regular appropriation for advertising in the motion picture trade journals, which will be in no wise affected by this supplementary campaign. Coming as it does from the net surplus, it is a strong testimonial to the belief of the Universal stockholders in the superior worth of Universal films, and their preference for a national advertising campaign rather than larger dividends.

The announcement of this great campaign was received with great enthusiasm by the film exchanges handling the Universal program, the respective managements appreciating the fact that both their customers and themselves will profit by the Universal's vast expenditure on the lines suggested. Scores of telegrams and congratulatory letters are being received by the officers of the company in the Mecca Building, New York City.

## MIDGAR'S ANIMAL FEATURE.

The exhibiting rights for Greater New York on "How Wild Animals Live," with an option on some additional territory, have been purchased by a syndicate. It is a six reel feature accompanied by a lecture, and is being marketed by Midgar Features, who state that no matter what arrangements are finally made with the exhibiting company, they will absolutely protect all present and future owners of exclusive territory.

## A MACE PICTURE IN RECORD TIME.

Fred Mace claims the record for turning out a full reel picture. Mr. Mace has been hurrying up matters so that he may get away to the Pacific coast for his winter's work. "Fred's Waterloo" was made in four hours. There were five interiors and nine exteriors. The staging was simple, which accounted for the speed. The picture is said to be a good one. There are skeptics who will want "to be shown."

# B. Nichols Talks

### The London Film Handler Discusses European market—Predicts a Change in American Methods.

B. NICHOLS has been here again, also he has gone again. About the time you find that the big world-market film handler has arrived, he is in the process of saying his good-byes, for he does not stay very long.

"I did not come over for anything in particular," he said, "but I like to keep in touch and the best way is to drop over here now and then and see how things are going. The thing that most impressed me this trip is the increasing number of handsome houses going up in New York. Your local exhibitors should be very grateful to the late Mayor Gaynor for making possible the erection of more adequate places of exhibition, but I refer more particularly to the still larger houses that class under the regular theater laws. For many years New York was far behind London, but they are making up for it now.

"I have not added nor sought to add to my string of representations. I have added several European makers to my list because I believe that for the present the European product will be much more in demand than the American made film. The European maker puts much more story, per reel, into his product than most of the American manufacturers; he spends more money on the production and he takes more time and so is able to exercise greater care, with the inevitable result that his multiple reel subjects are more in demand than the two and three reel subjects sent from this side, too many of which are no more than good one reel stories padded with additional action but no more than one reel of plot.

"For a long time I fought for the one reel subject, contending that this would be the backbone of the business, but I have had to change my mind. The multiple reel attracts more attention from the exhibitor because his patrons demand the larger subject and because it is easier to fight competition with one big subject than with three to six single reel subjects.

"I know that over here the one reel is still in great demand, but it is plainly to be seen that the multiple reels, particularly those coming from abroad, are commanding the greater attention, and I do not believe that twelve months from now will see many one reel subjects being made either by the licensed or independent manufacturers here. More than that, I might add that the one reel subjects will not be held within the rigid thousand foot length, but will run whatever the story demands. It stands to reason that the fourteen hundred foot subject, or even the eleven hundred foot subject, cannot be as good when reduced to an even thousand feet. It is not possible to acceptably replace a hundred feet of essential action with a five or ten foot leader.

"Another change that seems to be coming is the gradual dropping of the reels exploiting some famous dramatic star. The picture patrons are less interested in the dramatic star than in the favorite players of the camera stage. Take, for example, the filmed production of Sir Johnston Forbes-Robertson's 'Hamlet.' He was easily the least effective player in the cast; not because he is not a good actor, but precisely because he is and because he insisted upon using the technique of the dramatic stage when he played before the camera, and fitted the gesture to the speech, as Shakespeare advises, instead of suiting the gesture to the action as advised by the director. Perhaps an even better example, to draw from English productions, would be Arthur Bourchier and Miss Violet Vanbrough in Macbeth. That was a most sumptuous production, yet the effective work was not done by the stars but by the photoplayers employed in their support. These expressed the story in action where the stars adhered to stage methods, yet Macbeth, of all the Shakespearean dramas, seems to lend itself most readily to camera production since here the action is more pronounced and the play is not so dependent upon the poetry of the lines.

"In a word, fewer, bigger and more careful productions are what is needed and what will be supplied, and eventually I look to see the photoplay theaters divided into classes; the comedy house, the melodramatic house and the straight dramatic house, precisely as is now the case with the houses devoted to the spoken drama.

"Melodrama seems to have the call at present and the livelier sorts of comedy are in demand, but the day is rapidly passing when any thousand foot film of action, with more or less plot, will be regarded as an acceptable offering, and until the generality of American manufacturers waken to a realization of this fact, the European produced films will have the best of the sale in the World market.

"This means, I think, that less money will be spent on single reel subjects and more money and care and thought put into the multiple reels; not the two or three reel subjects, but the five to nine or ten thousand foot subjects that are made such a length because every foot of the film is needed to carry the story." E. W. S.

# "The Child Stealers of Paris"

### The Imp European Company Produces a Single Reel of Deep Human Interest—Beautiful Backgrounds.

By George Blaisdell.

THE third release of Herbert Brenon's European Imp Company is entitled, "The Child Stealers of Paris." It will be released November 20. The story is based on a phase of Paris life — repellent, to be sure, but actual, nevertheless — the kidnapping of little ones and sending them out to beg. "In the low parts of Paris disreputable outcasts rent stolen children to beggars at a daily rate," will read one of the sub-titles in this picture. Those who see this fine production may not realize that Mr. Brenon went into these same "low parts" of the French metropolis for some of his scenes. It will be conceded that the types are chosen with excellent judgment. The beggars are not actors, but just what they seem. There is one exception, of course; that is the child who proves to be one of the leading characters in this remarkably pretty story.

The backgrounds of the picture constitute one of its chief factors. They are selected with care and with an eye to artistic effect, and are finely photographed. There are scenes in a beautiful park and in the Champs Elysees, at the head of the latter the great Arch de Triomphe showing. There are views of the Bourse and the Louvre. The story is simple, but, nevertheless, it holds. It has the vital essential of human interest, or, as our script professors term it, heart interest. It is of a husband and wife who separate. A few years later the husband is a successful financier. The wife comes to Paris on a visit, bringing the child the father has never seen. The little one is lost. It falls into the clutches of a child stealer and is rented out to a beggar. On the street the little vagrant attracts the attention of the banker. He buys the little one and carries it home to his great, lonely mansion. Where before there had been desolation now comes sunshine. The distracted mother keeps up her quest. Looking through the iron fence she sees her child. In a moment she is with her. The reunion of the father and mother follows.

King Baggot splendidly portrays the banker. One of the best of his scenes is where he is talking with the child in front of the great palace. Sitting beside the reviewer when he saw the picture was Mr. Brenon. "Can you conceive that situation as it was?" asked the director. "King is talking English and the child is speaking in French, yet between them there seems to be perfect understanding." Miss Leah Baird plays the mother. It is a tender, sympathetic interpretation. The scene between the two principals, as the child brings the mother to meet the man who has befriended her, is dramatic and treated with consummate skill. It is a situation that strikes right to the heart.

There are those who insist that a story cannot be told within the limits of a thousand feet of film. Such pictures as this will always serve as a standing refutation of such an assertion.

## HITE PLANS SURPRISES.

President Hite, of Thanhouser, has several surprises in store for the theaters in the way of feature productions. All of these productions will be of many reels, containing tremendous casts, and stage stars will be featured as well as film ones. "Thanhouser big productions," is the name that has been hit on to describe the "surprise" pictures to the public. An innovation in renting them has been determined on by President Hite. Exhibitors who like the "big productions," will be enabled to have them "first-run" exclusively in their districts for the term of a year, under contract. It is the first time a regular-release manufacturer has ever so issued features that an exhibitor could get them under a "protection" clause.

## "LEAH KLESCHNA" FOR FAMOUS PLAYERS.

The Famous Players Company has secured the rights to the famous stage success "Leah Kleschna," in which will be presented the celebrated actress Carlotta Nillson. No other production of the Famous Players, with the possible exceptions of "Tess of the D'Urbervilles" and "The Count of Monte Cristo," has won such distinction on the stage, and through a strange coincidence, like "Tess," it has been one of Mrs. Fiske's greatest dramatic triumphs. The film production bids fair to surpass the original, because of the greater limitations of the oral stage for scenic and realistic effects. In the film version the scenes on the burning vessel and many other thrilling effects on the sea and in the general outdoors can be realistically portrayed, whereas in the drama they can only be described verbally. The production is scheduled for release on December 10th.

## CHICAGO LETTER

By JAS. S. McQUADE

### Cheap Picture Programs Climaxed in Dayton.

THE Majestic Theater, Dayton, O., is out-Heroding Herod in the matter of cheap picture programs just now. I have before me a clipping from a Dayton paper, in which there appears a glaring and attractive two-column advertisement of the theater mentioned. A "bromide" underline, immediately beneath the heavy gothic type devoted to the name of the theater, reads: "The better class of pictures for the better class of people." A little farther down and the great catch-line appears—five cents, the numeral 5 being white-sunk in a heavy field of black.

"Seven reels every day—never less, often more" is the next line, and immediately after is this paragraph: "Just think! Seven reels of exclusive pictures! Every picture shown at the Majestic is exclusive, which means not only first run, but that every picture thrown on our screen is the first choice of the picture market and can be seen at no other theater in the city of Dayton." Then, reminding readers that the General Film Company's exclusive service has been secured, and giving a list of licensed manufacturers, the advertisements point out that "The best pictures of the companies mentioned, selected by the board of directors of the General Film Company, will be seen at the Majestic only, and cannot be seen in any other theater in Dayton."

In addition, it is announced that all the Warner's Features and all of the product turned out by Daniel Frohman's stars have been contracted for. The program for the ensuing week is next given, Saturday's program showing that *nine* reels are offered, Sunday's *eight* and Thursday's and Friday's *eight*.

Every day, except Saturday and Sunday, until 7:00 P. M., the admission is *five* cents; nights and Saturday and Sunday afternoons the admission is ten cents, and children are admitted at half price at all times.

Comment is really unnecessary in this case. The owner of the Majestic is "hogging" the entire city of Dayton. Is there not a way to protect the many against this one man? Are means lacking to prevent this outrageous demeaning of moving pictures? While it may be hopeless to expect common sense from the management of the Majestic, surely it is not impossible to curb such management so that the interests of competitors, long in the business, may be protected, and the proper standing of moving pictures be maintained.

### Buffalo Bill Pictures Finished.

Major General Nelson A. Miles passed through Chicago on Friday, October 31, on his way to Washington, after spending two weeks re-acting the Battle of Wounded Knee, under the moving picture camera. He was aided by Major General Lee, General Baldwin, General Mans and General King, who participated in the famous battle. The films are to be a record in the War Department at Washington, and will be used to enlist recruits for the army. The pictures were taken in the exact location of the battle, and were directed by General Miles.

The Battle of Wounded Knee is only one of the Buffalo Bill series that were taken out in the West under Director Theodore Wharton, of the Essanay Film Manufacturing Company. Mr. Wharton and the Essanay expert camera man, Mr. Hargan, are still on the ground, in South Dakota, completing some of the smaller details of the big production.

V. R. Day, manager of Essanay, who had general superintendence of the forces—military, Indians and actors—left Pine Ridge for Denver, October 31, and is expected to arrive in Chicago, Saturday, November 8.

It has leaked out that the Medicine Hat man doped out some fierce weather during the four weeks' time occupied in taking the pictures. Ice cake for ordinary ablutions was the general rule, and the only chance for a bath was to take a skate a la nude.

### Operatic Diva in Animal Pictures.

A Berlin cable to the Chicago Tribune states that lovers of moving pictures soon will be able to see Emmy Destinn singing operatic airs in a cage of lions to the piano accompaniment of the woman who is the tamer of the animals.

The rehearsal recently drew a crowd of theatrical people and other prominent persons to a forest in the outskirts of Berlin, where Mme. Destinn and the pianist entered the cage.

While the moving pictures were being taken a lion reposed gracefully on top of the piano, peacefully switching his tail, two feet from the singer. Other lions squatted unconcernedly around watching the tamer seated at the keyboard.

### The Difference Between Tweedledum and Tweedledee.

In my last letter there appeared an article showing that Major M. L. C. Funkhouser, second deputy superintendent of police and censor of Chicago's morals, had barred certain moving pictures intended to give instruction on the hesitation waltz, the turkey trot and the tango. Since then the major has seen these dances performed by adepts and blame for the censure of these dances has now been placed upon the dancers and not upon the dances.

It all happened in the Grant Park Building, in South Michigan Avenue, the other day. The actors in the test performance were Alvar L. Bournique, master of dancing, and Miss Helen Paris, his assistant.

As the two, white-gloved professionals glided rythmically before the censors, there grew a wonder why any one ever should have found fault with so beautiful a dance as the tango!

"Beautiful!" sighed Major Funkhouser.

"Every one can dance the tango," declared Mrs. Gertrude Howe Britten, a well-known reformer, who was a spectator. "It is a beautiful thing."

It was Major Funkhouser's idea. His policewomen have been grappling with the tango problem for months. They have gazed upon its figures with mingled delight and disgust. Where was the dividing line? Their brows wrinkled in vain. Then Major Funkhouser evolved his scheme. He would show them how the tango should be danced. After that they could place their ban upon a too violently capering couple. Bournique, who has taught Chicago dancing for many years, agreed to stage the exhibition.

"I will next show the hesitation waltz," announced Bournique.

The ten policewomen leaned forward. They had heard of this hesitation. Bournique coolly placed a white-gloved hand on the waist of his partner. Her left elbow rested like a snowflake upon the back of his right arm. Two feet separated the dancers. Back and forth they rocked to slow music, then paced leisurely about in time to the notes of "Dreaming." The group of women of the police contemplated the dance with pleased expressions.

How different when the same things are shown in pictures.

### Members of Woman's City Club Probe Ventilation.

Six groups of members of the Woman's City Club went out on inspection tours of moving picture theaters Thursday night, October 30, to determine, if possible, the needs of the enforcement of the theater ventilation ordinance.

The women visited some of the principal moving picture streets of the city, taking in North Clark Street, Milwaukee Avenue, West Madison Street, South Halsted Street, South State Street and Wentworth Avenue.

That few of the theaters visited came up to the requirements, was the prevailing opinion of the investigators. Miss Amelia Sears, who was in charge of the South Halsted Street division, said none inspected by her group was properly ventilated.

The building committee did not touch on the ventilation ordinance at the meeting held Friday afternoon, October 31. It was announced, however, that the meeting on Friday, November 7, will be open, and that it will be devoted to the hearing of expert opinion on the ventilation of theaters. No other speakers will be permitted to air their opinions on that occasion.

### Chicago Film Brevities.

Schuyler Colfax, of the Eastman Company, Rochester, N. Y., was in this city Monday and Tuesday of last week. Richard Brady of the Cine film department of the same company, passed through the city Sunday, November 2, on his way to St. Louis.

* * *

Harry J. Cohen, general manager of the exclusive service department, General Film Company, passed through the city on November 3, on his way from St. Louis to New York. Mr. Cohen reports exclusive service a big success everywhere, thus far.

* * *

William H. Swanson paid the city a flying trip Sunday, November 3. He returned to New York the following day.

* * *

"Tess of the D'Urbervilles" was shown at the Twentieth Century Theater, this city, one night last week. This fine picture subject was well advertised in advance by the management, with the result that automobiles were lined up on both sides of the street for a distance of over three blocks, making the scene look like a grand opera event. The Century is one of a chain of houses operated by Alfred Hamburger. Mr. Hamburger has the exclusive rights to Famous Players films in certain territory. His next special will be Mary Pickford, in "The Bishop's Carriage."

* * *

E. A. Copilovich, owner of the Colonial Theater, Wabasha Street, St. Paul, Minn., was in the city last week and called at THE WORLD office, where he renewed his subscription for the paper. The Colonial seats 350 people and an admission of five cents is charged. Mr. Copilovich reported excellent business with Universal programs, furnished by the Laemmle Exchange in Minneapolis.

# OBSERVATIONS
## BY OUR MAN ABOUT TOWN

BEFORE the next political campaign rolls along it is quite likely the motion picture exhibitors will adopt a course of action whereby the flashing of stereopticon slides advocating the election of candidates for office will be barred. Such slides are not only instigators of trouble, but tiresome to the majority of audiences as well. Nothing more quickly checks the interest of an audience than the flashing of an advertising slide upon the screen. Of course, slides announcing attractions coming to the theaters and informing audiences of house regulations are expected. A few years ago some exhibitors reaped quite a harvest by flashing advertisements for business people until the public forced their discontinuance. The managers explained that the flashings only took up the time that the projecting machine operators required to make a change of reels, and for a while it was accepted. But, on the principle that "we pay our money and want our choice," the audiences soon came back with the argument that if the operator could flash slides between reels, and there was not sufficient time for illustrated songs, he should put on scenic views, or slides of some character other than the dry, commercialized type. A distinct objection against the advertising slides was that the people did not wish to pay for what they could see for nothing on the streets. There is no reason why the political slides should not also be relegated to the scrap heap. The managers of the theaters derive no pecuniary benefit from them. Many of them object to the displays, but are either cajoled into making them by candidates, or their friends, or compelled to do so by threats of some action against the house through political influence. In this respect, the ward heelers are quite active during the campaigns, and the ward heelers are out for the interest of their candidates—not for the patrons of the houses.

* * *

During the campaign just closed the manager of a theater situated in a locality where the drop of a hat is sufficient to start a roughhouse at any and all times was pleading with some ward heelers not to insist upon having the slides of certain candidates flashed. Personally, he had no objection. In fact, the house was at the disposal of the candidates. But the manager was convinced that the flashings would be like the hurling of defiance at a mob. By the same old tactics, known only to the recklessly determined campaign lieutenant, the manager was finally induced to recede from his position. The result was as he anticipated. With almost the first flash the respective champions seated in the theater got at each other, and the house was soon emptied of the better element. The manager says he was condemned for permitting the flashing of the slides and his loss of patronage during the remainder of the campaign was considerable. "What could I do?" he exclaimed in explaining the situation to a friend. "I would be a marked man if I held my original stand. It is easy for some of these influential people to get together and frame up a charge to break the license of your house. One of the arguments made against me was that other exhibitors were flashing campaign slides and my refusal could only be taken as antagonism to the party. It is for that reason I hope the exhibitors will get together to bar such slides and determine upon some action that will prevent us being forced to display them. As they tend to create disorder in a place of public amusement, I think the exhibitors have sufficient backing in the laws for what I suggest. What we want to do now is to be prepared for the next campaign and have that backing at hand when needed. Perhaps it would be a good idea to have a special ordinance."

* * *

While some exhibitors who had heard of this manager's troubles were discussing them, one asked if the flashing of election returns should be placed under the same restriction. A lively debate followed and ended with a majority sentiment in favor of the returns. Those favoring them held that such slides are sources of information, and thousands of people are influenced more or less in going to the theaters on the nights of elections by the expectation of learning the results of the various contests while comfortably seated, rather than being jostled about in the mobs that assemble upon the streets in front of the newspaper offices, or in other public places. As an additional argument in favor of the return slides, it was claimed that the effects complained of by the flashing of ante-election slides are not looked for in the flashing of returns, because conditions change. The inflammable character does not go to the theater for his information. If he has not reached the bottom of his last bottle before the polls close he takes a bee-line for the political headquarters, or joins the yelling, hooting and acrobatic crowds in front of the newspaper bulletins.

* * *

Among those who was a party to the John Doe proceedings on the slide question was a man who said he makes considerable money making slides during political campaigns, and, therefore, he was speaking against his own interests when favoring the exclusion of the slides in moving picture theaters; but he did so with knowledge that the political candidates have the same field open to them they had before the moving picture theaters came into existence. The use of the picture houses has been a matter of economy for the politicians. Let them make the public displays as they did in former years. "To be frank about the matter," he said in a confidential tone, "more slides were made then than now."

* * *

Report is current that department stores that have nurseries where mothers may leave their children while shopping are contemplating abolishing them. As the story goes, a child was taken ill in one of the nurseries and the mother could not be located. It was suggested she might be found in a neighboring motion picture house. The manager of the house was sought and, between reels, he announced the circumstances without giving the child's name. It is said nearly two dozen women left the theater and rushed to the store.

* * *

The story has not been authenticated, but it may be accepted as having more foundation than the work of some humorist, in view of the experience of a few moving picture theater managers in the city. One of them provided a place at the entrance to his theater where mothers could leave their children and carriages with caretakers. Many of the mothers remained in the place but a short time. They went shopping. Upon their return they paid another admission fee, went in to see how the babies were, and if they were all right the women left their packages in the carriages and went into the auditorium. The manager was of the type that expend their good nature to the limit to make money, but the nursery game proved too much for him. He received double admission fee from each shopper, but during the absence of each woman he lost the coin of two or three women on account of inability to accommodate the offsprings, so he figured that it would be more profitable to be less accommodating, and he dismissed the nursery force. His neighbors soon commenced to talk about man's inhumanity to woman and—well, he does not run the place now. Votes for women!

* * *

A lady recently called at a local motion picture studio and asked to see the "social worker" among the girls. The request almost staggered the manager. To use his own words, "I was at a loss as to what to say. My first impulse was to ask 'which one?' but I finally stammered 'I beg your pardon. Perhaps I did not get you right.'" The lady explained that she was a social worker and devoted her time to placing in employment girls coming to the city from the country, and looking after their welfare. Her reason for calling at the studio was that a number of girls had written her that the picture studios in the cities always have many vacancies for positions known as "extras," and before encouraging them to come on she felt it her duty to ascertain the nature of the position of "extra," the pay attached and the prospects of advancement. "I don't think I will encourage them to come on," the lady said, as she retired.

**Frank Lyon as the Judge in "His Nephew's Scheme" (Edison).**

# Moving Picture Educator

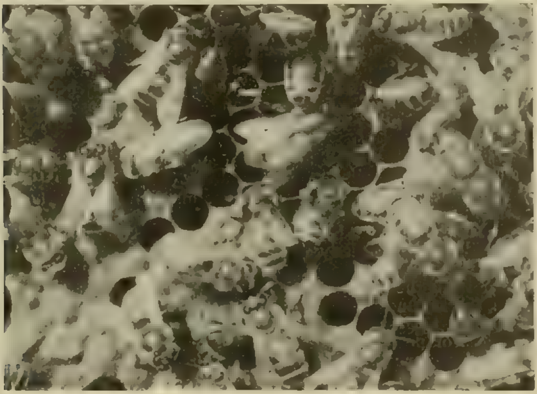
### THE BEE (Apis Mallifica).

THIS film of the common bee by the Gaumont Co. will be a subject of great attraction in the schools as it teaches a most thorough lesson of a well known insect which has always been of interest. "As busy as a bee," has always been a proverb of activity, it is here seen in every fulfilment, with every justification for its origin and purpose. "As sweet as honey," is also a standard of taste for which we are indebted to the bee, and the source of that truth is again verified.

The film shows how the bees live in colonies of great numbers, varying from 50 to 50,000; one alone, "The Queen," having the power to lay eggs. It is interesting to see how this "Queen" is the object of the constant care of the "workers."

#### The Birth.

In the cells constructed by the workers the queen surrounded by her escort lays an egg. To feed the larva the bees gather pollen from the flowers of the field and garden. With its legs covered with pollen the bee returns to the hive and fills the cells with a mixture of pollen and honey; on the combs there is an unceasing activity. The pictures show how, in cold weather, the bees cluster together to keep warm; and, after twenty-one days from the laying of the egg the worker bee is born. An important series of pictures now shows the


Bees on the Honeycomb.

#### Anatomy of the Bee.

The foot is seen to have a pair of claws and soft flexible pads; the wing which produces the sibilant sounds called buzzing; the sting with its lances and the poison secreting glands is seen fixed at the end of the abdomen, it is finer than the smallest steel needle yet exceedingly strong, and looks most formidable when enlarged upon the screen.

#### The Bee at Work.

After a short apprenticeship the young bee goes out to gather honey and pollen and is seen also to be a great pilferer from sugar and all similar products as well as from the flower. The honey is deposited in the cells as a provision for the winter. The meeting of two bees for the purpose of becoming acquainted is an incident of instinct in the larger insects. Probably this instinct is better shown when an interloper (any other insect than a bee), approaches the hive, the active attack is most thorough and violent, making the bees show their power in a most effective way. Like many of these educational films the subject is complete, there is nothing partial about it, making it at once an entertaining subject and a thorough lesson.

### Revelations of the Microscope.

Although this is by no means a new subject, this latter treatment of it from the Eclair Studios will be well received. There are many new uses of this helpful magnifier which will arouse an increased interest among students and scholars. The first picture shows how one can see the dust on a butterfly's wing; this dust, or fine covering, is made very plain, as are also the hairs on a bat or mole. In printing the figures which adorn a French postage stamp or specimens of the finest type of printing are revealed in all their detail. The edge of a recently sharpened razor which, both looks and feels straight and smooth though sharpened to an almost invisible edge, under the miscroscope becomes like an irregular saw. In striking contrast to this, the edge of a blade of grass appears as regular as the most perfect saw.

The epidermis of a leaf, showing the respiratory organs, the threadlike algea of the marshes, the rapid growth of which is shown under the microscope. Other small weeds that give the greenish color to water in the marshes are also clearly revealed. The almost invisible pollen of a flower is made plain and clear. It is interesting to see how the water in which a bouquet of flowers has stood but only for a few days contains many animalculae. Comparisons are made which reveal the differences between the blood of a frog and other animals or even human blood. The point of the finest needle or the sting of a bee, or the still finer hairs of the stinging nettle are like rifle bayonets. The activities of the energetic ant, or the wood louce show tremendous efforts when magnified upon the screen. For geometrical form and beauty similar to the snow flake is a single drop of syrup, which crystallizes in the process of evaporation, ad infinitum. The wonders of the art of kine-microscopism are legion and their revelations will educate and please.

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### AMONG THE FISHES. THE STICKLEBACK (Eclair).

The life of the stickleback is an idyll. The unselfishness and devotion to offspring, which is usually attributed to females of all animals, is shared by the male stickleback. At the season of the year when the thrush makes her nest in the bushes, the stickleback, in his particular domain, seeks a home for his future family.

The stickleback is a nest builder very much like a bird; indeed, he, in many respects, resembles the dove in his home-building and family-raising characteristics. Having penetrated the weeds as far as the selected spot, he is seen turning round and round, thus rapidly making a circular opening. Now, in order to strengthen his little home, the stickleback goes in search of tiny portions of vegetable matter; seizing the materials in his mouth, he carries them to his hole, leaning upon them with his body, and pressing them into shape in the same way that birds do.

When the nest is prepared, the lover, arrayed in sparkling colors, darts into the midst of a group of females. With his delicate manoeuvers he leads his chosen bride to the entrance of his domicile; after many enticing leadings, the female decides to enter, and is shortly engaged in fulfilling the maternal functions of depositing her eggs. After laying her eggs, the female escapes through on opposite opening, leaving the male to fertilize the precious deposit. Alone, the father takes charge of his family; he brushes the eggs with his fins in order to get rid of slimy deposits.

Sticklebacks are terrible robbers of each other's eggs; in an unguarded moment the nest may be ravaged. If successful in driving off the bandits with severe punishment, the male stickleback again mounts guard over his offspring. At the time of hatching the young fishes measure scarcely a few millimeters in length. The male stickleback does not abandon his progeny until its spinal armour is sufficiently hardened to command respect.

The usual Eclair success attends this production; it is a revelation of one of the most interesting specimens of fresh water fishes. The details are of marvelous distinctness and many of the bird-like traits of this fish are, in themselves, singular lessons of special importance to the classes in natural history.

# Music for the Picture

Conducted by CLARENCE E. SINN

### A Cry From Clinton, Iowa.

A LETTER bearing the signature of E. T. C. comes from Clinton, Iowa, as follows:

> May I venture a little criticism regarding incidental music to the "movies"? This is one feature that too many managers pay so little attention to, and which should be one of the first considerations; it should be impressed upon the musician to try and play incidental music that would fit the picture. To illustrate—"Ivanhoe" was presented here at the Royal Theater, and the accompanying music by Mr. H. A. Waters greatly enhanced the scenes and situations of this fine picture. The music was noticed and remarked by three-fourths of the audience the prevailing sentiment being that "it was worked out beautifully." Two weeks later another house showed the same picture and no attention was given to incidental music. In some of the most pathetic scenes rag-time was pounded out in a continuous jangle.—I wonder why some one has not come forward with the idea to send hints for incidental music to each film.

I have given but portions of the letter. The rag-time piano player is still with us, of course, but the "Lily Limpwrist" who plays nothing but this sort of thing is happily growing scarcer. As to the idea of sending hints for music incidental to films, that has been done by some producers for a long time, and very often special music is published for some of the more pretentious pictures. The Vitagraph Co. publishes special music, and the Edison Co. is arranging to send instructions as to the nature of the music for their pictures. The fault lies less with the producers than with musicians—and possibly with some exhibitors who care too little for the musical part of their show to avail themselves of their opportunities.

### New York Orchestras.

The following is from H. J. G., New York:

> As a constant reader of the Moving Picture World I am much interested in your articles on Music for Pictures. I have followed the rise and development of the moving pictures into photoplays and, as a musician of twenty-five years experience, have watched the slow progress of the musical accompaniment to the pictures and am wondering how much longer we will have to be tortured by incompetent pianists and cheap orchestras before the producers and exhibitors will realize that the public is getting disgusted with the musical setting offered daily in the principal theaters here in New York. In London and on the continent managers appreciate the value of the complement of fine music and are employing large orchestras that play good music, intelligently chosen and synchronized with the picture. How much longer must we picture fans wait for our managers to wake up to the fact that we have ears as well as eyes, and that not all of their public is incapable of discriminating between good and bad music. We are hoping to see some manager of good taste who will give us one photoplay house in New York with a fine orchestra of capable musicians and a conductor who can give us a worthy setting to some of the really fine pictures the film producers are turning out. As the picture houses are now attracting an intelligent and refined class of educated people, please wake up, Mr. Manager, and give us some good music with them. We will appreciate it, and you will get your reward at the box office which is after all the most important.

I am too far from New York to make any comments on present conditions in that city, but whole visiting there a few months ago I attended two of the Broadway picture theaters a number of times. Each employed an orchestra of nine or ten performers, and both furnished a good grade of concert music. Though the conductor in each case took very little pains to accompany the pictures, I noticed the music was usually generously applauded even though, as happened a couple of times, when an overture was begun near the finish of one reel and ended somewhere in the next picture—the two pictures being entirely different character, and the overture ending, of course, in an inappropriate place. If the public was becoming disgusted, it took an unusual manner of showing it. This sort of orchestral accompaniment is not peculiar to New York City, but seems to obtain all over the country. Now it is a fact that the average audience likes to hear good music, and will applaud it in the picture theater, even though it may sometimes detract from the picture. Some people have little opportunity to hear good music outside of the picture theater, and I met several people in your city who attended these places solely to hear the music. My contention has always been that it is possible to choose standard works (not necessarily overtures and operatic selections), which can be made to fit the picture; sometimes but a single movement can be used, while often an entire number can be played providing it stops at the proper time. This usually implies going back to the beginning when the scenes of that character run longer than the music. Pieces like the much-used "Barcarolla" from the "Tales of Hoffman." and Dvorak's "Humeresque" and hundreds of similar numbers are well liked and are very useful in picture playing, and can often be employed in their entirety if judgment is used. Single movements from standard works—especially operatic numbers—are readily adapted, but this generally entails memorizing on the part of the musicians—something the large orchestras do not seem to take to kindly, though it is common enough with small combinations of two or four.

Memorizing is not "faking" by any means, and it is not a bad idea to have a small repertoire stored away in your noodle to jump in with on short notice. A little filling in of this sort will often make a big showing. I knew a leader who made it a point to "work up" one reel in each program; sometimes a comedy sometimes a drama, according to which offered the best possibilities for "showy work." The rest of the program was filled up with concert stuff, but one reel always drew the plaudits of the audience; and the members of the orchestra enjoyed the work, too. It was a change from the regular routine and kept them interested, as any one could make a suggestion if an idea occurred to him. And with a little practice of this kind the musician who really cares will become prolific of ideas. Why do not more leaders try this "working up" in detail, a single picture and play concert music for the balance of the program? They might thus have something to please everybody.

### I Wonder Who He Means.

Friend Lane contributes something which ought to interest most of us. Here it is:

> My Dear Fellow Pianists: Have you time for a few minutes chat about our end of the game? If so I think we can mutually benefit the photoplay art. But if you are only waiting for the last reel to come on and for Saturday night's envelope, this article won't interest you, so light your cigarette and between puffs sympathize with yourself and bemoan the fate that compels you to work for a paltry 10 simoleans per. Has it ever dawned upon your perception that you are an artist and not a common laborer? For the photoplay in its making and in its production is art with a capital "A."
>
> The development of this art has been little short of miraculous and demands and obtains the use of the highest type of educated brains. All that is best in the histrionic art is utilized and the unerring eye of the camera has caught much which the mimic stage cannot imitate.
>
> Somehow music and pictures are associated together. The psychological reason is of little importance; it is the fact which most deeply interests us.

As pictures appeal to the intelligence so does music. The picture is the universal language of the eye, music the universal language of the ear. The photoplay carefully and artistically presented becomes a living thing, and the music should supply the voice. Are you supplying that voice or are you trying to be the whole show? Of course, you are familiar with the classics as well as the popular stuff of the day. You made good on the big time circuits—well, make good here. What's that? The manager doesn't appreciate you? Bosh. The average manager is a practical common sense business man alive to the demands of his patrons and if you make good he will see to it that your envelope is not aenemic.

How about that Biograph feature you had last week? Remember the brilliant two-step you played through the entire story—even during the pathetic scene of the dying child? Sure, you played it well—and you did more to destroy the atmosphere of the story than you were aware. Has it ever occurred to you that music can express every emotion in the whole gamut of human passion? Live in your picture; be one of the actors. Be all of the actors. Transfer their personalities to yourself. Laugh with them; weep with them; love with them and triumph with them. Never for an instant lose the atmosphere of the story, and your manager will be the first to recognize it and come across. Can that stuff about lack of appreciation. Now then, I would like to learn something, so sit up on your hind legs and talk back.

## CHINESE PICTURE MAN VISITS KLEINE COMPANY.

One of the most interesting visitors at the Chicago offices of the Kleine Optical Company in many a day was Lung Yi-sung, an intelligent and wealthy Chinese now touring the world in search of information concerning American pictures and picture-makers which he can use to advantage in the new China. Mr. Yi-sung says that picture theaters in Shanghai do not open until nine o'clock and run until midnight; that the cheapest seats are 75 cents in American money and $1.75 for the highest. Mr. Yi-sung believes that a splendid opportunity exists in China for the same character of picture theaters that he finds here, and thinks that the remarkable interest in pictures evinced by his countrymen on the coast can be duplicated among the five hundred millions of his native land.

## NAVAL SECRETARY DANIELS ADVOCATES PICTURES.

Secretary of the Navy, Josephus Daniels, addressing a thousand men at a meeting in Durham, N. C., urged the use of motion pictures in Sunday schools as a means of attracting young people. He favored modernizing church methods to increase popular interest in church work.

## LOUISE HUFF—LUBIN INGEUNE.

Louise Huff.

She is called the "Kate Greenaway Girl of the Screen" because of her likeness to the creations of the English artist of the last generation. But she autographs her pictures Louise Huff, and under the name she writes "Lubin." When she skips into a picture she brings with her a pair of violet eyes, a mass of soft blond curls and a delicate oval of a face. Yet more than this she is five feet of tender, wistful charm and quaintness.

Louise Huff may be the heroine of a merry little comedy, or the devoted village girl who climbs a tree during the storm and fastens on some leaves in order that the dying miser's prodigal nephew may return to claim his portion before the last leaf falls, to satisfy his uncle's whim. She is always a lovable little body who might have been Nell or Dorrit in the days when Dickens found his characters in the streets of London.

Miss Huff is a product of the South's best, having been born in Columbus, Georgia, only long enough ago to bring her in her 'teens to sweeten the Lubin pictures. She says she's just an old-fashioned girl who likes to stay at home, when she can, and sew and play an old fashioned mahogany piano which used to grace the drawing room of her old home in Georgia. To think of Little Nell doing the tango would seem almost profane, but the Kate Greenaway Girl loves quadrilles and minuets with an occasional waltz for excitement. A breath of rosemary and lavender is wafted as she trips her dainty way into the hearts of the picture public.

## BIG CONTRACT FOR KINEMACOLOR.

The final contracts and arrangements were entered into between the Progressive Investment Company, Frank T. Bailey and George H. Grombacher, of Portland, Ore., whereby that combination has contracted with the Kinemacolor Company of America for over three hundred installations and supplies of weekly film service in the States of Oregon, Washington, California, Utah, Nevada, Montana and Idaho. The first consignment of sixty of the new Kinemacolor Simplex machines were shipped this week. Balance contracted for are to be shipped in weekly installments.

This is undoubtedly the biggest contract for film service ever made in this country. The new combination in the West is composed of old-time moving picture exchange men and exhibitors, and the success of their undertaking with the natural color films is practically assured, as they have already thoroughly canvassed their territory and have ready for installation over two hundred houses.

**Farewell Dinner to Treasurer Philip Klein by the All Star Film Co. on the Eve of His Departure for Europe.**

Lower Row: Mrs. Cooke, Gertrude Shipman, Mrs. Klein, Philip Klein, H. R. Raver, Archie Selwyn, George Cooke, Miss Brown, Mrs. Miles, Joe Miles.

Upper Row: Mr. and Mrs. Arthur Butler Graham, Miss Toone, "Wat so" MacArthur, Lawrence McGill, Mrs. Raver, W. P. Milligan, Louis R. Harrison, George Proctor, F. J. Beecroft, Joe Farnham, Jim Hoff, John Clymer, "Hub" Taylor, W. A. Johnson, T. Bedding.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## Alive All This Time.

EVIDENTLY N. E. Chaney still lives, in spite of his long silence, for he sends in an idea that is anything but a dead device. To the contrary it is a simple but mightly clever scheme, and if we gave you three guesses and then six more you would still be up in the air, so we won't make you guess. Here it is:

He gets out a program for two weeks at a time and he ties a string loop to it. Do you get it all? Listen to Mr. Chaney:

> Just thought I would drop you a line to let you know that I am still "listening" to your Department. I never miss an issue and I must say that I have gotten many a good idea out of the "Advertisers" department. I am still pegging away at the same old stand and I regretted very much that I did not get to attend the meeting of the National League in your city, as I partially promised to attend. I am inclosing under cover a sample of program that I am using for "winter time" distribution. I find that it is about as good as I can get for a small city or rather country exhibitors, I believe they style them. You will notice that I have the two weeks' program issued at a time and I have my carriers attach the same to their front doorknobs by means of the cord attached. In bad weather the programs are so apt to get destroyed, soiled or even blown away before your patron gets them. There isn't any blow away to it by the means I use and they can't open the door to their home without my program walking in without any invitation. They can be suspended by the same cord from some convenient place in their sitting-room, so they can always know what "Chaney" has that night. Remember me to all of my old time program friends.

Now you get it. Some day follow your boys down the street when they are trying to make a distribution and see the programs or dodgers blown off the steps almost before they are put down. Then figure out the card scheme. Try and get into some of the houses and see the programs hung up for reference. And remember that the day and date is over every offering. The card is 3½ by 9½ and has the usual Chaney trick of telling a lot in a line or two. In the small towns and the suburbs of the larger towns we can imagine no more assured scheme of distribution. The loop is merely a length of common twine about sixteen inches long, knotted together and then looped through the hole punched in the card. This loop is merely hung over the doorknob. Try it some time, and right now is about the time.

## On the Other Side.

V. H. Oxley, of the Grand Theater, Bradford, Pa., objects to a recent paragraph in this department and offers his argument.

> In the MOVING PICTURE WORLD issue of November 1, you reply to Sunbury, Pa., regarding the exceptions taken to the showing of "Quo Vadis?" in the regular theaters. You will have to come across with some better argument than "missionary work" to get managers in the picture business to realize that benefit is derived in such a manner. You say the pictures have changed from the trash of a few years ago; well, so have the picture theaters, and it would not be a poor guess in figuring that there are more good houses of the latter class than of the one-nighters. When a licensed manufacturer puts over a big one why should he go to the theatrical syndicate? Maybe you read in the "Variety" of October 17, that Klaw & Erlanger have thrown out the Kleine productions and will send out the K & E Biograph films. It is said that many managers "het up" at Kleine have omitted his subjects from their service.
>
> Your idea that theater showing adds to the prestige of the business is O K for the city—but ask the picture theater man away from the environments of your city of what advantage that is to him.
>
> It is a safe bet that you have started something.

We hope that we *have* started something. Let's look at it for a moment. Suppose that Klaw & Erlanger made a big production and after a time took it on the road. We'll say that it is called "Umph." Naturally the people who run theaters want the big Broadway success "Umph"; the little man in the small town who doesn't get it, as well as the big man in the big town that does get it. Possibly some of the small town man's possible patrons go to the big town to see "Umph" instead of staying in the small town to see "Gumph" that was the big town attraction three years before; yet a lot of the small town patrons go to see "Gumph" and wait until "Umph" is cut down to the small town basis before they get to that. In other words the big stuff goes first to the big houses that can handle it. After the big houses are through then the little fellows get their chance, but meantime they do not refuse to take Klaw & Erlanger's "Gumph" just because they are not permitted to also get the same firm's "Umph." There is some credit in being a part of the Klaw & Erlanger enterprises.

We didn't read "Variety" of the date mentioned, but as we are one of the two men who founded that sheet we know that the editorial policy has always been to print rumor as fact until the rumor is contradicted. In no case does the paragraph have a bearing on the case, even were it true, which is not the case. We said and we still believe that the presentation of "Quo Vadis?" "The Last Days of Pompeii" and other large productions in the regular theaters is a good thing for the small house and the small manager in that it gives him direct advertisement by making others realize the growth and improvement of the picture business.

## Classing Up.

It would be idiotic to argue that George Kleine could make as much money sending the big production to every small town house for the money the small town house can afford when he has in "Quo Vadis?" one of the most important theatrical propositions of the current season. He can make vastly larger sums presenting the subject in regular theaters, and he will still have a good proposition in the reels for the smaller places after the big time is over, just as Klaw & Erlanger handle their theatrical properties, first as a Broadway production, then the dollar and a half houses, then the dollar houses and so down to renting the script on weekly royalty to the stock houses.

It is time that managers realized that the motion picture business has not been standing still, that it is growing bigger and better as time passes, and that slowly but with certainty there are arising class houses. It is inconceivable that the business should forever remain on the five and ten cent basis, just as it is inconceivable that there should come a time when there will be no ten-cent theaters. You can be a dollar man if you can handle dollar attractions in a dollar manner, but the owner of the dollar attraction would be a fool indeed to cut down the value of his property to a ten-cent basis for no good reason.

Mr. Kleine is in the business of importing film and supplying this film to the exchanges of the General Film Company, which in its turn supplies the high and low admission motion picture theaters. That fact should not be used as an argument to the effect that he should cheapen some other import merely to oblige his eventual customers.

The eventual classification of the motion picture business will show various grades of houses charging varying prices of admission just as at present you can see John Drew for two dollars or the Corse Payton stock for thirty cents. No "ten-twent-thirt" manager expects to show John Drew; why should the ten-cent house demand "Quo Vadis?" at first hand.

Mr. Kleine might possibly rent "Quo Vadis?" to the ten-cent houses and still show a small profit, but that is not the point. To do that would most assuredly ruin the value of the films as a dollar attraction or a fifty cent attraction or even a twenty-five cent attraction. It is not the cost, the actual value of the film as film, that enters into the proposition. It is the value of the subject as a theatrical property, and it stands to reason that a dollar property is worth more than a ten-cent property. The fact that a film can be made a dollar proposition helps the film as a ten-cent proposition. The exhibition of "Quo Vadis?" in the established dramatic houses as a theatrical attraction has helped every ten-cent house in the country by placing it in the same general class with the other dramatic ventures and taking it out of a class but a short remove from the old dime museum.

"Quo Vadis?" is not yet a ten-cent attraction, and it would be absurd to mark it down to a ten cent attraction until its value at a higher admission is exhausted. Meantime the small manager who cannot get the film most assuredly does profit by the fact that there *are* dollar attractions, but to realize that he must be able to see more than three feet beyond the shelf of his own box office.

Just get yourself braced for the fact that the business is no longer a "five and ten" proposition, and be ready yourself to be first a quarter and then a half dollar manager. Be able to think more than ten cents at a time. Lots of managers do right now.

And we'll send a cigar costing one dollar for one to the first man who can make us see that George Kleine or any other man is morally or legally bound to take all his eggs to one market or to sell chickens at the same price per dozen as he sells his eggs.

## Mr. Bleich's Slides.

Here's a note from George A. Bleich, of the Empress Theater, Owensboro, Ky.:

> Because I feel that all things pertaining to advertising the pictures are of interest to you, by parcels post I am today forwarding a few samples of the slides I use in my houses, and you will admit that they are out of the ordinary.
>
> The slides are used for every feature, or film that is worth calling especial attention to. The players' cuts, you will note, show up strikingly well.
>
> A local concern makes the slides for me at a charge of 25 cents each. I can hand them copy and obtain the finished article in less than an hour's time.
>
> Should any of the fraternity be interested in obtaining them, I will gladly furnish the address. The concern should advertise in the World, and they will, no doubt, when their mind is made up that a field exists for just these slides.

The slides sent—and he sends half a dozen, are really high class work, both in the type selection, photography and general finish. They are made by printing the legend and then mounting half-tone pictures cut from the

Vitagraph bulletin and elsewhere. The half-tone screen will magnify on the picture screen rather unpleasantly, but that is more or less of a detail. Any picture is better than none at all, and if there is a demand worked up they can easily get reductions of photographs. This is not a department for advertising wares, but we leave the address because we think we'll be doing a favor to some exhibitors. We would add that the six slides came through to us without a crack because they were properly packed.

### Likes Wall Paper.

The management of the Angelus Theater, Spanish Forks, Utah, likes J. B. Love's idea of a wall paper dodger and writes:

> An idea stunt to use once. It would be hard to find a better one. We packed them in, thanks to THE MOVING PICTURE WORLD and Mr. Love.

Apparently Mr. Stallings has not found a lot of sample books handy, but has printed from the roll. (Mr. Love used sample books of paper, it will be remembered). Their text reads:

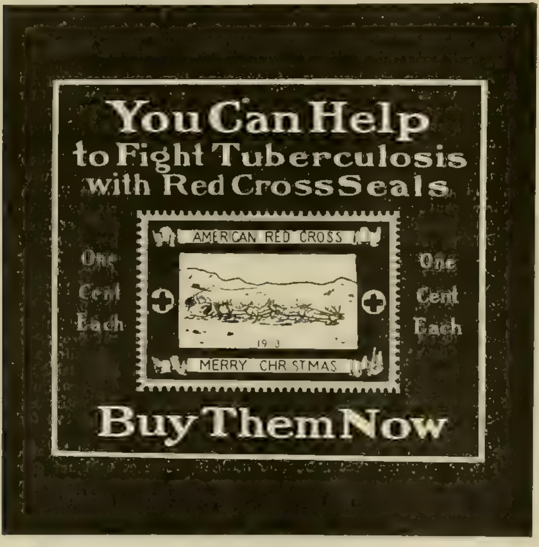
> LOOK
>
> We are tearing the wall paper from our walls to make room for the enormous crowds that will want to see
>
> SINS OF THE FATHER

It is surprising how a stunt like this will gain attention in a small town. With paper as low as six cents a roll, the cost of stock is less than a good white paper and the effect for once is vastly better.

Somebody in a Spanish Forks printing office deserves a word of praise for the composition of the advertisement. It is "big city stuff" in choice of type and setting; an exceptionally good bill.

### The Red Cross Seal.

We show with this the cut of a slide that will be supplied you without charge for use in connection with the distribution of the Red Cross Christmas Seals. As usual the Edison Company will release a Red Cross Seal story to aid the campaign, and this year it will be a departure from the plea for open air treatment and be directed against the fake physicians and the fake cures that do such harm in preventing victims from taking proper treatment in time to check the disease. The previous stories have done a lot of good in increasing the sale of the Christmas seals, the receipts from which are devoted to checking the spread of the white plague, and they have helped the theaters both in the matter of attendance and in establishing the value of the theater as an educator.



Prepare for the coming of the release by placing the stamps on sale. If there is no local society in your town almost any physician can give you the address of the State organization or the same information may be had if you will send a return postcard to Philip P. Jacobs, 105 East 22d Street, New York City, the secretary of the National Association having the matter in charge. He will see that you get the slide and are supplied with stamps.

There is no more important problem facing this country than the prevention of tuberculosis, and any movement along these lines meets with popular support. Do not merely run the releases. Work up a campaign. Even in the small towns you can get the local health officers and physicians interested. Perhaps you can get some well known physician to lecture the subject, announcing that fact in advance. Start the sale of stamps early, running the slide with each run of the program. If there is a local society run another slide announcing that fact and giving the address. Tell as soon as you know, the date you will show the picture and try, if possible, to get the previous release, "Hope," which will give another aspect of the case. Boom it precisely as you would a feature reel, but in a dignified fashion. See the school teachers, the newspapers and the ministers as well as the physicians. Post yourself on the gravity of the subject and communicate your enthusiasm to others and you will not only have a bumper house for a couple of nights, but persons who look aghast at the picture theaters because they know no better, will realize that there is something besides battle, murder and sudden death to be seen on the screen. If your house is properly ventilated make capital of that fact, for good ventilation is the foe to consumption. Get a little personal advertising out of it. Fuller details of the story will be given when the Edison Company has completed the production, but meantime get the slide and the stamps and notify your exchange that you want the reel as soon as possible. You can swell your box office receipts and be doing a real good at the same time. There is no profit in the stamps, we believe, but the indirect effect is good, and it is possible that the local society will send someone to handle the stamps and relieve you of any care in this regard.

### From Bryn Mawr.

The Bryn Mawr (Pa.) Theater had a Who Will Marry Mary night the other day and ran the receipts to double the usual taking, postcard portraits of Miss Fuller being the attraction. One hundred advertising cards costing $3 and 500 postcards costing $5 brought in $20 above the usual receipts for the weekday night, which shows a pretty profit. The advertising cards were cut into four strips and court plaster hinges gave a screen effect that not only enabled the cards to stand alone, but attracted attention to them. The cards were about 15 by 12 inches. Another extra advertised the star local baseball player as a lecturer on the world's series. A third exhibit shows a weekly program on a single sheet, a good display being given through the use of uniform type and an intelligent allotment of space. It is a very creditable bit of work, the titles running in 36 point, the lesser titles taking 12 point and these being the only black type.

### Mr. Buzzell Did.

Here is a letter from R. W. Buzzell, of the Plaza theater, Northampton, Mass.

> Your little note in this week's issue wondering how many exhibitors were wise enough to book Kalem two-reel "Breaking Into the Big League" for the week of World's Series, started me going.
>
> I was one at any rate and I asked my exchange for it the same day that I read the notice of it in the World and very fortunately I had it the day the New York Giants won.
>
> I ran an Electrical score board every day of the World Series which by special wire showed every play made on the diamond with a red light for the ball, a green light for each runner and white lights for the field.
>
> This town is baseball crazy, so much so that the day of the opening game of the local club series every store, barber shop, saloon, drug store shut up and went to the game, and ever since I have been looking for an opportunity to get those fans interested in my theater.
>
> Well we ran this score board and broke even, but I have got about 100 of the strongest boosters for this theater as a result of it.
>
> The day New York won, as soon as the game was over, I invited them all to stay and see what kind of pictures the Plaza ran, and then I put on the Kalem, and when it was over the secretary of the local ball club got up and asked the audience for a vote of thanks for yours truly.
>
> I have at last accomplished something which I was told could not be done, that is to get out a program like the inclosure. Thanks to Mr. Scates, the manager of the General Film Co.'s Boston Exchange and the inauguration of a new booking system, I was able to do it. I am not extra proud of the looks of it, but when I think that I did not have the bookings until 8 p. m. Friday and had it ready for matinee at 2:30 Saturday, I think it isn't bad. Sorry to say that the mailing department failed to send me a copy of the October 18th issue of the World. My operator got tired of waiting for it to come and sent a card for it. Well if we do not get it we will have to buy it, for we cannot be without it.

### Plazantries.

Mr. Buzzell punningly calls his program Plazantries. It is rather an awkward shape, a four page, five and a half by eleven and a half. Folding once again, getting a page half the length, would entail stitching, adding to the expense, but folding it twice more, railroad folder fashion, would give a sixteen page program with a page or two pages for each program, plenty of space for the vaudeville, one act of which is used, with a change twice a week, and still leave space for the general advertising.

If the present shape is adhered to, it would be better to give a page and a half to the program of film and half a page to the vaudeville. This will permit the daily programs to be separated from each other by cut off rule, making each day stand by itself. At present only the second page is given to the program, the third to the vaudeville and the back page to general house advertising. The films are all crowded and there is so much type that the eye regards it with dismay, while, on the other hand, the vaudeville acts look lonesome rattling around on a page all by themselves. With four days on one page and two days on half of the next, the display would attract the eye instead of repel it, and at the same time the condensation of the vaudeville announcement would not emphasize the scantiness of the offering.

It is a move in the right direction, but each program should be by itself and carry day and date instead of merely the day.

Skeletons come out of the closet in one of the announcements, which advertises that "Arthur Johnson, the Northampton Boy," will appear in one of the pictures. Pass that along to your own fans.

### A Fashion Model.

Miss Alice Joyce, of the Kalem Company, has posed for some fashion pictures, and we are in receipt of a copy of the Jacksonville Metropolis (sent by Frank Montgomery, of course) giving her the center of a full page advertisement of one of the big stores. Mr. Montgomery says that credit is due someone and hints that it might be the Kalem press agent. It certainly is good work.

# The PHOTOPLAYWRIGHT

Conducted by **Epes Winthrop Sargent**

## Somewhat Surprised.

WE are somewhat surprised to find E. J. Montagne lining himself up along with the novices in kicking about the treatment he has received. Mr. Montagne works on a newspaper, has sold scripts and gives other evidences of possessing intelligence, but when it comes to the hated editor he is just as foolish as yesterday's beginner. His letter is just as bad as the wail from the person whose letter was the cause of the "ground rules" article. The latter took exception to the suggestion that he was not playing the game in the proper spirit and came back with the accusation that we were truckling to a certain editor in order to sell our own scripts. Truckling be hanged! All we've sent that particular editor in the last year and a half has been two letters and a postcard and we got one letter and two postcards back. We are trying to beat some business sense into empty heads and we do not care whether the possessors of the aforesaid heads like it or not any more than we care what the editors think. Listen to Mr. Montagne:

> I read the two letters in the World last week, and believe me, they express my sentiments and the sentiments of everybody I know, to a T. Your comments on ground rules and all that sort of thing are very nice and clever and undoubtedly read with much pleasure by scenario editors, but if we writers concurred with you we would be in the same position now that we were in a few years ago when a script brought five dollars and lifting ideas was so common it was commonly practiced in most studios. Conditions are better today because a good many of us writers have had the nerve to kick, and kick good and hard, and conditions will continue to improve for the same reason, and not because some of us meekly say, "There's no use kicking. Things are rotten, I know, but those are the ground rules, and if you don't like it, get out." If the various editors of moving picture publications would lead in the fight, and enlist the support of the many Inquest Clubs in the country, within the short space of a year the lot of the scenario writer would be immeasurably improved.
>
> As your correspondents point out, one of the biggest evils to-day is the policy of holding a script three and four months and then returning it so mutilated that it has to be done over again. An editor ought to be able to tell within two or three weeks whether he wants a story or not, and if he don't, for the love of Mike why don't he send it back before the market goes dead on that sort of stuff. Last winter when the field was great for underworld stuff two firms—biggest in the country—kept one of my stories seven months. When it came back it had to be done over and then I learned, "there is no more market for that kind of story." Another of my stories took a trip to Europe with a director and returned at the end of three months. Still another hiked it to California with a director, who got fired and took my story with him. Should the firm worry about my script? Not on your life. I simply had to make another.
>
> Conditions generally are rotten, and you know it as well as I do. Some editors are princes and some firms try to do the right thing by us—but generally speaking, the scenario writer is the most poorly treated individual in the picture game today.

Just lately we mentioned to an inquirer that we had a script that had stuck with the Vitagraph from May 8 to September 5, being returned too late to be made this year. We burned no red fire. We put the script in the case and next spring it will start out again. If that is the Vitagraph method (and it is not the rule) and we want to do business with the Vitagraph (which we do not) the only thing is to send its winter underclothes along with the summer script, but it's no nice way to make a noise as though that was the only script we ever wrote or expected to write.

We are not trying to apologize for the editors. We are not pleading the cause of the manufacturers, some of whom have less system than our dog, who at least seems to know where he buries his bones. We merely want to persuade the writers who might make good that if they want to play the game they must be nice. Mr. Montagne overlooks a number of prompt and satisfactory sales to roar his head off about one delayed script, and he is the type of a lot of others who will not play the game right and who try to make it hard for those who are willing to.

If the editors dealt only with those willing to abide by the ground rules, naturally it would make things much better for that few. Our personal percentage of sales would be bettered if the others stayed out. That we are trying to save the chance for the others should at least argue our good faith, and to that we think we can add a longer experience than those who take issue with us.

It is not kicking that has made matters better. Therein Mr. Montagne errs. His kicks have had no great weight with manufacturers and editors who were doing business before Mr. Montagne kicked. The general trend of the business is better because editors and authors have learned better. There are still some of both classes in the kindergarten, but kicking isn't going to graduate them. That requires experience.

## The Inquest Club.

The third sitting of the Inquest Club this season was held at its Morgue, September 27, about thirty-five being present, including Stanley Todd, who had a new and almost visible moustache to exhibit as the result of his summer's work. Miss Gene Gauntier had hoped to be present as a witness, but illness prevented, or rather postponed, that pleasure. The next quest will be held November 10, meeting as usual at the Savoy Theater.

## Has Learned the Trick.

Editors are fond of saying that you cannot become a real author until you gain the "picture eye"; the ability to see the action play as it is written. That is one qualification, but first you must have something to see, and plot comes before development. This extract from a recent letter indicates perhaps the greatest asset of the writer:

> When I first started writing, to save my life I could not see more than one way to write a play, but now I'm beginning to see how, by twisting it around, I can arrive at many different conclusions. And that is just what is making it so fascinating.

That is the real delight in writing plays; to see how you can mold the idea to suit your fancy. The plot is no more than a bit of clay. The artist makes an exquisite statuette, the novice gets but a lumpy mass, and yet, no doubt, the artist got only lumpy clay when he wanted to model a horse. It was practice, plus inspiration and imagination, that made him an artist.

## Generous!

For extreme generosity commend us to a company that writes:

> If you would accept three dollars for this idea we would be pleased to accept same. You seem to be able to write good stuff, and we would be pleased to be favored with more of your efforts that may meet with better returns.

They might have made it a five spot. Even ideas are worth something.

## Chicago Wants Members.

Clarence Frambers, head of the Chicago circle, writes that the circle is composed of but four members. There must be more than four photoplay writers in Chicago who can be helped by mixing with other writers, when New Orleans can boast fifteen or twenty. Get busy, you Chicagoans, and meet up with your fellows. To save correspondence write direct to Clarence A. Frambers, 3223 West Polk Street.

And please note that Mr. Frambers says that his middle name is "plain A." There is only one other man we know with a single letter for a name: D-Cady Herrick.

## If You Live in Mobile.

If you live in Mobile, Ala., a correspondent is anxious to start a branch of the Inquest Club there, after having attended a dinner of the New Orleans circle, where he discovered what a good thing this mixing with one's kind has proved. The name will be supplied on receipt of a stamped and self-addressed envelope.

## Press Work.

Several writers have asked lately what we consider to be the best form of press work, suggesting their belief that a little publicity will greatly aid their sales of scripts.

There is only one form of publicity that counts and that is a studio identification. It does not matter how many times the professional papers print your name. The only thing that will help you sell a story is the elementary fact that other stories sold the studio have worked into good photoplays. The only thing that can help you with the photoplay public is your identification with good plays, and this is merely an extension of the first proposition. Don't study to get your name in the paper. Study to get your name on checks, for checks argue good stories and good stories argue more checks.

## Figures.

Several correspondents of late have supplied the financial facts of their first year or their first few scripts, or something like that, but it does not seem to us that returns should be measured in terms of dollars and cents.

We have already spoken of a correspondent who quit writing partly because his return was an average of $1.83 a day, and there were others with varying figures. One man wrote that his first six months showed a loss of about eight dollars for postage and nothing sold; but was it a loss?

For the serious business of earning a living, some sort of education is essential. One goes to the kindergarten, to the grade school, to high school and perhaps to college. All of this takes time, yet we never hear a man figure that in learning to be a carpenter he spent eight years in school that did not bring him a single penny. He may not even figure the term of his apprenticeship, but the moment a man starts to write stories or plays he figures all the time spent against the earnings, regarding none of that time as his study period.

The man who spends eight dollars and took in nothing may have put his time to far more profitable use than another who in the same time has sold a hundred dollars' worth of work through some clever trick of plotting. The plotter comes to consider it all a trick and depends on his trickery to gain checks, where the plodder, who sold nothing, may be gaining through a study of his rejections a much sounder groundwork of technique that in some later time will enable him to outstrip the man of the earlier success much as the tortoise overtook the hare. It's not what you earn the first year that counts; it's what you are likely to earn in the long run, and the more careful the preparation, the more lasting the success will be.

## Cutting Back.

Most playwriters are familiar with the cut-back or flash-back as a means of raising and holding the suspense, but comparatively few realize how convenient it is to get around minor difficulities when used in its simplest form. Just the other day we saw a script in which a mounted man goes over a cliff after being thrown from his horse. The horse rears back, but the man, who has just dismounted, keeps on going, and you see him fall the full hundred feet—which is apt to be discouraging to the actor who plays the part.

Using the cut the scene becomes very simple. The first scene shows the man riding. In the second he dismounts and goes over the edge of the cliff; which need not be more than three feet high. In a third a dummy is shot through the scene that shows the real cliff. In the fourth the dummy falls to the base of the cliff or the player rolls into the scene, the next shows a flash of the rescuer and we again come to the base of the cliff where the dummy, if one has been used, has been replaced by the actor. This gives a lot of scenes instead of just one, but since this is the way the action will probably be played, it is better to write it so than to leave it all one scene to be planned out by the director. It is just as easy to write and just as easy to plan and it gives the director far less trouble.

Another thing to be realized is that succeeding scenes need not be in the immediate vicinity of each other. A good example of this will be found in some of the Zulu comedies put on by the Lubin company last spring. Two of these show a beach with a boat landing and then the sandy jungle near the shore and all of them break from the native village to the wild. The village was built in the studio yard in Jacksonville and the jungle scenes were made at Pablo Beach, twenty miles distant, just as the boat landings were made on the St. Johns because there were no rowboats at the beach. By matching the action the scenes suggested that the players passed directly from one spot to the next and not that they were made on different days in locations far apart.

## Theme Used Before.

In more courteous phrase a recent correspondent sought to prove that an editor was guilty of an untruth when he said a theme had been used before. The author sought to learn by whom the idea had been used and the editor could not tell, therefore the author decided that he had the editor in a hole.

This is not the case. Most editors have cultivated and retentive memories, but they do not charge their minds with dates and titles but with used plots. They may, perhaps, decide that an idea is like a recent Selig or was used by Vitagraph about a year before, but that is all they need to know and all they remember. The phrase sometimes is overworked, particularly where the checked rejection slip is used and the office boy does the marking, but most editors speak truly and sincerely when they put this stop order on a story.

## Encore.

Come some more correspondents who complain that they cannot tell when closeup pictures should be numbered, therefore we take an encore on the matter and tell it again.

It is a simple matter to determine when to number scenes and when to insert, if only it is remembered that there is a special department for the making of inserts.

When a director gets a script he sends to the insert room a list of leaders and other inserted matter. This leader list covers absolutely everything that he is not going to make himself with the aid of his cameraman and actors.

It stands to reason that unless he makes it someone else must, so he lists everything from the title to tailpiece.

The leader room sets to work to make the inserts and he starts to make the rest. The leader room makes the title, the leaders and letters and all the inserts that do not require the actors or the scenery. If the script calls for a hand holding a locket, it does not matter whose hand is shown, so the leader room makes this. Perhaps the coat sleeve of the player is important, but the coat can be loaned to the leader room while the player is wearing other costumes, but if the hand is shown working on the combination of a safe, then it is not so easy to send the safe to the leader room, and the director marks this to be made by himself. In such a case it becomes a bust or close-up instead of an insert. Both the bust and the closeup are parts of a larger scene, but in the general acceptance of the terms, the bust covers less field than the closeup.

Every time the director makes a scene, bust or closeup, it is marked with a scene number, not in the order in which the scenes are made, but in the order in which the scenes should appear in the film.

The exposed negative is sent to the developing room and from there to the printing room. There prints are made and sent on to the joining room, where a young woman joins number two to number one, and number three to number two, and so on. If there is a leader after scene two she receives also a strip of leader. Usually the work is done from a joining sheet; a paper that might look something like this:

1—Parlor set—cut where father leaves the room.
2—Front of house—cut where father exits up street. Leader No. 1.
3—Office—to where young man speaks to father. Cut in leader No. 2. Cut where young man leaves office.
4—Office building—cut where young man goes up street.
5—Parlor same as No. 1—to where young man shows locket—Insert No. 1. Cut where young man exits.

Now, with this slip she knows just where to assemble the prints from the leader room and the prints from the director. Each scene that she gets from the director must be numbered in consecutive order that she may know which is which, and it follows that each scene to be made by the director must also be numbered in consecutive order, but that the leaders and inserts can be numbered from the new slip the director makes out and sends to the leader room.

Number, then, as scenes, all scenes that directors must make, giving but one scene number to a scene, no matter how many cut in leaders or inserts there must be, remembering that the director must make all scenes and all busts that show much action or which must be made in the settings employed, instead of the leader room.

## Your Choice.

Which would you rather do, write a lot of scripts and sell none, or write a few and sell them? Then take more pains with those few scripts, instead of emulating Marc Edmund Jones and his seven scripts in seven days. Jones admits that he has not sold all seven yet, and we do not think that he will. Neither will you.

## Getting Help.

The other day we sent an idea man to an author and presently came a letter: "Blank sure showed me what action means. For a while I was writing around a motif. Now I'm writing plots."

We cannot send the ideas man all over the country, but we can send the message, and that is this:

No matter how clever your story or how interesting the idea may be, unless the story is developed in interesting action, the script will fail.

This writer had been working for so long that he had slipped over into the fiction division again. He was writing a lot of pyschology, but precious little action and trusting to the idea to atone for the lack of movement to the plot.

And he is not the only one by a whole lot of chalk marks. There are plenty of the three and four year veterans who are doing precisely the same thing. They have been writing for so long that they have forgotten again the need for telling the story in vivid action.

In current slang, "How is it by you?"

# Inquiries.

**NOTE**—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a **STAMPED AND ADDRESSED ENVELOPE.** No question can be replied to that necessitates the handling of a script.

**B. B.**—Miss Asta Neilsen appears only in special releases manufactured abroad. Her films are seen but seldom over here. We cannot locate the Biographer. Too old. Your suggestion that the location where films were made be given is an interesting one, but "Hamlet," for instance, "made in Los Angeles," or "Romeo and Juliet, made in New Rochelle," would not be very convincing. Most assuredly you must send stamps if you wish your manuscript returned. Stick them on a proper sized envelope addressed to yourself, instead of sending loose stamps.

**D. D.**—Miss Sweet is working in New York at present. Mr. Cooley is with Biograph now. We are not certain about the other player.

**A. A. W.**—We have already said we liked the Esenwein-Leeds book. What you asked was, whether it was a better book than the one we wrote, and we asked what sort of an answer you expected to a question like that. If you are interested "heart and soul" in your work, you'll keep on writing. Success seldom comes in six or eight months. On the other hand, how can we tell whether you will succeed or not? An Answers Man is not a fortune teller—what?

**A. I. O.**—The Eastern Universal is buying very little at present. It reads for all except Eclair and Crystal. Your story seems to make too heavy a demand on the studio. Vera Cruz and Annapolis are a long distance apart, and even scenery like that around Vera Cruz is too far. Better simplify the scene plot if you would sell.

**RICHARD ROE**—We do not reply to questions as to relationships. Cannot locate the player you want. They come and go too rapidly to keep track of.

**A. S. H.**—A synopsis of Essanay's "The Cat's Paw" (two words), was printed in the issue dated Dec. 21, 1912, the film being released December 25. This is a year after yours mighht be expected along; perhaps it is not the same, but it is the only one of that title by that company in that time. Mention of the circle presently.

**C. N. D.**—We cannot give identities by mail. In "Cohen's Outing," the characters you ask for are Cohen, Chas. Avery; Mrs. Cohen, Miss Alice Davenport; Kelly, Wilfred Lucas. Mrs. Kelly is not known to the Identifier. Fatty, or Pudge, in "Fatty's Day Off," was Roscoe Arbuckle. Jack Gurley, the auto driver in "For His Loved One," was played by Lamar Johnstone.

**E. N.**—No addresses here. See note at top of column.

**RUBEENA**—Didn't we reply? Listen. You can come to lunch, too. That squares it? Eagle Eye was working with the Biograph last we heard.

**R. J. H.**—Nix on that Yukon Kid stuff. It takes Lubin about a week to pass a script unless it is held to wait action. Do not know about the American, but they are usually prompt. Watch the paper for the Chicago address. Probably this issue. Ask for names, not leads, and then we'll know that you mean what we mean.

**A. C. P.**—The school sold out after the professor was arrested. Do not monkey with copyrighted stories. They do not sell unless you can offer the copyrights, and then use of the original author's name. You tell a two-reeler by instinct. There is no hard and fast rule. You merely know, when you have had proper experience, that you have enough plot and action for two thousand feet.

**MADAM X**—Sign a name. Cyril Gottleib was the Orphan of the War. Roscoe Arbuckle is the Keystone Fatty. The K-B Identifier thinks it was Miss Betty Harte who played the role.

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**17 Madison Avenue - New York City**

# Projection Department

Conducted by F. H. RICHARDSON

## Question No. 6.

BEST answer will be published and names of others sending in replies of excellents will be published in the "Roll of Honor."

* * *

*Explain how the bearings of a motor or a generator are lubricated. Illustrate the same with sketches.*

*Supposing you used a very heavy oil, such as engine cylinder oil, for lubricating motor or generator, what might be the effect in cold weather? Supposing one of your generator or motor journals got hot and you knew there was plenty of oil, what would you attribute the trouble to?*

## Outside Shutter and Flicker.

For a good while past there has been quite a large amount of correspondence, and an insistent demand for the explanation of the following proposition: Operators and managers have noticed that two machines, each practically identical to each other, and each projecting with the same amperage, on the same kind of screen, deliver very different results. One will be practically flickerless, while the other will produce a very pronounced flicker. The why and wherefore of this has been demanded of the editor hundreds of times. He has hesitated about answering through the Department through fear of embarrassing machine manufacturers. However, the time has come when this matter must be made clear, and either manufacturers must adopt the method I shall suggest, or else operators must learn to match their own lens with a shutter of proper dimensions. The trouble is only present where outside shutter machines are used, and it is primarily due to the fact that the shutter which will deliver the best result when working in conjunction with, for instance, a six-inch e. f. objective, will produce a very pronounced travel ghost when working with a short objective, say, one of 3½ e. f., whereas the shutter which will eliminate travel ghost with the short e. f. lens will produce flicker regardless of what kind of a lens it works with.

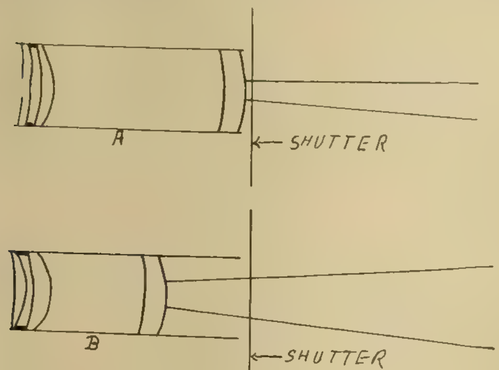


FIG 1

The reason for this will be understood upon examination of A and B, Figure 1. A, represents the long focal length lens. It will be observed that the front combination of this lens sets right out at the end of the barrel and that the light ray goes out with very little spread. In B we see the short focal length lens in which the front combination sets back a considerable distance from the end of the lens barrel and the light rays spread very much faster than the rays in Fig. A. Now, a little reasoning will show you (a) that the shutter can be set right up close to the lens in A, Figure 1, thus cutting the light ray at its very narrowest portion; (b), that it will be impossible to get the shutter nearly as close to the lens with the short focal length objective as with the long one, therefore, the shutter must cut the light beam after it has spread considerably; (c) that it will take a wider blade to completely cover the light ray of B, Fig. 1, during a certain period of time than it will take to cover the light ray of A, Fig. 1, during the same period of time. It, therefore, follows that when an outside shutter is used the main blade of that shutter must be very considerably wider in order to eliminate travel ghost with the short focal length lens, and this is the answer to the whole proposition. The shutter blade must be matched to the objective.

It is an accepted optical proposition, well known to manufacturers, that in order to minimize flicker to its lowest possible point there must be at least three blades to a shutter and those three blades must be equal, or approximately equal in width. Now, while with the long focal length lens, and a minimum of lost motion in the shutter itself, it is possible to meet this condition, or very nearly meet it; it is not possible to do so with the short focal length lens, unless a very large percentage of the light is cut, and I also believe that even if this were done the flicker would still be quite pronounced, owing to excessive width of all three blades. The trouble with manufacturers is that the majority of them are putting out shutter blades utterly regardless of the conditions under which the machine will work, and they are building their shutter blades to work with at least tolerably short focal length objectives, and this, of course, gives abnormal flicker, which is entirely unnecessary if the machine happens to be working under conditions where a long, or at least a medium long, objective is used, say 4½ inches, or more.

I do not want to consume any more space on this matter than is necessary to make it clear, and I think you have grasped the idea by now. But, you say: "What is the remedy?" It is simple. Let the machine manufacturers make shutter blades to fit objectives, by half inches or inches. That is, let us say a blade for a three-inch, three and a half-inch, four-inch, four and a half-inch objective, etc., and stamp these blades with the e. f. of the lens they are to go with, supplying the dealer with an assortment. Then ship out the machine to the dealer without any shutter blade at all—just the shutter hub, and let the dealer, who will supply the lens, put on a shutter blade to suit the lens it is to work with; that is to say, if he finds the machine is to work with a five-inch e. f. objective, let him put on a shutter blade marked "5-inch e. f." This will, of course, necessitate the sending with each machine minute instructions for setting the shutter, but in this day and age almost every operator understands the shutter well enough to set it correctly, so that no serious trouble would be encountered on that score. This seems to me to be the logical and common sense thing to do. Exhibitors using very short focal length objectives must expect considerable flicker or considerable travel ghost, one of the two; but with conditions requiring a 4½ or greater e. f. lens, there is no excuse for either one, and neither should be tolerated.

## From Toronto.

Mr. W. L. Johnston, Toronto, Canada, who is now acting as inspector for the Toronto Electric Light Company, but thinks of returning to operating later, writes as follows:

> Do you really contend that if a man understands his business thoroughly he can draw any such salary as stated in October 11th issue? I would like to say that the operator who stamps his name on the reel bands, etc., has a very definite idea of what he is doing. It is a scheme that might appeal to me also, if he had not grabbed it first. I recently had about 1,000 carbon ends to sharpen. In order to do this I procured, at a hardware store, an instrument called a "spoke rimmer." It is a tool which blacksmiths use to sharpen spokes to fit into the wheel rims, and is really nothing but a great, big pencil-sharpener, with a shank to fit into a brace. It costs 75 cents and sharpens the carbons perfectly, making the point at any angle you may desire.

So far as salaries are concerned there are a few, but an increasing number of exhibitors, who are willing to pay the price for high class work, and high class men in the operating room. Moving picture theaters are expanding in size; many of them now representing very large investments. The ideas of the managers of such houses necessarily expand also, and I think there is right now a $35 or $40 position awaiting every man who is qualified to and willing to fill it. But these jobs are not waiting for the man who lacks thorough knowledge of projection, who does not know how to get the right kind of a light, or how to maintain it, nor are they waiting for the man who does know all this, but is too lazy to apply it; who starts the motor-driven machine and then looks at the screen every minute or so to see whether the picture is still there or not.

Yes, brother, I mean exactly what I said. Perfect projection means real knowledge and very close application on the part of the operator every second of time while the picture is on the screen. It means a good sized observation port and a dark operating room so that the faint shadows can be seen the instant they appear; it means the operator's eye constantly on the screen; it means a wide variation in speed, and a careful attention to the details of action in the various scenes of the films. The man who can and will maintain a perfectly even and brilliant illumination on his screen, not sometimes, but all the time, without any shadows whatever, and who pays close attention to bringing out the full value of every scene by the close regulation of the speed of his machine can get, right now, from $35 to $40 a week, *but*—he must first build up and establish a reputation for this kind of work. The woods are literally crowded with hot air merchants, each and every one of whom will tell you that his projection is of the kind that I have indicated, but unless you want to lose faith in their veracity don't go into their theaters and sit through one show. This sounds like harsh criticism, but it is true, nevertheless. The spoke rimmer has been mentioned in the Department before, as being an excellent carbon sharpener, though this was quite a while ago.

## The Questions.

Mr. A. C. Stewart, Rossland, British Columbia, Canada, sends in an excellent, but very brief answer to question No. 1, and remarks:

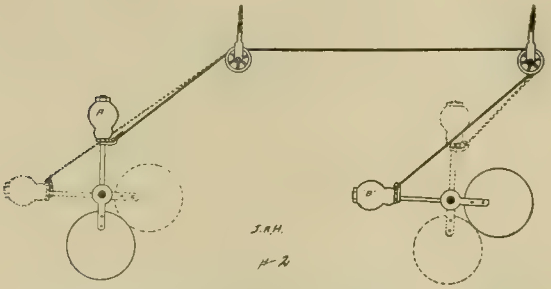
> I think the series of questions for operators is a grand idea—for the operator. I believe, however, it may prove the reverse for you, in that you have undertaken a task of surpassing magnitude. I am afraid you won't be able to carry it through. My idea would be to follow out the plan as outlined, but make it a club proposition, each member to pay dues of say, $1.00 or $2.00 a year to defray the expense of reading and considering the answers received. The Moving Picture World, as it now stands, is worth so much more than its subscription price that any additional service should certainly be pair for.

As to the club proposition—it would not do. The answers to the questions are beginning to come in. They are not very heavy—yet, because I am asking questions that only comparatively few operators have nerve enough to tackle. I expect, however, as time goes on that the work in connection with these questions will really be somewhat strenuous. But I will do the best I can, and will try and get by somehow. One very difficult feature is the matter of deciding which is the best answer. Take ques-No. 1. There are two or three of the answers which are very excellent. One might fairly say that all three are equally good. Now what am I going to do with a proposition of that kind? I have not the space to publish all three answers, and if I did it would simply be a repetition, so with those three I will simply have to pick out the one which appears to be the neatest and most carefully prepared, and let it go at that, placing the other two names in the Roll of Honor, with possibly a star before them, indicating a practically perfect answer.

I went into this thing with my eyes open. I have been considering it for something more than two years, and did intend to offer a series of prizes, amounting in all to about $2,000. I talked that matter over with the late J. P. Chalmers, and we gave up several hours to its consideration. It was finally laid aside, however, on account of the enormous amount of work entailed in a proposition of that kind. As it is now, I will feel repaid for the work in the knowledge of the good which I am very sure will be accomplished.

## A Home-Made Dissolver.

Mr. J. Roy Hunt, Birmingham, Ala., sends in some very excellent drawings of several ideas his fertile brain has evolved. These various things will be published as fast as we can spare the space.



The one shown this week is a home-made dissolver in the sense that it can be applied by the operator, in any operating room which has two machines. The action is plain and very simple. Just how it will work out in practice I cannot, of course, say of my own knowledge, but I am inclined to think that the dissolving effect might be quite perfect. The cord can be unhitched when the dissolver is not in use, so that the dowser may be used in the usual way. Mr. Hunt has our thanks for submitting these ideas, and submitting them in the form of very excellent drawings, done on tracing cloth. Usually it is necessary to re-draw the sketches sent in.

## Interior Decorations.

Clarksburg, West Virginia (I cannot make out the name) writes:

> In October 11th issue, the gentleman from Texas asks for ideas for interior coloring for ceiling and walls. I have traveled a great deal in Europe and have run a theater in France, therefore, have observed many different schemes of decoration. In my own judgment a light gray or a pale white for the ceiling and a light orange or olive for the walls, are the softest and most favorable colors. In this part of the country these tints are to be found in most of the moving picture houses as well as in the regular theaters. They are pleasing to the eye. Where these tints are used the auditorium lights do not affect the picture as much as they would if lighter shades were substituted. Walls of too light a shade are objectionable, but if they are too dark then you must use an unnecessary amount of light in the auditorium in order to keep the illumination up to the standard so that people can find their way about. The colors I suggest for the ceiling and walls will be found satisfactory from all points of view.

Clarksburg said considerably more, but as he is not very fluent in the use of "American" I could not quite grasp his idea in full. However, the colors he names are, I think, a very pleasing combination. What I presume he means is orange *and* olive for the side walls, though the way it is written in his letter it appears to be an orange olive. One solid color would, however, hardly do, and the combination of orange and olive would certainly be pleasing, whether used in panel effect or otherwise, while pale gray ceilings would give excellent results with an indirect lighting system. I should be glad to hear from other correspondents on this important subject.

## Screen Shadow Box.

While on a motorcycle exploration trip recently, I passed through Flushing, Long Island, and in the suburb of that little city I discovered the Murray Hill Theater. This house attracted my attention because, although located almost in the open country, it has a pretentious and pleasing front. I promptly clambered off my gasoline steed, and found that, although it was afternoon, a matinee was in progress and the house (10 cents admission) was fairly well filled. As to where they came from, you can search me, but they were there all right. There was no doubt about that. And I was informed that at night the house (seating capacity 299) was usually packed.

Mr. Fred J. Dollinger, manager, was pleased to meet the editor and showed him around with much pride. The operating room is large and very well ventilated indeed. It is perhaps as excellent an operating room as I have seen anywhere, taking everything into consideration. The equipment was a Power's 6A. Projection was in charge of Mr. Joseph Dorothy, who was putting a very good picture on the screen, though at times faint shadows would show, due, at least to some extent, I think, to too much light in the operating room.

The thing to which Manager Dollinger especially called my attention, however, was the shadow box surrounding the screen, the same consisting of a flaring frame of black, something like two or three feet in width, set at an angle of 45 degrees to the screen. Manager Dollinger says that before the installation of this shadow box there was much reflection from the screen to the ceiling and walls of the auditorium. He also says he discovered the fact that in order to be effective in stopping this, the shadow box must be set at the right angle and be of the right width to fit each individual case, according to the size of the picture and the length of the throw. He says he tried several different widths and angles without effect, but persisted until he got the right width and the right angle to suit his case, whereupon the reflection disappeared, and the projection was very greatly improved.

Here seems to be something of large value. Many managers and operators have been annoyed, and the projection more or less injured, through the reflection of light from the screen to the ceiling and walls. If it is possible by such a shadow box to eliminate this, then Manager Dollinger deserves the thanks of all those who will benefit through his discovery. In building such a box, however, it must be remembered that, as has been stated, the width of the box and the angle of its sides to the screen must be determined by experiments in each individual case. Lusterless black cloth is best to use for the purpose.

## A Hot One.

The Feature Film Service Company, Saskatoon, Sask., Canada, contributes the following letter:

> Our road man recently visited the town of Hanna, Alberta, which was celebrating its first annual anniversary with a "Stampede" (whatever in thunder that stands for.—Ed.) The population of Hanna is 400 (when they are all there) and they have a new moving picture theater seating 300, the equipment of which consists of a new Power's Six projector and a Fairbanks-Morse engine and generator. Our man had the "pleasure" of going to the local print shop and setting up the dodger describing our service, as the editor was on the Stampede Committee, and his relation to the shop somewhat similar to that of Will Cressey to his Vermont theater, when he said: "Whatever is, I am; what I am not, ain't." After setting up the bill our man was unable to coax the two h. p. engine to run, so had to "kick" the press, while a country "hoe-down" was in progress upstairs and the dust sifting down through the cracks in the floor onto the ink plates. Well, the attendance was 230 paid admissions, or $55.25; the prices being 15 and 25 cents. Some show town!

## Not Practical.

Mr. R. W. Mackler, New York City, suggests that, while the questions will be of great benefit, it will be better to let the men dig out the answers for themselves. He says he went down to the World office to get a copy of the Handbook in order to secure its author's autograph, but the aforesaid author was out (shame on him—the author. Ed.)

Unless I publish the correct solution to the questions how are you going to know whether you have found the right answer or not? I do not intend to publish the answers until ample time has been had to do all the digging necessary. The answer to Question No. 1 will appear a little more than a month after the question was published. I will be glad to autograph your Handbook, if you care to bring it down to this office and leave it with a memorandum in my letter box.

## You Can Search Me.

Marianna, Ark., has a difficulty which I think I will have to pass up to our readers. He sets it forth as follows:

> Am using 110 volts, 133 cycle current through a Fort Wayne Compensarc; projecting a 14-foot picture at 81 feet on a gold fibre screen. The light is good, and the focus of the picture sharp, but there is a sort of flashing at all speeds, which I cannot eliminate from the picture. There is no travel ghost, and I cannot understand it. I suppose you think I am an incompetent operator who is trying to pull through with your assistance, but such is not the case. I never ran up against such a problem as this before, and do not believe you did either.

I never did. You have made the mistake of not describing that flashing effect in detail. The only thing I can think of appears to be ridiculous, viz: that your screen is not mounted perfectly tight and sways slightly. You will have to describe the effect very closely and in much detail. As it is, I cannot offer you any satisfaction. Can any of our readers do anything to help?

## Synchronism of the Phonograph with Pictures.

When the Edison Company brought out its much advertised talking pictures, the personal mail of the editor, as well as the department mail, was literally flooded with inquiries as to the practicability of the invention. Inasmuch, however, as the talking pictures were not to be used for release for use in moving picture theaters, I saw no reason why I should take issue with the proposition in print. Now, however, I think it is incumbent upon me, and is in fact a duty which this Department owes to those who depend upon it, to set forth our views in this matter and give our reasons for certain conclusions that have been made.

In the judgment of the editor of this department the synchronism of a phonograph with moving picture films will never be successfully accomplished so long as the synchronism depends to any extent whatever on the operator. I base this conclusion on the fact that the synchronism must be, to all intents and purposes, perfect, or else the illusion is lost and the whole thing fails. Concluding this to be fact, it may be taken as further fact that there is no operator who can for any length of time maintain a perfect synchronism between a projector and a phonograph. By intense application he may do it for a short time—a very short time, but I make the statement that there are very few, if any men, who can maintain perfect synchronism throughout 500 feet of ordinary film

Bear in mind that I mean by this—perfect synchronism. If the voice even is so much as two pictures (⅛ of a second) ahead of, or behind the action, then synchronism is not perfect and the fault is discernible.

In my judgment synchronism is only a practical proposition where the synchronism is entirely automatic. This kind of synchronism is practical, but it presupposes a perfect film—that is to say, a film from which nothing whatever has been removed. In effect this means that if a film is torn in two, and even if so much as one picture is lost, that picture must be replaced. Given a perfect film I see no reason why we cannot synchronize the phonograph with the moving picture. It is purely a mechanical proposition and undoubtedly can be successfully handled, but it means that the phonograph is only available for the first run films which have not been in any way injured by having pictures removed, or patches made therein. If the phonograph cannot be made to thus automatically synchronize with a perfect film then, in my opinion, the film and the phonograph will never be successfully united.

Mr. Edison is one of the world's foremost men. In ordinary things I would not, for one moment, dream of disputing almost any conclusion he might arrive at, but in this matter I believe that Mr. Edison is himself perfectly aware of the correctness of my conclusions. Nor do I believe that the Wizard of Orange has ever himself made an assertion which could be construed as disputing any assertion I have herein made.

I do believe that with the marvelously perfect phonograph Mr. Edison has but recently completed, there is a distinct field for its synchronizing with first run films. The phonograph itself gives an astonishing lifelike reproduction, without any scratching sound whatever, and I believe that with an automatic synchronism and first run films in which no rain marks help to destroy the illusion the effect would be decidedly pleasing and at least passably lifelike.

Now, please do not jump to the conclusion that this is written with any idea or desire to tramp on anyone's toes, or knock anyone's schemes. It is simply a plain straightforward statement of the thing as I see it, and I trust that it will be thus accepted.

## Carbon Soaking Again.

Mr. W. S. James, Camden, New Jersey, contributes the following:

> On page 260, October 18th issue, you mentioned slight coloring of the light as a possible aid to projection. I submit the following for what it is worth. Using 60 amperes through an economizer, I suggest using ¾ cored carbon on top and a ⅝ cored below, with the lower carbon prepared as follows: In an ordinary pail of water dissolve two pounds of common salt and one pound of salammoniac and soak the carbons in this solution for one week, after which, dry them thoroughly. This gives the light a slightly yellow, or pale orange, tinge. The treated carbons will needle slightly, but I think this is favorable, giving an arc very much like d. c. The treated carbons will have to be filed to enable you to strike an arc with a new set. I suggest that those using the semi-reflecting type screen and d. c. obtain from a photographic supply house a ray filter, at a cost of from $1.50 to $2.00. These filters may be had in five or six densities, varying from almost clear glass to a deep yellow. They give no distortion whatever, which you would very likely get by putting a plain glass in the lens opening of the operating room. When using these filters, however, the operator must be right on the job, since any imperfection will show up worse than when using the straight light.
>
> I have two methods for writing on a screen. In one the hand appears and writes in black, and with the other the writing alone appears, in white. The latter works up to 167 feet successfully, using a 4.4 lens. If any "23-carat operator" wants to waste 2 cents on postage, so that he can install it in his lamp-house, I will forward him sketch of the same.
>
> Camden is a licensed town, but there are $7.00 operators (?) here, who are licensed, and some of them are only 16 years old. Such conditions as this make one opposed to the publication of the answers to questions, since I do not believe in handing out information to crank turners. Publish the questions by all means, and if any operator wants to know the answers badly enough, let him look them up in the free libraries. As to the small town man who does not have the facilities for obtaining the knowledge, why not, for a nominal sum, send him the answers after he has proven he is following the game? In this way you would be helping the man who wants to keep up to date, without helping those who are not deserving.
>
> San Diego writes about examinations and I agree with him as to most of them being merely a farce, of which the Philadelphia examination is a shining example. I will wind up this, my first to the Department in all the years I have been "flirting with the celluloid," with a request that you start a discussion as to getting color effects on the screen with ordinary black and white pictures. This is a matter I have been working on for several years with only sufficient result to warrant continuing the pursuit of this elusive phase of projection.

As to the questions, I have already issued my ultimatum on that proposition. I do not think the publication of the answers is going to hurt anyone, and I do think it will have a most excellent effect all round. Your carbon soaking is a variation of the scheme of the salt soaking stunt, which was published in the Department long ago, and was very thoroughly experimented with. Your plan of adding salammoniac may be an improvement. Personally, I think the soaking is worth while. I would like to have a sketch of that slide writer myself, and I won't publish it if you prefer not. Those who desire to secure this sketch from Brother James should address him at the Lyric Theater, Broadway and Newton Avenue, Camden, N. J. As to the color effect, I doubt if there is anything in it except possibly as worked out by Brother Woods, of San Francisco. In his scheme a colored blade is used on the machine in place of the regular shutter. This does not color the picture, but it does add to the black and white value to a very large extent. The scheme I suggested for putting colored glass in the observation port is not designed to color the picture, but merely to add sufficient yellow to neutralize the harshness of the light. I shall be glad, however, to have the result of any experiments operators may make with the color scheme. Come again neighbor James.

## Dislikes His Own Show.

Mr. D. C. Doyle, proprietor of the Gem Theater, Minden, Neb., sets forth his intense dislike of his own show, as follows:

> I have only been in the exhibiting business since last February, and realize I do not know a thing about it yet. Have had competitors since the latter part of July, and at the present writing have put two men out of business who claim to know the moving pictures from the ground up. The population of Minden is 1,500, which is just about enough for one show to exist on and supply its owner with a fair living. The crowd has been sticking to my house in spite of the fact that the other man ran four reels, with a feature every night, as against my three. My machines are two Exhibition Model Edisons wired in multiple, pulling 15 amperes through an old Viascope rheostat. You will probably laugh at the idea of an arc pulling only 15 amperes, but the laugh would be on you if you could see the picture we put on the screen. The current is direct. The picture is clear and absolutely flickerless and steady as a rock. It is 14 feet at 70. I have a 9 h.p. Alamo gas engine and a 5 k.w. dynamo which I use for matinees, there being no day current here. I subscribed to the World last May, and do not know how I could have remained in business without the aid of the Projection Department.

Well, brother Doyle, I see I am going to have to stick a small pin into your big balloon. Either you run your pictures very fast, or else they are not absolutely flickerless, because the old style inside two-wing shutter of the Edison Exhibition Model does not produce an absolutely flickerless picture, nor does any other inside shutter machine produce one. Moreover, while it is possible to get a good 14-foot picture with 15 amperes of current, it is far from being a brilliant picture. If it was put up against a picture projected at 40 amperes d. c. you would change your mind about its excellence. However, you are no doubt giving a good show for a small town, and the fact that the crowd stays with you is proof of that, therefore, congratulations. The weakness of your light explains the absence of objectionable flicker.

## Condenser Breakage.

Mr. R. D. Marshall, Wilmington, N. C., writes:

> I have been on the crank for five years (gee, you must be an awful crank by this time.—Ed.) and yet I find there is always something more to learn. The Department, of which I am a constant reader, is a great help to us all. I have noticed upon several occasions reference to trouble with condenser breakage. I had that difficulty until I placed a little piece of asbestos between the spring and the lens, so that the lens does not touch the metal. I now have a pair of condensers that I have been using every day for several months. Moreover, it cannot be said there is no draught on them, as we have two ventilators 3 x 5 feet. I have a scheme for keeping films. Had a box made, large enough to hold three reels. In it are three compartments. At the top edge of the partitions I have a slide-way for a square piece of screen wire the same size as the box, and on this wire I place a damp piece of cloth and then slide the wire into place. I have tried this out and it gives great results, but one should be careful to see that the cloth is not wet enough to drip. We have two Power's Six-A machines and they are certainly dandies. We are using what we might term the troublesome double throw, and in starting on new carbons it gives us a great deal of difficulty, also bad light. However, I have struck a good scheme; burn about six or eight pairs of carbons when the show is not running. This gives one a fairly good light to start with. I find it very easy when threading my machine to hold top loop on finger with the gate open and moving frame carriage up and down so as to frame the picture. Do you think that a scheme to cover the cone on the lamp-house when running slides would be worth patenting? It works automatically, and you do not see the slide move on the screen.

Your scheme for stopping condenser breakage has been set forth in the Department several times. It is used by many operators and can be said to be successful, or at least the separation of the lens from the metal by means of asbestos very greatly reduces condenser breakage. Your scheme for keeping the films damp is a good one, and should be used in every operating room. I do not understand what you mean by the "troublesome double throw," unless it is that your lamps are wired in multiple, in which case your crater burning plan is excellent. No, I do not think it would pay to patent that kind of a proposition; in fact, I am sure it would not.

## Some Very Interesting Data.

*(Continued from last week)*

Mr. Martin next deals with projection screens as follows:

> The low intensity of illumination, which is less than 0.4 foot candles on the average motion picture screen, immediately leads to the conclusion that improving the same is largely a matter of increasing the intensity of the light source, and the efficiency of the lens system. This conclusion is also apparently substantiated by the fact that the difference in the efficiencies of available reflecting surfaces allows of no great increase in reflecting efficiency. However, due to the fact that the eye is very much more susceptible to changes in illumination at low intensities than at those ordinarily experienced, it is possible to apparently double the screen illumination by increasing the efficiency of the reflecting surface only 10%. In an effort to satisfy a public demand for more wholesome and better lighted surroundings, there has been developed a number of improved screens. There are two distinct types of these screens: one consists of a smooth surface dressed with aluminum powder and lacquer; the other is a dressing of the whitest and most opaque paint obtainable, applied to a smooth surface or to the back of a large piece of plate glass. The aluminum dressed screen closely approaches the efficiency of a low grade amalgam backed mirror and unless the surface is pebbled or roughened, the image on the screen is not entirely discernible to a spectator sitting to one side, without the angle of incidence. This screen must also be mounted on a perfectly flat plane to avoid a serious glare and on account of the metallic tint giving color distortion. A sheet of plate glass, backed with an opaque white surface, although costly, is the ideal screen. This construction gives a perfectly smooth surface, fine grained and gives the highest efficiency allowable in securing satisfactory definition. White oilcloth stretched on a rigid frame is less durable, but almost as satisfactory.

When brother Martin says that the difference in the efficiencies of available reflecting surfaces allows of no great increase in reflecting efficiency, I cannot agree with him, providing he means by this that there is not much difference in the reflective powers of various screen surfaces. As between the cloth or plaster surface or the properly made aluminum or metallic surface screen, and the ground surface mirror screen there is, in my judgment, no comparison; the mirror surface has a far greater reflective power. If, however, Mr. Martin means that the reflecting power which can be used to advantage is limited, then I do agree with him. I should very much like to have brother Martin set his views and ideas on this subject forth at greater length in the Department, if he will be so obliging. As to the statement that a piece of plate glass backed with an opaque white surface is the ideal screen, I could neither agree or disagree, since I have never seen that kind of a proposition tried out. However, if it is not more efficient than white oilcloth, then I think Mr. Martin is incorrect, since a properly made mirror screen should, I believe, be much more efficient, even though giving a somewhat greater out of focus effect when viewed at a heavy angle.

*(To be continued)*

## To Test Your Ingenuity.

Just to see how many of you can work a simple, little puzzle, I will give you the following: Not long ago I was in an operating room in Brooklyn, and in making an adjustment on the machine for the operator, I dropped a small screw which flew over into one corner of the room. There was no extension light cord, and the corner of the room was dark. Neither one of us had a match, and anyhow the use of a match in the operating room would have been a compounding of arson, bigamy, horse thievery and trigonometry all rolled into one. What were we to do? Glancing around I saw a small ———— hanging on the wall. Eureka! (Eureka means, I have found it. It sounds mysterious to put it that way, therefore, eureka goes). Seizing the ————, I held it at the proper angle in ———— ———— in front of the ————, whereupon the obscure corner was flooded with the brilliance of noon day and the missing screw discovered.

This is not much of a puzzle, but it brings out a little trick that might be of considerable value sometime. Let us see how many of you can fill in the missing words.

## A New Descriptive Catalog.

Mr. C. D. Wheeler, Advertising Department, Fort Wayne Electric Works, Fort Wayne, Ind., forwards us a very neatly gotten up little publication describing the various Fort Wayne current saving devices, including sign and house lighting transformers. The little booklet contains 47 pages and can be had by addressing the Advertising Department, Fort Wayne Electric Works, Fort Wayne, Indiana.

I am particularly interested in the voltmeter and ammeter panel shown on page 21. It is something that every operating room ought by all means be equipped with. Its addition to the operating room, provided it be installed beside the observation port, right in front of the operator, will not only enable the careful operator to secure better results, but will also enable him to effect a very considerable reduction in his current consumption.

## Can't Get Results.

Millbrook, New York, questions Lodi, California, as follows:

> I tried Lodi's receipe for transferring newspaper cuts, etc., to a slide, and, though I tried it different ways, including the following of his directions closely, secured no results. Please ask Lodi if the paper is to be left on the glass under pressure until it dries, or anything like that.

Well, Lodi, I guess it is up to you. Please come across with the desired information. Millbrook intimates that he is inclined to think that you are kidding us, but I do not believe so. You probably have left out some important item in the directions.

## A Good Strong Kick.

Mr. R. W. Case, who is operating at the Rittenhouse Theater, Philadelphia, Pennsylvania, a new house seating 500, which has all the latest equipment and a 12 x 14 well-ventilated operating room, says he ordered a Handbook from Williams, Brown & Earle three weeks ago, but they informed him they were out of the books, and we had not shipped them any since. He instructs us to "get busy." He then hands Lubin the following bundle:

> Why is it that the Lubin Company still holds to the old-fashioned method of patching its film at every change of scene, letters, subtitles, etc.? I had one ten-day reel recently that had 107 patches, all factory made, and out of the 107 I think I had to cement about half. I believe the Lubin folks must be using distilled water and tobacco juice for cement. For the benefit of operators I wish you would give them a good, strong roast.

Well, neighbor Chase, you are right there in Philadelphia, so why don't you call up the Lubin Company and register your own kick? However, I have had a lot of complaints on this particular proposition, and I think myself that Pop Lubin can well turn his undivided attention to the matters herein mentioned, and that he can easily make considerable improvement. As to the Handbook matter, why, I guess if Williams, Brown & Earle had ordered an additional supply of the Handbooks they have been sent. However, I will take the matter up with our business manager, Mr. Wylie, who is the man behind the gun.

## A Challenge.

Mr. E. David Dean, secretary of Local 224, Washington, District of Columbia, writes:

> A statement emanating from a local owner-operator was noted in the Department recently. It says, in part, that all the Union in this city does is to raise salaries. In contradiction of this statement, I wish to say that we have only made one demand on local owners, and that demand amounted to a raise of 1½ cents per hour for all-day shows, and no raise for night shows. The correspondent also says that we do not know as much as non-union men, whereas our union has a school at every regular meeting and also has a committee who will answer any question concerning the machine that any member may desire to ask. Therefore, I challenge this owner, whoever he may be, to a show of three reels on a bet of $20.

I am much gratified at the mild tone of brother Dean's come-back. Evidently he is not of the brick-throwing type. His reply is a plain statement of facts, winding up with a challenge to the operator-owner who sent in the former communication. The editor hereby offers his services as official stakeholder, assuring the contestants that the decision will be such that nobody wins—except the aforesaid editor.

## Referred.

Mr. Le Roy Hester writes from Venus, Texas, as follows:

> In the following questions you are to be prosecuting attorney, jury and judge. I am a road man who desires to join the union. Have turned the crank for eight years, using all kinds of current, and have operated from a Power's 6A down to the little old Optigraph. Now have an Edison Underwriters Model. Am using a portable six h. p. engine and a 60 volt generator, and you can take it from me I get *some* light at the arc. I am sure I would be benefited by joining the organization. But can I do so without leaving my work? I am always out in a small town and seldom get to a city, therefore, I am up a stump as to what to do.

As prosecuting attorney I would say I do not know what to prosecute you for; as jury, you do not seem to be guilty of anything but knowing your business; as judge, I have referred the whole matter to President Shay, who will no doubt communicate with you and tell you what can be done.

## New Reel Clip.

Mr. J. D. Pitts, Fredericksburg, Va., sends in the wooden hub of a reel, to which he has attached a very excellent clip of his own invention. He asks whether or not I would advise his taking out a patent on the same.

I do not like to give advice of this kind. To my mind it is very doubtful if marketing the device would return sufficient money to justify the expense of a patent. What I, myself, would do would be to have careful drawings made, showing the idea in its entirety, and then make a statement before a notary public, declaring the same to be my own idea and invention. This will, according to my understanding of matters, provide protection pending application for patent, and you can then see whether you could sell to some reel manufacturer, or whether you could interest anyone in it or not. I do not believe it would pay you to manufacture it yourself. The main thing there would be against it would be its cost, which would be several times that of the flat spring clip now in use, although it would be a decided improvement over the latter. It is an open question whether manufacturers would pay the additional expense involved.

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# Comments on the Films

## Licensed

"THE DANGLING NOOSE" (Selig), Oct. 31.—A Western story, written by W. E. Wing. The plot is somewhat on the made-to-order variety, employing the familiar Indian character to bring the threads together. The hero has an uncertain character, which makes it difficult for the observer to sympathize with him. The scene in which Rose employs dynamite to rouse the settlement and prevent the lynching of Indian Jim was most interesting. A fairly strong Western offering, with pleasing settings and photography.

"PEGGY'S BURGLAR" (Vitagraph), Oct. 31.—This is a half-reel comedy of the better sort. Peggy slides down the laundry chute at the girls' school, to evade the principal, and lands upon a real burglar. She captures him under some canvas and the other characters all come down the chute upon him. Edith Storey and Harry Lambert play the leads.

"FATTY'S AFFAIR OF HONOR" (Vitagraph), Oct. 31.—This, on same reel with above, is even more amusing. Hughey Mack fights a very humorous duel with the bogus count. The laughing finish is better to be seen than talked about. A very good comedy release.

"LOVE'S DECEPTION" (Patheplay), Oct. 31.—There is nothing essentially new in this story of two brothers in love with the same girl. But it is nicely presented photographically and sincerely acted throughout. There is something fine about the way in which the lame brother continued the correspondence with the girl back East after his brother had been killed. Then she comes West, and, of course, marries the lame boy. The close was romantic and pleasing. A good release.

"A MOMENTOUS DECISION" (Lubin), Oct. 31.—The plot in this story hovers about the subject of finance, but none of the deals are clear in the mind of the observer. This is not entirely essential to the enjoyment of the film, but would have made the opening scenes more convincing. Jimmy, whom the husband has befriended, saves the wife from the designing villain and restores the happiness of the couple. The settings and characterizations are good and the photography also, but the plot is not of the strongest.

"THE SPEED LIMIT" (Kalem), October 31.—A fairly entertaining comedy half reel, with John E. Brennan, Ruth Roland and Grover Larkin in the cast. Jim is arrested and convicted by the judge; later Jim becomes town marshal and arrests the judge for speeding. Well acted and pleasing.

"THE GRANITE INDUSTRY" (Kalem), October 31.—Very attractive pictures of the largest granite quarry in the world, at Barre, Vt. This gives a splendid idea of the industry and is well worth seeing. On same reel with above. A good release.

"THE DOCTOR'S DUTY" (Essanay), November 1.—In this film G. M. Anderson appears as a young doctor. The chief scene in the story is where he debates with himself as to whether he shall let his injured rival die or pull him through and see him wed the girl. Not an extremely new conception. The good photography, fine scenic effects and pleasing work of Marguerite Clayton as the girl help the picture along immensely.

"THE STOPPED CLOCK" (Biograph), November 1.—This is not a powerful detective story, but it is absorbing and worked out with a fair degree of skill. Most of the scenes occur in the store of the dealer in antiques and the adjoining living rooms. The rascally junior clerk steals the marked money and endeavors to place his crime and the subsequent shooting on the girl's lover, his fellow clerk. There is much good drama in this story and the film is decidedly interesting from beginning to end.

"TOO MANY TENANTS" (Patheplay), November 1.—In point of construction and general consistency this film shows a good conception of farce-comedy on the part of the scenario writer. The idea in itself proves only moderately amusing. The young artist borrows a house in order to make an impression on his uncle. The uncle and the new tenants arrive the same night and many complications ensue. The chief amusement centers about the wedding, which brings out a number of laughs.

"THE PRESIDENT'S SPECIAL" (Kalem), November 1.—This railroad story is interesting enough, but there is a certain lack of consistency in the scenes which makes it difficult to follow at times. The president's son leaves home and works his way up to a job as engineer. An enemy puts sand in the engine driver and a bottle of whiskey in the tool box, but in the end everything winds up well. Too many plot threads in this, but at the same time the film possesses considerable entertainment. The reconciliation at the close was well pictured.

"WHEN THE PRISON DOORS OPENED" (Lubin), November 1.—This story gets a very good start, the observer being put into immediate touch with the characters. The man and girl are both released from prison. They meet at the depot and afterward marry. Former prison acquaintances begin to blackmail each of them. The plot carries the interest, though it is not overly strong. The climax works up quite well. The photography and acting are very good.

"CUPID AND THREE" (Essanay), October 29.—A farce that cannot be termed dull, for it has been acted in a sprightly way. But it lacks a real comedy story that would seem natural in comedy atmosphere. It is the players who save it.

"TWO SACKS OF POTATOES" (Selig), October 29.—A farce burlesque offering that surely made laughter. Some in the audience "cussed" while others with more humor got very good amusement from it. Hugh Mosher, as First Potatoes, and Clyde Morris, as Second Potatoes, deserve special credit—we wouldn't have played their parts for a good sum. The piece was written by Ethel C. Unland and William Duncan produced it. Ye done good, Bill.

"A MUDDLE IN HORSE THIEVES" (Selig), October 29.—On the same reel with the foregoing is this, also a laugh getter. It is a chase picture filled with unexpected changes and gets comedy largely from the eccentric speed which makes a two-horse buggy seem to jump over the ground. It is breezy surely.

"THE HORRIBLE EXAMPLE" (Edison), October 29.—A very amusing satire that makes the professional prohibitionist the butt of its fun. It is mostly the players and general handling that makes the laughter, for it surely doesn't convince and has no logic at all. Dan Mason is full of fun as the lecturer, who gets drunk on extra good cough syrup made on the sly by Edward Bouldon, who wants to be his son-in-law, but sells corks, and corks can be used in bottles and so is undesirable. Every one of the players does well. The author and producer is Charles Seay. A very fair offering.

"FATHER'S HATBAND" (Vitagraph), October 29.—Father's hatband is Cupid's mail carrier between home on one hand and the office on the other, and the clerk whom father doesn't want as his son-in-law. Father stops at the barber shop and there changes hats with Mr. Henpecko. This adds to the fun considerably. This is surely a novel situation and it has been well worked up into a delightful comedy offering, the best and most desirable picture of today's regular releases.

"WHEN CHILDHOOD WINS" (Patheplay), October 29.—The child reunites a father and his daughter. There had been an elopement and the father had refused to recognize the husband or child, but by accident meets the little girl and, not knowing her, they become friends. It makes a pleasing offering, because the little girl is pleasing in herself and acts very cleverly.

"THE BARBER CURE" (Biograph), October 30.—Comic doings and queer characters, not much of a situation. It made a good deal of laughter.

"BOARDERS AND BOMBS" (Biograph), October 30.—"Hamfat's" stranded without money and country characters with comic grimaces, tickled the audience. It is just laughable nonsense.

"A JAPANESE WEDDING" (Melies), October 30.—This beautiful picture of a graceful and dignified ceremony will make a strong appeal to refined people everywhere, also the second part of it, which shows a cobbler of wooden shoes is no less acceptable. Both are truly human and deeply interesting. These Japanese vignettes seem to this reviewer the best of their kind that has been offered to the public so far. The camera work is very clear and natural in tones and details.

"GREED FOR GOLD" (Essanay), October 30.—An old story, rather commonplace, but carefully and thoughtly re-written. The miser, who is the story's villian, is played so conventionally that he is almost without interest and keeps the picture from being as lively as it might have been. There is enough good matter in it to hold the audience and it makes a very fair offering.

"PATHE'S WEEKLY, NO. 63," October 30.—The mid-week topical was not seen this week by our reviewer.

"DOC YAC AND THE ARTIST'S DREAM" (Selig), October 30.—The second of the series of comic cartoons drawn by Sidney Smith. The mechanical means used to give motion to the figure, Doc Yac, is too apparent There is little wit in the jokes. There were few laughs from the audience.

"BIANCA" (Vitagraph), October 30.—The freshness and light-hearted ending of the love story of Bianca (Margaret Gibson) and Tony (George Cooper) seemed to please the audience which was in a very receptive mood and chortled with delight. The foreman (Mr. Kunkle) is, as usual, a trouble maker, but he cannot part the chosen two. It is an entertaining, not a brilliant, offering, and the acting, never very imaginative, is natural. W. Hanson Rurham is the author of the script which Robert Thornby produced.

"THE KING'S MAN" (Vitagraph), Nov. 3.—A love story of the Canadian wilds. Its hero is a N. W. mounted policeman (George Holt) who loves Babette, the heroine, daughter of a whiskey smuggler (Charles Bennett). Billie West, in this role of a French-Canadian, convinces and is pleasing. A half-breed (W. J. Bauman) also loves Babette, is jealous and ugly and stabs the girl's father out in the woods. This situation develops into a vigorous melodramatic episode which strong acting all around puts over in good shape. An acceptable picture. W. Hanson Durham is the author and W. J. Bauman produced it.

"WILD WALES" (Edison), Nov. 3.—Some lovely views, including the beautiful abbey of Val Crucis; the old castle of Dalydedden and some marvelous mountain pictures, clouds and sunset on water. A good offering.

"PORGY'S BOUQUET" (Edison), Nov. 3.—A farce cleverly acted and, for the most part, freshly and brightly written. The author is Milton Nobles and it was produced by C. J. Williams. William Wadsworth's sweetheart, Alice Washburn, lives across the way and just above another couple, the Smiths (Mrs. C. J. Williams and Dan Mason). There's a mysterious letter from Mrs. Smith's "Papa," to be a surprise for Dan. Dan thinks that William, who is talking to Alice, is flirting with his wife, and when the bouquet comes by mistake, he remembers the letter. But, after all, it's the characters and the acting that give the farce life and make it a good offering

"THE DOUBLE CHASE" (Lubin), Nov. 3.—A love story; it is not very effective, but has many pretty scenes. The players are stronger on youth, personality and good looks than on acting; but this is not surprising, for acting is an art and must be learned. The management was not, at all times, convincing and these two shortcomings keep the offering from really living.

"PATHE WEEKLY, NO. 64" (Nov. 3).—A good number. The most interesting item is, perhaps, the royal wedding of Prince Arthur and the Duchess of Fife. One sub-title called attention to "the suffragettes rushing the police to get near the king's carriage"; but there was no king in the carriage—the scene showed women trying to get a better glimpse of the bride. There are many other items of interest, a wreck of a square-rigged ship, for instance.

"DIVERSION" (Biograph), Nov. 3.—A picture full of wholly arbitrary coincidences and is quite unconvincing, so much so that when a child was shown as putting poison in her milk (she thinks it sugar) the audience laughed. The scenes were handled weakly and are filled with incongruities. The child was hardly dressed as the daughter of a poor workingman; she had a doll one would expect to find only in the nursery of the rich and it is carrying a long distance to bring four such characters as the story's two couples together under the same roof. A poor offering.

"THE VAUDEVILLE STAR'S VACATION" (Patheplay), November 4.—A gracefully acted picture that will be quite sure to please. It is the often played summer hotel farce and has some padding, but we find in it a cleverly comic hotel proprietor (the freshest and most effectively played figure in the picture), and also a very good male impersonation by the "vaudeville star." It was a manless hotel and the women there had snubbed her, so she fools them as the Duke of Nyack or something. There was laughter quite often and it seemed to be popular.

"SLIPPING FINGERS" (Selig), November 4.—Sheer melodrama with a very noble heroine. It pleased some in the audience very much—it is not designed for highbrows. Such a picture is sure of a solid following in many places and perhaps no one will count it very much of a bore. The acting is commendable.

"HIS SILVER BACHELORHOOD" (Vitagraph), November 4.—There is a touch of mawkish sentimentality in the last two scenes of this offering; but its situation was carefully developed by its author, and its leading woman, Norma Talmadge, has kept it strong by intelligent and well-held-in acting. Her work in it will add to her reputation for versatility. There was only one other picture among today's offerings that gave as much to the audience or that was watched so closely. A picture with strongly acted scenes and, as a whole, a good offering.

"TOMMY'S STRATAGEM" (Edison), November 4.—Sentiment and a rather weak pathos are furnished by this picture of a raggety boy's method of making friends. The pretty lady's white poodle falls into the lake and is coddled, so Tommy waits for the proper time and he too falls in. After he is adopted his conscience troubles him because he had pretended and he makes a clean breast of it. By this stroke he stays in the sympathy of the audience, if the spectators have believed in him enough to feel sympathy. Just a fair offering.

"QUICKSANDS OF SIN" (Essanay), November 4.—Some spectators leaving after this picture had been shown talked as though they had been deeply impressed with the whole program—it was this picture that did it; there was only one other that approached it on today's list. The producer has made use of a new and effective method of suggesting passage of time—he links the scenes by writing the sub-title across the scene and dissolving the scene then, dissolving the following scene into the sub-title and fading that out. As for the picture, effective acting makes its rather unpleasant situation most vivid; but it has been kept healthy, for the author and producer have put solemn dignity in it. They have made it a picture of humanity. A desirable offering.

"MAGIC MELODY" (Lubin), November 4.—An adventure picture which lost its grip on the audience's attention; because it became very unconvincing toward the end. It promised well, for we have had so many sloppy love stories from all makers that a picture with this situation was welcome. It is a story of half-savage Indian peons in Mexico and the center of interest is the child of an American doctor whom an Indian is about to sacrifice to the sun god because the doctor had failed to cure his mother. It was rather weakly produced and not strongly acted.

## Licensed Specials.

"MOTION PICTURE DANCING LESSONS" (Kalem), October 29.—This two-reel special from the Kalem studio has for its object the teaching of the new steps even to people who are not graceful dancers. It has been noticed at length in a former issue of the MOVING PICTURE WORLD; see issue of October 18, page 248.

"THE RATTLESNAKE" (Lubin), October 30.—There were some in the audience not wholly pleased by Romaine Fielding's production of "The Rattlesnake," by Emmet Campbell Hall, and some of its scenes do show a lack of humor, of health, of balance. Mr. Fielding is apt to lay on the horrors, but those last scenes, which also half-offended some as being raw, were worthy of high praise. It is not, for some reason, a pleasant thing to look squarely at life and pleasant art doesn't look at it either and so, since all our art is cooked, true realism always seems raw. At his best Mr. Fielding is head and shoulders above nearly all other producers we know. And he has put enough of his good work into this to make it a desirable offering. Tony's attachment for the snake didn't get over truly and the scenes that show it were kept on so long they threw the story out of focus; especially did the unforgettable but not very valuable mad scene in the ruined hut. The story was brilliantly conceived, but developed in a rather lawless way. Mary Ryan (Moritz Cytron), who was not villainous when she smiled (therefore not a good villain) and Jesse Robinson, with others, support Mr. Fielding, who plays the leading role.

"IN LOVE AND WAR" (Patheplay), October 30.—This two-part picture was reviewed in THE MOVING PICTURE WORLD, issue of October 25th, page 410.

"JANET OF THE DUNES" (Edison), Oct. 31.—This two-reel subject, by Harriet T. Comstock, shows moving picture art at its highest niche. The story dips deeply into life; it has its tragic moment when the mother dies and her body is found on the seashore. Later the daughter goes through an experience similar to that of her mother, but when the tragedy seems imminent her lover returns and a happy climax is achieved. Mabel Trunnelle has never done anything finer than in this dual role of mother and daughter; Herbert Prior, Charles Ogle, Richard Tucker and Nellie Grant were also good. Richard Ridgely, as director, gave the scenes almost perfect proportion and the photography is admirable. A particularly fine production.

"THE TOLL OF THE MARSHES" (Essanay), Oct. 31.—A picture that will no doubt accomplish good work in teaching people to avoid buying land in remote sections—sight unseen. The young man and his mother were thus victimized. Later, while living in the marsh country, the son saves the child of the company's president. The scenes are interesting and finely photographed. It would have been in order to show just what use is made of this crop of "flags," since the film went into this so extensively. The story was entertaining, but not very strong for a two-reel subject. Its chief strength lies in the odd location for the story.

"A WOODLAND PARADISE" (Edison), November 1.—This film production is very justly announced as "an idyllic comedy." In it are a modern Adam and Eve, portrayed by Mary Fuller, author of the story, and Harry Beaumont. It is just a pretty little love story. The girl had never seen any man, except her father, until Adam came along, having purchased the adjoining timber lot. She naively tells him he doesn't look like her father, but she loves him just the same. Pleasing comedy of the better sort, which leaves a good impression with the audience.

"THE WARMAKERS" (Vitagraph), November 1.—An interesting two-reel story of international intrigue, written by James Oliver Curwood. Maurice Costello and Mary Charleson appear. The plot starts off rather vaguely, but gradually begins to crystallize, and the high point of interest is reached at the ambassador's dinner, where all of the guests are drugged. A very striking scene is this and well handled. Then comes the effort to regain the stolen plans and the interest centers in a stateroom on an ocean liner, where the wife finally succeeds in recovering the papers. Novel scenes make this better than the average offering of the kind.

"THE FATAL SHOT" (Kalem), Nov. 3.—A melodrama in two parts with a somewhat mechanical plot and not very strong. The hero carries an important receipt in his outside pocket where the villain can easily get it without detection and it is not made very clear how the villain knew it was there. Its loss makes the hero seem guilty of a theft and he goes to prison—a glimpse of him in his stripes behind the bars made the audience laugh as usual. The villain marries the girl and ill treats her and the hero comes out of prison. The villain has not destroyed the receipt that, if found, will show him to have been the guilty one and sets a revolver-trap so that whoever opens a certain drawer where the receipt is will be shot. The "fatal shot" kills himself. It is pretty well acted; but its quality is made clear by the plot we have just retold.

"HOPE" (Selig), Nov. 3.—Far above the average, this offering, though not wholly great, is effectively emotional all through, but especially in its closing scenes and has some fine things in the way of artistic pictures. Through the whole runs a beautifully tender thread of symbolism which will make a strong appeal to every sensitive and sympathetic spectator. The texture of the story is very slight; but the picture's spirit shines through nearly every scene and gives vivid unity to the whole. This is the sole dramatic value the offering has—it is a high one. In such a picture, which makes its appeal more to women and children, it was, it seems, a mistake to have anyone shot so brutally as was Hope's sweetheart. The author is W. E. Wing. Bessie Eyton plays Hope and poses at the close, first as "Hope Playing on a Harp with One String," which fades and then as "Hope Clinging to the Rock of Ages."

"ZUMA THE GYPSY" (Cines), November 4.—This two-part special offering has already been reviewed in these columns and we need not go again into details here; but may add that the picture impressed this reviewer as a commendable offering.

## Independent

"A HIDDEN LOVE" (Crystal), November 2.—A very simple story. It is well told, what there is of it, but that is not much.

"MIKE AND JAKE AMONG THE CANNIBALS" (Joker), November 12.—It is a strange conception of humor that is revealed in this picture. It is difficult in restrained language adequately to describe how bad the stuff is. Even in the making it is badly done. The camera in many scenes is so close as to result in blurred figures.

"AMBLYSTOMA" (Eclair), November 9.—An extremely interesting natural history subject in which we are introduced to a strange inhabitant of underground streams.

"DOES MAX SNORE?" (Eclair), November 16.—This comedy tells clearly a very simple story and its characters are well presented. We meet Max, of whom his intended fears that he snores; we meet this girl, her old aunt and an indolent manservant—all charming people. The girl thinks she hears Max snore, but discovers that it is the servitor. The acting is very praiseworthy.

"THE TRAMP DENTISTS" (Joker), October 29.—Low comedy which contains a number of funny situations of a somewhat disgusting type. The tramps occupy the dentists' office and pull teeth with pincers, ice tongs, etc. After making a great deal of money they surrender the office to the real owners and go back to their old life.

"THE CHEESE SPECIAL" (Joker), October 25.—Low comedy with a good burlesque idea, which brings forth much laughter. The characterizations are rough and lack refinement; one of the minor characters was allowed to spit frequently and copiously before the camera. These lapses in humor tend to make this class of films unacceptable to the best houses. This will pass for successful burlesque with less particular audiences.

"THE HEART OF A CRACKSMAN" (Powers), November 7.—This story was written by Wallace Reid and directed by Willis Lobards. It is a melodramatic offering, with a gentleman crook for the hero and a pair of deep-dyed villains for him to thwart. The deathbed scene was badly overacted, but the pictures are good and the story possesses quite a strong interest of a frankly sensational sort.

"JAKE AND MIKE GO FISHING" (Joker), November 5.—A very exciting comedy in which a pair of artificial legs play a very prominent part. A great deal of water appears in which the principal characters take numerous baths, besides indulging in a very spirited chase. The production is sure to win a laugh.

"OH, WHAT A DREAM" (Eclair), November 9.—This picture contains an original and amusing idea, which did not seem to be worked out to the best advantage. The married couple had trouble in getting a divorce because they had no witnesses to their quarrels. They go about trying to procure testimony of witnesses and some of the situations are funny, but as a whole the reel is not very successful.

"LOVE AND LIMBURGER" (Joker), November 8.—The German band members carry large quantities of limburger cheese about with them. The story is not very clear and the comedy in this is not of the best sort. However, it will have a certain appeal to some audiences, in spite of its lack of refinement.

"UNSEEN METAMORPHOSIS" (Eclair), November 16.—A highly original and entertaining series of movable drawings, introducing animals, street parades, fruits and the like. One of the best series of this kind we have seen.

"THE CRACKSMAN'S REFORMATION" (Powers), November 14.—This is a story which seems like amateur socialism tinged with a club. A cracksman convinces a business man that he has not been doing for society all that he might; the business man agrees to do things on a new basis. The cracksman on his part agrees to refund all his ill-gotten gains. The moral is not clear, or if it is, it seems questionable.

"HER SECRETARIES" (Crystal), November 18.—A woman novelist appears to have considerable trouble in getting the right kind of stenographer in this bright little comedy. She finally solves the difficulty by doing her own copying.

"PERCY'S NEW MAMMA" (Crystal), November 18.—Sharing the reel with the above is this farce comedy concerning a young man who jilts his sweetheart to find her afterward married to his father. The story is told in a spirited manner.

"THE GIRL AND THE BANDIT" (Frontier), November 8.—In this interesting little drama of the West a young girl meets a stranger in the mountains, is led to believe that he is a bandit and discovers afterward that he is a bandit's double. Some good Western scenes appear.

"SLIM GETS THE REWARD" (Frontier), November 6.—"Slim" is a good comic character. He is made the butt of jokes and the kitchen scullion by a lot of cowboys until he captures a bandit by a strange and ingenious device.

"THE BLOOD BROTHERHOOD" (Rex), November 16.—This is an exciting melodrama by Lois Weber, well presented and well acted. The girl under the hypnotic influence of the rascal, the leader of the Brotherhood, is rendered to good advantage.

"THE BROTHERS" (Nestor), November 18.—Donald MacDonald and Ramona Langley, the one as the elder brother and the other as the younger brother's sweetheart, play the leads in this drama of the West. The story swings around the younger brother's infatuation for the pianist in a dance hall. The photography is good.

"FORGOTTEN WOMEN" (Victor), November 17.—Mr. Kerrigan plays his usual good lead in this drama, which begins with a rich man picking up a hobo, dragging him into a dining hall crowded with well-dressed people and demanding a story of him. In the story is driven home the point that a man must not forget his mother, his sisters and his sweetheart during his bachelor days. This is a first-rate production.

"THE DILEMMA" (Great Northern), November 1.—The outcome is too easily foreseen and the fun is spoiled, being too clearly prearranged. Yet good acting and careful management of business make it decidedly entertaining to watch.

"THE HEART OF A DOLL" (Gaumont), November 13.—A picture of sentiment with children as the chief players. The story is fresh and well worked up and taken in the usual lovely scenes, makes an offering that is sure to please.

"A BOGUS HERO" (Great Northern), November 8.—There are touches of real burlesque in this picture, which will surely make hearty laughter. The situation is "put across" by the players, who have what is needed in such offerings, a feeling for humanity under the masks of ridicule they wear.

"A MAN OF THE PEOPLE" (Nestor), October 29.—A clearly told interesting story of the West in which a young preacher comes to town, teaches a wife beater to be good and wins the respect and support of the entire community—a very rough one of cowboys and miners. Some good action in this film.

"LOVE SICKNESS AT SEA" (Keystone), November 6.—The Keystone Company disports itself on the steamer Harvard, now plying the Pacific coast. Ford Sterling, Mabel Normand and Mack Sennett are among those who appear. Sterling has a laughable case of seasickness and the reel closes with a beautiful sunset view on the Pacific. Very enjoyable nonsense.

"THE MARRIAGE OF NATAINA" (Majestic), November 2.—This story is quite conventional and rather crudely handled, although it is not without considerable interest. The Indian girl was too clearly a bubbling young white girl under her disguise. The dying lieutenant is said by the sub-title to clear Swiftwind and the girl, but at the same time Swiftwind was responsible for his death. The photography was good.

"OUT OF THE GRAVE" (Crystal), November 16.—Two suicides, one a young man, who is out of work and whose girl has jilted him; the other a young woman, whose sweetheart has grown cold because she lost her money, attempt suicide in this drama and, failing, marry one another. The situations are interesting.

"THE WARD OF THE SENIOR CLASS" (Majestic), November 4.—There are a lot of pretty girls in this and the photography is good, but the plot is slight. The little girl escapes from the trustees and is adopted by the school girls. They coddle her, make new dresses for her and show her the intricacies of making fudge. When the trustees come for the child they refuse to give her up. An attractive picture, but not overly strong as to plot.

"THE WATER CURE" (Thanhouser), November 2.—This entertaining film shows what the good-looking Thanhouser players can accomplish with a light plot. Flo finds herself at Cape May, surrounded by many suitors. She says, "Isn't the ocean cute?" Later, when her canoe upsets, she is rescued in turn by numerous aspiring heroes. A lot of good humor in this and pretty summer resort pictures.

"THE EFFICACY OF PRAYER" (Kay-Bee), November 14.—An entertaining reel, showing a minister baptizing two Indian converts in a stream. As a rule religious fervor of this sort does not go very well, but there is nothing displeasing in this. Later Big Elk gets in trouble with his tribe; there is much stirring action and two live bears help to keep the story going. Not a particularly strong offering, but quite interesting.

"THE SCENARIO WRITER" (Majestic), October 26.—Here is a comedy with some new features of interest. The morning paper carries an item which the scenario writer makes use of immediately, for his plot. A moving picture within a moving picture is shown, indicating the way in which the story is built up. When it finally appears about thirty other scenario writers claim they saw the idea in the paper first. Some amusement in this.

"FATTY AT SAN DIEGO" (Keystone), November 3.—Some nonsensical stunts are pulled off in the Southern California city during the Cabrillo celebration, a parade being the chief feature of interest. Fatty's dip in the fountain, while being pursued by the irate husband, was very funny and the reel will please many observers immensely.

"CAUGHT IN HIS OWN NET" (Komic), October 23.—A half-reel comedy, in which two young men strive to become heroes in order to win a girl. The plot is not very new, but there is a clean, breezy atmosphere about the pictures that is pleasing.

"DECEIVING DAD" (Komic), Oct. 23.—On same reel with above. Archibald is an unwelcome suitor and the girl and her lover desire to test his bravery. They upset a boat and pretend to be drowning, but Archibald does not rise to the occasion at all. This is also entertaining in a quiet way.

"THE SILVER-TONGUED ORATOR" (Thanhouser), October 26.—An amusing skit, in which James Cruze impersonates a grocery clerk who becomes afflicted with a hobby for oratory. He tires out the grocery trade with his ranting, bores his sweetheart and is thrown out of a clambake gathering. After numerous unpleasant experiences he decides to go into Chautauqua. A bright comedy offering.

"AN INDIAN'S HONOR" (Kay-Bee), November 7.—A one-reel offering, written by William H. Clifford. The Indian who murdered a man early in the story afterward saves the colonel's son from death. A live bear is used to good advantage in working up the excitement. The reel gets a fair degree of interest.

"ONE PINE MOUNTAIN" (Imp), November 10.—Jane Gail and William Shea, the former as the young daughter of a millionaire, the latter as one of a settlement of mountaineers whose homes the millionaire threatens to take from them, play the leads to very good effect in this drama—or, perhaps, melodrama—which reaches a climax in an unusually strong and exciting situation. The production has been well planned and gets over. The producer selected some good types, in particular the young man who plays the part of the leader of the Society for the Extinction of Millionaires. The film is commendable.

"THE LESSON THE CHILDREN TAUGHT" (Powers), November 3.—This is a nicely rounded drama in which three little children teach their elders, a young couple and mother-in-law, to forget their quarrels and live in harmony. The story would have worked out with as good an effect if the kids had taught them, in addition, a sense of humor which they seemed very much to lack. But there is no question about the interest which this film awakens. The story is simple and makes its point effectively. A good production.

"THE RING OF SORROW" (Victor), November 3.—The part of Rosa, an Italian girl whose sweetheart dies leaving her an unlucky ring, is in good hands in this excellent little drama as Miss Fritzie Brunette plays it. She is well assisted and the story is very interesting. The fortunes of the ring, passing from hand to hand, will hold attention from beginning to end.

"THE PASSERBY" (Victor), November 10.—Mr. Kerrigan in the title role, a mysterious stranger who drops in on a dinner party to remain with his host and be of endless service to him, gives us a most pleasing rendition of his part and is well backed by a strong cast all around. The story is laid back in the days before the Civil War, when men habitually wore frock coats and the ladies hoop skirts, and it tells of many interesting and likable people.

"THE JANITOR" (Keystone), October 27.—The janitor's daughter goes to the beach with an admirer and is pursued by her irate father. The police force join in the chase and create some comical situations.

"THE MAKING OF AN AUTOMOBILE TIRE" (Keystone), October 27.—This, on same reel with above, is exceedingly instructive and interesting. It shows the making of auto tires from start to finish, the process being quite complicated.

"THE SPEED KINGS" (Keystone), October 30.—Mabel has a great time with her admirers, including Ford Sterling and Teddy Tetzlaff, at the auto races. Many views of cars in action at Santa Monica are shown. The racing scenes get ahead of the plot in interest.

"THE BRAVEST MAN" (Majestic), November 9.—This is a rather conventional ranch story, with a few extra touches which make it better than the average. The manner in which the lame boy saved the foreman from death in the burning house was full of interest. The photography is good and the story as a whole serves to entertain the observer very well.

"THE CAMPAIGN MANAGERESS" (Thanhouser), November 9.—One of those very romantic film stories in which the pretty young heroine performs a lot of improbable acts. In this case the girl edits her father's paper, runs the sheriff out of office and gets her lover elected. The story is not very convincing, but it has action and moves along pleasantly enough. The photography is good.

"HIS NOBS, THE PLUMBER" (Apollo), November 2.—The girl in this comedy film quarrels with her lover, just as her uncle is about to bestow a large sum of money upon her. She calls in the plumber and pretends they are engaged. Trouble ensues and later the real lovers make up. Fred Mace, Marguerite Loveridge and Bud Duncan appear. The photography is good and the film one of fair interest.

"LITTLE BROTHER" (Thanhouser), November 7.—In this courtship William Russell and Flo LaBadie play the leads. The little brother brings them together after a quarrel. The scenes picturing the crabbing expedition were very interesting and will be particularly appreciated by people who have indulged in this sport. A light comedy offering of a pleasing sort.

"LEVINSKY'S HOLIDAY" (Majestic), November 8.—Low comedy of a fairly pleasing sort. Levinsky hires out as bearded lady in a circus, later as a base ball dodger. In the latter office rotten eggs are thrown at him. The photography is good, but the humor is not of a highly diverting type.

"ALGY'S AWFUL AUTO" (Princess), October 31.—This comedy demonstrates the adventures that befell Algy after he won an auto in a raffle. He takes it in the house and damages things, generally speeding about the rooms. It proves indeed a speed demon and he is glad later to get rid of it. A fairly amusing number.

"A SURE CURE" (Reliance), November 3.—A slight plot rather amusingly worked out, with Charles Dickson playing the role of a man in search of health. He starts for England, but is held up and becomes a penniless tramp. This experience, in company with another hobo, impersonated by Paul Scardon, improves his health greatly. A new idea, pleasingly presented.

"WHEN JOE WENT WEST" (Nestor), November 12.—This is a comedy offering with a very old plot. Joe is mistaken for the new minister on his arrival in the West. He decides to carry out the joke, but in his drinking and card playing seemed to overstep the part. A mock marriage closes the reel, which did not succeed very well, largely owing to the threadbare situations.

"THE DRESS OF LOLITA" (Reliance), November 5.—A pleasing character story, located in the Italian section of New York. Chas. Perley and Irene Hunt play the parts of the young immigrant and his wife. The latter lends her wedding dress to a friend and Beto sees it on the girl in the ball room. The result comes near being a tragedy, but the wife recovers from her fainting spell and the story ends happily. A good offering of its type.

"TWO MEN AND A MULE" (Series 3) (Reliance), November 8.—This is the third of the series by Junie McCree, dealing with the adventures of Steve and Jake. The mule is again missing in this, but the adventures of the two tramps are much more entertaining than in previous numbers. The situation in the restaurant was extremely humorous and the shoe store episode was also very good. Low comedy of a laughable sort.

"ICH GA BIBBLE" (Solax), October 31.—A farce well acted and freshly amusing all the way through. It is an excellent offering; will make laughter and be liked.

"THE WONDERFUL HUDSON" (Solax), October 31.—On the same reel is this series of clearly photographed views of the American Rhine.

"CAUGHT AT HIS OWN GAME" (Frontier), Nov. 13.—Jack gets his cook and his hired man to impersonate his parents so that a young lady who is about to visit his ranch may be saved the embarrassment of being alone in the house with him. Out of this situation springs an amusing little comedy, full of spirited action and many laughs.

## Independent Specials

"THE JUDGMENT" (Domino), November 6.—A two-reel story of Puritan days, written by Richard V. Spencer. The story contains an odd mixture of scenes similar to those in "The Scarlet Letter" and "A Tale of Two Cities." The sub-title, "It is a far, far better rest that I go to than I have ever known," is a direct quotation from the latter as it was dramatized and should not have been used without credit. The scenes in this photoplay are true to the period depicted and a good story is thrown on the screen. The tale takes up the Salem witchcraft days in the second reel, the leading woman character being hung as a witch. The photography is very good.

"LADY BABBIE" (Eclair), November 12.—This is a rather elaborate three-reel production; its atmosphere in colonial days, the principal characters, including a governor of one of the provinces and his political enemies, and its theme, derived from the adventuresome, mettlesome qualities of Lady Babbie are well rendered by Miss Barbara Tennant, and the equally daring and adventurous Lord Bryon, her lover. The story is not quite so clear as we should like to have it, but the costumes are very pretty and we like the color. The photography is commendable.

"CAPTAIN KIDD" (Bison), November 4.—This three-reel subject is produced by Otis Turner. Plainly much care has been given to the making of it, to the costuming and to the settings. Much in evidence is a great sailing ship, which in itself makes a most interesting background. The release is the second of the series. It is spectacular and sensational. Being the story of a pirate, naturally there is much fighting and much slaying. These features predominate to the exclusion of the human-interest element. The production undoubtedly will go strong in those houses where the sensational is popular.

"THE STRUGGLE" (Bison), September 23.—A two-reel offering, with the action, such as it is, centering about the two sons, one of them strong and the other weak. Jack assumes the blame for his brother's attempted theft and goes to the city. Later scenes show the weak brother's reformation and we see him go to find Jack in the city. Meantime the parents are very poor and the brothers reach home just in time to save them from going to the county farm. Conventional and overacted in places, and yet a picture with a broad theme. The photography was a little indistinct in places.

"THE MADONNA OF THE SLUMS" (Bison), November 11.—A two-part story by Grace Cunard, apparently located in the Latin Quarter of Paris. The girl from the slums creeps into the hallway where the young artist finds her. He takes her into his rooms and induces her to pose for his masterpiece. The masterpiece itself was a mere daub, which should never have been allowed to appear in the film; nothing mars a story of this type like cheap accessories. The chief interest centers about the celebration of New Year's eve in the artist's headquarters, when the thieves come to recover the girl model. The story itself has some appeal, but the settings are not of the best.

"THE GHOST" (Domino), November 13.—This two-reel offering, by William H. Clifford, is an Irish story. The shanty interior and characterizations are very good; the story is not very new and develops slowly. It could, in fact, have been compressed into one reel. Tim's fondness for drink is depicted in the first reel. In the second he has a terrible dream, which is fully pictured. He believes himself to be dead and wanders as a ghost among his former friends. Double exposure photography is employed to give this effect. When he awakens he swears off drinking forever.

"THE IMPOSTOR" (Broncho), November 12.—A two-reel subject, written by William H. Clifford. There is some fierce warfare in the opening reel, but later the plot begins unfolding and it is a very interesting one indeed. Jim, a union private, decides to take the place of John Calhoun, a confederate soldier killed in battle, who resembled him greatly. He does this after reading a letter from Calhoun's blind mother, who worships her son. The deception is a well meaning one and leads up to some situations later that reach the heart. Jim finally tells Betty, the dead man's sister, that he is only masquerading; she requests him to keep up the deception till after her mother's death, which he does. Later they fall in love and are married. A good war story.

"THE JUNIOR PARTNER" (Thanhouser), November 4.—This two-reel subject, with Florence LaBadie and James Durkin in the leads, gets an interesting start, but soon drifts off into melodrama of an unconvincing sort. The situations are too plainly manufactured and lack atmosphere in keeping with the story. The girl marries a Russian count in preference to the junior partner. Later, when she is in trouble, he goes to her. The escape down the tower on a knotted rope was about the best of the latter scenes. scenes.

"LEVI AND McGUINESS RUNNING FOR OFFICE" (Imp), November 13.—A low comedy subject in two reels, suitable principally for exhibition in houses catering to a sporting clientele. The tone of the production is not of an elevating sort, as it consists of race rioting between the Irish and the Jews. Some of the characterizations were genuinely amusing, and could well have been employed in developing a plot more worth while. The production drags some in places, but it is not without a certain humorous appeal.

"LASCA" (Bison 101), November 15.—Two reels are given to a portrayal of the poem so popular in many sections of America. The work is excellently done. There are strong scenes, some spectacular and some dramatic. The picture will make good entertainment.

"THE ROGUES OF PARIS" (Solax).—A four-part picture giving a melodrama filled with sensational incidents, and what is more surprising and better than sensationalism, freshness. The scenes are handled smoothly and convincingly and, with one or two exceptions, the players do very good work indeed. But it has one drawback as a whole: It is more interested in giving us sensations than it is in building up in us the big sensation from the dangers and perplexities of the heroine. In order to enjoy any picture of a struggle we have got to take sides, and there is no way to make us get so wrapped up in one as to make the fate of beauty in distress hang on the outcome of the fight, or chase, or struggle-of-wits. This picture's heroine had been in deep danger, but she has been practically rescued, and still the story keeps on; we see a fight on top of a swiftly moving train, but have almost forgotten what it is about. The heroine was got out of the villain's house too soon. Fraunie Fraunholtz makes the leading role very interesting with his evil plotting and villainous demeanor, though once or twice it was overdone, as when he threw the table down. Vinnie Burns plays a piteous figure as the heroine and deserves praise. The detective is the picture's weakest point in scenario and in the acting, though that disguise was most ably accomplished. On the whole, we believe the offering will be liked.

"DOOM OF THE OCEAN" (Eclectic).—A three-part offering whose special feature is the many glimpses of the sea caught from all angles and in several different moods. Some will think that the sensational rescue of a woman and her young son (played by acrobats) from the top of a lighthouse by a rope lifted up to them from a ship and down which they climb, not without danger, is the feature of the offering. It would have been if the story had been stronger, but the incident, startling as it is, does not convince us and we do not naturally see it as the truth; it fails to be as effective as the trouble, effort and danger of the players, under better auspices, would have made it. The villian of the story doesn't look at all evil, quite the contrary, and the story's heroine is not taken by a very natural actress. The photography is perfect, but the scenes are hand-tinted and this is not at all times fortunate. Only fair as an offering.

# Motion Picture Exhibitors' League

### ORGANIZATION.

**Iowa League's State Secretary Makes Strong Plea for Trade Unification—To Have a Clean House.**

I DO not imagine that the history of the Iowa League will produce a very graphic story. Some years ago the late Wm. B. McKinley was in the act of making over the tariff schedules and consulting with the different members of Congress when they came to that part of it dealing with the manufacture of linoleum, there arose a dispute, and after a lengthy argument McKinley said, "Send for the president of their association," referring to the manufacturers of the disputed article. It was found that they had no association, a few responded as individuals to explain, but there was no explanation, and the industry suffered accordingly.

The "most organized" people in this country at present, who are fighting for what they believe to be their rights, are the bankers of the land. Legislation that has been knocking at the doors of Congress for years is about to receive attention, and this legislation has been anticipated in behalf of the bankers by their association for a number of years, and their association reaches every nook and corner of this broad land. They are an example. They know an individual may be ever so large as an individual, ever so important and interested in weighty affairs, but he is not as large as an association, and since the banker is the highest type of our best business man, so he can show the highest type and most efficient organization.

Now at the other end of the string comes along the poor business man and the starving associations. Some of the most brilliant people who have come and gone on this terresterial sphere have been notably poor business men, but—and here is the place to stop and pause: the exhibitor wherever he is, must be a business man. If he has the temperament of an opera singer, he should cultivate more solidity; if he cannot see just where an association is going to benefit him in DOLLARS and CENTS in capital letters, he must lay that to his weakness and realize that they must have some other exceedingly valuable requisite to make up for it and close his eyes and jump into his association, comforting himself with the fact that if he is making a fool of himself, that every banker is doing it, nearly every hardware merchant, nearly every lumberman merchant is doing it, the jewelers, the bakers, the drygoods man, etc., so he will be in a large, a growing assemblage.

Now let it be known that in Germany, where the world is older commercially and where they rub elbows with each other more often because the ways are closer peopled, the associations have a regular name. And they go out for business in the name of the association, they fight all outsiders in the name of the association, if anyone throws a rock at any individual in a commercial way over there, the whole association takes action upon it. When an association asks for anything over there, they get it: First, because it is right, or they would not ask it in the first place. Second, because they are a recognized organization of strength, and a refusal would mean a costly battle with only one result—the granting of the request finally. It is wonderful to look upon, the workings of their "Bunds" and also gratifying to know that there is no place for dishonesty, no graft in all of their operations. Every man who joins is stripped clean of innate badness, and the associations uphold the other fellow in the settlement if one of their members is found deficient. That is where the honesty comes in. They do not talk much about their associations, yet they have done things that are the marvel of the world in the way they have carried their merchandise to the four corners of the globe by means of their associations, assisted by the government itself.

And what have we done in Iowa?

In 1912 we had our first meeting in July in Chicago, the following December in Des Moines and the following May in Des Moines. Between the last two meetings we had a short fencing bout with the legislature over the "Burt Law" for censorship. The legislators finally agreed that we did not need to be watched any more than the newspapers, that we did not want to turn back to the Salem Witchcraft days and begin all over again, that the plane of morality of the people of Iowa was jury enough for the censorship of pictures. Whenever there was an exhibitor whose morals, due mostly to a false start in life, I believe your Mr. Harrison calls it "inferior start," which is better; whenever such a man plans for a commercial reward a campaign against the fitness of things, the common every-day people, the hard-working people of Iowa with their high ideals of decency rise up and slay that man in his commercial undertaking. There is no money in dirt in the moving picture business in Iowa.

After the session with the legislators we have settled down to a plan for permanent organization, a plan that will save every dollar that comes into the association from the sale of program space, or from the sale of exhibition space to the association. Any dollar from any other source will be put into the treasury of the association and no-split with any man. We cannot plan graft and permanency in the same association.

The history of the Iowa League has not been written yet. We hope to enlist the services of every man showing pictures in the State of Iowa, and when the preacher in any vicinity wants information or needs information, we will be ready to give it. When the club-woman girds on her armor and with her new broom of voting-strength begins to clean house in Iowa as she will, we want to be able to show her that we are right in the middle of house cleaning and can use a little more extra help; give her a section to look after in her own way, and she will be happy.

When the legislator, who is one of the two or three hundred who get together every session of the legislature, begins to cast his eyes over the State to see what worlds there are to conquer with himself to occupy center stage as the peepuls-champeen, he will, should he open the door of the moving picture industry in this State, find everything so peaceful that he will sit down in the shade of the porch and call for a fan, a Bryan-Highball, instead of rattling his armor all over the house and scaring the baby.

The writer has been exceedingly well pleased and favorably impressed with the trenchant editorials against censorship appearing in the Moving Picture World. The far-sighted way you have handled every situation that called for judgment is remarkable and the exhibitor in Iowa, as everywhere else, will find his best schoolmaster the teachings of the Moving Picture World.

Yours respectfully,  
W. C. EDDY,  
Secretary of the Iowa League.

### TO TEST OHIO CENSOR LAW.

**Action Instituted by the Mutual Film Corporation on Grounds of Unconstitutionality and Interference with Interstate Commerce.**

At a meeting of the Industrial Commission of the State of Ohio, under the direction of which the enforcement of the Ohio State Censorship law for motion pictures has been placed, this resolution was adopted on October 30:

> Be It Resolved, By the Industrial Commission of Ohio that no prosecutions for the violation of the provisions of an act entitled, "An act providing a board to censor motion picture films and prescribing the duties and powers of the same," shall be instituted by the Industrial Commission of Ohio, the Board of Censors of Motion Picture Films, or by any deputy or employe of said commission, or by any one acting under its or their authority or direction, for any act or omission occurring prior to the rendition of a judgment or judgments in cause No. 205, The Mutual Film Company vs. The Industrial Commission of Ohio, et al., and cause No. 206, Mutual Film Corporation vs. The Industrial Commission of Ohio,

> etc., now pending in the United States District Court, Northern District of Ohio, should such judgment or judgments be rendered prior to the 15th day of December, 1913, the purpose of this resolution being to enable the question at issue in said actions to be judicially determined prior to prosecuting violators of the provisions of said act.

Walter N. Seligsberg, attorney for the Mutual Film Corporation, under whose direction the actions referred to in the resolution were instituted, explained to the representative ot the Moving Picture World that one was in the interest of the Mutual Film branch at Detroit, Mich., and the other on behalf of the Mutual Film branch of Cleveland, Ohio, both of which exchanges were serving patrons in the state of Ohio and thereby affected by the censorship law.

The grounds of action stated allege unconstitutionality of the law in that it interferes with the liberty of the individual and, also that the law is in contravention of the Interstate Commerce law which guarantees the freedom of trade between states.

The actions will come up for argument on November 29, in the United States District Court for the Northern District of Ohio, sitting in Cleveland. A similiar action is now pending in Kansas at the instance of the Mutual Film Corporation on account of a particularly drastic law passed by the Kansas State Legislature. Though the case was argued some months ago no decision has yet been rendered, but judgment is expected at any time.

As will be seen by the resolution, prosecution for violation of the Ohio law is suspended until December 15, or until judgment shall be rendered in the suits. In the meantime the Board of Censors will continue to examine and pass upon all pictures submitted to them at Columbus, Ohio.

## OKLAHOMA CONVENTION.

The Oklahoma State Branch of the Motion Picture Exhibitors' League of America held a meeting at Tulsa, Oklahoma, on October 29-30. About thirty-five members were present and the meeting was a very enthusiastic one. National Secretary Wiley was present and addressed the meeting upon many important subjects.

L. W. Brophy, of the Yale Theater, Tulsa, was elected secretary for the unexpired term and it was unanimously voted to hold the second annual convention at Oklahoma City on February 11-12, 1914.

The exhibitors were the guests of the International Dry Farmers Congress at their exposition at the fair grounds on the afternoon of the 30th.

Convention Chairman, Carl Gregg, of Tulsa was untiring in his efforts to entertain the visitors and the festivities ended with an elaborate banquet given at the Elk's home and the cabaret part of the program was furnished by all of the vaudeville managers in the city. The banquet was attended by seventy-five people.

Following is a list in part of the exhibitors present: L. W. Brophy, Yale Theater, Tulsa; W. M. Smith, Cozy Theater, Tulsa; C. C. Harkins, Majestic Theater, Coalgate; Ben D. Swofford, Lyric Theater, Neosho, Mo.; O. McLane, Olympic, Oklahoma City; Carl Gregg, Lyric Theater, Tulsa; B. H. Powell, Empress Theater, Oklahoma City; G. W. Jughes, Pawnee; Albert Jackson, Pawhuska; S. H. Jones, Atus; L. E. Donehue, Okemar; John Slocum, Elk City; J. L. Carr, King Fisher; Ralph Talbot, Palace Theater, Tulsa; Benn Gregg, Wonderland Theater, Tulsa; W. R. Weber, Clarence; W. J. Sornborger, Supulpa; J. C. DeWalt, Ponca City; R. L. Lunsford, Cleveland; A. A. Shilkett, Nowata.

The film exchanges were represented by C. C. Cropper and O. A. Bandy, of the Universal; C. O. Mattingly, Mutual; J. W. Cotter, Warner's Features; R. C. Libeau, Monarch Features, Kansas City.

Machine men, who were present were: David F. Cowan, Simplex; Bert Bohammon, Nicholas Powers Co.

## PLANNING FOR NATIONAL CONVENTION AT DAYTON.

Plans for the big national convention of the Motion picture Exhibitors' League of America, to be held at Dayton, Ohio, next July, are already under way. President Neff was in Dayton last week and conferred with the local exhibitors and the officers of the National Cash Register Company on the subject. The plans are said to be most elaborate, with plenty of features for the entertainment of visitors.

## PREPARATION FOR OHIO STATE CONVENTION.

A meeting of the Cincinnati exhibitors was held at the Sinton Hotel on October 29, for the purpose of discussing plans for the Ohio League State Convention, which is to occur on January 27, 28 and 29, 1914, in Cincinnati.

## TEXAS LEAGUE ATTENDS FAIR.

Motion Picture Day at the Texas State Fair, held at Dallas, Tex., October 27, attracted quite a number of theater managers. A brief meeting was held at the Hippodrome Theater in the morning, after which the party adjourned to the fair grounds. President J. S. Phillips was in charge of the delegation. Among those present were: John C. Penn, of McKinney, vice-president; H. J. Gould, of Dallas, secretary; Anthony J. Xydias, of Houston; F. D. Perkins, of McKinney; L. M. Ridout, of Denison; J. C. Clemmons, of Beaumont, and J. W. Rushing, of Kemp. The next gathering will be held during the Fort Worth Fat Stock Show at Fort Worth.

## TOLEDO LOCAL MEETS.

A big meeting of the local exhibitors' league of Toledo, Ohio, was held at the Boody House on October 29. The question of a shorter program was discussed and a committee was appointed to investigate and report at the next meeting. A number of new members were admitted. President Neff, of the National League, was present and an elaborate luncheon was served after the meeting adjourned.

## DETROIT EXHIBITORS' BANQUET.

About one hundred members of the Detroit Exhibitors' Local partook of a sumptuous banquet at the Pontchartrain Hotel, Detroit, Mich., on the evening of October 30. Peter J. Jeup was toastmaster and the speakers of the evening were President M. A. Neff, of the National League; Mr. Lynch, Mr. Brockelt and Mr. Seeman, of the General Film branch of Detroit; Mr. Levy, Mr. Maybridge, of the Universal Film branch, Detroit, and Mr. Dubuck, of the Mutual branch, Detroit. A general good time was enjoyed by all present.

## LIMA, OHIO, EXHIBITORS ORGANIZE.

A meeting of exhibitors was held at Lima, Ohio, on October 31, for the purpose of organizing a local branch of the Ohio League. There was a good attendance and President Neff was on hand to assist. These officers were elected: President, W. B. Gandy; first vice-president, J. R. Smith; second vice-president, F. J. Zanone; secretary, G. O. Dupuis; treasurer, M. Osburn; sergeant-at-arms, H. B. Hoffman.

## ORGANIZING IN CANADA.

For the purpose of organization, J. L. French, of Rosetown, Sask., Canada, has been appointed national vice-president of that province. Arrangements will be made at once for a convention to be held at a time and place to be named later.

## CLEANING HOUSE IN OMAHA.

President Frank Harris, of the Nebraska State League of Exhibitors, has made an effectual protest against the exhibition of certain sensational pictures in Omaha. The houses running the objectional films have taken them off at President Harris' request.

## "MAKING A MAYOR."

With woman suffrage, a theme of discussion, together with the particularly keen political warfare waged this year in New York State and City, a film depicting the career of a vote, is one of interest to the holder of the suffrage franchise as well as to possible holders, male and female. The fact of a film having been taken under special privilege always adds to its value. The privilege granted to the Fair Feature Sales Company to take motion pictures in the hitherto forbidden regions where the votes are assembled that make mayors, add to its strength as an educational subject.

"Making a Mayor; How the Metropolis Elects Its Executive; New York's Liveliest Day and Busiest Night" is the title of this subject, to be sold on the open market basis.

It shows, among other things, the various important personages of the campaign—Sulzer, Whitman, McCall and others in the course of their daily duties or engaged in talking to voters.

There are glimpses of the activities of women campaigners for the Fusion cause and also a fraction of a hundred feet showing how the women will vote, when and if they get a chance. These latter scenes were taken at Columbus Circle, New York City, on Election Day. They report the mock election which women there carried on. Scenes will also be taken in cafes showing the revelry of election night.

## FEATURE PHOTOPLAY CO. REMOVES.

The Feature Photoplay Co. has transferred its activities from the Exchange Building to more sumptuous offices in the Candler Building, 220 W. 42nd Street, New York. The program of the Feature Photoplay Co. will be the best product of foreign manufacturers at regular intervals. Mr. H. A. Lande is as usual at the helm.

## "Eighty Million Women Want--?"

### Four-Part Suffragist Picture by Unique Film Company.

Reviewed by W. Stephen Bush.

THE UNIQUE FILM COMPANY, a newcomer in the film world, issued a number of invitations to reviewers and other distinguished citizens to attend a private exhibition of "Eighty Million Women Want—?" at the Bryant Motion Picture Theater, November 5th, 11 a.m. An enthusiastic audience of generous size waited two solid hours before the films arrived. Whoever was responsible for the management of the exhibition failed utterly. It was considerably after two before the reels had been shown. I think it well to make a note of this because such an unconscionable waste of valuable time is simply inexcusable.

The pictures themselves are deserving of unstinted praise. A very clever scenario is always the best kind of an asset in features and the scenario, written, I believe, by a woman, showed traces of talent and no small degree of skill in handling the technique. This feature is not only a most effectual means of propaganda for the cause of Woman Suffrage, but it would, I am sure, be welcomed by any man who wants to give his patrons a high class offering with plenty of pathos and humor. The story of the plot is taken from the life around us and succeeds in portraying political conditions as they exist in this country to-day. There is no more modern and interesting topic than the great change that has come over the political consciences of our people, and this feature gives a most attractive picture of the defeat of the old and the victory of the new idea in politics. I think the love story that has been woven into the film is most charming and engages the interest and the sympathy of the spectator from the first to the last. Those who have looked upon the Votes-for-Woman movement as the last refuge for old maids and cranks are due for a most pleasant and agreeable disillusionment. The heroine of the story, though a stanch enough suffragette, is womanly from top to toe, and both she and the hero look and act their best when they gaze upon the marriage license, which forms the finale of the story.

The acting was far above the average and the director thoroughly understood his business. The scenes at the Suffragette headquarters were infectious in their enthusiasm and just about perfect in their realism. This was of course to be expected with Mrs. Pankhurst to the fore very ably seconded by Mrs. Harriot Stanton Blatch, president of the Women's Political Union. Mrs. Blatch made an able address while we were waiting for the picture and the operator ran a frayed "Western drama" while we were still waiting.

The Unique Company has set itself a high standard in this production and we look forward to many more good features from this source in the future.

### ACTON DAVIES REVIEWING EDISON SCENARIOS.

Acton Davies, dramatic critic of the Evening Sun and recognized authority upon all things theatrical, has been engaged by the Edison Company to review all scenarios before they are turned over to the directors for production. This is another innovation by the Edison people and in view of the fact that Mr. Davies has made a life study of the drama, it will undoubtedly mark another step forward in the quality of Edison productions.

Mr. Davies is enthusiastic over the new work and declares that it has opened his eyes to the amount of art and imagination required in the writing of a scenario and that his visits to the Edison Studio convinced him that the production of a photoplay requires as much artistry and thought on the director's part as the staging of a three act play. He also makes an interesting statement of the possibility that the successful photoplay authors may in time contribute to the stage itself so that "in time the moving picture industry may give to the theater a brand new crop of budding and blossoming American dramatists."

### BIGGER MAJESTIC COMPANY.

C. J. Hite has decided his New Majestic "stock" in Los Angeles isn't big enough. So some more players have been added to the line that wanders to the pay-window on Saturday. Howard Davies, legitimate stage fame, is one. Then there is Vera Sisson, who is touted as a beautiful girl of the very-very kind. Billie West, who worked in American pictures, is another. Then comes Victory Bateman, who was a Majestic about a year ago, but quit to go back on the stage. And now she has gone back to the Hite organization, "for keeps," she says. Mr. Hite says the increasing of the company won't stop with the signing of the players denominated above. He intends to make it the biggest picture "stock" on the Coast. J. C. Epping is the new business manager.

### NEW UNIVERSAL STAR.

#### Katherine Kerrigan to Join Brother Jack in Great Production of "Samson and Delilah."

Following considerable negotiations with the Henry W. Savage's "Everywoman" company by Manager Isadore Bernstein of the West Coast company, Katherine Kerrigan has been secured to play opposite her brother, Jack in the forthcoming feature, "Samson and Delilah." Miss Kerrigan, widely known as one of the most popular leading women on the road, appears in one of the lead roles in the play, "Everywoman," and it was only through the personal influence of her brother and Mr. Bernstein that she was induced to leave the company long enough to appear in the production. She is to receive a top-notch salary. When finished she will return to Savage's company.

"Samson and Delilah" will be, perhaps, the largest and most stupendous feature photoplay yet produced at the Universal Pacific Coast studios. Miss Kerrigan will be cast as Delilah and Jack (Warren) Kerrigan will play Samson. Probably in four reels, many of the elaborate scenes will employ hundreds of extras, besides the dozen or so playing the leads.

Miss Kerrigan's natural characteristics and physical attainments will conform beautifully to the demands that will be made upon the part of Delilah, the famous adventuress of biblical history. Tall, with a mass of dark hair, she has a face that is exquisite in its classical beauty. Her eyes are black and flashing, her lips are full and there is perfect contour of body. Mr. Kerrigan, of course, will make a splendid Samson with his massive physique and finished technique as an actor.

### "THE FATAL RECKONING" (Ammex).

An interesting production by the Ammex Company is offered by the Exclusive Supply Corporation, under the title of "The Fatal Reckoning." It is a two-part Western subject possessing a good story which is creditably portrayed. The photography is good and many of the scenes are interesting. The story opens with an emigrant wagon train which rounds up on the prairie for the night. One of the men with his little son leaves the train in search of water and discovers gold. Returning to camp he secures part of an old letter from his partner upon which to write his claim to the location and goes back to the spot where the discovery was made. While busy staking his claim a band of Indians swoop down upon the wagon train and kill all the emigrants except one man, his partner, who manages to hide himself in one of the wagons.

Later the three survivors are seen struggling along with but one horse to draw their wagon and what few effects they have saved from the slaughter. But even under these awful conditions human passions are displayed; the two men have a quarrel and the father of the little boy is thrown over a steep precipice and left by his antagonist for dead. This man takes the little boy and brings him up as his own son, and in after years the man becomes prosperous as the owner of the mine, and happy with his daughter and adopted son, the latter becoming a promising physician.

The man who was supposed to have been killed by the fall over the cliff was found by some prospectors and recovered from his injuries, but suffered an entire loss of memory. Some chance takes him back to his home town, and, while wandering about the streets, he is struck by an automobile driven by the young physician. Taken to the hospital the man recovers his memory. The fragment of a letter further serves to identify him, for it contains the name of the man who threw him over the cliff and afterward adopted his son and stole his mine. The young doctor takes the letter to his supposed father, who goes to the hospital and recognizes his old partner whom he supposed to be dead. The shock of the meeting is too great and the faithless partner dies of heart failure. Father and son are united; the mine is transferred to its rightful owner, and the boy marries—is enabled to marry the girl whom he supposed to be his sister.

It is a happy ending to a rather tragic story and will please most picture theater patrons.

### NEW KIND OF CONDENSER.

A large consignment of a new variety of condensers has arrived at the offices of the Kleine Optical Co., Chicago, and are now being offered for sale. Manager Frank Hough claims that this particular condenser is an actual lens made of optical glass and cannot discolor as is the case with the common glass usually moulded into lenses.

### ERROR IN KALEM AD.

In our issue of November 8th, an error occurred in the Kalem advertisement of Dion Boucicault's play, "The Octoroon." The advertisement read that this drama would be issued in two parts, when, as a matter of fact, it will be put out in three parts.

# At the Sign of the Flaming Arcs

By George Blaisdell.

THE news that Acton Davies is to review Edison scripts is mighty good news. Mr. Davies is the dramatic critic of the Evening Sun and has been for many years. In this time he has witnessed all the theatrical productions of the metropolis. Certainly he knows the drama. So also does he know how to write of it in most interesting style. It is always a pleasure to read his stuff. In the first place, he is one of those who always finds more matter for praise than for dispraise. Of course, he has been known to be irritated, as for instance recently he said, in speaking of the effort of a certain woman, that "not even an act of Congress could create her an actress." If a man's writing be an index to his temperament, it may be inferred that Mr. Davies has a keen sense of humor. As the critic will undoubtedly handle only the finished script and not the torrential influx of the raw article, it is safe to assume his optimism is to be preserved to us.

The acquisition by the Edison forces of Mr. Davies, if only in an advisory capacity, spells advance. It means the addition to the producing energies of the motion picture industry of one more man who knows. It will take time for the work of one individual to make itself felt in a studio. It will take even longer for its influence to be felt in others. Nevertheless, the Edison Company is beginning at the right end. Whatever strengthens the story on which the motion picture is based fortifies the foundation of the industry.

* * *

William Welsh, who for a long time has been a member of the Imp Company, has signed up with the Biograph Studio. In the company of Mr. Brenon and in the last six months with Mr. Tucker he has done excellent work. He has had much stage experience.

* * *

Howard Crampton has been added to the regulars of the Imp Studio. Mr. Crampton has appeared in many of the productions of Mr. Baggot and Mr. Tucker.

* * *

"Pop" Hoadley, old-time scenario man, will, on November 9, transfer his affections from the Universal to the Biograph. He will be engaged in transforming plays into scripts. None can do this same thing any better than Mr. Hoadley. Superfluous as it may sound, in view of this selfsame fact, here's wishing him all kinds of good luck.

* * *

Construction work is being pushed at the Vitagraph plant. Like the population of New York town, the Flatbush studio gets bigger every year. In the main plot there is being erected a glass-inclosed studio. The structure completes the square of buildings. It is 55 by 110, and when ready for business will materially increase the company's facilities. In the new plot across the street there has been erected a large stage. The writer saw there last week a "drop" 85 by 40; it was a pretty big painting—and a good one. In the foreground there was in process of erection a two-story "marble" affair which later will be destroyed by fire. By its side is a great tank nearly ten feet in depth.

Director Fred Thomson has just returned from a two weeks' trip with a large company to Boston and its environs. The production on which the party was working will be the largest the Vitagraph has ever filmed.

Director Ned Finley has returned from North Carolina with his company.

Walking across the yard Saturday afternoon was as rough-looking a pirate as ever scuttled a ship. It was not at the first glance that under the forbidding exterior was to be seen the genial countenance of the Nestor of the Vitagraphers — "Bill" Shea. He is the veteran of them all — unless Commodore Blackton sees fit to dispute the distinction with the old-time player. Mr. Blackton told the exhibitors at their Brighton Beach banquet last July how he "worked in the pictures" in the early days. Mr. Shea was garbed as a tramp with several weeks' growth of beard and sundry scars ornamenting his face. We walked across the quadrangle and Mr. Shea indicated a fire escape where, the day before, he had a tussle with Hughie Mack. It was ordained that the big fellow should throw him from the frail structure. In the muss, Mr. Shea's leg caught in the railing and he hung head down. There were only a few feet to fall and there was plenty of soft stuff to break the force of the drop. It was a scene which, of course, had not been rehearsed. The entanglement was an emergency not provided for. To his distress at the prospect of spoiling a scene was added the very natural fear on the part of Mr. Shea that the great bulk of his antagonist would carry away the supports, with the smaller man on the wrong side of the debris. Mr. Mack acted quickly, however. He extricated the burglarizing tramp and threw him over again! While there were moments of suspense the film recorded a better situation than the script called for.

* * *

We are apt to think when we see a player on the screen that we also see the man behind the actor. There are times when we can—when we meet him face to face we find revealed the man we had pictured. Not always. Augustus Carney is an exception. Sitting in a Broadway cafe the other afternoon there was about him nothing to remind one of the West—of mountain and plain, of field and stream, of men with the bark on, of guns and "bewhiskered pants." Despite the fact that there was on the table between us that which ordinarily furnishes inspiration for conversation, "Alkali Ike" had little to say of the land where for four years he had made his home. His interest is more in good stage productions and in books. He said he had had several years of quiet, of "rusting"—with little in the way of diversion other than that provided by the meager news of a small community. He spoke most appreciatively of the character of Miss Vedah Bertram, the late leading woman of the Western Essanay Company. He said she was of unusual education and marked refinement and had a large grasp on French and English literature.

Mr. Carney was strong in praise of Forbes-Robertson's "Hamlet," which he had witnessed the night before. It is not difficult to understand why the comedian is an admirer of the Dane. He, too, is a dreamer and a philosopher, as far from what we would estimate him by his riproaring pseudonym as ice is from hot water. His nearest approach to an outward expression of mirth is a dry chuckle. That he is in love with the quiet of Western solitudes is plain. When asked if he had in mind what he would do when he returned from his contemplated lengthy vacation abroad, he said: "I think I'll go West."

* * *

Well, well. You just can't keep a good man out of pictures, once he has had a fair crack at them and made a hit. Here's word comes across the continent from Los Angeles that John Steppling is going back on the screen. Director Al Christie, of the Nestor brand, has signed up the well-known player for his comedy company. Manager Bernstein, of the West Coast Universal forces, is to be congratulated on his acquisition; so, too, are the patrons of the Universal program. Mr. Steppling has done good work before the camera. One of the last portrayals he did was John Durbeyfield in "Tess." Those who have seen it know what strength he can bring even to a strong production.

* * *

If some of the perfervid sweet young things who are so sure that they would just love to "be in the pictures" were compelled to undergo the experience sustained by Miss Laura Sawyer and one of her sister actresses at the Famous Players studio one day this week, it is very likely their enthusiasm as well as their blood would encounter a shock. A shipwreck scene was being put on, one of the thrilling situations in "The Port of Doom." Miss Sawyer and her fellow-player had been immersed in water—it was cold, too—up to their necks. They were lifted from the water and passed through a small aperture which had been cut in the side of the half-submerged cabin. It was a most unpleasant adventure, yet it was looked upon as part of a day's work.

* * *

The housewarming of the Screen Club has been set for November 15. Before that date it is said that the new home of the Screeners will be completely equipped. It's pretty shipshape right now.

* * *

Admirers of Little Mary will see her in one of her strongest productions in the four-part Famous Players "Caprice." The character fits her like a glove. It is said the directors of the picture gave her full scope in the portrayal of the mountain maid Certainly the result is a charming comedy-drama. It is no small undertaking to attempt to sustain a comedy characterization for four reels. There is no question of the success. Miss Pickford plays Mercy with an abandon, with a verve, that will please as well as surprise her friends.

* * *

Arthur Mackley (the sheriff) typewrites in from Los Angeles just to say "Howdy." He is back in his Western home after an absence of five months, during which time he has with Mrs. Mackley made a European trip. He touched quite a number of geographical points on the way out, including Chicago, Birmingham, Denver and Galveston. He says further that he will have some news to tell us very soon. The sheriff has taken to the typewriter, presumably as a means of recreation; his letter, which he confesses is his second attempt to play this kind of piano, he takes pains to point out is friendly. Quite unnecessary. Far be it from us to speak other than softly when referring to what others may accomplish with one of these wonderful contrivances.

# Manufacturers Advance Notes

### "THE SEA ETERNAL" (Lubin).

This picture tells a dramatic story of the sea coast, the characters being fishermen and fisher-wives. The salt of the ocean permeates every situation and the rugged toilers of the village are true to the dangerous and weather beaten life. Hearts beat warmly beneath the fustain and love in the end conquers the eventualities of adversity and villainy. It is one of the Lubin high class melodramas in two reels and employs the wonderful cast of the Arthur Johnson Company, Mr. Johnson playing the leading role.

John Tapley, a fisherman; Mary, his wife, and their baby live happily at the point until John Mason comes to buy fish, outbidding Corson, the local dealer. Mason pays attention to John's wife, who innocently enjoys it. Corson spreads a scandal and John thrashes Mason and chases him from the village. John quarrels with Mary, but really believes her innocent. Mason returns while John is absent and tells Mary that her husband has been injured and offers to take her across the channel intending to keep her out all night. A storm blows up and the boat is tossed at the mercy of the waves. John sees the boat, but recognizing his wife roars that Mary and her lover can go to damnation. That night neighbors find John with the baby in his lap crying. Corson's wife takes the child and John goes away and gets work in another village. Years pass and Corson's son Ned falls in love with John's daughter Nellie and takes her away and marries her. Crazy Mary takes a great liking to the young bride, who really is her daughter, but does not recognize her. John has wandered the country over to find his child. Corson and his wife have died, but John locates Ned and his wife. One night Ned is at sea and Nellie is calling for him, the storm is terrific and Crazy Mary takes a leaky boat to bring him back. The boat is sinking when John swims to Mary's rescue. Mary and John are both saved and the reunited family are made doubly happy by the addition of a new member, for while John was rescuing Mary, Nellie's baby was born.

Scene from "The Sea Eternal" (Lubin).

### ERROR IN ADVERTISED PRICE.

In a recent issue of the World a serious mistake was made in the price of Brightasday Curtain Emulsion. The Minneapolis Branch of the Laemmle Film Service has been advertising this article for some time at the price of $7.50 but through an error in copy, the price was incorrectly given as $2.50. Readers will please note the correction.

### "FOR LOVE OF A MAN" (Reliance).

The oft-repeated author's lament that their character drawings have suffered through the fault of the actors or the ideas of the stage director, finds ground for argument in the production "For Love of a Man," offered by the Reliance Company in two acts and sixty-six scenes with Carey Lee, the clever actress-authoress, in the leading role.

The drama is written around a character that calls for the most delicate kind of acting and Edgar Lewis, who staged the offering, solved a difficult problem when he cast the one who conceived the character, to portray it, and in addition, gave her authority to carry out her own ideas to the smallest detail.

A beautiful girl, capable of great deeds and noble sacrifices, is in love with a handsome but dishonest man. Finding that he has committed a theft she is accused of the crime and accepts a long prison term in order to shield him. During her imprisonment she learns of his marriage to another. Gradually she becomes cynical and hardened, finally casting her lot with her jail companions who continue their lives of crime after their release from the penitentiary. But her better nature is again brought to the surface after she has succeeded in causing the man for whom she suffered disgrace, to receive his just punishment and the drama reaches a strong and natural climax without the woman having committed any wrongful act.

Scene from "For the Love of a Man" (Reliance).

A striking use of that powerful text, "Judge Not That Ye Be Not Judged" as a sub-title dissolved into the final scene of the feature brings this strong drama to an unusual close. Released November 15th.

### BARBOUR TAKES VACATION.

Edwin Barbour, the veteran dramatist, now of the Lubin Scenario staff, sailed November 1, for a short vacation in Bermuda. Mr. Barbour is recovering from an illness and expects to write some more feature stories during his absence from the studio.

### W. N. SELIG GOES WEST.

W. N. Selig, having effectively disposed of a vast mass of personal correspondence that had accumulated on his desk during the interim of his European tour, not to mention the taking up and adjustment of a world of detail in association with his big interests here, packed up his grip and left for the West. He expects to visit a few days with the stock company at Prescott, Ariz., and then proceed immediately to Los Angeles.

### THE GOLDEN GATE WEEKLY.

A regular reel of topical pictures, to be known as "The Golden Gate Weekly," will be released by the California Motion Picture Company, of San Francisco. Its sponsors believe that there is ample material on the Pacific slope to provide for such an issue every week, especially with the Panama Canal, the Mexican question, and the Panama Exposition occupying a prominent place in the news of the day. The producers have been successful in getting many exclusive features, including Felix Diaz landing in San Francisco, the more prominent of the Portola Festival activities, the laying of the corner stone by Mayor Rolph for the new San Francisco City Hall, interesting happenings at San Francisco's famous Mechanics' Fair and also at the newly instituted Land Show and Jim Logan setting a new pacing record.

Scene from "Golden Gate Weekly."

The film is being shown on some of the best known vaudeville circuits as well as in a multitude of individual motion picture theaters. The San Francisco Orpheum uses the film every week. The Sullivan-Considine and the Pantages are among the other prominent circuits showing the pictures.

### NEW UNIVERSAL PLAYS IN THE MAKING.

Director Joseph MacDonald is featuring J. Warren Kerrigan in a two-reel Irish romance, entitled: "Rory of the Bogs." The big production is about completed. It is a story of the 18th century and more than three hundred people are used in the cast.

Francis J. Ford, the inimitable impersonator of Abraham Lincoln, has just completed a two-reel production, entitled: "The Sorrows of Lincoln." It deals with the great statesman's life from his rail-splitting days to his death. His love affair with Ann Ruthledge, which part is played by Grace Cunard, is depicted at length. His debates with Douglas are shown. In fact, all the many circumstances which led the great man to sorrow, form a part of the story.

"Her Off Day" has just been completed at the West Coast studios. The story is a ripping comedy in which Laura Oakley takes the leading role.

A drama of the early West, quick in action and of closely woven plot, is in the course of production by David Hartford. Frank Lloyd plays the role of a storekeeper, Cleo Madison plays the daughter, and Vester Pegg sustains the part of Bill, a young miner. The title is "A Twice-Earned Bride."

Robert Leonard is busy with the production of an interesting story which shows the moral salvation of a drunkard brought about through the agency of a remarkable dream. The title of the story is "The Dream." Joseph Singleton impersonates the chief of police and Helen Case plays the role of Salvation Army girl.

The seventh adventure of Mike and Jake is being produced by Director Allan Curtis. The production of "Mike and Jake as Heroes," is all but completed.

Director Daly's next picture will be "The Militiant," a two reel drama. The play was written by Calder Johnstone, Eastern scenario editor. The action revolves about a woman who is drawn between mother love and militiant tendencies.

### "THE END OF THE CIRCLE" (Essanay).

The photoplay fans, especially those who are lovers of Western subjects, will be greatly pleased with Essanay's two reel drama "The End of the Circle." Eleanor Blevins, a newcomer in motion pictures, gives an excellent performance of her talents, and in playing the leading role assigned her in this feature, she not only demonstrates her dramatic ability, but gives a touch to the story that makes it a worthy attraction. Two men, both in love with the same girl, become jealous of each other. One, the villain, messes up things considerably and finally gets the other in wrong. True Boardman (the villain), finally marries the girl, but his brutality and fiendish desire for drink, kills what affection his wife might have had for him. Fred Church (the hero of this play), finds his former sweetheart dying from the white plague, but she recognizes him long enough to embrace and tell him that she loved him.

Scene from "The End of the Circle" (Essanay).

The photography in this piece is about the best we have seen in Western photoplays, and the backgrounds are superb. The portrayal of characters is excellent.

This production is booked for release Friday, November 21st.

### "THE SERPENT IN EDEN" (Eclair).

The most exquisitely colored film turned out by the Eclair Company in many months is "The Serpent in Eden," in two reels, to be released Wednesday, December 17th, by the Eclair Company, on this side of the water. It tells a powerful and enthralling story of love unrequited, and contains scenes of pathetic tenderness. This Eclair film will be a sensation wherever shown, and add to the reputation of the Eclair Company for artistic pictures.

### TWO KAY-BEES A WEEK.

Owing to the increasing demand for one reel Kay-Bees, the New York Motion Picture Corporation has decided, beginning the week of November 10th, to release two Kay-Bees a week, Tuesday and Friday.

### "HUMANITY" (Apex).

Under the rather indefinite title "Humanity," the Apex Film Company has released a three part subject that is almost the last word in pictured melodrama. Apparently designed for the purpose of aggrandizing a peculiar people, it is adapted for general use by the elimination of certain distinguishing marks and becomes a thriller of the thrillers. The villain of the story becomes ruined by betting on horse races and is about to kill himself when prevented by a friend who offers him asylum until such time as his fortunes may be restored. This benefactor operates a gambling saloon for a high class clientele and the villain of the play takes an interest in the game to the extent of skinning a certain retired army captain through the aid of a servant and kills his victim in a scrimmage that follows.

Scene from "Humanity" (Apex).

After hiding his victim in the shrubbery the villain further attempts to debauch his friends wife and almost succeeds in pursuading her to run away with him before his treachery is discovered. When confronted with the evidence of his villainy by the outraged benefactor the traitor shows fight and a battle royal takes place which runs through almost an entire reel ending in a deserved death for the villain.

### KLEINE'S "POMPEII" BOOKING IN PICTURE HOUSES.

It is announced that George Kleine will sent or share "The Last Days of Pompeii" for picture houses. As the terms are attractive, and the subject magnificent and spectacular, bookings are being made rapidly. Picture houses in unoccupied territory can obtain attractive propositions by writing to George Kleine's office at once. Such inquiries concerning all territory east and south of the Ohio River should be referred to the Kleine offices at 1476 Broadway, New York City. For all other territory they should address the Chicago offices at 166 N. State St.

### LUBIN ENTERTAINS BASEBALL CHAMPIONS.

The Athletics, the World's Champion Base Ball Team, were entertained with an excellent program of select moving pictures and cabaret at the Lubin plant, Philadelphia, last Wednesday evening (Oct. 29). After the show a supper of a hundred plates and many cold bottles was served in the dinning room of the plant and admirably presided over by Wm. Kerry, Chas. Goldsmith, Colonel Joe Smiley, H. A. D'Arcy and John Ince. The usual songs, toasts and speeches were in order, the star number being a recitation, written and read by Clay M. Greene. Mr. Siegmund Lubin and Ira M. Lowry were the hosts.

### WHO THE "PRINCESS" MAN IS.

The handsome dark-haired, dark-eyed leading man who plays opposite Muriel Ostriche in the Princess films, is playing his first "picture" engagement. He is Boyd Marshall, from the musical comedy stage and long a favorite with Kolb and Dill in Frisco and at the New York Hippodrome. He makes his film bow in the Princess reel entitled "Friday, the Thirteenth," as Miss Ostriche's superstitious husband. Several well-known picture actors were offered to Mr. Hite for the leading man job in the new brand, but he decided on the "new face," because in Miss Ostriche and Marie Eline, he had old favorites. The latter is the little lady who was famous for many years as "The Thanhouser Kid."

### "THE FAITHLESS FRIEND" (Patheplay).

Two friends are working a mine together. Fred falls ill with smallpox and with fearless devotion Harold takes him away from the camp and nurses him back to health. A letter comes from Harold's sweetheart, Ruth, telling him of her father's death, and saying that she is now so independently rich that there is no need of his slaving for wealth, and that she wants him to come to her at once. He falls ill of smallpox contracted from Fred. Fred sees Ruth's letter and plans to use it to his advantage, so deserts Harold while he is asleep, goes to Ruth and tells her Harold is dead. After her first grief is over he woos and finally marries her. Harold, in the meantime, recovers, and is found by some wandering Indians and taken to their camp. Sick of humanity because of Fred's faithlessness he becomes a renegade and an adopted Indian. With the tribe he attacks a wagon train. Pursuing a fleeing white man, who is killed, Harold finds, to his surprise, that it is his unworthy friend. A white woman is then brought captive to him and he recognizes her as Ruth. He tells her of her husband's treachery, and as her old love for him is not dead he flees from the Indians with her to start life over again. A very good and well-acted story of western life.

Scene from "The Faithless Friend" (Patheplay).

### PUT TABOO ON NO. 13.

Superstition causes great annoyance and confusion at Gaumont's offices at the World's Tower Building, New York City. Some months ago the floors were numbered from 1 to 29—No. 13 were in great fear and panic—so petitioned a change of number. 12A was substituted, but this only caused many friendly taunts and the fear of bad luck still remained. Now every floor above 12 has been changed, 13 is no longer 13, but 14. Politics are not in it when you hear the language used by those alighting at the 15th floor to find they have still to ascend to get to Gaumont's. Seeing there are some dozen film firms in this building, we hesitate to even guess at the feelings of the advertising manager on his tours.

Gaumont's two new reels released Saturday have proved a great success, so much so that they are faced with the problem of building a larger factory at Flushing, L. I., or to stop doing work for other film houses, as already they have a day and night staff constantly at work.

### "MESSAGE FROM MARS" CASE ADJUSTED.

A deal of interest has been taken in the case of Charles Frohman against the United Kingdom Films and its American representative, James McEnnery, in which Charles Frohman sought to restrain the English manufacturers of the feature film, "A Message from Mars," from exhibiting in this country. "A Message from Mars" was produced in this country some years ago by Mr. Frohman, who starred Charles Hawtrey, the eminent actor, in the production which met with wonderful success all over the United States. By an agreement with Mr. Hawtrey, who held the acting rights, Mr. Frohman secured the full rights for the United States and Canada. Through the attorneys for the two factions an amicable and satisfactory arrangement has been arrived at and the interesting film is now ready for presentation to the public. The new York rights have been bought by Marcus Loew and the film will probably be shown in the Loew theaters within the next few weeks

Mr. McEnnery is also importing a fine English historical production, entitled "Charles I," four reels in length.

### ENTERING ANOTHER FIELD.

Encouraged by the big success he is having with his Mirroroide Screens, J. H. Genter is hard at work on his new device for moving picture theaters, which is to be marketed under the name of the Announceoscope. We understand he is forming a separate corporation to handle the device. He was in New York City a few days ago arranging details and is very enthusiastic over the prospects. As well as showing the time continuously to the audience, the device can be utilized in a large number of ways for advance information on programs, etc. All patent claims have been allowed. We believe the ingenuity and utility of the Announceoscope will appeal to theater managers everywhere.

### "20,000 LEAGUES UNDER THE SEA" (Eclair).

News is issued by the Eclair Film Company that they have obtained the exclusive rights for the entire world to reproduce in motion picture form, the works of the famous novelist, the late Jules Verne. Negotiations for this deal have been on for some time past and the Eclair Company were only able to successfully close the deal after paying an almost prohibitive price for these rights, and the amount runs into thousands of dollars. Among the first subjects to be launched on the market shortly, will be "The Children of Captain Grant," in seven reels, and "The Black Indies," in six parts.

James Durkin.

### JAMES DURKIN WITH THANHOUSER.

Another legitimate leading man has deserted. James Durkin, of Broadway and "stock" note, and last of the celebrated Fealy-Durkin stock company, Denver, is a genuine every-week-in-the-year photoplayer now. Miss Fealy had joined the Thanhouser forces last July. Mr. Durkin has attached himself to the same pay roll. His first film is a two reeler called "The Junior Partner," released Tuesday, November 4th. Flo La Badie is his leading woman. Mr. Durkin says that the picture producer goes into detail a little more than the stage producer in the securing of realistic effects. This was because "The Junior Partner" script called for a fire scene and the director burned down a regular house.

### "THE MYSTERY OF THE OLD CABINET" (Great Northern Special).

There is an absorbing story told in this feature film and many of the episodes are out of the ordinary along the line of sensation. Lieutenants Beck and Rodgers are members of the same regiment and boon companions. Lady Milton dies suddenly and as Hoff appears to be the next of kin, the family solicitor informs him that he is entitled to inherit the fortune left by the elderly lady. Before her death, however, she makes an attempt to reach an old cabinet, but the effort proves too much.

Later the possessions of Countess Milton are sold at public auction and after much spirited bidding, the old cabinet is sold to Lieutenant Rodgers. Time flies on apace and one day in a moment of abstraction Rodgers touches the spring of a secret drawer. In this he finds a will in which the countess acknowledges Lieutenant Rodgers to be her son by a former husband. Hoff is offered one third of the fortune if he will relinquish his claim to Anna and this is agreed to between the two lieutenants. But Hoff breaks his pact and engages the services of two thugs to waylay Rodgers and steal the will. The deed is committed, but the chase which follows is most exciting. Hoff has recourse to carriages and automobiles and in the meantime he is being followed by Rodgers. Finally in a bend in the road over a high cliff, Hoff's automobile goes awry and he dashes down the dizzy incline. When Rodgers reaches the form of his former friend he finds him dead and in his military blouse is the will which had been stolen by the thugs. The story is replete with thrills and engages the services of the many of the stars of the Great Northern Company.

## Notes of the Trade.

EDWARD O'CONNOR, the Irish comedian of the Edison Stock Co., is a father for the third time, the latest being a boy. The score now stands: Boys: 2; girls: 1; having only been married about three and one-half years, Edward is in line for a Rooseveltian medal.

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Albert E. Cawood arrived in New York recently, after traveling twenty-two thousand miles through the Arctic regions, making moving pictures for the General Film Producing Company of New York.

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"The Subterranean City" or "Trailing the Jewel Thieves," the Kleine-Eclipse two-part release for Tuesday, November 25th, was hailed by critics as the most thrilling and exciting picture in their various experiences. The fall made by "Arizona Bill," a sheer drop of fifty feet onto jagged rocks below, is a wonder.

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Among the exchanges who have entered their standing order for the new Laclede Western Features are: Weiland Film Company of Pittsburgh; Golden Gate Film Exchange of San Francisco and Los Angeles; Electric Theater Supply Company of Philadelphia; Northwestern Film Company of Portland and Seattle; Golden Gate Film Company of Denver and Salt Lake City; Electric Theater Supply Company of Baltimore.

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The film booking agent of the Marcus Loew Circuit has contracted with J. Weinberg of Weinberg's Features, New York City, for thirty-four consecutive days of "The Missing Woman," the Films Releases of America subject.

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Lillian Walker, well-known for her dimpled smile and her acting in the Vitagraph motion picture plays, has lost a valuable collie of which she was very fond. Whaddye mean—you lost your dog? Woof! Woof!

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Heavily fettered in double-barred iron case, "Mose," one of the largest male lions in captivity, arrived at Universal City, Los Angeles, on October 23rd. This beautiful beast was acquired by the Universal Film Manufacturing Company especially to be used in Edwin August's production: "Into the Lions' Pit."

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Miss M. B. Havey and Rosemary Theby, formerly of the Reliance, have joined the Lubin forces. Miss Theby should add much charm to the Lubin films. Miss Havey occupies a seat in the editorial department.

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W. V. Ranous, for years a Vitagraph star and director, has just completed "Treasure Island," in three parts, for the program of Warner's Features, Inc. Mr. Ranous is of the opinion that this is just about the best thing he has ever done.

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The big Shrine concert tour of California, with combined bands and patrols of San Diego, Los Angeles, Oakland, and San Francisco, in special fete at Santa Barbara on Tuesday, October 21st, was filmed by the American Film Manufacturing Company.

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The real mistress of the denizens of the wild, is Kathlyn Williams, the leading lady of The Selig Polyscope Company, who goes into the lions' cage unaccompanied by any tamer; she has leopards following her about like kittens on The Selig Wild Animal Farm at Eastlake Park, California, and does not hesitate to toy with the treacherous tigers that are seldom respecters of persons. Miss Williams will appear as the heroine in the new series of wild animals plays, "The Adventures of Kathlyn."

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George Kleine has fifteen companies now touring the United States and Canada with "Quo Vadis," and twenty-two with the Ambrosio version of "The Last Days of Pompeii."

### STATE RIGHT PURCHASES.

NOTE.—Exhibitors are requested to keep this list on file or copy from it the names of purchasers in their particular territories. These lists will not be republished and we cannot undertake to furnish back information by mail to those who have neglected to keep a record.

"A LIFE FOR A LIFE" (Film Releases of America—3 reels).—Golden Gate Film Exchange, San Francisco; Northwestern Film Exchange, Portland, Ore., and Seattle, Wash.; Famous Players' Film Co., of Boston; Weiland Film Co., of Pittsburgh; Electric Theater Supply Co., Philadelphia; Electric Theater Supply Co., Baltimore; M. & F. Feature Film Co., Chicago; Exclusive Features, New York.

"CARDS" (Ramo—3 reels), for New York State entire, by Manhattan Feature Film Co., 341 5th Ave., New York City.

"THE WORKER" (Ramo—3 reels), same territory and purchaser as "Cards."

"A MESSAGE FROM MARS," for New York State by Marcus Loew, New York City.

ELEANOR WOODRUFF
The Ethel Barrymore of Motion Pictures
PATHEPLAY

# CORRESPONDENCE

## NEW ENGLAND AND CANADA.

THOMAS SPRY has acquired control of the Castle Square Theater at Boston, for Sunday nights, and is offering unusually attractive bills of vaudeville and pictures. Mr. Spry gave his first Sunday show on October 5, and full houses have been the rule ever since.

J. A. Eslow, general manager of the New England Universal Film Exchange, Boston, journeyed to Bangor Me., last week, and made arrangements for an office in that city. Mr. Eslow reports he has secured very satisfactory office accommodations in Bangor, and that Charles Stern, of his Boston office, has been selected to manage the Universal branch in Maine. Mr. Stern left the Universal recently to go with the World Special Films Corporation, but the attractiveness of the Bangor proposition was too good to pass up. Mr. Eslow reports that while in Bangor he jumped over to Old Town, Me., where he closed up the New Central Theater.

Mr. H. Hirsch is now at the helm of the New England office of the World Special Films Corporation, 1074 Boylston street, Boston. Mr. Hirsch comes from Chicago, where he has a very enviable reputation as a hustler.

Manager Bradley, of the Mutual's Boston office, has returned from a trip through Maine, and reports conditions to be satisfactory.

The Lyric Theater at Manchester, N. H., now flies the Universal banner in its lobby.

Mr. Harry F. Campbell put over a real good stroke of business when he closed with the Star Theater, Boston, for the complete Warner program of three-reel features each week. The service at the Star is first-run. In connection with the features the Star is using first-run Mutual service, contracted for with Manager Bradley.

The Everett, Mass., Y. M. C. A. gymnasium, made famous for its early training of the Brickley Brothers, and other well known athletes, is now a thing of the past, as negotiations have been completed whereby the entire Y. M. C. A. property on Cedar street, has been turned over to a moving picture concern. The purchase price of the property, almost in Everett Square, is said to have been $8,000, notwithstanding that the local assessors valued it at $18,000. The work of remodeling the property will begin at once. Photoplays and vaudeville are to be offered, but Manager "Nate" Brown's Broadway Theater, with its really big shows of Universal pictures and good vaudeville, will make things lively for the new house.

The Moving Picture Theater Managers' Association of Springfield, Mass., on October 16, waited upon Mayor John A. Denison, to acquaint his honor with the purpose and hopes of this organization. The delegation selected to confer with Mayor Denison was: Abraham Mardelberg, president of the association, and manager of the Princess theater; John T. Hudson, vice-president of the body, and proprietor of the Hudson theater; and Mr. J. B. Thomas, of the Globe Theater. Incidentally, this trio was selected with good judgment, and formed a good delegation. The questions that are principally interesting to the Association are Sunday licenses, the regulation of license fees, and one or two items of lesser importance. It is stated that this meeting was not without its desired effect on Mayor Denison, who is now looking into the exhibitors' troubles. The Association, in its turn, is pledged to see to it that every moving picture theater in Springfield is run on high moral lines, and promises to work for uplift, in every possible way. Of course the Mayor is not empowered to act on all things relative to exhibitors, as much of the regulation of the theaters is in the hands of the State police.

Mr. "Buck" Stern, formerly booking manager of the Mutual's Boston office, and later in charge of the Springfield office of the Universal, is now open for an engagement, and has several offers already under consideration.

Moving picture houses in Massachusetts using vaudeville acts, are also having a little excitement these days. In New Bedford things are very active—contract breaking being the cause. Judge Wentworth, in the civil court, handed down a decision on October 15, in favor of Manager Lefebre of the Orpheum Theater, awarding $25 and costs against an act, Lee and Mason. This act signed a contract with the Paragon Booking Offices of Boston, to play the Orpheum a split-week, opening in September. The act accepted the contract, and later received a contract from the United Booking Offices to play Bullock's Theater at Providence, for the same date, and did not appear at the Orpheum. Both of these houses offer bills of vaudeville and pictures.

It is stated that the Lyceum Theater at Milford, Mass., will run vaudeville in connection with its picture programs, as the Opera House, its competitor, is doing a big business with the mixed entertainment.

Milford, Mass., boasts of many secret societies, and these organizations have formed the idea of buying out the show of vaudeville and pictures at the Opera House, and then to sell their own tickets for the benefit of charity funds. This idea is very pleasing to Manager C. W. Currier of the Opera House, as he knows in advance what the returns will be.

Manager E. L. Knight of the Bijou Theater, at Springfield, Mass., ran the famous Players subject, "Chelsea, 7750," with Henry E. Dixey, last week, and the Bijou could not accommodate the crowds that flocked to see this masterpiece.

Mr. D. D. Scullen, manager of the Broadway Theater at Springfield, Mass., gives stock company shows weekly, but provides picture programs for his Sunday night audiences. Mr. Scullen had a birthday roll around last week, and was presented with a silver cigarette case and a traveling bag by his employees. Inscribed on the case was: "To our chief, from the Broadway tribe."

Mr. M. Cooper opened the Scenic Theater at Lowell, Mass., on October 6, with Mutual service. Business has been very satisfactory at the Scenic and Manager Cooper appears satisfied with both the outlook and with his programs. The house is well equipped and located.

The Premier Theater, Lowell, reopened on October 13, to good trade. General Film service has been contracted for by the Premier, which, as a rule, manages to secure its share of the available trade in its city.

Mr. William E. Reeves, manager of the Big Nickel Theater, at Portland, Me., found that his trade took a sudden leap forward on October 8, the day on which the Nickel opened up its new entrance, which has been greatly enlarged. The house is now one blaze of illumination, and bears no resemblance to its former self. The lobby effect is now really magnificent.

Mr. D. D. Leader, manager of the New Empire Theater, Portland, finds that his 1,400 seating capacity has been taxed to its utmost limit, since opening day, October 8. The Empire appears to be a winner, and is making more than good.

Mr. Harry C. Fitzgerald, manager of Fox's Theater, Waterbury, Conn., had unusually brisk trade October 13-18—carnival week. The theater was decorated in gala Autumn style, and the big Fox program of vaudeville and pictures played to big houses. Fox's now boasts of a Symphony orchestra, under the leadership of W. Jeroy.

Oliver Edwards, manager of Poli's theater, New Haven, Conn., has closed his season of stock company shows, and now offers vaudeville and pictures.

The Empire Theater, at East London, Canada, has closed. Poor business is the reason.

Mr. John P. Schiller, manager of the Unique Theater, London, Can., a straight picture house, is slated to become manager of the new theater being erected in London by the Griffin Company. The new house is to be by far the most expensive and beautiful theater in that city.

Mr. Kieran Kelty, who was recently made manager of the Opera House, St. John, Can., has resigned, and left for New York, having secured a contract with the Boston Opera Company.

A new theater is now well under way at Brantford, Can., and the house is to be called the Brant Theater. This house is to cost nearly $125,000, according to the owners. It will have every modern improvement, and a very large seating capacity. Policy: vaudeville and photoplays.

Mr. G. B. Odlum of the Grand Theater, St. Catherines, Can., plays vaudeville and picture programs very often, although a road show is offered now and then. Mr. Odlum finds that the photoplay policy is well liked by St. Catherines people.

The Boston Journal is publishing, each Saturday, a page devoted to photoplays, and things of interest to the trade generally. The Journal's page is all that can be expected and promises to grow more interesting. Providing the exhibitors, exchange men, etc., support the Journal's efforts on the moving picture page—which means advertising patronage—This paper agrees to do its utmost to help Massachusetts exhibitors kill the present 5-minute law in the next legislature. It also will agitate in favor of Sunday licenses for the theaters.

The Empire Theater, Chelsea, Mass., has been leased by the Gordon interests, which will run this house as a photoplay theater, starting November 10. On the same date, Gordon's Theater, Chelsea, will present stock-company shows. Before this these houses had been operated in opposition to each other, and the Empire did not do over well. It may show up more favorably under the new scheme.

The Star Theater, Boston, is now being repainted. The color scheme is white, giving the house a larger and neater appearance than before.

Mr. J. A. Emery, manager of the Star Theater, Bar Harbor, Maine, and secretary of the Maine branch of the Exhibitors' League, spent a couple of days in Boston last week and looked things over in general.

Mr. Frank Jones has sold the Back Bay Theater, Columbus avenue, Boston, to Mr. George Williams, of Haverhill, Mass. Mr. Williams has been in the theatrical business for some time, and expects to liven things up at the Back Bay. The Universal program will continue in this house, just as before.

Mr. John Burke reports that his new photoplay theater at St. John, N. B., is nearing completion, unless unforeseen delays arise, the house should open by November 15. The theater is an up-to-date affair, and should do a good business with the programs of Universal pictures.

Mr. H. Hirsch, manager of the World Special Films Corporation's Boston offices, at 1074 Boylston street, reports a very lively demand for the six-reel feature, "The Two Sergeants," and likewise for "Father John," in three reels. "Sapho," in four reels, is a real special of Mr. Hirsch's, and the picture is already booked solid.

Harry Asher, general manager of the Famous Players Film Company of New England, is making the wise ones stand up and take notice. A tremendous business has been developed, and a lease has just been signed, securing the entire fifth floor of the building at 31-33 Beach street, Boston. These premises give the Famous Players a floor space of nearly 6,000 feet. The film department is now located at 195 Pleasant street, and Mr. Asher is busy directing the plans for a toy theater, to seat 40 persons, to show exhibitors Famous releases. Besides the Famous Players line, Mr. Asher has many other high-grade multiple reel subjects, buying four new features each week.

"Les Miserables" is now in its tenth week at Tremont Temple, Boston, and this wonderful adaptation of Victor Hugo's masterpiece is doing a big business, with exhibitions each afternoon and night.

It was announced at the Boston Local of the Moving Picture Operators' Union meeting, on October 19, that the New England convention of the Theatrical Stage Employees and Moving Picture Operators' Unions in Manchester, N. H., last week unanimously indorsed the Boston Union's stand against schools which promise jobs to students when none but union men are employed in local theaters.

William C. Franke, business agent of the Operators' Union, was elected the third member of the board of trustees of the Central Labor Union, at an election held last Sunday.

Warner's Features, Inc., of Massachusetts, has just been incorporated for $30,000, with the following named as the promoters: V. H. Meyer, E. C. Harrington, and W. H. Butler.

John J. Barry, of the Theatrical Stage Employees' Union, was elected vice-president of the Boston Central Labor Union this week, receiving a large plurality over his various opponents.

John L. Sullivan, former champion pugilistic champion of the world, has entered the moving picture field! "John L" has purchased an interest in the Empire Theater, at Brockton, Mass. Motion pictures and vaudeville is to be the policy, and Mr. Sullivan also plans to enlarge the Empire, and generally improve it.

There's a little excitement these days at the Central Square Theater, Lynn, Mass., due to the carrying of a placard each afternoon and evening in front of the theater by the Theatrical Stage Employees' Local 73, stating that the house is unfair, in that it refuses to accept the union wage scale. This action on the part of the union immediately resulted in the filing of a bill in equity by the Central Amusement Operating Company, seeking an injunction to prevent this action from being continued. The men named in the bill are: Dennis F. Casey, Miles Moran, Michael Donahue, Charles Saunders and Percy Burke. The bill is returnable in the Boston courts this week. The case is considered to be in the nature of a test, as no such matter has before been brought to the attention of the local courts.

Mr. Louis D. Cohen is having erected at 282 Bennington street, East Boston, a photoplay theater, to cost $40,000. The plans were made by architect Nathan Douglas, and the theater is to be a first-class affair.

Searsport, Me., was all excitement when the Edison photographers took their departure. The Edison folks spent the summer in Searsport, and became very popular with the townspeople. All kinds of demonstrations took place, even the minister eulogized the players from the pulpit, calling them "serious, honest people." The school children all turned out, carrying flags with the slogan: "Good-by Mary Fuller." Judge J. B. Black made a complimentary farewell speech, expressing the pleasure Searsport people found in the Edison players, and saying he sincerely hoped they would return next year. Walter Edwin, director of the Company, replied to this address, expressing the company's appreciation. The Searsport band then played "Auld Lang Syne," and the players were off to Belfast. Miss Fuller was presented by Judge Black, with a bound volume of the "History of the Twenty-sixth Maine Regiment." All in all it was a regular fête day at Searsport.

Leon Schlessinger, formerly of New York, has taken over the direction of the Monarch Theater, Edmonton, Canada, which he will operate as a photoplay house. The Monarch is to be considerably improved under its new manager.

The New Bedford Theatrical Managers' Association, a new organization, was formed on October 7, at a meeting held at the Orpehum Theater, Plymouth, Mass. Mutual protection and dealing with film exchanges, vaudeville acts, musicians, operators, etc., as an organization, and not singly, as individuals, are the purposes of the body. Practically every house in New Bedford was represented at the meeting. A committee was selected to draft by-laws, consisting of H. R. Lefebre, G. W. Allen, Jr., and E. D. Davenport. Messrs. Senna, Eaton and Kollisch were appointed to swing the three houses not members into the organization. The committee on by-laws is now preparing its report, to be read at a coming meeting.

New Britain, Conn., is strong on that country store proposition. Manager P. S. McMahon, Keeney's Theater, has a country store each Wednesday night, to draw trade to his vaudeville and picture program, while Manager J. N. Carr, of Fox's Theater, pulls the same stunt each Monday and Thursday night.

Mr. David R. Bluffington has succeeded Mr. Charles Petford as manager of the Woonsocket Theater, at Woonsocket, R. I. Vaudeville and pictures will continue as the policy, just as usual.

They're just bound to run Sunday night concerts up in Edmonton, Can., and here's the way they do it. Instead of charging regular admission prices and selling tickets, collection plates are placed at the doors. This stunt is not in violation, directly or indirectly, of the Lord's Day Act of Alberta, according to a majority judgment just handed down by the Supreme Court of the Province. The ruling followed proceedings in the case of Grant Churchill, owner of the Portola Theater, who, with three other Edmonton theater owners, had been fined $40 and costs by Inspector Raven in the Municipal Court, on the charge of opening the moving picture theaters on Sundays.

Mr. William Holler, of London, England, visited Toronto, Can., this week, in the interests of the British-Canadian Amusement Company, a corporation about to open theaters in Canada.

The Royal Theater of Hamilton, Can., has a new manager in the person of George E. Brown, formerly assistant Manager of the Princess Theater of that city.

Manager Nate Brown, of the Broadway Theater at Everett, Mass., finds trade booming with Universal service and good vaudeville acts.

The New Imperial Theater, St. John, Can., built by Keith and Albee, of New York, is doing a turn-away business. It is the best house in this city.

HENRY.

## ILLINOIS.

W. R. WRIGHT, of Stoy, has rented the Grand Opera House at Oblong and is giving nightly picture shows.

A. H. Heaton, of Roodhouse, Ill., has gone to East Moline, where he has accepted the management of the Pastime Moving Picture Theater.

A moving picture show has been opened in the Eversole Hall at Gardner, giving three performances a week. The opening was held up by the town board until a second exit was constructed from the second floor, where the shows are given.

Mrs. W. L. Osborne has sold the Maze Theater at Monmouth to Mrs. Sena Christensen, who has assumed charge. S. P. Christensen will act as manager.

Extensive plans for local pictures recently were announced by Manager George Gatts, of the Warrington and Playhouse theaters at Oak Park, who, with others, is interested in a moving-talking picture apparatus recently invented by Knapp Creiger, of Chicago. A room has been secured above the Harvey garage in Oak Park, which already has been stocked with a number of scene sets, and arrangements have been made with Frank H. Livingston, who was two years with a prominent producing company, to act as director. In addition to a number of subjects in Oak Park and River Forest already selected for a feature reel, Manager Gatts contemplates the inauguration of an Oak Park weekly.

Nearly all the picture houses in Peoria and Pekin are reported to have signed the agreement with the new operators' organization formed in that city, fixing a minimum wage of $18 a week. The new organization has been affiliated with the Peoria Trades Assembly and the State Federation of Labor. The Columbia, Star, Princess, Empress, De Luxe, Liberty, Imperial, Illinois, Sangamon, Lyceum, Royal, Majestic and Orpheum, of Peoria, and Idle Hour, Court and Dreamland theaters, of Pekin, have signed.

Walter Coddington has moved from Delavan to Toulon to look after his moving picture interests at the latter place.

Picture houses in Sterling and Rock Falls are co-operating with the Commercial Club of the twin cities by displaying slides which read "Trade at Home and Make Sterling and Rock Falls Bigger and Better Cities."

The Oak Park Theater Company, of Oak Park, has been incorporated with a capital stock of $60,000. The incorporators are John C. Hodgson, Jr., I. B. Clendenin, A. Maynard, John C. Hodgson, Sr., and Andrew L. Burke.

The E. E. Fulton Company, of Chicago, has been incorporated with a capital stock of $100,000 to conduct, operate and sell moving picture shows and manufacture and sell all supplies therefor. The incorporators are E. E. Ralph, H. and M. L. Myron Fulton.

J. D. Williams will erect a new building at Panama for his picture show.

W. F. Westfall, of Grayville, has purchased the Star Theater in that city.

W. D. Saunders, of the Saunders Theater at Harvard, has opened his place with vaudeville in addition to pictures.

Picture shows in Forest Park are hard hit by recent legislation passed by the village board. A license fee of $365 a year is provided, emergency fire fighting apparatus must be kept at each show and direct connection made with the nearest alarm box. The mayor is given the power to appoint an officer for each show house, who is to be paid by the theater management, the officer to be on duty from half an hour before the first show until half an hour after the shows have ended.

The bowling alley is being removed from the opera house at Plymouth, and Monk Brothers will open a picture show in the building.

The Wilmette Theater Company, of Chicago, has been incorporated with a capital stock of $10,000 to conduct theatrical and amusement enterprises. The incorporators are Jerome J. Cermok, Harry Okin and Thomas J. Bagby.

The Theatorium, Charles Brechner, manager, at Grayville, is putting in a new front.

L. A. Burnstine, manager of the Empire Theater at Lincoln, recently had Lincoln filmed in the orthodox local reel manner.

Fred Halpin, of Pittsfield, is the operator for William Carroll, who has opened a picture show in the Burnett-Buell Opera House at Louisiana, Mo.

The Union Film Company, of Chicago, has been incorporated with a capital stock of $5,000 to manufacture, sell and deal in films, apparatus, etc., and also to conduct theaters. The incorporators are William F. Wreden, Robert Jonas and Pierre Sacks.

The Lyric Theater at Carbondale has been closed by Hugh Crowell for want of patronage. Crowell recently purchased the place at a forced sale. This leaves Carbondale with only one picture show.

Lee Davis, who has been connected with the Pastime Theater in East Moline, has accepted a position with the Rex Film Company at Chicago.

"Quo Vadis?" and "The Last Days of Pompeii" each played to a week's good business at the Warrington in Oak Park, bridging a gap between the closing of vaudeville and the opening of stock.

The village board of La Grange does not believe in too much competition, having refused to grant a license to the third picture show.

Robert E. Lee has opened a moving picture show on the first floor of the Odd Fellows Building at Warren, giving performances every night except Sunday.

The Court Theater at Kankakee has been won over to Universal service.

A moving picture show has been opened in the old skating rink building at Mendon.

Charles Yates has opened the New Dixie Theater in the old Presbyterian Church building at Walnut and East Main Streets in Taylorville.

Frank Rice, the moving picture man at St. Joseph, who also is village policeman, is recovering from gunshot wounds he received when trying to arrest a yeggman.

The entertainment committee of the Rock Island high school recently gave a Saturday afternoon and evening exhibition of the three-reel picture "Lucille" in the assembly room. Holders of season tickets to the school's lecture course were admitted free, but others were charged a nominal admission.

Lyman H. Howe's moving picture show will be the star number of a lecture course given by the Young Men's Christian Association at Dixon.

The "K" Theater at Mattoon has been conducting a baby show. It also announced that a real live baby, not a pig nor an animal, would be given away. The same announcement was made by the Lyric Theater.

Censorship at Quincy, as advocated by the Adams County Federation of Catholic Societies, probably will be satisfactory to the photoplay men, as those seeking the censorship do not appear to be radical. At a conference of representatives of the society, city officials and representatives of the Colonial, Savoy, Princess, Hippodrome, Star, Bijou, Gem and Quincy theaters a tentative plan was outlined. The pictures themselves will not be inspected, but the managers will submit to the board, in advance of the exhibition, the title and a synopsis of the picture. The representatives of the Catholic Society said that not over half a dozen pictures which should have been condemned had been shown in Quincy and that no hardship would be worked upon the theaters. The board will have the right to halt at any time a picture which violates the new ordinance. The measure if passed will give the mayor the right to appoint the commission of two or three members. Quincy managers have hired special officers where necessary to keep the crowds from blockading the streets in front of their theaters.

The bad poster seems to be responsible for the adoption of a resolution by the city council of Aurora calling for an investigation of photoplay houses by the chief of police and the suppression of all picture that are not to "the moral standard" which is not specified. "I do not want you to believe that I am presenting this resolution in a great burst of reform spirit," declared Alderman Sylvester, who fathered the measure. "One theater the other day had glaring posters all over the front advertising pictures of a notorious bandit. I do not believe it is good for our boys and girls to see such pictures."

Police officials at Pekin have been checking up on the managers who sell tickets in excess of seating capacity and an order against the practice has gone out.

William C. Krenz has leased the town hall at Milan and will open a moving picture theater.

J. C. Ohms, as trustee representing the bondholders, purchased the Lyric Theater at Belleville at a sale by the Master in Chancery for $29,199.

The Richlieu Theater & Amusement Company, of Wilmette, has been incorporated with a capital stock of $35,000 to do a general theater and amusement business. The incorporators are E. R. Webber, P. H. Heffron and F. J. Kroulik.

Vester Goble, Jr., of Rock Island, who has opened a picture show at Geneseo, and Miss Marie F. Seidley, also of Rock Island, recently were married.

Samuel Bates, who has had experience as a moving picture operator, has reopened the Bijou on North Main Street, in Kewanee. A number of changes have been made in the house and new outfit purchased. A three-reel program will be offered the patrons.

Dreamland Theater at Mt. Pulaski, now has a monopoly on the moving picture business in that city, W. W. Snyder having closed his house.

The Colonial Theater at Joliet has announced a policy which it believes will prove popular in connection with its many multiple reel programs. Instead of the patrons sauntering in at any time they are invited to come at any of the three regular evening shows.

Louis Windsor filed suit in the Adams County Circuit Court at Quincy against the N. M. Kent Company to foreclose on a moving picture theater outfit at Eighth and Lind Streets to satisfy a claim for rent alleged to be due.

Joseph Ross has assumed the management of the Varietie and Princess Theaters at Canton. The Varietie will continue with pictures and the Princess will be the home of vaudeville as well as pictures. Will Duffield will remain at his present location at the Princess.

The case of Joseph Wilson who purchased the Danville Film Exchange at Danville from R. H. Canaan and William Roseberry, of Muncie, Ind., and later charged them with working a confidence game was settled out of court.

F. M. Edgett, of Earlville, has sold the Lyric Theater at Leland to A. D. Covert, of that place.

Herbert Johnston, former manager of the Lyric Theater at Champaign, announced that he expected to have his new house in Lafayette, Ind., open about November 15.

Architect B. L. Hulsebus, of Peoria, is said to be drawing plans for a new moving picture house, but the name of the owner and location have not been given out.

Patrons of the Crystal Theater at North Crystal Lake were entertained free by the management the night of the first anniversary of the house.

Dan Higgins, of Decatur, has awarded contracts for the erection of his new moving picture theater, to be erected in the 1200 block on East Eldorado Street in that city. The house which will seat 400 persons will cost about $5,000.

The Comedy, the oldest moving picture house in Murphysboro, has been re-opened under the management of Charles J. Breitenbach, who formerly was a violinist at the Star. Later he married the proprietor, Mrs. Smith, and the house afterward was sold to Jean Dagle and Mr. and Mrs. Breitenbach left Murphysboro. This will give the city four photoplay houses.

Manager W. L. Busby, of the Hippodrome at Quincy, has added one act to his show, making four vaudeville acts and three reels of pictures. Another angle of the new policy is that but one show a night will be given.

C. B. Martin has opened the Princess Theater at Lewistown, which he recently purchased from Dan Elliott. The opening was made with a three-reel show and a five-piece orchestra.

Dundee may soon have a little experience with the Sunday picture show question. It is reported that C. F. Windt, who runs the show in the Opera House block, has been contemplating a trial of the seventh day performances.

Manager J. J. Reilly, of the Princess Theater at Alton, has installed a new pipe organ.

The amusement company which had been giving picture shows at Amusement Hall in Rochester, has inaugurated a schedule of three shows a week—Tuesday, Thursday and Saturday nights.

One long show instead of two shorter ones is the new practice of the Majestic at Waukegan. In addition to the vaudeville about four reels of pictures are run.

The Peabody coal mine, near Nokomis, one of the most modern as far as equipment and safety appliances are concerned, was recently filmed by the Industrial Moving Picture Company, of Chicago. Some especially good underground views were secured by the cameramen.

The new theater which Carl Pearson, proprietor of the "Little Gem" airdome, is erecting at Rushville, is to be used principally for moving pictures. It will seat 1,000 persons.

C. E. Kepner, of the Grand Theater at Mattoon, has added one act of vaudeville to the four reels of pictures which has made up his program. If it does not go, with no advance in price, it will be a strictly photoplay house.

The Aledo Opera House at Aledo, which has been under the management of J. W. Edwards, has been leased to Mrs. Vivian E. Gemelin, formerly connected with vaudeville booking agencies in Chicago. Motion pictures will play a large part in her ideas of entertainment and an illustrated song singer will be added for the photoplay shows.

D. J. Worth, 519 North Eighth Avenue, has purchased the Maywood Theater at Maywood.

Chris Giberson, of Hillsboro, recently secured the Grand Theater at Litchfield in a trade from Peter Biletto, but it is said that he will not run it, another change in ownership being likely.

Steve Bennis, formerly in the photoplay field at Lincoln, is now running a picture house at Virden.

A moving picture show is being given each Tuesday night in the old Congregational church building at Crescent City.

C. H. Osgood, the Galesburg cameraman, filmed events and beauty spots at Canton, which were shown at the Princess Theater.

Picture shows have been ended at the Coliseum at Paxton, and Manager O. M. Young is devoting his attention to roller skating and road shows.

Moving pictures are used in the municipal entertainments given on Saturday afternoons for children at Library Hall in Ottawa.

Local films in Kankakee went to the La Petite Theater.

Apropos of the movement by the Men's Class of the New England Congregational Church at Aurora for the installation of a moving picture machine, Rev. Allison Ray Heaps, the pastor, made a lengthy talk at a Sunday evening service, in which he gave seven distinct reasons why he favored the use of the moving picture in connection with religious service. "It helps to bring the church up out of the limbo of the outgrown and outworn into which it has been popularly consigned and puts some of the twentieth century spirit into it," he said in opening. His other six reasons briefly outlined are: The appeal is universal; they furnish wholesome entertainment; they make a quick impression; they have educative possibilities; aid in moral instruction and help the church in its mission. "The mission is to uplift the community, maintain the standard in culture, taste and thought and to put character into men and women. Here is a mighty asset," he finished. The plan is to use the outfit at least once a week for social occasions.

The city council at Freeport came to the rescue of the photoplay managers and at a special meeting passed an ordinance legalizing the operation of their houses on Sunday. The people voted last spring to allow the places to run seven days, but no ordinance had been passed and a new agitation had begun to close a vaudeville house.

The ten-cent admission for Saturdays and Sundays has been adopted by the Mirror, Lyric, Bio, Grand, American, Majestic, Barrymore, Central and Seventh Avenue Theaters in Moline.

Property holders in Rock Island filed a complaint with the city commission against the erection of a moving picture theater at Thirty-eighth Street and Fourteenth Avenue by J. S. Swartz and H. F. Paulsen.

Manager Hopper, of the Lyric Theater at Freeport, filmed the I. O. O. F. parade and temple in that city and made a good 800 feet for exhibition at his house.

The Lyric Theater, formerly the Grand, at Sycamore, which has been remodeled, will offer high class pictures under the management of C. A. Schaeffer.

Dempsey's Theater, at Peoria, has gone over from vaudeville and pictures to burlesque and vaudeville.

W. E. Hahn has purchased the interest of his partner, John Morrow, in the Cozy Photoplay Theater, at Shelbyville, and has taken charge of the house.

William Schuehert, manager of the opera house at Chester, Ill., has been negotiating with parties in Prairie du Rocher with a view to opening a picture show in that city.

"Governor" Yates has leased the old Presbyterian church in Taylorville and will use it for his picture show this winter. He has been conducting an airdome on East Main Street, in that city.

"Elgin in Motion Pictures" was shown at the Grand, in that city.

H. M. Fort, who has been conducting the Hippodrome, at Taylorville, has taken a long time lease on the Elk's Theater in that city.

Michael Dore, of Kansas City, Mo., has purchased the Grand Opera House, at Jacksonville, and will take possession of the property next March. Meanwhile W. H. Hunt will continue to manage the house, using a great many picture attractions.

The men's committee of the New England Congregational church, at Aurora, is planning to use pictures in connection with the church service and more especially in the Sunday school work. A sub-committee has been appointed to secure figures on the cost of installing a machine.

J. Quinn, manager of the Majestic Theater, at Rock Island, has let the contract for a new moving picture theater, to be erected at 712-714 Twelfth Street. It will be 40 x 80 feet. It is hoped to have it open by the first of December. Mrs. Quinn will have the management of the house. The name has not been selected and this feature will be left to the photoplay patrons of Rock Island.

H. S. Toops, of Kane, Ill., has purchased the moving picture show at Meredosia from Berger, Hedenberg & Parsons. The new manager will give two shows a week at Meredosia and two at Chapin. He will make his home in Meredosia.

It is reported that Steve Crawford may accept the management of the Temple Theater, at Alton, which is now managed by W. M. Sauvage.

Manager Burnstein, of the Empire Theater, at Lincoln, has announced his intention of re-christening it the Lyric and after remodeling and renovation it will hereafter be known by that title.

Steve Bennis has closed his airdome at Lincoln.

Moving picture shows of La Salle co-operated with the La Salle County Anti-Tuberculosis Society by allowing the nurse in charge to give ten-minute talks in their houses. They also used slides to help the work.

M. Brotman expects to have his new picture show in the Taxman building, at Ninth Street and Seventh Avenue, Moline, open soon. It will be known as the Dreamland. A four-piece orchestra will be a feature.

The new Capitol Theater, at Pekin, was passed by the State Fire Marshal's department after a thorough inspection.

The management of the Majestic Theater, at Mt. Vernon, in announcing its opening for the season declared that the house will be at the disposal of any worthy cause for a benefit performance. Three reels of pictures are given in addition to vaudeville attractions.

Owen Beeler has closed his moving picture show at Henry.

The Princess Theater, at Joliet, was on the alert to secure the films of the Knights Templars conclave, at Denver, Colo., and was the first house east of the Mississippi to show them. There was considerable local interest in the pictures, as Joliet knights won honors at the meeting.

All the children at the Mooseheart Lodge, the national home of that society near Batavia, saw the pictures of the dedication when they were shown for two nights at the Grand Opera House, in Batavia.

Village officials of Mokena contemplate doing away with the ordinance compelling shows to pay a license fee.

The Elgin Watch Company, which had some interesting films made at its plant in Elgin, is showing them in northern Illinois through local Young Men's Christian Associations.

MIDWEST SPECIAL SERVICE.

## BUFFALO.

THE Buffalo Aldermen will consider the plan of the Nassoy Amusement Company to convert the three-story brick structure on the northwest corner of Pennsylvania Street and Prospect Avenue, Buffalo, into a moving picture theater. Opposition was raised to the plan some time ago. The petition for a permit to alter the building so that it can be used for a theater has been filed with City Clerk Harold J. Balliett, of Buffalo.

Manager Laughlin, of the Majestic Theater, Buffalo, had as a recent Sunday attraction, Lyman H. Howe's travel festival in moving pictures. The house was well filled. "The Grand Canyon of Arizona" was among the features.

Peter W. Langgard, a Detroit Dane, who made a trip through the whirlpool rapids at Niagara Falls recently for moving picture purposes, was nearly drowned. According to a report, Langgard was in the employ of the Graphic Motion Picture Co. He was swirled about in the maelstrom in a helpless motorboat for almost four hours. Fred Preston, of Niagara Falls, Ont., swam 150 feet into the whirlpool with a lifeline and towed the boat ashore. Langgard knew little of the river currents. His boat is fourteen feet long and four feet six inches in beam. It is equipped with a fourteen horsepower engine. In the whirlpool a piece of driftwood got afoul of the propeller and the craft was stalled until the occupant was rescued.

In an address at Peterboro, Ont., recently, President A. A. Ayer at a convention of Ontario and Montreal Baptists, said people crowd the picture shows and theaters, while the churches are half empty. To make Bible truths easy for the young, the speaker said Sunday schools should have been the first to use moving pictures.

The Family Moving Picture Theater, Buffalo, will have a new $25,000 organ and unit orchestra. Walter H. Foster has become manager of the house. He caters to a high class patronage.

As a result of a serious attack of stomach trouble, Charles S. Samuels, owner of the Samuels' Opera House, in Jamestown, N. Y., is seriously ill.

Moving picture machines may be installed in the schools of Toronto, Ont., in the near future. Trustee R. D. Fairbairn stated recently at a meeting of the Industrial Schools Association of that city that the Toronto Board of Education had been corresponding with Thomas A. Edison in regard to the matter.

The Peterson & Wood Theater, of Jamestown, N. Y., will soon be completed.

While digging for the foundation for the Griffin Vaudeville and Moving Picture Theater at St. Catharines, Ont., recently, men unearthed what is believed to be the tooth of a mammoth. The tooth weighs three pounds and is eight inches long by four or five inches thick.

Albert A. Fenyvessy, Buffalo, and David Cohen and Frank L. Cohen, Niagara Falls, have incorporated the Symphony Theater Co., Inc., of Buffalo. A printed report says the concern will give "theatrical and photographic performances." The capital amounts to $20,000.

Firemen rushed to the Family Moving Picture Theater, Buffalo, during a recent evening performance. There was no fire, but the private alarm box in the theater had struck an alarm and every piece of firefighting apparatus in the downtown section responded to the call. Fortunately there was no panic, as the audience filed out in an orderly manner. Moving pictures only are being shown at the Family, and, according to the manager, no person had any right to go on the stage where the alarm box is located. An investigation is being made.

Walter S. Wiles has petitioned the Buffalo Common Council for a permit to erect a one-story motion picture theater in Seneca Street, between Kingston Place and Cazenovia Street, in this city. He explains that there are few residences in this district.

The following Buffalo theaters are using the Mutual programs: Academy, 247 Main Street; Allendale, 203 Allen Street; Family, Washington Street and Broadway; Lincoln, 1406 Broadway; Victor, Genesee Street; Cozy Corner, 1065 Genesee Street; Bison, 842 Broadway; Broadway, 1185 Broadway; White, 378 Oak Street; Ideal, 616 Genesee Street; Majestic, 150 E. Ferry Street; Temple, William Street; Princess, 286 Grant Street; Bijou, Main Street; New, 649 Main Street; Garden, Pearl Street; Grant, Grant and Amherst Streets; Imperial, Court and Terrace Streets; Unique, Clinton Street; Belleview, Michigan Street; Lafayette, Lafayette Square; Savoy, 523 William Street; Abbott, Abbott and Bailey Streets. These theaters near Buffalo also use the Mutual pictures: Temple, East Aurora; Elite, Kenmore; A. C. Theater, Lackawanna; Star, Tonawanda; Pastime, Depew; Majestic, Niagara Falls; Hippodrome, Niagara Falls; Grand, Niagara Falls; Star, Akron; Savoy, Lackawanna; Star, Lancaster; Majestic, Lockport.

"We are having wonderful success with 'Ivanhoe,' the Imp feature," said F. S. Hopkins, manager of the Buffalo branch of the Victor Film Co. "In fact the demand is greater than we can take care of. We showed 'Ivanhoe' to great advantage in the new Allendale Theater, Buffalo, and repeated the feature in the Amuse U Theater, Elmira."

Samuel Newman is manager of the new Allendale Theater in Allen Street, owned by L. Michaels. Mr. Newman, who is Mr. Michaels' son-in-law, and E. M. Michaels are also interested in the house. Mr. Newman has been pleasing his patrons with the Mutual's "Forgotten Melody" and the Victor's "Ivanhoe" and "The Anarchist" films. A well-trained orchestra is a feature of this theater, which is located in a high-class section of Buffalo.

Harry Marsy, proprietor of the Happy Hour Moving Picture Theater, is trying to engage downtown club rooms for the Motion Picture Exhibitors' Association of Buffalo. Local and out-of-town exhibitors will be welcome at these quarters.

Henry Marcus, manager of the Academy Theater, has been appointed manager of the New Lyric Theater, Buffalo, by the Citizens' Theater Co. Mr. Marcus is well known in the theatrical and musical world. He opened the Academy Theater as a vaudeville and moving picture house on April 18, 1910, and has met with great success. He is an experienced showman. For fifteen years he was leader of the orchestra at Shea's Theater, Buffalo, and is personally acquainted with the leading vaudeville performers of the country. The New Lyric is a beautiful theater and draws patronage from all parts of the city.

The house plays vaudeville and moving pictures. The many friends of Mr. Marcus predict that he will have marked success in his new position.

BILLY BISON.

## MICHIGAN.

TABLOID dramas have been added to the picture programs of the Colonial at Lansing.

Earl Tenno and Carl Trosee have opened a picture house at Bronson.

Moving picture men of Adrian have presented a petition to the city council asking that an ordinance be passed permitting the operation of the houses on Sundays. Another petition has been presented requesting that an ordinance, licensing and regulating the shows, be enacted. The ministers are fighting the Sunday show proposition.

Wires running to the machine of the Bijou at Flint, which runs pictures and vaudeville, were cut by a deputy state fire marshal.

The interesting spots in Owosso were photographed by B. E. Rann, of the Advance Motion Picture Company of Chicago.

MIDWEST SPECIAL SERVICE.

## MISSOURI.

THE moving picture business is in remarkably good shape in Kansas City at present, the advent of cooler weather having been responsible for an influx of visitors intent on fall shopping. Most of the transients visit the moving picture houses in the business district, while the theaters in residence sections attract full audiences from surrounding territory nightly. All of the theaters now in existence are prospering and the wonder of the thing is that there are not larger and handsomer houses than do exist.

(*Continued on page 754*)

# Calendar of Independent Releases

## Universal Film Mfg. Co. Current Releases

### SUNDAY, NOVEMBER 9th, 1913.

REX—The Haunted Bride (Comedy-Drama)
CRYSTAL—When Duty Calls (Drama)
ECLAIR—The Amblystona (Zoology)
ECLAIR—Oh! What a Dream (Comedy)

### MONDAY, NOVEMBER 10th, 1913.

VICTOR—The Passerby (2 parts—Drama)
IMP—On Pine Mountain (Drama)
POWERS—From Mine to Mint (Edu.)

### TUESDAY, NOVEMBER 11th, 1913.

"101" BISON—Madonna of the Slums (2 parts—Drama).
CRYSTAL—Oh! You Pearl (Comedy)
CRYSTAL—Baldy Belmont Wins the Prize (Comedy)

### WEDNESDAY, NOVEMBER 12th, 1913.

NESTOR—In the End (Drama)
JOKER—Mike and Jake Among the Cannibals (Com.)
ECLAIR—Lady Babbie (3 parts—Drama)
UNIVERSAL—Animated Weekly No. 88 (News)

### THURSDAY, NOVEMBER 13th, 1913.

IMP—Levi & McGinnis Running for Office (2 parts—Comedy)
REX—The Missionary Box (Drama)
FRONTIER—Caught at His Own Game (Comedy)

### FRIDAY, NOVEMBER 14th, 1913.

NESTOR—Love, Luck and a Paint Brush (Comedy)
POWERS—Cracksman's Reformation (Drama)
VICTOR—His Wife's Child (2 parts—Drama)

### SATURDAY, NOVEMBER 15th, 1913.

JOKER—Almost an Actress (Comedy)
FRONTIER—The Bond that Binds (Drama)
"101" BISON—"Lasça" (2 parts—Drama)

## ADVANCE RELEASES.

### SUNDAY, NOVEMBER 16th, 1913.

REX—The Blood Brotherhood (Drama)
CRYSTAL—Out of the Grave (Drama)
ECLAIR—Unseen Metamorphoses (Scientific)
ECLAIR—Does Max Snore? (Comedy)

### MONDAY, NOVEMBER 17th, 1913.

VICTOR—Forgotten Women (Drama)
IMP—Who Killed Olga Carew? (2 parts—Drama)
POWERS—The Doctor's Orders (Drama)
POWERS—Cotton Time in Arkansas (Industrial)

### TUESDAY, NOVEMBER 18th, 1913.

101 BISON—The Raid of the Human Tigers (2 parts—Drama)
CRYSTAL—Her Secretaries (Comedy)
CRYSTAL—Percy's New Mamma (Comedy)

### WEDNESDAY, NOVEMBER 19th, 1913.

NESTOR—The Golden Princess Mine (Drama)
JOKER—Mike and Jake at the Beach (Comedy)
ECLAIR—Partners (2 parts—Drama)
UNIVERSAL—Animated Weekly, No. 89 (News)

### THURSDAY, NOVEMBER 20th, 1913.

IMP—The Child Stealers of Paris (Drama)
REX—Fires of Fate (2 parts—Drama)
FRONTIER—Slim Becomes a Detective (Comedy)

### FRIDAY, NOVEMBER 21st, 1913.

NESTOR—An Elephant on his Hands (Comedy)
POWERS—A Stolen Identity (2 parts—Drama)
VICTOR—Where the Hop Vine Twines (Drama)

### SATURDAY, NOVEMBER 22nd, 1913.

JOKER—The Stinger Stung (Comedy)
FRONTIER—The Double Cross (Drama)
101 BISON—Wynona's Vengeance (2 parts—Drama)

## Mutual Film Corporation Current Releases

### SUNDAY, NOVEMBER 9th, 1913.

APOLLO—Freddy Loosebelt from Africa (Comedy)
MAJESTIC—The Bravest Man (Comedy)
THANHOUSER—Looking for Trouble (Comedy-Dr)

### MONDAY, NOVEMBER 10th, 1913.

AMERICAN—Martha's Decision (Drama)
KEYSTONE—Small Time Act (Comedy)
KEYSTONE—The Milk We Drink (Edu.)
RELIANCE—The Power of the Sea (Drama)

### TUESDAY, NOVEMBER 11th, 1913.

THANHOUSER—The Campaign Manageress (Com-Dr)
MAJESTIC—The Rivals (Comedy)

### WEDNESDAY, NOVEMBER 12th, 1913.

BRONCHO—The Impostor (2 parts—Drama)
MUTUAL—Mutual Weekly No. 46 (News)
RELIANCE—The Bracelet (Drama)

### THURSDAY, NOVEMBER 13th, 1913.

AMERICAN—An Assisted Proposal (Comedy)
DOMINO—The Ghost (2 parts—Drama)
KEYSTONE—(Title not reported)
KOMIC—An Affair of Honor (Comedy)
KOMIC—Biddy on Her Mettle (Comedy)

### FRIDAY, NOVEMBER 14th, 1913.

KAYBEE—Efficacy of Prayer (Drama)
PRINCESS—Friday, the Thirteenth (Comedy)
THANHOUSER—The Children's Hour (Drama)

### SATURDAY, NOVEMBER 15th, 1913.

AMERICAN—The Drummer's Honeymoon (Comedy)
MAJESTIC—The Pitch That Defiles (Drama)
RELIANCE—For Love of a Man (2 parts—Drama)

## ADVANCE RELEASES.

### SUNDAY, NOVEMBER 16th, 1913.

APOLLO—Title not reported.
MAJESTIC—Title not reported.
THANHOUSER—Title not reported.

### MONDAY, NOVEMBER 17th, 1913.

AMERICAN—The Trail of the Lost Chord (2 parts—Drama) 2000
KEYSTONE—Title not reported.
RELIANCE—Two Men and a Mule—Series No. 4 (Comedy)

### TUESDAY, NOVEMBER 18th, 1913.

THANHOUSER—Title not reported.
MAJESTIC—Title not reported.

### WEDNESDAY, NOVEMBER 19th, 1913.

BRONCHO—The War Correspondent (2 parts—Drama)
MUTUAL—Mutual Weekly, No. 47 (News)
RELIANCE—A Man and a Woman (Drama)

### THURSDAY, NOVEMBER 20th, 1913.

AMERICAN—A Modern Steel Plant (Topical)
AMERICAN—The Tale of the Ticker (Drama) 1000
DOMINO—The Witch of Salem (2 parts—Drama)
KEYSTONE—Title not reported.
KOMIC—Making Himself a Hero (Comedy)
KOMIC—Murphy's New High Hat (Comedy)

### FRIDAY, NOVEMBER 21st, 1913.

KAY-BEE—Days of '49 (News)
PRINCESS—Title not reported.
THANHOUSER—Title not reported.

### SATURDAY, NOVEMBER 22nd, 1913.

AMERICAN—Calamity Anne's Dream (Drama) 1000
MAJESTIC—Title not reported.
RELIANCE—Her Father's Daughter (Drama)

## Exclusive Supply Corporation Current Releases

### TUESDAY, NOVEMBER 11th, 1913.

GAUMONT—The Bank Messenger (Drama)

### WEDNESDAY, NOVEMBER 12th, 1913.

GAUMONT—Gaumont's Weekly No. 88 (News)

### THURSDAY, NOVEMBER 13th, 1913.

GAUMONT—The Heart of a Doll (Comedy-Drama)
ECLECTIC—The Fatal Plunge (Feature—3 parts—Dr.)

### SATURDAY, NOVEMBER 15th, 1913.

GAUMONT—The Fall of Constantinople, 1453 (Feature—3 parts—Drama)

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THE Simplex projector has never failed to be approved by any national, state or municipal inspection bureau to which it has been offered for test.

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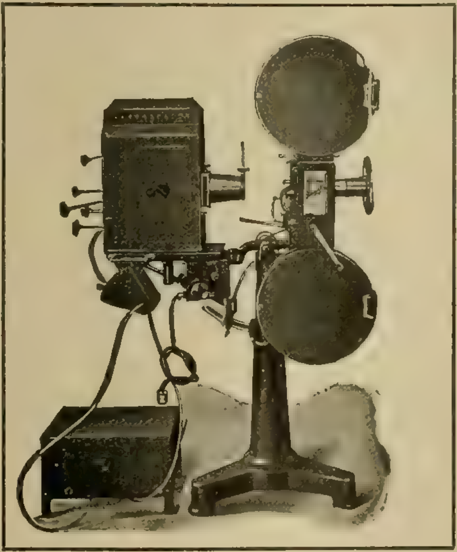

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Catalogue A
tells much about it.

***Made and Guaranteed by***

## PRECISION MACHINE CO.

**317 East 34th Street** NEW YORK

# Calendar of Licensed Releases.

## CURRENT RELEASES.

### MONDAY, NOVEMBER 10th, 1913.

BIOGRAPH—No Place for Father (Drama)
EDISON—Camping With the Blackfeet (Manners and Customs) 500
EDISON—Seth's Woodpile (Comedy) 500
KALEM—The Runaway Freight (Spec.—2 parts—Dr.) 2000
LUBIN—The Locked Room (Drama) 1000
PATHEPLAY—Pathe's Weekly, No. 66 (News)
SELIG—Phantoms (Special—2 parts—Drama) 2000
VITAGRAPH—Thieves (Drama) 1000

### TUESDAY, NOVEMBER 11th, 1913.

CINES—The Penalty (Special—2 parts—Drama)
EDISON—The Doctor's Duty (Drama) 1000
ESSANAY—The Man Outside (Drama) 1000
LUBIN—A Miracle of Love (Drama) 1000
PATHEPLAY—Winter Sports in Switzerland (Sports)
PATHEPLAY—Siberia's Holy Lake (Travel)
SELIG—Movin' Pitchers (Comedy)
VITAGRAPH—The Price of Thoughtlessness (Drama)
VITAGRAPH—The Canals of Venice (Travel)

### WEDNESDAY, NOVEMBER 12th, 1913.

EDISON—His Nephew's Scheme (Comedy) 1000
ESSANAY—The Last Laugh (Comedy) 1000
KALEM—Our New Minister (Special—3 parts—Dr.) 3000
PATHEPLAY—Lizard Lore (Zoology)
PATHEPLAY—The Coast of California Near Carmel by the Sea (Travel)
SELIG—Trying Out No. 707 (Drama) 1000
VITAGRAPH—An Elopement at Home (Comedy) 1000

### THURSDAY, NOVEMBER 13th, 1913.

BIOGRAPH—Mrs. Casey's Gorilla (Comedy)
BIOGRAPH—Mixed Nuts (Comedy)
ESSANAY—The New Schoolmarm of Green River (Dr.) 1000
LUBIN—The Sea Eternal (Special—2 parts—Drama) 2000
MELIES—The Judgment of Buddha (2 parts—Drama)
PATHEPLAY—Pathe's Weekly, No. 67 (News)
PATHEPLAY—A Slave of Satan (Spec.—2 parts—Dr.)
SELIG—A Child of the Prairie (Drama)
VITAGRAPH—The Right Man (Drama) 1000

### FRIDAY, NOVEMBER 14th, 1913.

EDISON—The Phantom Signal (Special—2 parts—Dr.) 2000
ESSANAY—The Boomerang (Special—2 parts—Drama) 2000
KALEM—The Fickle Freak (Comedy)
KALEM—Hypnotizing Mamie (Comedy)
LUBIN—When the Clock Stopped (Drama) 1000
PATHEPLAY—Butterfly Preservation (Entomology)
PATHEPLAY—The Slate Industry (Industry)
SELIG—A Cure for Carelessness (Comedy)
SELIG—The Matterhorn, Switzerland (Travel)
VITAGRAPH—Fanny's Conspiracy (Comedy) 1000

### SATURDAY, NOVEMBER 15th, 1913.

BIOGRAPH—His Inspiration (Drama)
EDISON—Getting a Patient (Comedy) 1000
ESSANAY—Alkali Ike's Auto (Comedy) 1000
KALEM—Against Desperate Odds (Drama) 1000
LUBIN—Whose Is It? (Comedy) 400
LUBIN—Badly Wanted (Comedy) 600
PATHEPLAY—In the Same Boat (Comedy)
VITAGRAPH—Jerry's Mother-in-law (Special—2 parts—Drama) 2000

## ADVANCE RELEASES.

### MONDAY, NOVEMBER 17th, 1913.

BIOGRAPH—A Cure for Suffragettes (Comedy)
BIOGRAPH—He's a Lawyer (Comedy)
EDISON—Nora's Boarders (Comedy) 1000
KALEM—The Stolen Tapestries (Drama) 1000
LUBIN—The Two Fathers (Comedy) 1000
PATHEPLAY—Pathe's Weekly, No. 68 (News)
SELIG—The Escape of Jim Dolan (Special—2 parts—Drama) 2000
VITAGRAPH—Tangled Threads (Drama) 1000

### TUESDAY, NOVEMBER 18th, 1913.

CINES—For the Love of a Toreador (Special—2 parts—Drama)
EDISON—A Cause for Thankfulness (Drama) 1000
ESSANAY—The Lost Chord (Drama) 1000
LUBIN—Shadows (Drama) 1000
PATHEPLAY—Mr. Gaston from Paris (Comedy)
PATHEPLAY—Flowers of Japan (Horticulture)
SELIG—The Port of Missing Women (Drama) 1000
VITAGRAPH—His Last Fight (Drama) 1000

### WEDNESDAY, NOVEMBER 19th, 1913.

EDISON—The Girl in the Houseboat (Comedy) 1000
ESSANAY—The Usual Way (Comedy) 1000
KALEM—The Express Car Mystery (Special—2 parts—Drama) 2000
PATHEPLAY—By Impulse (Comedy-Drama)
SELIG—The Touch of a Child (Drama) 1000
VITAGRAPH—Why I Am Here (Comedy)
VITAGRAPH—Farming in Ancient Thebes (Agriculture)

### THURSDAY, NOVEMBER 20th, 1913.

BIOGRAPH—The Detective's Stratagem (Drama)
ESSANAY—The Cowboy Samaritan (Drama) 1000
LUBIN—Partners in Crime (Special—3 parts—Drama) 2000
MELIES—Title not reported.
PATHEPLAY—Pathe's Weekly, No. 69 (News)
PATHEPLAY—The Green-eyed Monster of Jealousy (Special—2 parts—Drama)
SELIG—An Actor's Romance (Drama) 1000
VITAGRAPH—The Sale of a Heart (Drama) 1000

### FRIDAY, NOVEMBER 21st, 1913.

EDISON—A Good Sport (Special—2 parts—Comedy) 2000
ESSANAY—The End of the Circle (Spec.—2 parts—Dr.) 2000
KALEM—The Laundress and the Lady (Comedy)
KALEM—The Dublin Horse Show (Topical)
LUBIN—His Chorus Girl Wife (Drama) 1000
PATHEPLAY—Natives of Australia (Manners and Customs)
PATHEPLAY—The Pond Snail (Zoology)
PATHEPLAY—In the Spanish Pyrenees (Travel)
SELIG—Outwitted by Billy (Drama) 1000
VITAGRAPH—The Schemers (Comedy) 1000

### SATURDAY, NOVEMBER 22nd, 1913.

BIOGRAPH—By Man's Law (2 parts—Drama)
EDISON—A Proposal Deferred—"Who Will Marry Mary" (No. 5—Drama)
ESSANAY—Broncho Billy's First Arrest (Drama) 1000
KALEM—Primitive Man (Drama) 1000
LUBIN—The Harmless One (Drama) 1000
PATHEPLAY—Kenton's Heir (Drama)
VITAGRAPH—The Whimsical Threads of Destiny (Special—2 parts—Drama) 2000

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**Every Exhibitor Wants Prompt Service**

That's what you'll get when you order from the AMERICAN SLIDE & POSTER CO., First National Bank Building, Chicago. One, three and six sheet posters for all Licensed film. Let us have your standing order for posters. Announcement slides, photos of the players, poster frames, etc.

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## The Greatest Stars in the Film Firmament

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A smaller size, 11" x 14", in same style and finish as above of Harry Myers, John Bunny, Guy Coombs, Ruth Roland, Beverly Bayne, Edith Storey, Earle Williams, Lillian Wiggins, Helen Costello, Dolores Costello, Charles Arling, Alice Joyce, Mary Fuller, Kathlyn Williams, Mary Charleson.

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71 W. 23rd Street and 440 Fourth Avenue, New York; 121 Fourth Avenue, Pittsburgh, Pa.; 1022 Superior Avenue, Cleveland, Ohio; 7th and Walnut Streets, Cincinnati, Ohio; Equity Bldg., Detroit, Mich.; 218 Commercial Street, Boston, Mass.; 122 Pearl Street, Buffalo, N. Y.; 737 Broadway, Albany, N. Y.

(*Continued from page 749*)

A freak ordinance passed in Kansas City last August was given its death blow recently, when an injunction was granted Charles W. Tyler, a well-known exhibitor, permitting him to conduct his theater on Twelfth Street without police interference. The ordinance is the most radical ever attempted in the West as far as animated picture regulation is concerned. The bill provided that no moving picture theaters could be operated within a certain district, regarded as the chief business section of Kansas City. The area restricted by the provisions of the ordinance covers four blocks, being bounded by Tenth and Twelfth Streets and Grand and Main. Shortly after the ordinance was signed by the Mayor, Mr. Tyler was arrested. He filed an injunction suit and this was given him recently. While this action on the part of the Circuit Court does not directly kill the ordinance, it means that it practically results in its abrogation, according to attorneys who are interested in the case. Frank L. Newman, formerly with the Mutual Film Corporation's Kansas City branch, will resume work on a theater at 1022 Main Street as the result of recent developments.

"The Fire Bug," a film shown at the Yale Theater, did not meet with the approval of the Kansas City authorities, and the picture was seized. Hereafter, according to Fred F. McClure, head of the recreation department, only pictures passed by the National Board of Censorship will be allowed to be shown without first undergoing inspection by his department. A testing outfit has been purchased and pictures which have not met with the O K of the Natiolal Board will be exhibited privately. The parts of the "Fire Bug" which were particularly offensive, according to the ideas of Mr. McClure, were eradicated and the film returned to the management of the house. Exhibitors of Kansas City are not particularly excited over this action, the majority handling films which have been approved in the East and secured through regular channels of distribution. The recent incident was the second of the kind which has taken place in Kansas City recently.

The Kansas City Photoplay Association is a dead issue for the time being, at least. The organization has failed to meet recently, despite the fact that a good many developments could have been handled better by it than by the exhibitors as individuals. Efforts are being made to revive the local association, and it is believed that these will prove successful. Film exchanges and others are back of the movement toward a resuscitation of the organization, and this probably will be effected shortly.

The "Foto-Player" installed in the Twelfth Street Theater by the Standard Amusement Company recently, is attracting much favorable attention and will be made a fixture. The machine is made by one of the Pacific Coast companies. The Standard is particularly fortunate in securing the service of Ernest Francois Jores as organist. He is a master manipulator, and his ability to improvise is placing him in good stead in the moving picture business, to which he is a new acquisition. Mr. Jores plays both in the Tenth and the Twelfth Street Theaters of the Standard.

Denny Costello, owner of the Bijou Theater, of Kansas City, was the victim of one of the most daring robberies noted in the city for months, and one which in itself would make a good subject for the screen as far as unadulterated nerve is concerned. The safe of the theater, but a block from police headquarters, was blown with dynamite, the noise being deadened by clothes which were piled against the safe. Close to $2,000 in cash was secured, and jewelry worth $200 taken. The burglars knocked the combination off the safe, blew it with dynamite and walked off with their spoils. Arrests made by the hysterical police have failed to reveal any clue of importance.

The need of some sort of action by exhibitors has been emphasized by stories in the daily newspapers of Kansas City recently. With the press of most cities of the country ready to concede the value of the animated pictures from all standpoints, that of Kansas City has been a marked exception. Many crimes committed recently, especially where the offender happens to be a youngster, have been played up by the daily papers as resulting from moving pictures. While it is possible that the embryo highwaymen advance motion pictures as an alibi for their wrong-doing in many cases, exhibitors believe that the papers should use more repressive tactics. No formal action has been taken by the moving picture interests as yet, the plan being to await the reorganization of the association.

Motion pictures are coming into its own in Kansas, Topeka being one city where they probably will be adopted as a regular part of the course of study in the schools before long. W. C. Austin, a member of the textbook commission, after an exhaustive study of motion pictures in this role, announced himself as being highly in favor of their adoption. "Nature studies, agriculture, hygiene and health, fire prevention and similar subjects could be taught better by moving pictures than by books," stated Mr. Austin recently in discussing the subject. Mr. Austin's plan is to grade the pictures, just as other studies are. The state would own the films, according to his ideas. More vivid impressions could be obtained by the agency of the moving picture than by any other means, is Mr. Austin's conception.

The following item, which appeared in a Kansas City paper in 1873, and was reproduced recently, provides a strange contrast to the present methods of doing things in the film world: "Messrs. Stamper and Safford, of Council Bluffs, Ia., were taking stereoscopic views of the city yesterday. They will be exhibited here in the near future."

MURRAY.

## PHILADELPHIA.

UNUSUAL activity has been noted in the moving picture business in Philadelphia, and exhibitors and supply men report a greater volume of trade for the month of October than any other month since the first of the year. Film exchanges are being pressed for more features of the better class, especially in three-reel productions. With the building of a great number of moving picture houses the demand for equipment is increasing, and during the past few weeks several large contracts have been awarded to local interests.

The new theater recently opened at Fifty-first Street and Baltimore Avenue by Charles Segel is one of the photoplay houses in this city that is really attractive Mr. Segel is giving the very best pictures possible, and he is building up a patronage of regulars which is remarkable.

The Regent Theater, 1632 Market Street, which is under the direction of Alexander R. Boyd, and the management of Frank W. Buhler, opened on November 1. The exterior and interior of this new house are most attractive. With a system of indirect lighting, plain white walls, and dark woodwork finishings, a most pleasing effect is to be had. The large mirror screen adds clearness to the pictures, which are projected by Simplex machines. A Western Union electric clock is located directly over the screen, giving the correct time of the day, while every convenience is provided for the patrons.

With the removal of the Calehuff Supply Company from 50 North Eighth Street, to the northwest corner of Thirteenth and Race Streets, the mecca of the motion picture trade has centered in that section of the city. The new home of the Calehuff Supply Company is considerably larger than its old quarters. A larger assortment of parts for every make of projecting machine will be carried in stock, while a greater stock of supplies, including carbons, lenses, tickets, etc., will also be carried. Several changes have already been made in the sales force, and Walter Evans, formerly of the Edison Company, is now assistant manager.

The Empire Film Exchange's new quarters at 1223 Vine Street, have already proved advantageous in handling the ever increasing business of this film exchange.

C. Schwarz, who recently became associated with Edward Kruapa in the Monarch Film Exchange, announces that at present he is awaiting the release of some four, five and six-reel productions, which are now in the custom house. These productions are among the best ever produced, and consist of war dramas, detective stories and magnificent hand-colored spectacular photoplays.

"Wanted By the Police" Film Company has opened offices at 211 North Thirteenth Street, with a three-reel thriller of the same name, having twenty-four styles of posters, giving the exhibitor the largest possible assortment of advertising.

Carr & Schad, the present owners of the Victor and Empire Theaters at Reading, Pa., have bought the Crescent Theater of that place.

A charter has been granted under the laws of the State of Delaware to the Conestoga Amusement Company with a capital of $500,000. The incorporators are George G. Steigler, S. L. Martin, William M. Pyle, all of Wilmington, Del.

Joseph N. Snellenburg, of the firm of N. Snellenburg & Co., and E. J. Pershing, of this city, have purchased a site in Atlantic City at the Boardwalk and Virginia Avenue, opposite the Steel Pier, for the erection of a picture theater. It is said that the building will be ready for its opening about Easter.

Fred B. Richert has let a contract for the erection of a moving picture theater at 7939 Frankford Avenue, which will have a seating capacity of about 500 and will cost about $5,000.

Fred and George Felt are receiving estimates on a picture theater which will be erected at Fifty-second Street and Wyalusing Avenue.

Plans for a moving picture theater to be erected on the southwest corner of Fifty-fifth and Spruce Streets for William R. Bicker and E. P. Hartman are being prepared by E. Allen Wilson. The structure will have a seating capacity of 1,000 and will be built of brick, with terra cotta trimmings. It will be for sale or lease when completed.

The Porter Amusement Company will erect a one-story moving picture theater, to seat about 500 persons on North Broad Street, south of Lehigh Avenue. Work will be started in the near future. Private plans.

Gennera Granese was arraigned before Magistrate Harris last week charged with violating the Act of Assembly relating to the conducting of an amusement place. Granese was accused of running a moving picture show on Christian Street, west of Seventh Street without a license. He was held under bail for court.

F. William Kamp, for several years connected with the Calehuff Supply Company, Inc., has resigned his position with that concern and will retire from active business for the present.

CONGDON.

## WASHINGTON, D. C.

THE Larkin Company, soap manufacturers, of Buffalo, N. Y., have been utilizing the New Masonic Temple Auditorium as a moving picture theater, for the exhibition of moving pictures showing their plant. Admission was by cards distributed free, and so great were the crowds that they extended all around the building.

A new moving picture theater, at an estimated cost of about $9,000, is being erected at 2021 Eighteenth Street, Northwest. The theater will have a frontage of 30 feet and a depth of about 105 feet, and will have a seating capacity of 361.

The Apollo, on H Street, Northeast, recently gave a matinee showing "Ivanhoe," for the benefit of the school children of that section. About one thousand youngsters availed themselves of the opportunity of seeing this, necessitating the use of the Dixie to accommodate the overflow from the Apollo and the relaying of the reels between the two houses.

The Favorite, on H Street, near North Capitol Street, Northwest, is building an addition about 90 feet long and 16 feet wide, having a seating capacity of about 300. This house was but recently erected. Its popularity has spread, requiring additional seating accommodations.

Mr. M. F. Tobias, district manager for Warner's Features, Inc., has been in town for some little time. On Sunday morning last he gave a private exhibition of some of their leaders to the local picture men at the Plaza Theater, on Ninth Street, Northwest. Among the half dozen or more features shown was "For the Heart of a Princess," which was well received and which has since been shown in several of the local houses with good results.

"Bill" Alvine, manager of the Virginia Theater, has joined the ranks of the benedicts, having taken Miss Mamie Johnson, of this city, as his bride.

The Circle Theater, 2105 Pennsylvania Avenue, Northwest, offers a week's free tickets for the best opinions based on their exhibitions and upon the theater itself to its patrons. The accepted letters are printed weekly on the cover page of the program issued by the house. The public is informed that "You may see the same pictures elsewhere, but to see them with that lifelike quality that only a mirror screen gives, you must see them at the Circle." Their projection is really good.

A practice alleged to be common among some moving picture houses of this city, that of presenting gifts to certain of their patrons by various means, is being investigated by the authorities. It is thought that in some of the theaters the lottery law is being violated, while in others it is agains the "gift enterprise" law.

C. L. LINZ.

## WISCONSIN.

THE Milwaukee Journal is involved in the fight for a censorship in that city. At a meeting before the judiciary committee of the city council, Charles H. Phillips, picture show owner, charged that the Journal favored the censorship ordinance because the owners would not advertise. A number of speakers from various organizations, as well as Miss Mabel Search, said to be connected with the Journal, advocated regulation of films. Rev. H. H. Jacobs, of University Settlement, defended the shows. "I'm opposed to any kind of censorship because I believe the theater owners can best regulate their shows and keep out the objectionable pictures," he said. "I'm a picture show fan. I've attended hundreds of shows and have yet to see one that is abjectionable. If you are going to censor, start with the $1.50 shows. The workingmen who attend the picture shows would not stand for the things that are shown in those productions." Action on the measure was postponed by the council until John Collier, general secretary of the National Board of Censorship, could appear and tell of the scope and efficiency of its work.

Joseph Scherer has been granted a permit to erect a moving picture theater on Greenfield avenue, between Seventeenth and Eighteenth avenues, in Milwaukee. It will seat 600 persons.

O. V. Berkel and John Killoran of Appleton, have opened a picture show at Luemberg.

An annual license fee of $25 a year for moving pictures shows is fixed in a new ordinance passed by the city council of Tomah.

Thomas & Jones, of the Colonial, at Waukesha, are planning the erection of a new theater.

R. L. Kathan, of Edgerton, has rented the H. Fisher Building, on Racine street, in Jefferson, to be used for a picture show.

F. E. Moore's feature "Hiawatha," was a good attraction at the Bijou in Fond du Lac.

MIDWEST SPECIAL SERVICE.

THE GREAT ORIGINAL PASQUALI PRODUCTION

# THE LAST DAYS OF POMPEII

## HAS BROKEN ALL RECORDS

DURING ITS PRESENT PHENOMENAL RUN AT WALLACK'S THEATER, NEW YORK CITY. A STUPENDOUS $250,000. CREATION OF EIGHT REELS, DIVIDED INTO A PROLOGUE AND TWO COMPELLING PARTS—GET THIS PICTURE FOR YOUR THEATER AND BREAK YOUR OWN RECORD—A FULL LINE OF POSTERS AND LOBBY DISPLAY IN KEEPING WITH THE PRODUCTION

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HUGH HOFFMAN

## OHIO.

L. A. STOCKTON has taken charge of the Lakewood Theater in succession to Louis Wilcox, who resigned as manager.

The American, at Elyria, is running comedy films in special programs.

Manager W. O. Woodward, of the Sandusky Theater, Sandusky, has returned from a visit in New York.

Jack Reeves, of Findlay, is planning the purchase of the old Elite Theater at Fostoria.

Moving pictures of an educational nature are favored for use in Zanesville public schools by Superintendent Bowers. The matter of purchasing a machine has been under consideration for some time.

The Utopia Amusement Company, incorporated at $50,000, will erect a new model theater at Painesville, and has closed a deal for its construction. The house is planned to seat 1,200 persons and will be completed within ninety days. The officers of the company are: President and general manager, Bob Manchester; vice-president, Harry Leoni; secretary and treasurer, D. F. Hopkins.

Manager Costley, of the Fairy, at Kent, had a cameraman taking street scenes and other pictures for reproduction at his theater. Children of the schools were photographed.

Jacob Reinhardt, for two years manager of the New Colonial, Cleveland, has resigned to enter another business.

The Dunbar Theater Company has been incorporated at Dayton with $10,000 capital. Robert H. Mallory, Haveth Mau, A. O. Ridgeway and others are interested.

The Lewis Amusement Company will build a new theater at Akron. It has been incorporated for business in that town in the sum of $25,000. Louis R. Dyshere, J. A. Arbogast, Harry Gilletly, Harold Bazen and R. E. Lewis are behind the project.

The State will receive between $20,000 and $25,000 from the inspection of moving picture films, according to an estimate made by W. C. Archer, secretary of the state industrial commission at Columbus. This tax will fall on the film maker and not the picture shows.

Managers of Alliance theaters have introduced ozonators in their houses as auxiliaries of ventilating systems.

Ashland theaters are showing pictures of the street fair that took place there several weeks ago.

The Casino Theater Company has been incorporated at Cincinnati with a capital of $125,000. H. R. Kerans, J. J. Shevlin, John Galvin, J. O. Eckert and M. L. Galvin are incorporators. Several motion picture houses are planned by the firm.

In addition to the usual film program the Stafford Theater, at Niles, is using a six-piece orchestra. William Owens is singing. The Grand Theater has added four reels to its usual vaudeville program.

The Weller Theater, Zanesville, is specializing in Kinemacolors.

The Dreamland, at Warren, donated the use of the house Sunday, Oct. 5, to Miss Marguerite Prevey, of Akron, for a speech to workers.

In featuring Kalem's five-reel "From the Manger to the Cross" the Majestic, at Dayton, engaged the Odeon Madrigal Singers of the Cincinnati College of Music.

Rev. A. M. Bird, a candidate for mayor of Barberton, makes it a plank of his platform that he will not object to Sunday motion picture exhibitions.

Special interurban cars were run from neighboring towns into Mansfield to accommodate patrons at the opening of the Memorial Theater.

The Thornton Theater, Akron, held its grand opening Tuesday, Oct. 7. It has a seating capacity of 700 and the largest lobby of any of the local theaters.

Manager Kunz, of the Opera House, Mansfield, likes the idea of a state censorship board, just appointed. "Just what we want. For a long time we have been trying to get something along this line," he says.

The Sharon, Pa., fire department has decided to secure motion pictures of the Youngstown department, presenting them for the benefit of the volunteer corps. The film will be shown at the Orpheum.

The Family Theater, at Salem, arranged a special program for Homecoming Week.

As guests of Helen Morrison Lewis, manager of the Hippodrome Theater, at Zanesville, Mayor John H. Schofield, Police Judge John Whartenby, Probate Judge Harvey C. Smith, Chief of Police John Arter and others of the municipal and judicial family saw the film production of Judge Ben Lindsey's court in action, "Saved By the Juvenile Court," at a performance Monday, Oct. 6.

Youngstown saw local color in the film depicting the gas industry along the line from West Virginia into central Ohio when the pictures were shown at the Dome.

Mayor Baker is using motion pictures in his campaign for re-election.

The Photoplay Amusement Company, of Columbus, has been incorporated with a capital of $100,000. Max Stern, Nathan Gumble, T. F. O'Neill, E. M. Schoernborn and William Gumble are incorporators.

The Rex Theater, Ottawa, is presenting motion pictures of the Putnam County Fair.

Two new theaters are under way for Ravenna. H. W. Riddle has accepted plans for one, while the other, owned by Frank Traves, is in process of construction.

J. C. Ragland, of New York, has taken over the lease and management of the Sixth Street Theater, Coshocton.

I. C. Horn and L. C. Hoover, of Fremont, have taken over the Monarch Motion Picture Theater, Euclid Avenue and East 105th Street, Cleveland, purchased from the Lewis Amusement Company.

Louis Wilcox has resigned from the management of the Lakewood Theater, Lakewood, Ohio.

Abe Pottiker has sold the Lincoln Theater on West 25th Street, Cleveland, to John D. Kaloft.

The west side merchants of Cleveland have enlisted the services of moving pictures and school children in an educational campaign for an $850,000 bond issue to build a steel and concrete bridge over Big Creek. Motion pictures of the heavy traffic over the present structure are to be taken and shown in public places.

H. Staelin, of Dayton, will erect a two-story theater at Wyoming Street and Gunkel Avenue, plans for which have been filed with the Dayton Builders' Exchange.

Spitters in Cleveland theaters have fallen under the ban of the Health Department. Sanitary patrolmen have been assigned to duty in various houses by Sanitary Sergeant I. M. Motter with instructions to arrest anyone violating the anti-spit ordinances.

J. W. Cupp, of Galion, who has been located in Washington, D. C., will move to Cleveland soon to take up a motion picture theater.

First run features are shown at the Alhambra, Globe and Olympia Theaters in addition to the usual vaudeville programs.

Bert F. Mills, candidate for mayor of Lakewood, a suburb, has invited school children to attend a free motion picture show on the village's needs of a playground and park system. He is using the Lakewood Theater.

Cash remittances from the manufacturers of films for inspection by the new state board of censorship made to the state industrial commission has reached the $4,000 mark. The new design for a film "tailpiece" has reached Cleveland exhibitors. It outlines the state of Ohio and in the center says: "Passed by the Ohio Board of Censorship." The approval films are four feet in length and numbered. Ten thousand of them, or 40,000 feet were included in the first shipment to Cleveland houses. The Rose Theater, Columbus, has been leased by the commission and all pictures must be sent there for inspection. The few films that have thus far been rejected were returned to manufacturers for revision and obliteration of objectionable scenes.

Boy scouts at Youngstown secured heavy houses for the presentation of "The Making of a Boy Scout" at South High School and received ten per cent. of the profits.

Manager John R. Elliott has installed a new Power's machine at the Grand Opera House, Youngstown. He has added a feature program for Sundays.

The Lyceum, at Findlay, has been playing to heavy houses on "The Doom of the Gunmen of New York." The film has had a week's run there.

Manager L. B. Cool, of the Park, Youngstown, is using Adhemar's orchestra of ten pieces in addition to a feature program each Sunday.

The Diamond Amusement Company has been incorporated at East Liverpool in the sum of $10,000. Joseph Weinstein, Samuel Reiner, John Pelites, John M. Nanos, and R. R. Cohen are backing the enterprise through which it is planned to establish several motion picture houses in and about East Liverpool.

George Kleine's "Pompeii" closed a remarkably good run at Engineers' Hall, Cleveland, on October 8.

The New Sun, at Springfield, is giving four shows on Sundays, combining a vaudeville and film program.

Wellsville theaters will soon exhibit pictures of its fire department in action. A film was taken recently while the fire fighters were attempting to subdue a particularly bad blaze.

The Century, at Cincinnati, has been placed for sale and it is said the theater may be auctioned to the highest bidder.

The Mystic, Chicago Junction, is giving away a chest of silverware each Friday night in connection with other business houses of that place.

Carter's six-piece orchestra is playing at the Stafford Theater, Niles.

Manager Hill, of the Grand, at Athens, has contracted for exclusive rights Warner's Feature films in that city.

The Palm Theater, at Painesville, will soon move into a better and more pretentious house. A special program marked the last week in the old theater.

BUCKEYE

## SPRINGFIELD, ILL.

SPRINGFIELD photoplay managers seem to have caused a wave of ill-feeling by the service given during state fair week. There is always an undercurrent of protest by regular patrons against the customary raise in prices. This year, however, the United Press Association, which serves practically all the afternoon papers in Illinois, sent out a column-long story on the films that went at marvelous speed. The story was cleverly written, to indicate that the time is ripe for seeking laws "for pure 'movies'." It is said that three-reel shows were given in thirty-five minutes, and that an operator told the United Press correspondent the managers had given orders to speed up. "Springfieldians believe that they are not alone in their protest against the speed given their new national pastime," continues the writer. "They say it is never safe to visit the shows on Saturday night. On that night, the popular one for the picture show, managers take the opportunity to shift their crowds rapidly, with the result that only the kidlet and the youth with the sharp eye can tell anything about the story." A representative of The Moving Picture World called the attention of one manager to this sentiment against local shows which had been made state-wide. "What the —— do we care what the papers say? We had the crowds," was the reply. On top of this comes the announcement that prices have been raised by the Vaudette and Lyric to ten cents on Saturdays and Sundays only.

Quite a number of changes have been made in Springfield theaters. George Burton sold his interest in the Gaiety to his partner, Frank C. Smith. Smith in turn sold his interest in the Gaiety at Kankakee, Ill., to Burton, and Burton completed the transaction by acquiring the rest of the Kankakee interests from Kelly, Smith's partner. Smith then bought a large vaudeville house in Cincinnati, Ohio, seating 2,500 persons, and sold the Gaiety here to W. W. Watts, president of the Vaudette Amusement Company, whose operations heretofore have been confined to the photoplay field. However, Watts has had theatrical experience. Harry Thornton, son-in-law of Watts, who has been out on the road with the Vaudette's feature picture "From the Manger to the Cross," will be associated with Watts in managing the Gaiety, Springfield, Vaudette, Chicago Vaudette, and the feature attractions. No change will be made in the policy of the Gaiety. The Jones, Linnick & Schaefer bookings will be continued and the quota of pictures will not be increased for the present, although the photoplay probably will rule in the summer.

The Co-operative Amusement Supply Company, of this city, has sold a new Power's 6-A outfit to the Olympic, at Danville, and a complete picture show outfit to J. B. Watson, who will open a new house at Chrisman. The concern rented several machines to exhibitors at the Illinois State Fair, who used films in their exhibits. The Illinois State Livestock Commission, which showed pictures of the methods of treating hog and cattle diseases, and the Holt Caterpillar Company, which used an Edison educational and one of their own industrial reels, announced that they believed this was one of the best methods of securing results at a big exposition of this sort.

The Grand Theater, 509 North Side square, has switched over to the General Film Service, and incidentally has inaugurated a longer program and a higher admission. From four to five reels daily will be shown for ten cents, except children, and the changes will be but three times a week, Sundays, Tuesdays and Thursdays. This house recently showed two reels of Springfield views, which included a number of scenes at the Illionois State Fair.

A wedding of interest to Illinois photoplay people took place October 20, at Chicago, when Charles E. Kizer and Miss Iota Smith both of Springfield, were married. Kizer, who formerly was connected with the Vaudette in Springfield, is now manager of the Vaudette on Ashland avenue, in Chicago, and his bride, until recently, was piano player at the Grand Theater.

Manager Charles H. Takacs, of the Chatterton Opera House, has been booking a number of the high class features. "Les Miserables" played to a good week's business. The George Kleine production of "Quo Vadis?" has been scheduled. The Scott Antarctic films will be featured soon.

President Robert E. Woodmansee, of the Board of Education, has come out for the adoption of the moving pictures in the Springfield schools. In his annual report he says: "As new inventions appear which increase the facilities of communicating knowledge and illustrating historical knowledge, it seems to me that they should be adopted in our schools. To this purpose the moving pictures can be utilized in teaching and illustrating a great many of the subjects taught in our schools." He is on familiar ground, as he is a regular patron of local photoplay houses.

Tony Siera has opened a new moving picture show at Pawnee, near Springfield.

Senator Edmond Beall, of Alton, who was a member of the Illinois State White Slave Commission, which created such a furore in the middle-west some time ago, is loaing to various exhibitors, a small reel of films which he had made.

Dr. A. E. Prince, of Springfield, one of the most eminent occulists in the middle west, refused to bolster up The United Press story that speeding reels were injurious to the eye. The reporter saw in an interview with Dr. Prince a new ground for complaint against the photoplay managers accused of turning out three reels in thirty-five minutes during the Illinois State Fair. "When these pictures made their rapid growth in popularity," said Dr. Prince, "we occulists expected they would deevelop 'the moving picture eye.' We have had the 'embroidery eye,' and the 'sewing eye,' but the pictures haven't added to eye trouble."

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**WILLIAM FOX**

Has booked "David Copperfield" for his entire circuit. He gets

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## THE MASTERPIECE

### OF THE GREATEST OF ALL NOVELISTS

*Produced with a great cast by HEPWORTH'S, London, every scene of the immortal novel of*

### CHARLES DICKENS

*Was taken in the identical parts of England where his characters lived and loved, under the direction of and from a dramatization made by Thomas J. Bentley, England's foremost authority on the works of Charles Dickens.*

**7**

**GREAT**

**PARTS**

# David Copperfield

*As a proposition appealing to film buyers this great feature has been an astounding success from the first, but there is still*

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**TERRITORY STILL UNSOLD**

*I have a complete line of advertising matter, including*

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***BETTER WIRE NOW!***

**"I HELP YOU HELP THE EXHIBITOR"**

**4**

**GREAT**

**PARTS**

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*One of* **HEPWORTH'S,** *a grand money getter for the exhibitor; so a grand money getter and business builder for you*

### THE THRILLING RACING MELODRAMA

**WILLIAM FOX**

Has booked "Kissing Cup" for his entire circuit. He gets

**THE BEST**

# KISSING CUP

*Presented with a strong cast including Alec Worcester, Chrissie White, Harry Gilbrey, Flora Morris and others.*

*A kidnapped jockey, a hair-raising pursuit in a racing automobile, an aeroplane flight, which lands the jockey on the race course just in time to ride the winner, and a real love story make this feature*

**SURE-FIRE!**

**150 Scenes** **150 "Punches"**

**TERRITORIAL SALES WILL NOT LAG ON SUCH A FEATURE AS THIS**

**OF COURSE, I HAVE**

**A COMPLETE LINE OF ADVERTISING**

# A. BLINKHORN

SOLE AMERICAN AND CANADIAN AGENT

**A WOMAN'S LAST CARD**

**(ZOE)**

Good territory left on this great feature. Surprises me! Everybody that bought made money on it. Ask me about territory.

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**TWO REELS WEEKLY**

Soon I will release each week a one reel drama and a one-reel split comedy and scenic. I can guarantee these. Ask me about this service.

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THE CALIFORNIA MOTION PICTURE CORPORATION will pay the highest price on the market for exclusive negatives of interesting and important happenings in California.

It will be of interest to you to get in touch with them *at once.*

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TRADE MARK
CALIFORNIA EVENTS
PRODUCED BY THE CALIFORNIA MOTION PICTURE CORPORATION

the finest "Weekly" release in the moving picture world. They want you to help them.

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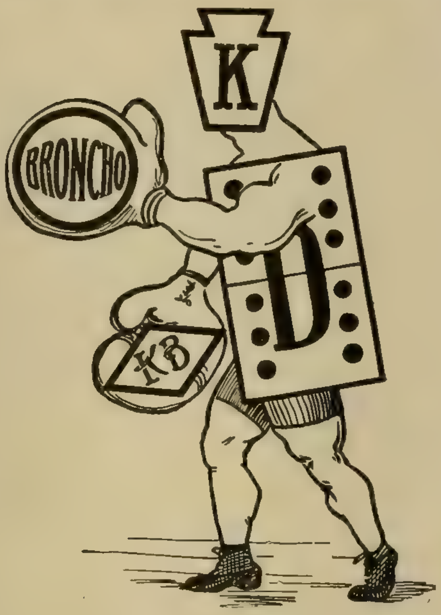
# THE CHAMPION



REPORTS emanating from the Ince and Sennett training camp lead to the belief that the two famous trainers are not exactly satisfied with the champion's condition. Foundations for these reports arise from the fact that though he is not likely to have a fight on his hands for some time, as there is no one in the field at present worthy of his steel, Ince and Sennett have him going through his paces every day and special attention seems to be being paid to head-work (Keystone), but that does not mean that the other essential parts (Broncho, Kay-Bee and Domino) that the champion's make-up consists of are being neglected.

The lesser lights of the motion picture world, who act as sparring partners for the champion, are having a rough time of it, as Tom Ince drives the champ after them in training bouts, just as he would in a championship battle, and it is ludicrous to see them trying to get away from or block the flurry of rights (Kay-Bees) and lefts (Bronchos) that the champ sends after them. And as his body (Domino) is in perfect condition, Ince sends him in wide open, so that he will become inured to body blows.

As we go to press, a statement is issued from the camp, signed by one of the champ's mentors, Mack Sennett, stating that the champ will spring something new in head-work (Keystone) in the very near future (three Keystones a week).

## FUTURE RELEASES

### KEYSTONE
**COMEDIES**

November 10th
SMALL TOWN ACT—MILK WE DRINK (Split Reel)
November 13
WINE
November 17
OUR CHILDREN
November 20
A MUDDY ROMANCE
November 24
FATTY JOINS THE FORCE
November 27
COHEN SAVES THE FLAG

### KAY-BEE
**FEATURES**

November 11th
FOR MOTHER'S SAKE
November 14th
EFFICACY OF PRAYER
November 18th
THE CLAIM JUMPER
November 21st
DAYS OF '49
November 25
THE MAELSTROM
November 28
THE SIGN OF THE SNAKE

### BRONCHO
**HEADLINERS**

November 12th
THE IMPOSTOR
November 19th
WAR CORRESPONDENT
November 26th
THE REFORMATION
December 3
THE BURIED PAST
December 10
THE WOMAN

### DOMINO
**WINNERS**

November 13th
THE GHOST
November 20th
WITCH OF SALEM
November 27th
BELLE OF YORKTOWN (3 Reels)
December 4
TRUE IRISH HEARTS
December 11
THE CURSE

MUTUAL PROGRAM EXCLUSIVELY

**NEW YORK MOTION PICTURE CORP.,** *Longacre Bldg., 42d Street and Broadway*
*NEW YORK CITY*

# LICENSED FILM STORIES

## KALEM.

**THE STOLEN TAPESTRIES** (Nov. 17).—Abbott loves Anna daughter of Roberts a millionaire. The latter frowns upon Abbott's suit declaring the young man to be a dreamer.

Roberts discovers that one of his valuable tapestries has been stolen. His butler, James, hands him a note which demands that the millionaire be at a certain spot with a large sum of money, if he wants the tapestry returned. Roberts notifies the police and obeys the note's demand. The thieves fail to show up. Upon his return to the house the millionaire finds the tapestry torn to shreds. A note fastened to it tells him it is the result of his informing the police.

The following day an immensely valuable Gobelin tapestry disappears. Another note is found by James demanding $50,000 for its return. Abbott learns of the theft. He promises to recover the tapestry and capture the thieves if Roberts will consent to his marriage with Anna. The millionaire finally agrees.

That night, Roberts pays a mysterious man the $50,000 and gets the tapestry. Abbott, by shamming intoxication, loiters in the neighborhood and pours anise over the auto used by the thief. Later, the young man secures the aid of the police and with a pair of bloodhounds tracks the machine to the robbers' hiding place.

The house is raided and a desperate battle ensues. The thieves are finally subdued and the ringleader is discovered to be James, the butler. Remembering his promise, the millionaire gives his consent to the marriage of Abbott and Anna.

**THE EXPRESS CAR MYSTERY** (Special—2 parts—Nov. 19).—Dugan, looking for trouble, smashes Pasquale's violin. The violinist follows the loafer, but is pacified by a passing priest. Grant's salary is insufficient for his family's needs. His request for an increase is denied. That day a large sum of money is placed in his care, consigned to a distant bank. Dugan learns of this money and decides to steal it. Unable to board the train in the yard, he drops to the roof of the express car as it passes under a bridge. Grant is knocked unconscious by Dugan. The thief empties the money bag and jumps off the speeding train into a river. Later, the express messenger is accused by his employer of having stolen the money and is arrested.

By chance, Dugan passes Pasquale's house. The Italian follows him and learns that the man intends to leave the city. Dugan discovers the Italian looking through his valise and assaults him. A lamp, upset by accident, sets fire to the house. Dugan escapes. The Italian revives and chops his way out. Knowing his man will leave by train, he hastens to the station. The thief foils Pasquale's attempts to stop him. The Italian thereupon holds up a locomotive crew, and with a pistol compels them to follow the train ahead. The chase ends in Dugan's capture, and the man is brought back to the city. Grant is being subjected to the third degree at police headquarters when he sees Dugan brought in. He recognizes the thief. A search reveals the stolen money in Dugan's valise. Cornered, the thief confesses his guilt and Grant is freed.

## VITAGRAPH.

**TANGLED THREADS** (Nov. 17).—Major Bruce, an over-careful father, will not allow his daughter, Alice, to go to the dance with Jim, a young lawyer, as he does not wish her to receive that young man's attentions. Alice quarrels with her father and decides that it is high time he was realizing that she is grown up.

In order to bring this forcibly to his mind, she conspires with Harry, a young chum, whereby he will come boldly to her father and ask him for his daughter in marriage. She believes that this will cause him to acquire a just appreciation of her age. But when Harry calls her up to make the final plans for the coming encounter with the Major, this gentleman, in his room, picks up the telephone and overhears the whole conversation. He smiles broadly as he thinks of the fun he expects to have. Harry arrives at the house and goes to the library to see Alice's father, while Alice remains outside listening. When Harry manfully finishes his little speech, the Major, much to the boy's surprise and woe, takes him warmly by the hand, slaps him on the back, and says, "She's yours, my son, she's yours!"

Harry flees from the house in a rage. Jim presently hears that Alice is engaged to Harry and is furious. He will not speak to Alice when he meets her.

Harry tells all his troubles to his aunt, Miss Grace, with whom he makes his home, and she goes to see the Major in his behalf. The severe father will not listen to her entreaties, and allows her to go back to her house thinking that her mission has failed. But the Major has become interested in Miss Grace and calls to see her. Alice overhears him talking to her on the telephone, when he asks permission to call.

She follows him, and sees him sitting with the pretty aunt out under the trees. She calls Harry and they go together and confront the couple just as the Major has his arm around Miss Grace's waist. Harry demands immediate release from marrying Alice and Alice insists upon being allowed to marry Jim. The tangled threads are happily unravelled when Jim and Alice, and the Major and Miss Grace decide that they cannot live apart.

**HIS LAST FIGHT** (Nov. 18).—The fighter is a "second-rater" and loses his fight for the championship title. After his defeat he goes downhill very rapidly until he meets the captain of the sloop "Wasp," which is manned by desperadoes. The captain is a second edition of Wolf Larsen, of Jack London's story, a very bad man. The down-and-out fighter ships with the captain and goes to sea with him.

On an ocean steamer, a young heiress and young man, newly married, are going abroad on their honeymoon. The steamer founders in mid-ocean, all hands going down with it except the young couple who escape in a life-boat. Later they are picked up at sea by the "Wasp." The captain takes advantage of the girl's helpless position, after setting her husband to work in the forecastle. The young couple try to reason with the captain by promising him a liberal reward. The ex-fighter, now a sailor of the sloop crew, takes their part. While he is fighting off the captain and some of his gang the young husband and wife manage to escape from the sloop in one of the dories. They are later picked up by another steamer and saved. While they are getting away, their protector fights off the captain and his villainous desperadoes, and finally falls dead in the struggle. The last seen of the young couple is a view of them in the cabin of another steamer thinking of what may have befallen the man who sacrificed his life for them.

**WHY I AM HERE** (Nov. 19).—One day while going through the county prison, a professor of a nearby college pauses outside one of the cells, asks one of the respectable looking inmates what had brought him to his low estate. Peter, having talked to no one for many days, told the professor all.

"One day I saw the stenographer from the office next door and she made eyes at me. I flirted back. Then she became offended. Not noticing this, I kept up the flirtation and she, in anger, told me that her fiancé, Bill Murphy, was laying for me. I shuddered when I heard this, for the more I thought of the Bill Murphys that I had known, the less I liked the idea of having one of his kind laying for me.

"The girl brought me flowers for my funeral and told me I was as good as dead. I became nervous and took to the back steps and fire-escapes, but it did no good, the girl dogged my steps.

"Finally, in desperation, I asked the boss for a vacation and got it. All went well until she saw me go after a car, then she chased me with a crowd to take me to Bill Murphy. Then Bill came, a diminutive little shrimp. I had to be separated from him by the cops. They took me to the court. The next morning I was given thirty days and here I am." All of which is plainly shown in the picture.

**FARMING IN ANCIENT THEBES** (Nov. 19).—Showing some primitive methods of agriculture still adhered to in the Nile districts.

**THE SALE OF A HEART** (Nov. 20).—Count Paul de Vijon, with a beautiful daughter, lives in an ancient French chateau. Though the possessor of a large estate, he is heavily in debt. He decides that he will have to give his daughter in marriage to a man of wealth. His wishes are gratified when John Meyerson, a rich American, sees Germaine at the Duke de Beaulieu's ball and proposes to her. Though she rebels against this man whom she inwardly despises, she is willing to sacrifice herself for her father, and promises to marry the American millionaire.

De Vijon and his daughter go to America to visit Meyerson. While out motoring, Germaine meets with an accident and is thrown from the car. She is taken into a nearby house, which turns out to be the studio of Charles Lindgard, a young American artist. When Germaine recovers her composure, and sees a picture of herself upon the artist's easel, having been copied from a picture in a newspaper, she learns that she is Lindgard's ideal of womanhood. Where an ideal exists there is sure to be a harmony of taste, and love is a natural outcome. Germaine is soon as deeply in love with Lindgard as he is with her. But she remains true to her promise to Meyerson and tells the artist that her life is dedicated to another.

Lindgard advertises for an artist's model and engages Inez, a young Mexican girl daring and piquant in appearance, who is almost overcome with surprise when she sees a photograph of Meyerson in Lindgard's studio and recognizes it to be that of her husband.

Meyerson and Germaine, with her father, are at the magistrate's office, getting the marriage certificate when Lindgard and the Mexican girl rush in and accuse the millionaire of his duplicity. He is taken into custody by the police and marched off to jail. Overcome by the shock of the surprise, De Vijon succumbs to heart failure. Lindgard sustains Germaine in her hour of trial and she willingly accepts him as her husband.

**THE SCHEMERS** (Nov. 21).—Portly Mr. Smith and lean Mrs. Smith are spending the evening at home. Mrs. Smith is embroidering; Mr. Smith is reading. The telephone bell rings. Mr. Smith answers it and his face brightens. Mrs. Smith unconcernedly allows him to excuse himself, saying that he is going to bed.

Mr. Smith places a dummy in his bed and makes it look very real. Then he dons his evening clothes and goes to his club by way of the window.

Mrs. Smith decides that quietness is not to her taste. She telephones to her bridge club and tells the hostess she will sneak over. Mrs. Smith is delighted to find her husband sleeping peacefully. Far be it from her to wake him up. She noiselessly puts on her evening gown, places waving aigrettes in her hair, and hastens out. She is warmly greeted by her bridge-playing friends. No more so, however, than Mr. Smith, who joins a real, sociable and old-fashioned friendly game of poker with a stag limit.

Mr. Smith has partaken of much beverage, but realizes that the clock has been running. He tears himself away from his friends. But he does not get home as soon as Mrs. Smith, who hastens to her domicile in a taxicab. She is in her room quietly taking off her clothes when she hears a great noise. It sounds like shoes bumping down the stairs. She is startled and speechless when Mr. Smith pilots himself into the room. "Who is in the bed," she screams. Her husband is quick-witted. He surmises the truth in regard to Mrs. Smith and accuses her. The poor woman begs for forgiveness, but Mr. Smith forces her out of the room. He hides the statue and the dummy and then throws things about the room, and fires off all the cartridges in his revolver. When he lets Mrs. Smith back into the room, he says, "I Fixed Him! He won't try to hide in MY bed again!" and all ends serenely.

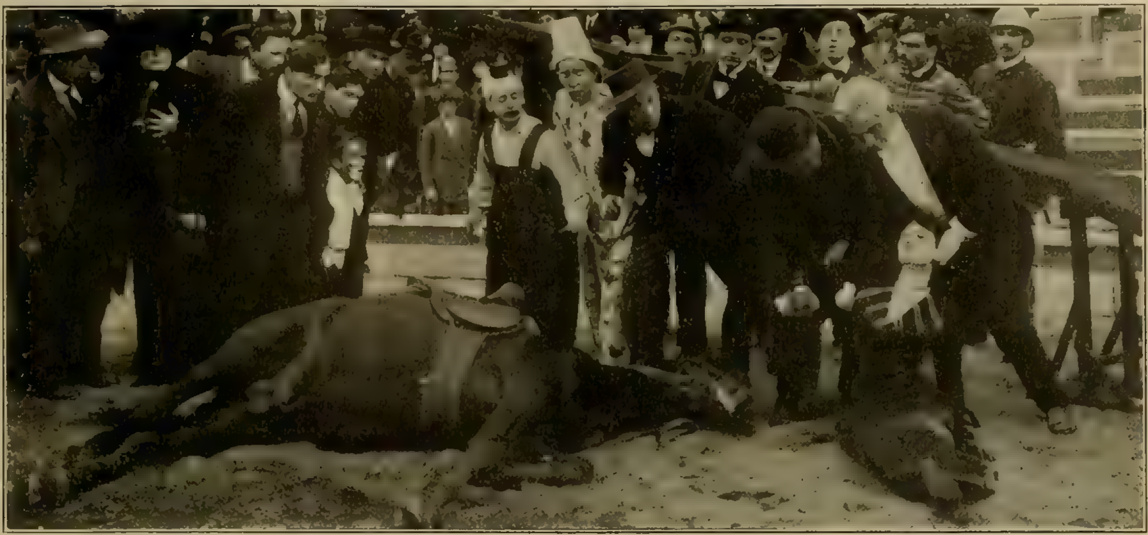
**THE WHIMSICAL THREADS OF DESTINY** (Special—2 parts—Nov. 22).—To test the worthiness of his two heirs, his niece, Stella Grigsby, and his nephew, Dr. Hale Webster, Giles Webster, an eccentric old millionaire, conceals himself in a secret apartment of his mansion. Word is sent to them that he is dead, and his money is left to them, provided they marry. Stella is to occupy the family mansion during the courtship. At first Dr. Webster seems well impressed with the girl. Complications arise, however, when the two go to a circus and Dr. Webster sees Kate, an equestrienne, with whom he becomes infatuated. While riding through the burning hoops on the back of a fiery charger, Kate falls and is badly hurt. Dr. Webster attends her until she is well. His infatuation is noticed by Stella, who is loathe to allow anything to interfere with the legacy. His attentions to Kate are also resented by Pietro, the Italian ringmaster, who is enamoured of her. The doctor calls upon Stella, declaring that he will give up the legacy in order to marry Kate, the girl of his heart. The uncle, peering through a slot in the door, gets a clue of his niece's real character when he sees her rage.

As a last resort, Stella visits Kate at the circus and tells her that she, Kate, is preventing Dr. Webster from getting a large fortune. But just as the girl is about to give up, the doctor comes and denounces Stella.

Stella conspires with Pietro to "dope" Kate's medicine that night before she goes into the ring. The plans are discussed in the mansion and overheard by Giles. Pietro pours the opiate into Kate's medicine and, while doing so, is seen by Fanny, Kate's sister, whom he binds and gags. While performing her act, Kate is overcome by dizziness and comes near losing her life as she is leaping through the hoops, but is saved by Fanny's admirer, and all ends happily when the doctor nurses her back to health and Giles comes to life to praise his nephew and denounce his niece.

## SELIG.

**THE PORT OF MISSING WOMEN** (Nov. 18).—A girl wearying of the monotonous life on a farm, comes to a great city, and presently becomes known as "Decollette Nell," because she is always beautifully gowned. She is a victim of circumstances, but is clever, capable and dominating, so that she rises superior to the situation that drags down many of her weaker sisters. She has a good head that governs a great heart, and, wearied with the error of her ways and the hollowness and heartlessness of it all, comes to the "Port of Missing Women." Eventually, her father, a strong, hopeful, reliant character, comes to the city and visits the "Port" in search of his erring daughter. He immediately opens generous hands, and induces the habitants of the refuge to form a company and return to the old homestead, which has been greatly modernized, equipped with all the conveniences that it previously lacked to make life bearable and interesting. Nell's father and her saintly mother now have the practical assistance of their daughter in expending their wealth judiciously, to make the old farm a wholesome refuge that practically proves far more efficient than wordy resolutions of legislatures and the verbose enactments of city councils. The healthful and happy air of this community makes



# "A Leap of Despair"

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The thrilling story of a dashing titled woman, whose daring feats of horsemanship won the admiration and later the love of the man she married. Her husband suffers financial reverses and she secures employment as the great feature act for a big circus. A rival has ensnared her husband, and as the equestrienne, performing high in the air, sees her husband and the other woman, she becomes unnerved, and horse and rider come crashing to the ground.

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**ITALA FILM COMPANY OF AMERICA**
HARRY R. RAVER, Director General
CANDLER BUILDING NEW YORK CITY

all who come within its radius of influence, immune from the contagious touch of the sinful city. The girls earn their way by precious, honest toil, in close contact with nature, the wholesome mother of us all.

**THE TOUCH OF A CHILD** (Nov. 19).—Helen Hastings really loves her hard-working young husband, an accountant; but the superficial side of her nature craves worldly things and luxuries he is unable to furnish. She has a fine voice and gives all of her attention to its cultivation, to the neglect of her little daughter and her prosaic husband. An opera manager hears her sing, offers her an engagement, and after arduous study she makes a successful debut. The glamor dazzles Helen, but her triumphs seem more bitter than sweet, for she is lonely.

About this time in the train of artistic success comes dangling Count Duverne, and she is highly flattered by his attentions and is almost inclined to consider his perfervid protestations as genuine affection. The company in which she is engaged reaches her home city, and the Count comes along as a social lion. Her little daughter, Ruth, is stricken with a dangerous illness and in her delirium constantly calls for her mamma. The poor husband is desperate over the situation and the attendant physician tells him the only chance to save the little one's life is the soothing presence of the mother. He sends a note to her hotel, telling her of the desperate situation. It reaches her just as she has concluded a fiery scene of recrimination with the importunate Count, and moves the mother love mightily. She rushes instantly to the bedside of the ailing one—and a miraculous change for the better comes as she sobs repentantly by the little bed in the darkened sickroom. Little Ruth's life is saved, and her white hands join those of her father and mother, so that they part no more for life.

**AN ACTOR'S ROMANCE** (Nov. 20).—A hungry Thespian, out of employment, reads an advertisement, "Butler Wanted," and concludes to take a chance and get in close touch with some well-filled pantry. He accordingly "makes up" responding to the conventional type of butler in person and is accepted without question. The second maid forgets her admirer, the coachman, in her passionate fondness for the new deity in the household; and the cook neglects her steady, the big policeman, in expressing unbounded admiration for the butler. On his night out, the new man has filled out the wrinkles of hunger under his waistcoat, impatiently escapes the attentions of his household inamoratas, and hies to the theater in propria persona. There he is introduced to the daughter of his mistress and is asked to call at the house. This is much to his liking, but a trifle embarrassing, as it keeps him busy "making up" for his several identities—keeping on the good side of the stalwart and jealous cook, avoiding discovery by the sharp-eyed maid, and at the same time calling formally upon the daughter of the family he is serving. Versatility being his gift and cleverness his calling, allows him to make all points of the triangle satisfactorily, until one night he encounters a burglar trying to lift the family plate. He valiantly closes with the crook and in the struggle that ensues he pins down the thief; but the latter tears away his wig and disguise, so that the family, rushing alarmedly upon the scene, discover that the butler and the actor are one and the same. The daughter loves him devotedly and declares herself, while mother approves her choice—so they are married. The cook and the maid keep silent and retain their situations and the entire deal is highly satisfactory to the coachman and the policeman, who secretly congratulate their rival and win back their own.

**OUTWITTED BY BILLY** (Nov. 21).—Mary Gordon following the impulses of her heart, marries beneath her station, and after a year of happiness awakens to find herself a widow with a child in her arms, penniless in a cheap tenement. She starts out to find the home of her husband's parents. But, strange to say, she finds herself an object of suspicion and discredited as a wife. She shows her wedding ring and marriage certificate to the flinty-hearted pair; but Mother Gordon is a sullen woman and has the backing of her husband in looking askance at the poor young mother who had married her son and been too proud to visit them before. She begs them to care for little Billy baby while she goes back to the city to care for herself. She leaves her few treasures with the crusty couple, including her photograph, so that the baby may grow up to remember his mother, and the certificate to proclaim his legitimacy.

The months fly by—the young widow takes courage and grows in grace; likewise finds favor in the eyes of her employer, Irving Freeman. He will never listen to her explanations of her former marriage; but she longs for her child. Five years elapse; she and her husband are in affluence and the game of bridge is their absorbing pastime. The Freemans give a swell function at their home that is reported in the papers. Although the Gordons have up to this time made no sign, they have followed the fortunes of Mary with interest, and now the prospect of "easy money," through circulating a scandal or demanding a shake-down for $500 takes possession of the crabbed couple, despite the fact that Mary has always contributed to the support of the child. They start to the city with this purpose in view, and little Billy, wonderfully acute for his age, is taken for "first aid" in the scheme. He has hidden away in his blouse the beloved photograph of his mother and the certificate in which it was wrapped as it lay in the old bureau drawer. They instruct Billy to remain at the station until they return, and start for the Freeman mansion. Billy is not content to be cooped up, and, wrapping his candy in his paper, starts out to see the big town on his own account. He promptly gets lost, meets a kind lady, shows her his mother's photograph, and she, being a friend, takes him to the house. The Gordons get there first and have started something by their diabolical accusations, when Billy is ushered upon the scene. He recognizes his mother and she clasps him in her arms, with the photograph in one hand and his candy in the other. The paper in which he has wrapped his sweets happens to be her marriage certificate. The Gordons are allowed to depart in peace, and Billy boy is the hero of the hour in a new home where happiness and confidence have been restored by his fortunate advent.

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## MELIES.

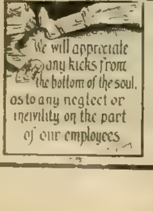
**THE JUDGMENT OF BUDDHA** (2 parts—Nov. 18).—An Oriental Sultan incurs the enmity of his prime minister. The latter, when collecting tribute, forcibly takes money from a villager. The villager lays his plaint before the Sultan, and the prime minister, found culpable, is bastinaded. Although not deprived of his high office, he vows deadly revenge. He causes the Sultan's favorite child, a little daughter, to be kidnapped. He has this girl brought up, and fourteen years later brings her before the Sultan as a dancer. The Sultan is attracted by the girl's beauty, and, instigated by the prime minister, marries her. Thus unconsciously he commits a terrible crime against Buddha, having married his own daughter.

Immediately after the wedding ceremonies the Sultan's attention is drawn to a distinctive mark on the shoulder of his wife, and, greatly disturbed, for his lost child had an identical mark, causes inquiries to be made. The girl's adopted mother, under pressure, reveals the story how, fourteen years before, the child had been intrusted to her by the prime minister, and the identification is made absolutely certain, for the woman has preserved the chain and medallion that marked the girl as of royal rank. The Sultan orders the execution of his prime minister. The Buddhist High Priest is consulted, and a council of chief priests decides that the crime committed by the Sultan, although in ignorance, can only be expiated by perpetual imprisonment both for himself and his bride. He is deprived of all his insignia of royalty and thrown into prison, a fate shared likewise by his daughter. While the latter is in her cell her adopted mother visits her, changes garments, and sends the girl, thus disguised, out of the jail to lay her case before the High Priest and plead for mercy both for herself and her father, the Sultan. The girl succeeds in her mission, for it is decreed by the priesthood after consulting the oracle that, provided the Sultan will rebuild a ruined temple in a period of ten days, the crime will be forgiven. The Sultan, restored to his rank that he may have the necessary facilities, essays the task. But in the ten days the work is still uncompleted. The High Priest agrees to invoke Buddha once more to beg for an extension of time. But when he is in the very act of consulting the image, the judgment of Buddha is pronounced, for both the Sultan and his daughter are turned miraculously into stone Buddhas, amid the awe and hush of the worshiping assemblage.

**SIDNEY AND ITS HARBOR** (Nov. 6).—Beautiful scenic of Australia's leading city and its fashionable seaside resort, Manly.

## EDISON.

**NORA'S BOARDERS** (Nov. 17).—Nora MacIntyre was young, beautiful and a widow. Naturally she was very popular indeed with the not over-prepossessing individuals who composed Centretown's masculine population. With all her charming ways Nora had a hard business head, and when she found that the burden of running the tremendous house her husband had left her, was becoming somewhat difficult, she decided to take in boarders, relying on her hold upon the susceptible males of Centretown for the success of her plan. A hasty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and her co-workers for the "cause" have all taken an active part in the presentation of their work to gain Political Equality.

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note brought her business-like Aunt Sally from the city to aid her in engineering the new venture. An attractive notice was prepared and posted on the bulletin board outside Centretown's general store, and Nora and her aunt anxiously waited for results. The results exceeded Nora's wildest dreams. As though impelled by a single gigantic impulse, the men of Centretown flocked to the boarding-house and demanded board and rooms. The house was speedily filled, and for many a day the general store saw no more of Nora's boarders. They were seated in the parlor watching Nora play on the piano.

The piano proved to be the indirect source of the downfall of several aspiring hopes. Nora had a music teacher—a vigorous young man of rather a different style of beauty than that prevalent in Centretown. Nora and the music teacher played duets on the piano in the gloaming, gazed deep into each other's eyes, and decided to get married. Nora's first act after this epoch-making decision was to go to the real estate agent. A few days later, a strangely unlovely looking person by the name of Amelia Pinkum called and had a mysterious interview with Nora and her aunt. That night Nora was peculiarly sweet to all her boarders. She told each of them to be sure to be on hand the next night, as she had a little surprise planned for them. The next afternoon, Nora drove away to church with her young man. That evening at dinner, the boarders appeared decked in regal splendor in preparation for Nora's surprise. It was a curious scene, and became even more curious when Aunt Sally cheerfully informed them that the boarding house had been sold, and introduced them to Amelia Pinkum, their new landlady.

**A CAUSE FOR THANKFULNESS** (Nov. 18).—John Tremayne was "country-bred." After thirty years of city life, he still had the sturdy frame and the clear complexion which had been wrought of the cold spring water and fresh breezes of the Connecticut hills. When his old mother wrote and told him how glad she would be if he and his family could come up and take Thanksgiving dinner in the old home, John Tremayne would have liked nothing better than to have written back that he and his family were coming to the old home not only for Thanksgiving, but for the rest of his days as well. Business affairs were not in a particularly prosperous condition, and John Tremayne at times grew heartily sick of the noisy clanging city and longed for the green fields of his youth. But Tremayne was married, and his wife was a typical society woman, who would as soon have thought of flying to the moon as going out to a dingy little farmhouse under any consideration whatever. So Tremayne wrote and told his mother that he was very very sorry that they couldn't come.

On Thanksgiving Day, Tremayne's children went to a football game at a college town some distance away. On their return, the Football Special was wrecked just outside the town in which old Mrs. Tremayne lived. The Tremayne children alighted safely from the wreck and made their way to their grandmother's house. The news of the train wreck was brought to Tremayne and his blase wife. The shock nearly drove Mrs. Tremayne mad. Together, husband and wife sped out to the scene in their automobile, only to find no trace of their children in the wreckage. Sick at heart, Tremayne took his anguished wife to his mother's that she might wait there while he continued the search. The two children met them at the door, with "granny's" kind old face beaming placidly behind them. There is hardly anything else to say about this story except that the Tremaynes had their Thanksgiving dinner in the only place where Thanksgiving means anything, anyway—out home in the country.

**THE GIRL IN THE HOUSE-BOAT** (Nov. 19).—"Spud" Bowman spent his summers on the shore of a certain lake, in a tent. His principal reason for doing so was because Gladys Merrill's family had a cottage just across the lake. Gladys had numerous admirers, but of all these the most assiduous were "Spud" and a certain Herbert Austin. At the time of the Country Club dance Gladys' attitude left "Spud" and Herbert in some doubt as to whom she intended going with. Herbert determined to clinch matters at the start. On the afternoon of the dance he borrowed "Spud's" boat, without drawing "Spud's" attention to his neighborly action. When "Spud" finished dressing he discovered that he was late and rushed down to the shore without a cent in his pockets. The fact that the boat was missing served only as a momentary check to his impetuous disposition. With characteristic impulsiveness, he plunged into the lake and started to swim to the other shore. When nearly across, he hit his head against a floating log and would have drowned if a girl on a nearby house-boat hadn't fished him out.

The girl's name was Mary Franklin. When she helped "Spud" out of the water she was in an extremely agitated condition. Her grandfather had a severe heart attack and was lying unconscious in the cabin inside. "Spud," ignoring his aching head, hastened in, examined the old man and realizing that there was urgent need of a stimulant immediately, plunged into the water and swam to shore. Invading a nearby road house, he demanded a bottle of whiskey. Just after the proprietor handed him the bottle "Spud" remembered that he had no money and left hastily with a few words about future settlement. The proprietor followed him; also a policeman. "Spud" eluded his pursuers in the woods and swam back to the house-boat with the bottle. After reviving old Mr. Franklin, "Spud" continued on his way to the dance, with a very warm feeling in his heart for the girl who had thanked him so warmly for his assistance. At the Country Club, he discovered that Gladys apparently had not missed him. "Spud" went home very thoughtfully. The next day, he took the house-boat girl and her grandfather to dinner at the roadhouse. The scene between "Spud," the proprietor and the policeman furnishes a highly amusing ending to this satisfactory offering.

**A GOOD SPORT** (Special—2 parts—Nov. 21).—The Sphinx Motion Picture Company needed an actor, and needed him very badly. For some time the Sphinx Company had devoted itself to the so-called "Western" picture. The fifteen hard-riding cowboys who composed their staff served admirably for this purpose. Most Sphinx pictures consisted of a series of views of the above mentioned cowboys galloping at full tilt after one of their number who was variously cast as a horse thief, a train robber, or a murderer. Suddenly the Sphinx management decided that the public wanted a "polo" picture. The stage directors were in despair. Their men could ride well enough to be sure, but even the widest stretch of imagination on the part of a long suffering public would hardly be sufficient to make them look English. They must have a typical Englishman to play the leading role. So hoping against hope, they put an advertisement in all the papers of the Western city in which they were located.

The Honorable Reginald Devenham read this peculiar advertisement asking for an English polo player with considerable interest. The Honorable Reginald was, to be brutally frank, "on his uppers." He had come to America, because a girl had told him that she wanted to see him make something of himself. So far, Devenham had done little toward making anything of himself. Moreover, he had spent all of the last installment of his 2,000 pounds a year. Devenham went to the motion picture studio, and the management fell upon his neck. He was just what they were looking for. Before the startled Englishman had time to turn around he had signed a contract to act in their pictures at the princely salary of five dollars a day. The acting amused Devenham immensely. It seemed so typically American. He balked a bit when they insisted on his kissing the heroine of the play, but since she was an unusually attractive girl, soon got over his early nervousness. Some weeks later, the girl in England went to a Cinematograph theater and saw Devenham kiss the girl in America. The next day, the girl in England cabled for Devenham to return. The situation at the end of the picture in which the Englishman's true feelings toward the two girl's are expressed, is handled in a masterly fashion.

**A PROPOSAL DEFERRED** (Being the fifth story of "Who Will Marry Mary?"—Nov. 22).—Justin Bradford, ex-captain U. S. A., gave up his commission in the army, and went out to the Rocky Mountains largely for the sake of a girl. The girl's name was Mary Cuyler, and she was very wealthy. So wealthy, in fact, that the fortune hunters of two continents were at her feet. Since Bradford was too much of a man to be willing that Mary should dream for an instant that he was of the same stamp as the motley crowd of penniless dukes and eager adventurers that sought to win her, he decided that the only thing he could do was to acquire a fortune which should be at least equal to hers. When a favorable opportunity presented itself, he invested all he had in a section of mining property, resigned his commission and went West to develop his holdings. Shortly after he arrived in Golden City, he discovered that the land which the famous Silver Star Mining Company was developing was actually his by title. He verified his discovery by careful surveying, and immediately put the case in the courts.

Mary, far away at a summer camp in Maine, received the alarming news from her agent that there was serious danger that she might lose her entire fortune. Filled with alarm, she hurried out to Golden City to see for herself just what the trouble was. On her ride from the hotel out to her mine, she met Bradford in the midst of his surveying operations. After their mutual astonishment had passed away, Mary told Bradford all her troubles. Some wicked adventurer was trying to take her nice mine away from her, and she was so angry that she almost wished she could slap him—whoever he was! She did not notice Bradford's face as she spoke. It had grown suddenly grave and hard. He asked her if the mine in question was the "Silver Star." She replied affirmatively in some surprise, and Bradford after shaking her hand turned away. That night, Mary received a letter from her lawyer, saying that the suit against

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the mine had been suddenly withdrawn, and that she was left in sole possession. Her joy was tempered somewhat by a letter from Bradford, congratulating her on her success, and telling her that he was going to San Diego. So Mary was left to her own thoughts. What a queer fellow this Bradford was!

## GEORGE KLEINE.

**THE SUBTERRANEAN CITY; or TRAILING THE JEWEL THIEVES** (Eclipse—2 parts—Nov. 25—Special).—Mr John Walker, a wealthy wholesale jeweler, is roused in the night by sounds coming from his strong rooms in the basement. He rouses the night watchman, who has fallen asleep, and the two make a careful search of the building. Two large safes have been broken open and every sign of a robbery remains, except that apparently no jewels are missing. However, next day Mr. Walker discovers quite by accident that a magnificent pearl necklace has been replaced by an exact copy in imitation, and on testing other priceless gems finds they too are only counterfeit. The town is soon ringing with the story of the clever robbery, and at the club it is the sole topic of conversation. John Walker has been giving details to his personal friends. His particular pal, Arizona Bill, is present, and Walker persuades him to go to the music hall, where a beautiful young dancer in whom Walker is interested is appearing. After the show, Walker and Bill are admitted to Vesta's dressing-room, where the former gives her a beautiful pendant to add to the countless expensive jewels he has already showered upon her. It is evident that Vesta cares nothing for Walker, but she is greatly attracted by the handsome Arizona Bill. After taking leave of the lady, Arizona Bill finds he has forgotten his gloves, and returns for them. Hearing voices, he peeps through the keyhole and sees Vesta hand the pendant Walker has given her to a man who is a stranger to him, he promising to give her an exact duplicate next evening. After the mysterious visitor has left Vesta (through the window), Bill walks in, claims his gloves as if he had overheard nothing, and again takes his leave. Later, he makes a bet at the club that within a month he will get to the bottom of the mystery of the bogus jewels. Next evening he watches Vesta's house, and about midnight she comes out and enters a waiting motor car. Bill clings onto the back of the car and hides in a ditch when the lady steps out and dismisses her chauffeur. They have come many miles from the town to a wild and rugged stretch of country, and Vesta, without hesitation, makes her way over the boulders to a narrow opening, through which she disappears. Bill follows, but misses his footing in the dim light and falls into space a hundred feet down. He is senseless for a few moments and, recovering, finds himself in the bowels of the earth, but, strangely enough, the surrounding tunnels are brilliantly lighted by huge arc lamps. Following one of these, Bill discovers a large workshop filled with men all busily engaged, some in the manufacture of necklaces and bracelets, others in melting down gold and extracting gems.

Bill incautiously crawls near and is observed by one of the workmen, who immediately gives the alarm. Bill is seized and brought into a comfortable room, which is apparently the headquarters of the chief of this mysterious town. Five or six men are seated at the table, and to Bill's astonishment he recognizes each of them for notable jewel merchants of his acquaintance. They have been present at the club when he made the bet that he would solve the mystery. The principals treat Bill with mock politeness and take him round their underground factory, showing him all details of the work. At length one of the number remarks that any stranger penetrating their stronghold can never see daylight again, and Bill is seized, bound and placed beneath a weighty press which is worked by electricity. The lever is released and slowly the huge weight descends. Luckily Vesta, a member of the gang, loves Arizona Bill, and to save him smashes the battery which controls the press in the nick of time.

While the members of the gang hurry off to see what has stopped the working of the press, Vesta creeps in and releases Bill and shows him the way out of the labyrinth. Just as they reach the end of one of the tunnels, Vesta hears footsteps and knows they are discovered. Her woman's wit comes to her aid, and bidding Bill make a slight flesh wound on his temple with a revolver, she takes her stand over him and announces that as she found him running away she had killed. But her clever ruse does not save Bill; he is taken for dead, but is thrown into a deep dungeon to make doubly sure. Vesta goes back to town and determines to confess all to John Walker, but her plans are foiled and she is taken back to the subterranean city, convicted of treason, and thrown into the dungeon to die. But Bill is not to be done; for many hours he has worked at the stones in the well, and at last an exit is made. He and Vesta by a perilous route and with many thrilling and hairbreadth escapes, at last get back to daylight and freedom. Bill tells Vesta to appear on the stage at the usual hour, and makes all arrangements for a capture. The principal members of the gang stroll into the music hall as usual, and when Vesta dances on the stage they are astonished. Madly they dash across the footlights to assure themselves that there is no mistake, but only to be surrounded by police, overpowered, and led off to the cells. Bill has won his bet, but he refuses to accept the 5,000 dollars, obtaining instead Walker's forgiveness for Vesta, the girl who had tricked him so heartlessly, but who has done all in her power to atone.

## BIOGRAPH.

**A CURE FOR SUFFRAGETTES** (Nov. 17).—Caroline Spankhurst and her suffragette brigade conclude to stop at nothing, so in their dauntless enthusiasm they forget their babies peacefully reposing on the sidewalk. The babies fall into the hands of the traffic squad, ordered to keep clear streets. A small sized riot is taking place, but every mother's a suffragette so why cry "Help?"

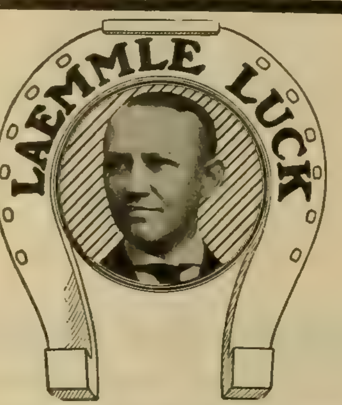
**HE'S A LAWYER** (Nov. 17).—'Twas Sunday in the park. "I bet she's worth a million," he murmured in silent exultation, as he slipped on the ring. 'Twas Monday morning. She was a "stingy-grafter" and he a lawyer with a bad case of pawn or starve. Who would a thought it? But it takes a lawyer to start things. He did with the office across the way, where his "stingy-grafter" grafted. He reached rock bottom.

**THE DETECTIVE'S STRATAGEM** (Nov. 20).—In his moment of weakness, the bank thieves prevented the young cashier from becoming that against which his heart rebelled—a thief. Evidence, however, was against him. The detective's clever unwinding of threads saved both his own and his sweetheart's happiness.

**BY MAN'S LAW** (2 parts—Nov. 22).—"Are the days of despotism over, when one hypocritical money god can so sway the wheels of destiny that thousands of helpless men, women and children may be thrown defenseless upon the world?" so the editorial questioned. It served only as an impetus for the magnate to turn public opinion by philanthropy, while he continued to satisfy his own lusts at the expense of other lives.

## LUBIN.

**THE TWO FATHERS** (Nov. 17).—Bob Carter and Peggy Ryan get married. Neither of them has ever met the other's father. The respective papas are invited to come on and congratulate the happy couple. Bob's father does not drink and Peggy's dad does not smoke. They meet on the train and get together, although neither knows the errand



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of the other. Their suit cases get mixed and when "Pop" Carter opens the wrong bag he finds a supply of booze which annoys him and the two old gents have a heated argument. On arriving at the home of the newlyweds they are duly introduced, but their tastes are unlike and everything causes a friction.

Peggy's father is a great fisherman and Bob's father looks upon the game as all rot and nonsense. He borrows an auger and bores a hole in the boat that Ryan will use. The boat quickly fills with water and Ryan cannot swim. Carter, however, being a good swimmer, rescues him. The doctor is sent for and soon puts the two old men in fighting condition again. But harmony at length is restored. The two old gents embrace and smoke and drink until they fall peacefully to sleep as the newlyweds laugh at their papas.

**SHADOWS** (Nov. 18).—Lester Nayne, a young artist, visiting a New England village, chances to meet Evelyn Thorn, a girl whose life is shadowed by what is to her a mystery. She lives with her father in the gloomy old Thorn place from which John Thorn never emerges. Evelyn has vainly asked why she is shunned by the people, and her only friend, a kind old priest, tells her that it is best she shall not know.

The friendship between Lester and Evelyn grows to love, and when the old priest learns of this he realizes that the girl must be told the thing that has been kept from her so long—that in the Thorn blood there is hereditary madness. Heartbroken, Evelyn sends to Lester a brief farewell, knowing that she can never be his wife. Crushed by the tragedy of the girl's life and the hopelessness of his own love, Lester prepares to go away. Evelyn, feeling that she cannot endure the life of misery that seems to stretch before her, determines to end it all. Lester, already on his way, rescues her, unconscious, from the river and carries her to her home. Shortly after Evelyn left the house John Thorn realized that at last the curse of his blood was about to come upon him, and sought the mercy of speedy death. The priest found a sealed packet addressed to himself, and containing, besides certain legal documents, a message from John Thorn. Evelyn is restored to consciousness and the old priest reads her Thorn's message—that she has in her veins not one drop of the tainted Thorn blood; that he stole her, for revenge, when a baby, but that, coming to love her, he could not bring himself to confess and thereby rob his life of its only joy; that the documents will establish her true identity. But to Evelyn only one thing is of consequence, the fact that she is free to find happiness in the arms of the lover, whom the old priest leads into the room.

**PARTNERS IN CRIME** (Special—3 parts—Nov. 20).—Two widowers, Jansen and Dobley, are high-class crooks. Their children, Frank Dobley and Esther Jansen, are engaged, but do not know about their fathers' trade. Frank, unknown to his father, gets the assignment from his editor to run down the band of crooks. He joins forces with Andrews, a young detective. Frank is caught by the band without his father's knowledge and escapes a time bomb by flooding the room he is in. He is rescued from drowning by Esther. Andrews, Esther and Frank trail the bandits and with the help of the police some of them are caught. Among them is Dobley, whom Frank tries to help escape when he discovers his identity. Dobley is thrown over the roof by Andrews, held solely by handcuffs and in that way captured.

Frank gives up his work and Dobley goes to prison without implicating Jansen. Jansen, to safeguard himself, tells Esther she can never marry the son of a thief, and Frank writes of it to his father in jail. The father decides to escape and confront his old partner. He is wounded in doing so. The night Frank agrees to help Andrews find the rest of the band, his father gets to the Jansen home and confronts the latter. Esther then learns the truth. Jansen promises to help the young people, but refuses to give up that night's job. Andrews decides to go down the river looking for the band in their motorboat. Jansen learns of it and posts his men where they can kill the detective when he gets opposite their hiding place. Unfortunately it is Frank and not Andrews who makes the trip. Jansen finds out too late and tries to head him off, but the police prevent. He swims out and in mid-river Frank learns that his sweetheart's father is the other head of the band. It is too late then, however, for the men on shore fire, and Jansen, mortally wounded, falls. Frank jumps overboard and rescues Andrews, then, with the help of the police, get the rest of the band. Frank goes to Esther's home to tell her of her father's death and there finds his father dying. Dobley makes both promise to make restitution before getting married.

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**HIS CHORUS GIRL WIFE** (Nov. 21).—Robert Hart meets Rose Hunter, a well-known singer: they are mutually attracted and marry. Only a few months elapse and Robert's wife shows her true colors: She is extravagant, fast and has an uncontrollable temper. They quarrel; she strikes him. Finally she leaves him and goes away with a former friend named Allan. Robert secures a divorce and decides to enter the ministry.

Five years later he accepts a call to a small Southern town. He bends all his energies to making his people happy and becomes greatly beloved with one exception, his old maid housekeeper, who considered the minister had not been attentive enough to her and had slighted her for Lucy Norton. Hart finds he is falling in love with Lucy and realizes that she returns his love. The affair is brought to a climax at the May Day Festival, where Lucy and Hart stroll off together and finally go boating. Lucy reaches for a water lily and falls into the water: Hart rescues her and takes her home. The next night after choir practice he declares his love and is overheard by Miss Priscilla. The next day in dusting the minister's desk she finds an old photo of Rose inscribed, "From your loving wife, Rose." That same afternoon she sees a picture in the New York paper advertising the appearance in vaudeville of "Rose Hunter." She compares it with the other and decides it is her duty to send word to Rose telling her of Hart's whereabouts. She writes, and Rose makes up her mind to come on and get money from Hart. On Rose's arrival at the station she is met by the son of the landlord of the only hotel. She sends the young chap with a note to the minister, bidding him come to her that night. Hart, amazed and troubled, decides to go. On his arrival, the boy shows him to Rose's room and, full of wonderment as to what "the beautiful lady" can want with the minister, he watches them through the keyhole. Rose greets Hart pleasantly and tries to make love to him. She then threatens to let out their past if he does not pay her to keep quiet. He gives her a check. She, enraged because the sum is not larger, demands more. He steps toward her and she draws back and falls through the old-fashioned window. When Hart reaches the yard he finds Rose dead. She is surrounded by a crowd who, having seen the minister enter the hotel, accuse him of her murder. The boy appears and clears the minister of the blame. The next day the trustees call on Hart to demand his resignation. Priscilla admits them and hastens away to tell Lucy of the minister's downfall. Lucy immediately hastens to Hart, declares her love and faith in him. The trustees are touched, tear up Hart's resignation [illegible] him, with Lucy to face a life of happiness.

**THE HARMLESS ONE** (Nov. 22).—Henry Saxe, a half witted young man of the village, nourishes in his poor clouded mind a secret fascination for pretty Gladys Wyncott, who rides to work in the city every morning on the car with her sweetheart, Steve Lusk, the motorman. From the village to the city is about eight miles, and Steve's car is known as the "worker's" car. Henry, the "Harmless," determines to give Gladys a ride and steel her from her sweetheart, knowing instinctively the only way to secure her company would be to do this, thereby putting her at his mercy. He steals a nickel from his mother and steals the car from Steve, whom he knocks off the platform, also the conductor. Steve recovers in time to catch an auto and give chase, just saving the street car from crashing into a passing freight. Steve saves his sweetheart and the "Harmless" one is placed in an asylum.

## ESSANAY.

**THE LOST CHORD** (Nov. 18).—Olga, a writer, at a loss to bring her book to a fitting climax, goes for celestial inspiration into church, where she kneels and listens to the wonderful music of Gustave, the organist. She meets him as he leaves the church, and they are instinctively drawn to each other. As the days pass they become greatly attached, and Gustave finds Olga becoming a great inspiration to him. Her old lover returns, however, and the magnetic force of Vanome compels Olga to forsake Gustave. This so affects the young musician that he not only loses his masterful touch of the organ, but becomes broken down in health. Realizing that he is dying, his physician grants his request to be taken to the organ in the church, and there while vainly trying to recall the great strain his spirit leaves him.

**THE USUAL WAY** (Nov. 19).—Billy is in love with the dentist's pretty little assistant, but is greatly distressed his uncle, on whom he depends for a generous allowance, absolutely refuses to allow him to marry. Uncle develops a bad toothache, and while at the dentist's falls desperately in love with Ruth and decides to marry her. He tells Billy that he no longer objects and he may marry whom he wishes, and he will do the same. Billy rushes joyously to Ruth and they arrange to

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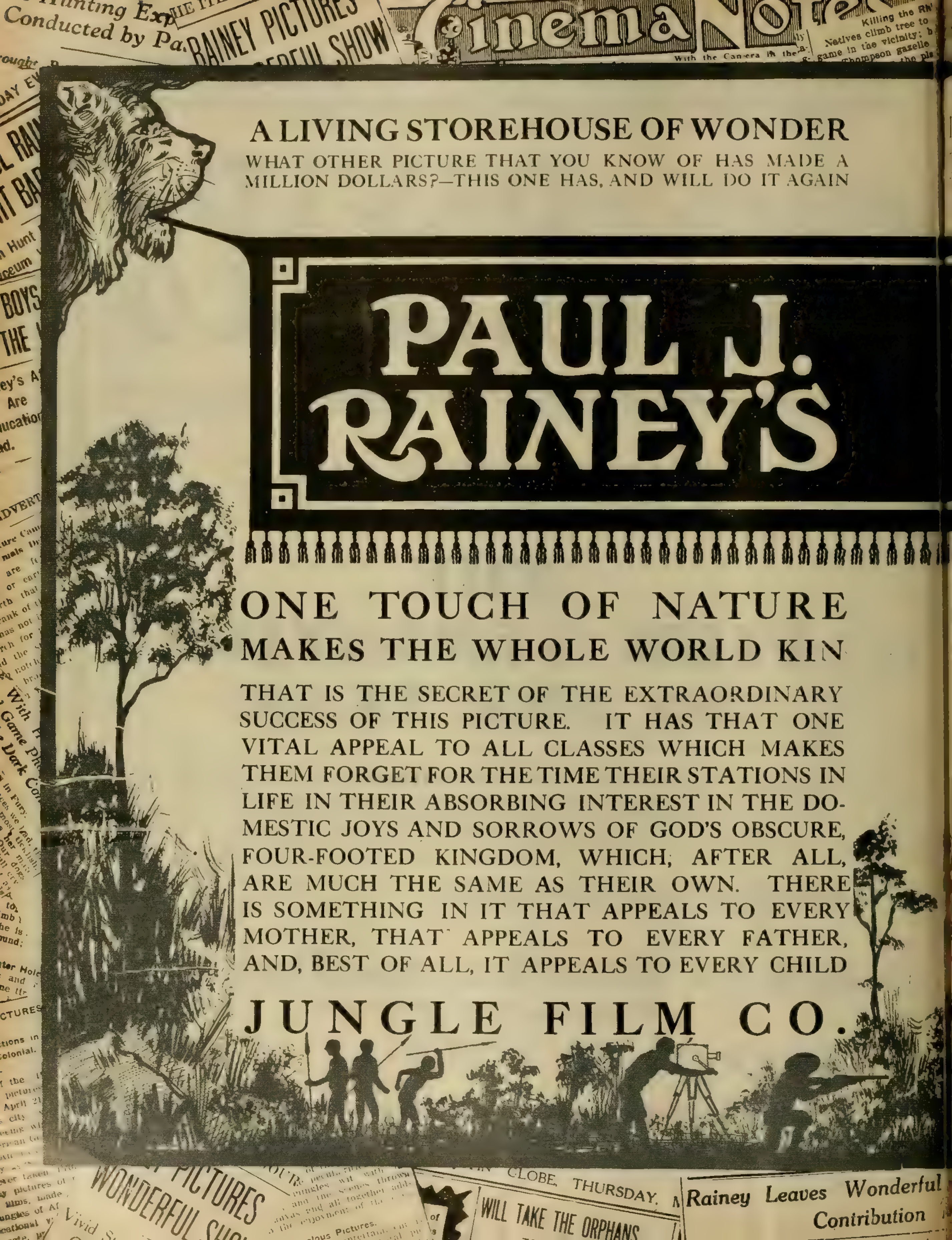

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(Continued from page 768)

marry that afternoon. On the way out they meet Uncle and when he learns that they are on their way to be married he is furious and threatens to disown Billy and cut him off without a cent. This threat immediately puts an end to their marriage intentions, and Ruth dejectedly goes back to the office, where she finds the dentist overjoyed at her return.

**THE COWBOY SAMARITAN** (Nov. 20).—John Landers is sent to the drug store by his bed ridden wife for some medicine. The druggist refuses him credit. Returning home his wife presents him with a letter from her brother in which he enclosed a check for fifty dollars. Landers is influenced by Whiskey Bill Tate to gamble his money, which he does and loses. The stranger to whom he had lost the money tries to prevent Landers from shooting him. The shot is fired and Little Mary, Landers' daughter, is the target, just as she is about to enter the saloon in search of her father. The child is taken to her home and medical attention is given her. The stranger, realizing how much the money would mean to Landers now, leaves a note with the cash, advising that it is for the child and for the father to start life anew. Months later we see Landers and his family leading a new and happy life as the result of the stranger cowboy samaritan.

**BRONCHO BILLY'S FIRST ARREST** (Nov. 22).—Broncho Billy is elected sheriff. Marguerite, the daughter of the village hotelkeeper, loves the new sheriff, and is very much delighted with his new appointment. A stranger comes to town, and like most country girls, Marguerite becomes greatly interested in him. The man has a fiendish influence over her and would have taken her away from her home and friends forever had it not been for Broncho Billy, who saves her from destruction, and also captures the stranger, who happens to be a fugitive from justice.

## PATHEPLAY.

**PATHE'S WEEKLY, No. 65, 1913** (Nov. 6).—**Treves, Germany.**—Emperor William II views the remains of the Roman occupancy of this place and inspects the new Kaiser Wilhelm bridge.

**New York, N. Y.**—Mayor Kline and the Board of Estimate leave City Hall to attend the first public demonstration of the new auto stages proposed for use in this city by the People's Five Cent Bus Corporation. The stages are similar in design to the modern surface car.

**Newark, N. J.**—The children of this city turn out in large numbers to celebrate Hallowe'en in old-fashioned style.

**Washington, D. C.**—Miss Fern Hobbs, private secretary to Governor West of Oregon, arrives here as the authorized representative of Oregon in regard to land matters pending in Congress and the Departments. She is welcomed by Senator Chamberlain, of Oregon.

**Mobile, Ala.**—President Wilson visits this city to attend the Southern Commercial Congress.

**Hot Springs, Ark.**—The raising of the new flag of Arkansas at the State Fair is preceded by a parade in which Governor Hays and other high State officials take part.

**New York, N. Y.**—Mme. Fremstad, famous opera singer, leaves Madison Square Garden after singing before 15,000 people at Fusion Political Rally.

**Trinidad, Col.**—In a two-hour battle between the mine strikers and deputy sheriffs, the Pathe camera man is on the strikers' firing line with the bullets flying around him.

**Mill Valley, Cal.**—The California Cycle Club starts on its annual run.

**PATHE'S WEEKLY, NO. 64—1913** (Nov. 3).—**London, England.**—The marriage of Prince Arthur of Connaught and the Duchess of Fife is a function of the first magnitude at St. James Palace.

**Philadelphia, Pa.**—A military parade precedes the rededication of Congress Hall by President Wilson. The historic hall has been restored to its original appearance.

**Dawson, New Mexico.**—An explosion causes a cave-in and 223 miners are buried behind tons of rock, 4,000 feet from human aid. The list of dead is one of the most appalling in the history of mining.

**Santa Cruz, Cal.**—A solid wall of flames, six miles wide, sweeps across the Santa Cruz mountains and threatens the lives of hundreds of residents in this district.

**San Francisco, Cal.**—Thousands march through crowded streets in the Tortola Festival Parade that is a marvalous display in point of variety and picturesque costumes.

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**Denver, Colo.**—The first anniversary of the dedication of the Cathedral of the Immaculate Conception is celebrated with much more pomp. After High Mass the priests leave the cathedral to attend a banquet.

**New York, N. Y.**—A serious tie-up of second, third and fourth class mail is threatened when 130 chauffeurs of the Postal Transfer Service strike without warning and desert their trucks on West 25th Street. Later the trucks are operated with a police officer detailed to each.

**Oregon Coast.**—With all sails set the British ship "Glenesslin" is driven on the rocks at the foot of the Neah-Kah-Nie mountain and ship and cargo are lost. The wreck is sold for $100.

**MR. GASTON FROM PARIS** (Nov. 18).—This story depicts the love adventures of a French waiter, the daughter of a German cook and an American waitress. The cook offers Gaston a job as waiter expecting him to marry Gretchen, whose face is not her fortune. But the American waitress has a face which is, and Gaston lays his heart at her feet. So resentment and jealousy awaken in the hearts of the cook and his daughter and they seek to compel Gaston to do their will—with laughable results.

**FLOWERS OF JAPAN** (Nov. 18).—A beautiful travel film showing the lovely wistaria and the regal iris in their native land.

**BY IMPULSE** (Nov. 19).—Robert Harmon, returning from abroad, calls upon a family friend, Mr. Fisher, and while there sees a photograph of a beautiful girl who, he is informed, is Mr. Fisher's daughter. Later his housekeeper tells him that another maid is needed and they send to an employment agency for one. It so happens that Mr. Fisher's daughter, Lucille, is at the employment agency on a similar errand and learning that Harmon desires a maid determines for a lark to take the position. She is employed and Harmon is impressed with the fact that he has seen her before. After a day or two Lucille decides to return home secretly in the dead of night and for a souvenir takes Marmon's photograph to carry with her. But a burglar entering the house at this juncture causes her identity to become known and gives her a lover.

**THE GREEN-EYED MONSTER OF JEALOUSY** (Special—2 parts—Nov. 20).—A touching story in which a little girl breaks down prejudice and jealousy in her elders, brings her mother and stepfather together and forms a common bond between the two. Little Jacqueline's widowed mother has married again and the stepfather having taken an aversion to the child from no cause whatever, she lives at a boarding school. Owing to an outbreak of measles the child is sent home, much to the annoyance of her stepfather. She overcomes his prejudice and wins his love, only to find that innocently she has aroused her mother's jealousy. But by making a supreme sacrifice she wins against opposition and causes happiness to take the place of foolish jealousy.

**NATIVES OF AUSTRALIA** (Nov. 21).—A short but interesting "customs" film showing the aboriginal Australians as they are to-day. These people are interesting because of the fact that they stand at the very bottom of the human scale in morality and mentality.

**THE POND SNAIL** (Nov. 21).—Showing the common but little known snail in his home and giving an insight into his habits.

**IN THE SPANISH PYRENEES** (Nov. 21).—Few Americans know the Pyrenees and this film is all too short, showing as it does splendid mountains capped with snow, brawling streams and Alpine meadows in a succession of beautiful views.

**KENTON'S HEIR** (Nov. 22).—Kenton, a wealthy man, has a ne'er-do-well son whom he discovers stealing from his safe. He drives the young man from his house in disgrace. Years later Kenton becomes desperately ill and his paternal love never having died, his longing to see his boy becomes unbearable. His physician feeling that it might save his patient's life were he to see his son again, determines upon desperate measures. He finds Wainwright, once a gentleman but now a vagrant, and asks him to pose as young Kenton. Wainwright consents and is accepted without question by the old man. Braced up by his new life of luxury he becomes a man and wins the love of a fair young girl. The sudden death of the physician removes the only witness of his identity. The real son shows up at last, and how Wainwright fights down his temptation but does not lose by it is most strongly told.

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## FILMS LLOYD, Inc.

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**WINTER SPORTS IN SWITZERLAND** (Nov. 11.—This film shows the sports that have changed Switzerland from a summer resort into an all-the-year-around tourist country. Here we see sleighing, skating races, exciting scenes of coasters on "bob-sleds" going at a tremendous clip and above all the ski jumpers sailing through the air at incredible heights and speed.

**SIBERIA'S HOLY LAKE** (Nov. 11).—Lake Baikal is of great size, being 400 miles long by 35 miles wide, and is 1,800 feet above sea level. It is in a magnificent wilderness. This film gives an excellent idea of the scenic beauty of Southern Siberia and also shows the famous railroad ferry which carries trains across the lake.

**LIZARD LORE** (Nov. 12).—A most interesting and scientifically accurate exposition of lizards and their habits, prepared by Raymond L. Ditmars, Curator of Reptiles at the Bronx Zoological Park, New York City. It shows a number of different species of lizards in their natural homes and following out their natural habits.

**THE COAST OF CALIFORNIA NEAR CARMEL-BY-THE-SEA** (Nov. 12).—It is hard to conceive of more beautiful land and ocean pictures than these. Huge frothing waves beat against rugged cliffs, crowned by ancient cedars, and water-worn into fantastic shapes at their bases.

**A SLAVE OF SATAN** (Special—2 parts—Nov. 13).—A banker's daughter, wearied with the dull routine of her life, becomes an artist's model under an assumed name. Her artist employer falls a victim to her beauty and loves her and she accepts his advances. Finding her faithless, and learning her identity by chance, he reveals all to her father, who drives her from his house. She derives a scanty living from singing in the streets and cheap cafes. She is accidentally found unconscious from weakness, by the artist, who rescues her from her misery. He still loves her, and taught by her folly and its consequences, she really reciprocates his love. So happiness comes to them at last.

**BUTTERFLY PRESERVATION** (Nov. 14).—Another one of the films of scientific interest that have made the name of Pathé famous. It shows the capture, classification, method of preservation and final disposition for scientific purposes, of the beautiful little insects.

**THE SLATE INDUSTRY** (Nov, 14).—A fine industrial showing the quarrying of slate in imposing mountains, the shaping of the slabs, etc., up to the final cutting and shipment.

**IN THE SAME BOAT** (Nov. 15).—Spuffy, whilet at a summer boarding house by the sea, falls in love with "a widow fair," who reciprocates his affection. But the widow has a little son, fond of fishing and mischief, and while Spuffy is making love to the widow on one side of a large rock by the shore, the son is fishing on the other. The flying fishhook catches poor Spuffy's wig, which is captured and hidden by the youthful fisherman. Spuffy's efforts to keep the widow and summer guests from learning his plight are most laughable, and lead him into many scrapes, including an ocean voyage in a tub, before he convinces people of his sanity.

## GENERAL FILM COMPANY'S EXCLUSIVE PROGRAM

## VITAGRAPH.

**WILD BEASTS AT LARGE** (Released on General Film Exclusive Program—2 parts).—The train carrying all the cages filled with wild animals of the circus is wrecked, and bears, lions, leopards, elephants, kangaroos and monkeys escape down the track toward the village. Master Paul Seeley is sitting in the parlor bemoaning his fate. He has just been told that he cannot go to the circus because he startled his mother while enthusiastically raving over a book about the kings of the forest. From the window he sees the train wreck and runs out to spread the news among the townspeople. Mr. and Mrs. Seeley are suddenly prostrated with fear when they poke their heads out, to see two big tigers waiting there for them. They jump out the window to the street, making straight for the cellar, where, followed by their neighbors from all directions, they hasten for shelter. Upstairs in the parlor, the two big tigers jump about on tables and chairs, creating havoc. The biggest, sitting on a small round table loses his balance and table and tiger come to the floor. This attracts the attention of the other tiger. They sit on their hind legs and belt each other with their tremendous paws, and chase about the room, overturning everything. Patricio Mulduron, from southern Italy, in his popular fruit store, is pursued with all his customers, men, women and children, into the adjoining room by a swarm of monkeys. The monkeys sit upon the fruit stand and sample all the fruit, and gorge themselves so full they can hardly wiggle. The keepers now get on the trail of the escaped animals. They first catch the big tiger, in Mr. Seeley's home. The refugees in th Seeley cellar then come out and run for other shelter. The town grocery store is in great trouble. Five bears enter the place and start in to change its appearance. They climb a counter piled high with boxes of honey and fill their bellies with the sweet, stickey honey. They mount a stack of flour sacks and tear them open, scattering the flour in white clouds and covering their shaggy coats. Others climb the high shelves stacked with groceries and the shelves crash to the floor on top of them, scattering cans of beans, tomatoes, corn, etc., in all directions.

A proud and portly butcher is standing at the door of his butcher shop when Master Paul Seeley comes on the run and tells him that the wild animals are around the corner. The butcher leaps into the store, followed by Master Paul, just succeeding in getting into the refrigerator as three large lions enter the place. The cashier girl in the paying cage has to sit in the cage in the midst of the roaring lions, nearly frightened to death as she watches them tearing meat from the hooks and devouring it, while the butcher is peering through the glass in the refrigerator door. When the lions have consumed all but a bunch of tripe the keepers come and chase them out, allowing the butcher and the boy, nearly frozen, to come from their retreat. The girl has fainted, and when she comes to, she jumps at the slightest sound. In one house, the inhabitants are besieged by monkeys. Women holding children by the hand hasten up into the garret. One woman has to climb a ladder to the roof, followed by a big, frolicsome Simean, and she jumps down a whole story to a tin roof, falling through a skylight and landing upon the heads of a crowd of men drinking in a saloon beneath. Then comes Mr. Seeley carrying Mrs. Seeley, and when he hears of the monkeys he goes into the saloon and tells of his terrifying experiences. Just outside the barroom, fat, evil-colored piercing-eyed boa-contrictors are writhing on the floor, and as Mr. Seeley and a friend, both now feeling happy, start from the barroom, the snakes enter. Poor Seeley, his friend and all the men leap onto the bar, staring with saucer eyes. The snake-keeper comes, and bare-handed thrusts the snakes into sacks. Two leopards climb through a window in a barber shop and clear the place. One leopard climbs up the shaving mug rack, pulling the whole thing down, frightening the two animals so that they leap through the window. At this time the barber's wife is washing dishes in the room above. Spotted leopard enters and brushes against her: the woman gives a terrified yell, and grabbing up the pan filled with hot water, douses it on the leopard, who goes to the china closet and pulls it down, dishes and all. The barber's wife faints and does not revive until her husband with the leopard's keeper rescues her. Master Paul Seeley decides to play a joke on his parents. When Mr. and Mrs. Seeley stagger in, thinking that their troubles are at an end, they both collapse utterly when they hear a tigerish roar outside the door. Running to the bedroom, they are met there by Paul in a tiger skin. Mr. Seeley solaces himself for his recent woes by applying his slipper where Paul will feel it most.

## PATHEPLAY.

**A DUTCH LOVE STORY** (Released Week of Nov. 10).—Hans Ghynt, a Dutch farmer of Holland, is a widower whose small family consists only of his mother, his son Jan and himself. He falls in love with a new neighbor, a Swiss widow by the name of Minna, living with her little daughter, Katrina, and who, though beautiful and good, is slandered and disliked by the neighbors simply because she is a stranger and foreigner. By reason of this uncalled-for prejudice Hans' relatives oppose the match with vigor. Minna, seeing this, asks Hans to release her from the engagement, but he refuses, being angerd by the folly of his people. The wedding takes place and Hans' mother leaves his house in anger, while Jan enlists in the army for six years' service in the colonies. Hans finds Minna a good and loving wife and Katrina a good step-daughter and is happy.

Six years later his mother, repenting of her folly, tries to get her son to permit her to return to his house, but he refuses either to forgive or receive her. Meanwhile Katrina has grown to womanhood and Jan returning home from the army comes to love her and is loved in return. In the light of their love the old mother is forgiven and the family is united once more.

**LITTLE JACK** (Released Week of Nov. 17).—Noel Bambert, an honest workman, finds that his wife has been unfaithful to him and that her guilty associate is his best friend. Broken-hearted, he drives his wife from his house and all his love and care is now lavished on Little Jack, his son, a delicate and sensitive child. Losing interest in his work because of his domestic trouble he becomes careless and seriously injures his hand in a vise. Rendered incapable of work for a time he is reduced to the extremes of poverty. That Little Jack may have food, the father begs on the street, and one night through an open window sees murder being committed. He rushes over to prevent the tragedy, but arrives too late. The assassin has fled and servants running into the room find Rambert only and seize him as the murderer and turn him over to the police. The real murderer, Mortal, who was driven to the crime by gambling debts, enjoys freedom from all suspicion. Rambert, crushed by his wrongs, thinks only of his little son and decides to give him over to the care of Dr. Arthez, whom he knows he can trust. The erring wife learning of her husband's misfortunes visits him in prison and vainly begs him to forgive her. In the meantime Rambert's air of innocence and repeated denials have caused the authorities uneasiness and they decide to investigate the matter more deeply. They seek to find persons who would have benefited by the death of the murdered man. Mortal, seeing the announcement in a newspaper, is overcome with guilty fear and decides to endeavor to bribe Rambert to plead guilty. He does so, offering to give to Little Jack $10,000 if the father will suffer for the crime. For his son's sake Rambert accepts and wills the money to Dr. Arthez as his son's guardian in a letter to be opened only after his death. The night before the execution Little Jack has a vision of his father on the scaffold and strongly influenced by the vision determines to open the letter, which he knows came from his father. As the letter contains the proof of Rambert's innocence the execution is averted in the nick of time. Rambert freed, Mortal arrested, and the father goes to his own home a happy man again, reunited with his wife, now forgiven, and with Little Jack.

## KALEM.

**THE PERILS OF THE SEA** (Released Week of Nov. 17—2 parts).—David Langdon steals a sum of money from his father's safe. Edward, his elder brother, takes the blame and is ordered from home. Unable to secure other employment, Edward ships aboard the steamship "Columbia." Before sailing he writes his mother to this effect. Edward meets Lillian, and the two become friends. Fire breaks out in mid-ocean. Edward does heroic work to allay the panic, but almost all the passengers perish by fire or water. Edward saves the life of Lillian. The two are picked up by Second Officer Bradford, in charge of one of the cutters. After many days, the boat drifts ashore on an island. Privation has killed all the people in the boat except Lillian, Edward and Bradford. News of the disaster reaches the Langdons. David, remorse-stricken, confesses his guilt.

Five years pass and the three on the island have reverted to the primitive. Bradford's mind is giving way as hope of rescue vanishes. The sailor loves Lillian madly, but she in turn loves Edward. The latter gives no indication of his love for her, and the girl is in despair. Bradford makes an attempt to embrace Lillian and is driven off by Edward. The girl pleads with Edward to spend the night in her shelter, fearing Bradford's return. Edward declines, saying he will watch outside. Bradford returns that night. Again repulsed, he goes mad. Climbing to the top of a high cliff, he leaps to his death. The next morning a ship is sighted, and a rescue party makes for shore. Lillian then learns of Edward's love for her. Hand-in-hand, they await their rescuers and the dawn of a new life.

**A TERRIBLE LESSON** (Released Week of Nov. 10).—Drennan is the owner of a clothing factory. Conditions there are so bad that Mary Smith contracts consumption. Drennan enters the factory one morning just as Mary has an attack of coughing. He roughly abuses her and orders her to go on with her work. Terrified, the girl does her best. But her weakness is too great—she cannot keep up with the others. Drennan notices this and discharges the girl. The owner receives a letter from the Board of Health ordering him to remedy the conditions in his plant. Instead, Drennan bribes the political boss and ignores the order. The governess to George, Drennan's four-year-old son, resigns her position. Mrs. Drennan advertises for another maid. Mary applies for and receives the position. Drennan does not see his son's new governess. A few weeks later, George complains of feeling ill. Mary has succeeded in keeping the knowledge of her own illness from her employers. The doctor examines the child and declares him tuberculous. Drennan then sees Mary for the first time. The physician examines the girl and informs Drennan that his son has contracted the disease from her. In agony the factory owner reproaches the girl. But Mary flares up and informs him she contracted tuberculosis in his factory. Drennan sees his culpability and is overcome with remorse. He sends Mary and his boy to a sanitarium. The patients are finally discharged as cured. Meanwhile Drennan has had his factory renovated and it becomes the most sanitary shop in the State. He takes Mary and George to see the place. Mary is about to sit at one of the machines, thinking that she is to return to factory life. Drennan stops her. It is his desire that hereafter she devote her life to the care of her own health and that of his son.

**A FEMALE FAGIN** (Released Week of Nov. 10).—Nellie and Jane, two fifteen-year-old girls, are the pupils of Rosy Rosalsky. They are employed in a department store owned by Henry Burden. Nellie is employed at the cashier's desk, while Jane is a salesgirl. Jane, by sending the purses she steals to Nellie through the pneumatic tube escapes detection. Walker, department manager, is accused by a customer of having stolen her purse. Jane has taken this purse and has sent it to Nellie via the tube. Walker takes the angry woman to Burden's office. The owner is inclined to believe the department manager guilty. Grace, Burden's daughter, loves Walker and determines to investigate. Suspecting Jane, she leaves her diamond pendant on the counter. The salesgirl falls into the trap. That night, the two students of the female fagin turn all their proceeds over to their teacher. They keep the pendant, however. Jane wears it to a motion picture theater. Grace sees the piece of jewelry on the girl's neck and knows she has found the perpetrators of the thefts. The following day, she takes Nellie's place at the tube. A few hours later she receives a purse that has

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been stolen by Jane and sent up. The two girls are taken to Burden's office, where they confess their guilt. Jane tells of their schooling in crime by Rosy Rosalsky. Walker, Grace, the store superintendent and an officer accompany the girls to their home. The female fagin suspects the girls of having betrayed her. Turning the key in the door, she attempts to throttle Jane. Nellie opens the door and Walker, the superintendent, and the policeman overpower the woman after a hard struggle. Repenting of his unjust suspicion concerning the department manager, Burden gives his consent to Walker's marriage with Grace. The two take Jane and Nellie into their home where, freed from the influence of the female fagin, their redemption is effected.

**A RAILROAD WOOING** (Released Week of Nov. 10).—Alice, daughter of the superintendent of the railroad, is spending the summer at the home of Ethel. Billy and Bob are breaking in a new locomotive. The two girls go canoeing. The boat capsizes in the middle of the lake. Billy and Bob hear the cries for help. Leaving their engine ungarded they go to the rescue. Fearing to let their parents know of the accident, Alice and Ethel swear the boys to secrecy. In the meantime, a passenger train has almost smashed into the deserted engine. For failing to flag properly Billy and Bob are suspended for thirty days. The boys decide to spend their enforced vacation camping near Ethel's home. By the time the vacation draws to a close, arrangements have been made for a quiet double wedding. The day comes 'round. Clad in their best, the boys board the train for the town where they are to meet the girls. A defective valve injures the engineer and fireman of the train. Billy and Bob are ordered to take the place of the injured men. Their protests are of no avail, and they take charge of the engine. Before going, however, Bob sends a telegram to the girls to meet them at the station with the minister. The train pulls in. While the conductor holds the watch, the ceremony is performed. This over, the strong arm of duty separates the newlyweds. There is just time to snatch a kiss, and the train resumes its journey. Before going to bed at a distant terminal that night, Bob requests Billy to kick him hard in order that his fit of the blues be relieved. Billy accommodates him and then requests a similar favor. It is granted with right good will. At the little village down the line, two girls sit at a window, weepingly watching the rising moon.

**of Nov. 24).**—This picture presents some of the finest views ever taken of the New York Zoological views ever taken of the New York Zoological Park. Because of the number of animals shown, the superb photography and the success which attended the taking of these pictures, this feature brings the "Zoo" to every patron of the photoplay theater. The New York Zoological Park contains the greatest and most valuable collection of animals and birds that has ever been assembled for exhibition. Particular interest is attached to several of these creatures because of their rarity. The rarest animal in the world, the pigmy hippopotamus, is one of the animals of which several highly interesting views are given. So far as is known, this animal is the only one of its kind in captivity, and one of the very few living. Views are also presented of the Indian rhinoceros, the largest and rarest of existing rhinoceroses. The pictures of the lions and tigers are superb. These animals exhibited great curiosity while the scenes were being taken and assumed a series of striking poses in front of the camera. These together with the changing moods of the beasts form a series of pictures of unusual interest and beauty.

## LUBIN.

**A LEADER OF MEN** (Released Week of Oct. 13—2 parts).—John Doran, bred of the slums, meets Julia Radnor, a capitalist's daughter. She patronizes him, but he becomes familiar and she rebukes him. He then declares himself the equal of any man and he will prove it to her. He gets employment in a ship yard and soon is made a foreman. His strong personality causes him to be the leader of the men and Laura Phalen, a stenographer, coaches him in the rudiments of education. David Radnor, Julia's father, and his clique of capitalists desire to get control of the ship yard, and bribe Doran to order a strike. The battle is fierce and bloody, until Laura takes John to some of the strikers' starving homes. He then finds that he has a conscience and despite the offer of more bribery money and the hand of the capitalist's daughter, he calls the strike off and finds love and contentment with the little stenographer.

**WHEN THE HEART CHANGES** (Released Week of Oct. 13).—When Roland loses Rose to Oliver he becomes a hermit. Time passes wearily for Roland and happily for Oliver and Rose. A little girl is born and a few years later Roland, who is in the town buying supplies, sees the happy family. The child wanders away from the parents and the hermit finds her crying. His jealousy being aroused he carries little Betty away to his mountain home. The parents search for the child, but in vain. Roland, always so nervous at being so close to Rose and Oliver and fearing that they will find and claim, the child resolves to go away. One day an auto breaks down near Roland's shack and he sees Rose get out and embrace a child about the age of her own, his heart is touched and he resolves to restore Betty to her parents. In the meantime the child has upset a box of matches and treading on some of them, sets fire to the shack. Roland is just in time to save Betty from the fire and hastens to restore her to her parents, who are overjoyed at recovering their baby. Oliver gives Roland a cigar, which in his nervousness he crumples into bits and drops it into his pocket. He then returns to the ruins of his home, fills his pipe with the broken cigar, lights it with a burning ember and smiles as true happiness comes with reparation done.

**HIS CODE OF HONOR** (Released Week of Oct. 20).—Rennard Wilson, a teacher of music, has among his pupils, Mary Dennis, a pretty and lovable girl. Because she is a well paying pupil he leads her to believe that she has a good voice, the fact being that her voice is far beyond par. James Kent, a visitor at the studio, remonstrates with Wilson, but he takes no heed and does not know that Mary is in love with him. The girl's parents raise money enough to send her to a conservatory in New York. There it is discovered that her voice has no value and at all tests for grand opera she is disqualified. Still Mary, unwilling to give up, writes to her parents that she is getting along finely, and in her humble rooms treasures the photograph of Wilson, the man she loves. The music teacher prospers and removes to New York. There he and Kent are companions. One night they attend a cabaret where Mary is to sing and take seats next to the platform. The manager has given her notice that this is to be her last performance. Heartbroken she struggles through her aria and faints upon the stage. Wilson and Kent take her to the hospital. There her sad eyes tell the story of her love for her teacher. He realizes that be is the cause of her unfortunate mistake, and must atone. Pity also inspires love, and he asks her to be his wife. As he leads her from the hospital her happiness is completed by meeting her father and mother, who have been sent for by Wilson to witness his atonement.

**JUST NOBODY** (Released Week of Oct. 27).—Amelia Hicks and her husband, being penniless, enter the county poor house. Dad has been unable to work his little farm on account of paralysis. One day Amelia is ordered by the officials to report at the house of David Jarrow, a railroad engineer. His long runs only allow him to be home once a week and he desires an old woman to attend to his five-year-old daughter and help with the housework. Amelia is duly engaged, but soon finds out that she is a drudge and a nobody. Unhappy that she is separated from her old husband she decides to leave, and one morning when Mrs. Jarrow and the child have started to town in the two-horse wagon, Amelia takes her little bundle of belongings to walk back to the poor house. Presently she sees a sight that chills her blood. The horses in the wagonette have bolted, and wrecked the vehicle right on the railroad track. She totters to the rescue, but finds herself unable to extricate the mother and child. She hears the toots of the engine with which David signals his homecoming. With all her strength she hobbles down the track waving her shawl. The train stops just a few feet from the wreck. The passengers quickly rescue David's wife and child and shower Amelia with money. She is no longer a Nobody, but indeed Somebody. Her husband, being cured of his malady, is on the same train and with money to re-rent the little farm they are again made happy.

**ON TIME FOR WORK** (Released Week of Oct. 27).—John Bowers, who is a machinist, is habitually late at his bench, and the superintendent has informed him that the next time he is late he may look for another job. John does not want the trouble of seeking another place. He goes to a pawn shop and buys a second-hand alarm clock. That night he again stays out and having had enough, forgets to wind up the clock. When he wakes up it is ten minutes of eight. He jumps into his clothes minus coat and hat, flies out of his room; he knocks the housemaid down stairs; upsets the newsboy at the door; speeds down the street; jumps on the hind part of an automobile; squeezes through the gate and finally lands on time.

**WHEN THE EARTH TREMBLED** (Released Week of Nov. 3—Three Parts).—Girard & Sims, ship brokers, of Philadelphia, had been partners for years. Sims' daughter and young Girard had become engaged while abroad. Sims speculated outside, and, injuring the credit of the concern, Girard demanded a dissolution. The young folks, hearing of the split, married before returning, and Girard disowned his son and repudiated the wife. Young Girard and Sims established a new concern in San Francisco, entitled "The Samoan Colony Company," and Paul sailed for the Colony, leaving his wife and two children in San Francisco. Girard had tried hard by buying in stock to ruin the Samoan Colony Company until he received news that the ship that carried his son had been wrecked and all on board lost. Then came the memorable San Francisco earthquake. Sims with many of his aids were buried in the ruins of the office building. Dora with her two children narrowly escaped and after many hardships went East to Philadelphia. Reduced to starvation she surrendered her two children to her father-in-law, William Girard, but he would not receive the mother. Later, Girard advertised for a governess for the children and Dora disguising herself secued the position. By her beautiful disposition she secured the old man's love, and finally her husband having been the only one saved from the wreck, returned, and peace and happiness came to the family.

**WHEN BROTHERS GO TO WAR** (Released Week of Nov. 3).—For years it has been the custom of the Valdez family, an old Mexican house, that an amber cross which is an heirloom, shall be the property of the head of the family. It is in the keeping of the Widow Valdez at the time she dies leaving two sons. One, Jose, the elder, who is betrothed to Maria, and Captain Guillemo Valdez, the younger, an officer in the army. To the captain the mother bequeaths her entire estate except the amber cross, which she wills to the elder brother. While attending the mother's funeral the young captain sees Maria, his brother's fiancee. They are mutually attracted and Jose in the bigness of his heart tells them to marry and be happy. A year passes and one day Guillemo is surprised to hear that Jose has joined the insurrecto's forces. Soon after a battle occurs and the brothers are each in command of opposing forces. Captain Guillemo is taken prisoner by the insurrectos and condemned to be shot. Jose, exercising his authority as commanding officer, permits his prisoner to escape, for which he is court-martialed and executed. The younger brother does not know of the sacrifice which has been made until an old servant places in his hand the amber cross.

**FROM OUT THE FLOOD** (Released Week of Nov. 10—Two Parts).—Andrew Tyler, son of the idle rich, and Florette Dubois, a chorus girl, at a dinner party are dared to get married. Full of wine the dare is accepted and a minister is sent for, who performs the ceremony. Simultaneously a dam bursts and the city is engulfed. Florette after much injury is rescued. Andrew is swept down the flood. Nan Hopkins, daughter of rich parents, is also swept down. She is attacked by a ghoul who tries to steal her rings, but Andrew swims to her rescue. Next day Florette and Nan are thrown together in the emergency hospital, and telling their stories become friends. On the point of death Florette gives Nan her marriage certificate and pleads that she shall take her place as Andrew's wife. Andrew has become demented and is cared for by a sympathetic farmer. The minister informs Andrew's father of the marriage and an advertisement is placed in the newspapers to find the missing boy's wife. Nan, having recovered, presents herself and is warmly received by the bereaved family. An operation restores Andrew to reason and he returns home, there he is informed that his wife is a member of the household. He falls in love with Nan and secretly they are married without the family ever knowing of the reckless episode.

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# INDEPENDENT FILM STORIES

## UNIVERSAL

### BISON.

**THE RAID OF THE HUMAN TIGERS** (3 parts—Nov. 18).—Phyllis, the daughter of Colonel Burton, and Clifford, a young officer, have been deeply in love. The story is laid in India. Owing to the colonel, Phyllis has been forced to marry Major Bainbridge, who is rich. Years pass by. Clifford has been transferred to another part of the country. Bainbridge with his wife and child come to take charge of the station. The old love between Phyllis and Clifford renews itself. Hadji Hassan, chief of the hillmen, attacked by a tiger, takes refuge in a water hole where alligators set upon him. He is saved by Clifford, who happens to be in the neighborhood. He swears his gratitude to his deliverer. Later, with the assistance of the Mad Mullah and his tribe the hillmen attack a caravan.

Harold, Phyllis' son, is captured. The chief, remembering the service that Clifford rendered, orders the boy released and the chap wanders off on his pony. Clifford has been set upon by a tiger and his horse returns riderless. The army soldiers start out to the rescue. Clifford, who was with Harold prior to the attack, searches for him and saves him from another tiger. Colonel Bainbridge joins the hunt and Phyllis, distracted, determines to look for him herself. There is a terrible battle between the soldiers and the hillmen in which the latter are driven back. In their retreat they meet Clifford and the boy. Clifford is badly wounded. As Colonel Bainbridge looks through his glasses, he sights his son and Clifford on a hill. They are rescued and brought to the colonel. Phyllis arrives, carried by her pet elephant, in time to comfort the gallant Clifford, who dies in her arms, satisfied to have been of service to her.

**WYNOMA'S VENGEANCE** (2 parts—Nov. 22).—After the colonel has ordered all the Indians to be shot on sight in a spirit of hate, Wynoma is found among the dead and taken into the home of the colonel. Years later we find her in love with the colonel's son. He humors her but expresses no deep affection for her. She grows jealous of his attention to a white girl. When the Indians attack the fort she makes the discovery of her origin—that she is the daughter of the attacking chief and that her people were killed at the command of the man who has raised her. She wishes to return—a step that would save the fort from the attack—but she is refused the opportunity. The colonel is wounded and abuses the Indian girl who still wishes to escape and save the inmates. Soon the colonel's wife is shot down and her sweetheart. She rushes to the vault, secures a keg of powder, sprinkles from the cellar to her room, throws the lighted match on the powder and dies in the terrific explosion that follows.

### POWERS.

**THE DOCTOR'S ORDERS** (Nov. 17).—The district attorney and the doctor are good friends. Thus, when the doctor is arrested for speeding, it is the most natural thing in the world that he should go to his friend and attempt to beg off. He tells the district attorney that he was speeding to the aid of a sick man. The attorney refuses to take this for an excuse. Shortly afterward the district attorney has a nervous breakdown and the doctor informs him that he must take a month's vacation. The attorney, weighted down by his strenuous duties, refuses to take a rest and his wife hatches a scheme with the aid of the doctor, the police judge and the police and chauffeur as accomplices, whereby her husband will be compelled to take his vacation.

The wife asks the attorney to take her for a drive. He consents. Just prior to entering the machine, the chauffeur is taken ill and the matter of driving the car falls on the district attorney. During the drive, the wife affects a stroke of heart trouble and begs that she be hurried off to the doctor. The attorney smashes the speed limits. The motorcycle patrolmen, who are parties to the plot, arrest the speeders. He is taken before the judge and sentenced to thirty days in prison as an example to others. The following morning it is announced in the papers that the district attorney has gone on a month's vacation. The wife's object is attained, and she, with the other accomplices, goes to the jail to tell him of the joke.

**A STOLEN IDENTITY** (2 parts—Nov. 20).—Robert Ganton is an admirer of art and the story opens when he presents Ethel, his fiancee, with a picture of himself. Iva, the sweetheart of Marx, sees the picture and notes the striking resemblance between it and Marx. With the information Marx conceived the plan to steal Ganton's identity and possess his estate and wealth. With the girl he registers at Ganton's hotel and decides to trap him through his love of art. Marx secures the key to a private art gallery, the owner of which is absent. Ganton is enticed to call at the gallery. Once there Marx forces him to change clothes with him and Ganton is left a prisoner. The time for dividing the estate of Ganton's father arrives and with Ethel he goes to the attorney's office. To his chagrin Marx learns that Ganton has a little sister. He decides to do away with the girl. Iva becomes jealous of Marx's attentions to Ethel and a complication follows in which Ethel learns that Marx is a fraud. Held a prisoner she escapes and meets Ganton, who has also escaped by pounding his way through the roof of the building in which he was held. In an auto Ganton and the girl make a wild dash to the railroad junction to save the child who has been left on the tracks. They arrive in time to snatch her off just as the express dashes by. Marx is run down at the attorney's office and exposed, and the story terminates with the happy reunion of Ganton, Ethel and Dora.

### CRYSTAL.

**HER SECRETARIES** (Nov. 18).—Pearl is a novelist. Geraldine, loved by Claude, is her stenographer. Pearl's father becomes infatuated with Geraldine and finding this out Pearl discharges her. Pearl advertises for a male secretary. Claude answers. Pearl persuades him to shave his Van Dyke beard off and later becomes quite attached to him. Claude writes her poetry and her love grows. They take a walk in the park. Meanwhile Geraldine has met the father and they go for a walk. Geraldine observes Pearl making love to Claude and she determines to teach her a lesson. Father is made the victim. Pearl resents the attentions to the father and a fight ensues. Pearl relents and discharges Claude. She resolves to do her own typing in the future to avoid friction.

**PERCY'S NEW MAMMA** (Nov. 18).—Percy brings his fiancee, Bertie, to meet his father. Papa is much impressed. Alice visits the family and Percy becomes attached to her. Bertie is jealous and starts a row. Percy accuses her of flirting with his father and a broken engagement is the result. Alice, sorry that she caused trouble, leaves. The next day the father calls on Bertie to fix matters up. Instead he fixes himself strong in the girl's affections and they are married at the church around the corner. Percy, in the meantime, has been paying attention to Alice and they are engaged. He brings her home to introduce father to her and is surprised to find Bertie as his new mamma. Joy is complete all around.

**THE CABARET SINGER** (Nov. 23).—Jones, concealing his identity as a crook, wins the affections of Madge. Her father objects to the match and drives Jones from his house. Madge elopes with him and for a time enjoys a high life among the cafes. She is soon left along. Jones is apprehended on an old charge and sent up. Returning to her home she is disowned by her father. Madge seeks employment in one of the cafes as a cabaret singer. She enters upon her work with a vim and triumphs above all her friends. Because her man friend has become infatuated with Madge, one of the singers vows vengeance. Madge has evidently forgotten about her father and home. She is struck down in the road by Ralph Weston's auto one afternoon and seriously injured she is taken to Ralph's home. On her recovery Ralph, unaware of her history asks her to become his wife. She is dismayed; she places a letter telling of her past in one of the boy's books. Meantime the dancer calls for treatment, observes Madge and denounces her. Madge admits it and leaves. Later, Ralph finds the letter in the book and realizes that Madge's better nature has asserted itself. A reconciliation follows.

### NESTOR.

**THE GOLDEN PRINCESS MINE** (Nov. 19).—The young prospector is discouraged with his claim. So also is the old prospector, who lives close by with his wife and daughter, Ramona, the young fellow's sweetheart. An Indian leaves his daughter at the camp and goes to town to buy provisions. He pays for them with gold nuggets. A Mexican follows him away and demands to know where he got the nuggets. The young prospector interferes in the fight that ensues. At the placer mine the Mexican steals some nuggets while the miners are at lunch and showing them to the old prospector he offers him a share in the scheme if Ramona will marry him. The girl scorns his suit. Later, the old Indian observes that his young benefactor is down-hearted and offers to take him, blindfolded, to the mine. When the bandage is removed from his eyes the fellow finds himself in an unknown cave and skeletons around a pile of nuggets in one corner. They return with a generous supply. The Mexican seeks out the Indian and at the point of a gun forces him to lead the way to the mine. The Indian suddenly tries to overpower the Mexican and is shot. Dying, he crawls back and tells the young prospector the news and draws the location of the mine with his finger on the sand. At the mouth of the mine the prospector meets the Mexican and a fight takes place in which the Mexican is killed.

**AN ELEPHANT ON HIS HANDS** (Nov. 21).—Ramona is fond of pets. Her hubby, Eddie, has a horror of all animals and particularly her pets. The parrots bite him and the monkeys show their teeth. Ramona receives a wire from Eddie's uncle telling him that the circus has gone broke and that he is sending his pet elephant to Eddie to take care of. Ramona sends for Eddie and despite his protests insists that he go and get the beast. He attempts to get some stablemen to arrange to take the elephant. They refuse until he finally agrees to pay a high price for a stall. Arriving at the station Eddie is handed the huge animal with a bill for excess charges amounting to $300. Eddie has one trouble after another. The stable owner refuses to allow the beast on the place. It keeps both Eddie and his wife busy breaking down the fence to get the pet inside and then feeding and giving it water. In the meantime the neighbors protest and the authorities order it removed at once. The last scene of the beast shows him dragging a furniture van with Ramona sitting on top and Eddie leading.

### JOKER.

**MIKE AND JAKE AT THE BEACH** (Nov. 19).—Mike and Jake adore Louise. She, in turn, likes the gallant life saver on the beach and when Mike and Jake propose, she responds with the information that only a brave man can be her husband. They have a passage of arms with the life guard and he pulls their noses. They observe Louise and the guard sitting together on the beach. Meeting two crooks they arrange with them to seize the girl and convey her to a raft. This is done. Mike and Jake overpower the guard and tie him to a post. Then they proceed to the life saving station and secure work as guards. They start out to rescue Louise. Unfortunately, the boat tips over and they experience difficulty in getting back to shore. They untie the other guard and he rows them out to the girl. See the picture to know the end.

**THE STINGERS STUNG; OR, JAKE AND MIKE IN THE OIL FIELDS** (Nov. 22).—Jake and Mike are both infatuated with Louise. Both carry flowers to her and both accompany her to the fruit orchard. They are caught by the farmer and Jake gets a bunch of buckshot from a shotgun. Mike and the girl escape and Jake is kicked off the place. As Jake limps back to town he comes upon some bunco men planning a letter, offering oil stock at 100 per cent. below par and guaranteeing one thousand per cent. profit. On the following day Mike takes Louise for an auto ride while Mike follows the course of the letter and runs it down in the hands of a rube. He follows the rube into the hands of the bunco men and then gets an idea of his own. Mike buys some oil and pours it on a portion of the land. He seizes the rube and insists that he go with him to see the place. The result is that the rube, the bunco men and Jake are all successfully urged to put their money in the land. Going to Louise he shows her his immense roll of money; she agrees to fly with him and as they pass the rube, the bunco men and Jake, Mike waves the money as a sign of his victory.

**MIKE AND JAKE AT COLLEGE** (Nov. 5).—Mike and Jake are interested in their sons, who are rival football team captains. There is a row and Mike takes his son away and advises him not to be put upon, and Jake takes his son aside and tells him to practice up. The boys continue to fight and the professor has to kick them out.

Both Mike and Jake love the college widow, and she strings both of them along. Finally she tells them she will marry the man whose son wins the greatest football fame. She thereupon leaves them and flirts with the professor. Mike and Jake come upon the professor and beat him. They are separated by the sons, who suggest a duel with pies.

This comes off with disastrous results to all. Jake and Mike then train their sons for the coming match, and get the worst of the gymnastic stunts and the boxing. On the day of the game the widow flirts with every one, including the sons. She promises the boys to marry the winner. The game is a terrific affair, in which Mike and Jake join. There is a general free-for-all fight at the end, and the widow walks off with the professor.

### VICTOR.

**FORGOTTEN WOMEN** (Nov. 17).—It was during a wild night of dissipation by the reveller that the derelict, drifting down the street begging, approaches him. The reveller refuses him money, but insists that he go into the banquet hall and have a drink. The derelict is dragged up to the large table. His pitiable condition and the fact that he refuses to drink furnish amusement for the congregation. One of the crowd suggests that he tell a story in payment for the repast. The derelict tells the story of his life.

He is introduced as a young man, leaving his home in the country to visit a wealthy uncle in the city. Upon his arrival his uncle finds him a good position in a counting house. His fellows in the counting house teach him to drink. He neglects his mother and his people, and his course continues downward until he receives word from his home that his mother is dying and that her last wish is to see him. He rushes home, but too late. The picture of the derelict's story fades out and the banquet hall fades in.

The reveller takes from his pocket a letter from his mother containing a message from his sweetheart. He realizes that what happened to the derelict is now happening to him. He thanks the story-teller for the lesson. The reveller returns to his mother and sweetheart and leaves the life of dissipation behind. The final scene shows the derelict before a saloon fingering the money given him by the reveller. He conquers the temptation and leaves the old life behind.

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**WHERE THE HOP VINE TWINES** (Nov. 21).—It is on the opening day of the hop picking season that Vera met Fred Hallan, the young man from the city. Previous to this she had been happy in the love of Clarence Lane. Hallan was cultured and refined and he, without intending it, alienates her affections. Clarence is hurt by his loss. A spasm of jealousy grips his heart and he shuts Hallan in the hop-kiln with brimstone piled on the fire. Hallan suffers intense tortures from the strangling effect of the sulphur, he barely escapes with his life. When Clarence realizes what he has done he seeks out his mother's grave and gives way to remorse. Here Hallan finds him and he makes a heart-broken confession. Hallan forgives and promises to return the girl to him. He does this by having one of his girl friends from the city visit him in the country. Vera believes that she stands second in Hallan's affection and so turns back for consolation to her deserted sweetheart.

## FRONTIER.

**SLIM BECOMES A DETECTIVE** (Nov. 20).—Slim Hoover's has a proverbial curiosity. In one of the papers he finds an advertisement of a correspondence course in "How To Be a Detective." Slim bites. When the instructions arrive he loses no time in practicing his chosen vocation. With his trusty book and outfit he starts forth to find Mrs. Riley's lost speckled cow. It never occurs to him that the one he finds in Mrs. Hookheimer's back yard is not the one. In triumph he delivers the beast to Mrs. Riley with the information that he found it in the back yard of her neighbor. Mrs. Riley telephones to the constable. Mrs. Hookheimer, in the meantime, has missed her cow and starts in search. She finds it in Riley's yard and leads it home. Arriving, she meets the constable and is arrested.

Trouble follows fast. Si Slocum receives a thrashing from Slim when he tries to interfere and the innocent lady is locked in the jail. When the cow boys finally discover that the detective is responsible for the entire affair they capture him and the two women, Mrs. Riley and Mrs. Hookheimer, proceed to turn the tables on their unconscious enemy.

**THE DOUBLE CROSS** (Nov. 22).—Jack Bartlett, out West, received a letter from his sweetheart, Ella, saying that as soon as he has acquired the ownership of a ranch she will join him and become his wife. Jack draws his money from the bank, but is prevented from buying the ranch that day on account of the real estate dealer being out of town. He is inveigled into a saloon by some gamblers and in a card game loses his money. Pedro, a cross-eyed Mexican whom Jack has befriended, convinces Jack that he has been robbed. Several days later Ella arrives. She is depressed when Jack confesses his loss to her. However, an idea strikes her and giving the boy some money bids him get a bag of good ore. She seeks and wins the love of one of the gamblers. He becomes interested in a claim she has staked and when she shows him the remarkable samples in her bag he offers to buy. She disposes of her share for more than enough to cover Jack's losses and that evening as the coach draws out a young couple bid farewell to the camp. The gambler and his friends, descending the shaft, find a note reading, "Crooked card games may be alright, but selling mines is better."

## REX.

**FIRES OF FATE** (2 parts—Nov. 20).—The young doctor, spending most of his time in charity work, is particularly interested in the case of a poor mother who must send her child away for its health. This brings him into contact with the owner of the tenement and he endeavors to persuade him to improve conditions. He is refused. Dot, the owner's daughter, has overheard this refusal and she determines to investigate the trouble herself. Her father agrees to her slumming with annoyance. She meets the doctor at the flat of the poor woman, and constant association encourages love. Later the doctor proposes and is accepted. She learns that the child will recover with careful nursing and sends a note to her father stating that she will remain.

One night the building takes fire. The doctor and the girl, watching over the sick bed, are warned by the mother. All escape but Dot. The father, who has received word that the tenement is in flames, rushes to the scene and fights to lend aid. The doctor has gone back into the building and after a moment of great suspense he emerges with the girl in his arms. To show his gratitude the owner builds good sanitary tenements, while the doctor and Dot are quietly and happily married.

**HIS OLD-FASHIONED DAD** (Nov. 23).—John and Joseph, chums, have settled to comfortable old age together. John has a son, Bob, who is going the pace with his friend Harry. Joseph has a very pretty daughter. The old boys believe that an alliance between their children would be just about the right thing. John returns to his town home and tells Bob he has picked out a nice wife for him. John, provoked at being told he is old fashioned, sends for his old friend's daughter to come at once, and proceeds to array himself in the latest and most up-to-date apparel. The girl arrives, dressed in her most fashionable clothes and the two of them seek out Bob's haunts. Bob and his friend, Harry, see and speak to her. She resents and as they start to go Bob is astounded to see his father dressed in his best with the girl. Bob soon manages to be introduced. Matters progress rapidly to John's delight and amusement. Joseph comes to town and together the two old boys look through the window and see the young couple in an embrace.

## IMP.

**WHO KILLED OLGA CAREW?** (2 parts—Nov. 17).

The story revolves about a photographer, an artist and an adventuress, who wields a peculiar deadening influence over the life of the latter. This adventuress is Olga Carew. During the exposition of the play the enmity which exists between the monkey and the artist's pet is established. The photographer, who lives in the apartment adjoining that of his chum, realizes the baneful effect the adventuress' association has on the artist. He can see that unless the friendship of the adventuress for his chum is severed, a career will be ruined. He takes it upon himself to enter the artist's apartment, while the adventuress is present, and upbraids him for the life of dissipation he is leading. He attempts to make his friend break with the woman and she in turn resents the intrusion. It is during a heat of passion that she strikes the photographer and the monkey. However, the photographer succeeds in inducing his friend to accompany him into the country where he hopes that the change will wean him away from the woman. We observe the artist's gradual reformation through the association of an innocent country girl, Vera Glenister.

The adventuress learns of the artist's whereabouts and follows. Against the pleading of the photographer she persuades the artist to accompany her back to the city, assuring him that he is unworthy of the other girl. Days go by, the photographer, though loving the country girl himself, induces her to accompany him back to the city with the hope that her presence will counteract that of the adventuress to save his chum. At her arrival there is a scene in the studio. Circumstances contrive to leave the two women alone in the adjoining apartment. There is a terrible scream from a woman. The chums and the janitor hear it, and rush in. Olga Carew lies dead upon the floor. Vera stands over her with a dripping stiletto in her hand. She is accused, arrested and carried to jail. There is a trail. Circumstantial evidence points to the guilt of Vera, yet her friend, the photographer, cannot believe that she is the murderer. He remembers a scientific theory that was projected in one of the current periodicals relative to a picture being photographed in the eye of a dead person, and with the aid of one of the detectives he photographs the eye of the dead Olga Carew. When the picture is developed he finds the faint shadow of a monkey in the center. This he carries to the court when it seems that Vera is about to be declared guilty. His evidence is introduced at the last moment. The judge realizes this, instructs the jury, and Vera is cleared. It was the monkey who carried revenge in his heart and plunged the stiletto into the woman's breast.

**THE CHILD STEALERS OF PARIS** (Nov. 20).—The husband, an American, has reasons to separate from his wife. Later a child is born to her unknown to him. Years pass. We find him a successful stock manipulator on the Paris stock exchange. The wife with her child is visiting in France. The child becomes lost in one of the public parks. She is kidnapped by a child stealer, who in turn sells her to an unscrupulous fagin who forces the child into the streets as a beggar. The child is found by her father who, unaware of her identity, gives her a home and becomes greatly attached to her . Later the mother discovers her child playing in the gardens of her husband. She would take the child away immediately, but the child insists on taking the mother to her benefactor. The man and wife come face to face and reconciliation soon follows.

## UNIVERSAL.

**ANIMATED WEEKLY, NO. 87** (Nov. 5).—**Portola Pageant.**—Twenty thousand native sons and daughters participate in the greatest pageant ever held in San Francisco, California.

**The Grand Prix.**—The classic of the French turf—the President's Cup—is won by Bruleur.

**Prominent People in the Public Eye.**—Democratic House Leader Oscar W. Underwood, father of the tariff bill, is given a rousing welcome upon his arrival in his home town—Birmingham, Ala.

**Wreck on the Coast of Oregon.**—Head on, with all sails set and drawing, the British three-master "Glenesslin," crashed upon the rocks at the base of Necarney Mountain, Oregon, and was pounded to pieces.

**Weekly Fashion Hints.**—Sport and evening coats are large and sumptuous. (By courtesy of The Ladies' Home Journal.)

**Battle of Leipzig Celebration.**—The hundredth anniversary of the Battle of Leipzig is celebrated with a magnificent parade in the German City.

**Atlanta Fire.**—A disastrous fire threatens to destroy the main business section of the city of Atlanta.

**British Naval Cadets.**—The cadets of the British naval school give an exhibition of efficiency at Earls' Court, London.

**Uncle Sam's Troops.**—There is an unusual movement of United States Troops on the border on account of the Mexican situation.

**Topical Cartoons by the World-famous Cartoonist, Hy. Mayer.**

# MUTUAL FILM CORPORATION.

## AMERICAN.

**THE TRAIL OF THE LOST CHORD** (2 parts—Nov. 17).—The interpretation of the poem, as set forth in the film, shows Father Josef seated at an organ in the chapel in the winter of his life. His ward comes to him with the information that the parent of his sweetheart is dying and wishes to see her united in marriage to him before his demise. Father Josef goes to the bedside and performs the ceremony and tells them that fifty years before he, himself, was about to be wed in this self-same room.

The ceremony awakens a train of memories and, returning to the chapel, he sees in retrospection the long years he has lived since he entered on "The Trail of the Lost Chord." He sees himself in the long ago—a young musician and giving lessons on the pianoforte to Marie, the daughter of the old Spanish Grandee. He becomes lover and teacher at the same time, until Marie's father returns and, learning of the state of affairs, drives him from his home as a dreamer and idler. Filled with grief at the injustice of it all, he meets Father Superior of the Franciscan Order, who cheers him and infuses determination into him.

The priest secures him a position in the orchards of a wealthy merchant and he toils until he possesses an orchard of his own. Then proving to Marie's father that he is not a dreamer, he secures her father's consent to the marriage.

On the morning of his wedding day, seated at his pianoforte, in the glad rejoicing of his approaching happiness, he unconsciously strikes a combination of chords that sound like a "Grand Amen."

He goes to Marie's home and the wedding party starts for the old Mission—but his happiness is destined not to be. Marie's horse throws her, and the frantic lover gathers her up in his arms and carries her to the home he has toiled years to gain. He sends for the Father Superior, but when the aged priest arrives, Marie is too near the borderland to respond to the marriage ceremony. The grief-stricken boy closes his home and goes out to seek happiness, and to do good.

Starting on his journey he finds a family being evicted from their home. He brings happiness by giving them his home and again starts out on his errand of love. The grave of Marie is his shrine, and it is here the aged Father Superior finds him. Leading him gently to the chaped, the priest points out that here he will find the nearest approach to peace, until, in Nature's own time, he will join Marie in the Great Beyond.

In the years that follow, he finds solace in deeds of mercy and charity. He is called by a dying mother to protect her boy from a drunken father. He raises the boy to reverence the church and hopes that he will also accept the Holy Orders, but the boy learns to love, and the priest, remembering his own sad life, gives his consent, and with it, the renunciation of his fondest and dearest hope. And now his mission is accomplished the marriage is consummated and he returns to the chapel to ponder on the mystery of life.

As he looks up the spirit of his lost love appears to convey his soul to its reward, and Father Josef at last has found his "Lost Chord."

**THE TALE OF THE TICKER** (Nov. 20).—Tom Burns, a broker's clerk, falls in love with his employer's daughter, Edith, but realizes their positions are too far apart to hope. Edith is beloved by Wilson, her father's private secretary. Although she likes him at first, her heart soon turns to Tom. She invites the young clerk to her birthday party. He sends her a bunch of violets, which she wears that night, disposing of Wilson's gift of a handsome bracelet. Wilson proposes and is refused. He becomes jealous of the preference shown Tom and vows vengeance. By ruining Edith's father he hopes to punish the girl and throw Tom out of a good position. But Tom receives an unexpected legacy and unknown to his employer, saves the day. Wilson is nonplussed at the failure of his plans. Edith becomes piqued at Tom's slowness and encourages his rival in the hope of bringing him to a declaration. Tom misunderstands. Edith's father learns of Wilson's perfidy and Tom's noble sacrifice and divining the cause of Edith's unhappiness, hits upon a scheme.

Feigning that he is near death as the result of an accident he sends for both Tom and Edith. Expressing a dying wish that they marry, Edith and Tom agree and the ceremony is just completed as Wilson enters. Surprise and chagrin show in his face, but he is quietly informed and his perfidy is known and given notice that his services are no longer required. Tom is then appointed Wilson's successor and the amount of his legacy restored. Then to cap the climax, papa reveals that his illness was all a ruse to bring about a speedy termination of the unhappiness of the young couple.

**A MODERN STEEL PLANT** (Nov. 20).—This picture was taken at Bethlehem, Pa., and gives, in a comparatively short length of film, a comprehensive revision of this absorbing industry. A panorama of the numerous buildings and immense stock yards containing 1,000,000 tons of oil and limestone is followed by an excellent view of a

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**CALAMITY ANN'S DREAM** (Nov. 22).—When at last her eyes grew dim from the long strain of reading the pictures in an illustrated treatise on the Cannibal Islands, Calamity cast aside the book and settled down for the night on her bunk of straw. Soon she is in the land of Nod and not unlike the child, her active but unconscious mind is making pictures of the happenings on Cannibal Islands. Her manner of getting there is natural enough for one of her type, but furnishes thrills not entirely anticipated. She is marooned and after an indefinite drifting about lands on the island where she is venerated by the natives. Her experiences are as numerous as they are grotesque and will form a highly interesting entertainment. The climax comes when she rescues one of the native women and her child and is about to escape to sea in a rowboat when she awakens with the report of her 44-calibre gun, which she has fired in imaginary self-defense.

## MAJESTIC.

**THE BRAVEST MAN** (Nov. 9).—John Sinclair was the son of a sturdy old ranchman who had proved his courage in the Indian fight of the early seventies, but John was destined never to follow his father as a fighting man, for an accident in babyhood had doomed him to be a cripple for life.

Mary Shirley, a pretty girl who lived on a neighboring ranch, was a great favorite with the Sinclairs, and worshiped her. A new foreman came to the Sinclair ranch. Mary Shirley met him, liked him, but the feeling she had for him was not the friendship that she gave to John, but unselfish and devoted love. They became engaged.

The sheriff's posse captured the leader of a band of desperadoes, due entirely to the efforts of the foreman. The outlaw a few weeks later escaped from prison, and determined to wreak vengeance upon his captor. He made his way to the ranch, accompanied by some of his band, and found it deserted, save for the foreman and the crippled son. They ignored John as unworthy of consideration and made their way to the bunk house, where the foreman was bound and gagged. The bunk house was set afire and the outlaws prepared to leave. John had seen the band approach and knew their object. At first he exulted over the fate which was to befall the man he hated, then he thought of Mary and his feeling changed. Hastily he hobbled to the bunk house, but before he could reach it he was seen by the outlaws and fired upon. They rode away, leaving him badly wounded. But despite his growing weakness, buoyed up by the love for a girl who preferred another, he crawled into the burning house and dragged forth the foreman to safety.

The Sinclairs, returning from town, saw the flames in the distance, and hastened to their home, accompanied by Mary. There they found the foreman unhurt, and heard from his lips the story of John's heroism. The cripple's life was ebbing away, but it was a happy end, for Mary kissed him and told him with a sob that he was the bravest man she ever knew.

**THE RIVALS** (Nov. 11).—Pat O'Shea is in love with the widow Murphy, but the widow, fully aware of his adoration, flirts with him and keeps encouraging him continuously on the verge of despair. A great social affair to Pat and his friends is Mulligan's ball and he proudly takes the widow there, but she flirts with the leader of the German band. The leader falls a victim to her charms and receives a sound thrashing from Pat. The widow interferes and leaves the ballroom with Pat, but after he takes her home he returns, and with his friends, fights the leader and the rest of the band.

The leader of the band challenges Pat to a duel. A meeting is arranged, and Pat, learning that the leader is a poor shot, drops to the ground as soon as he fires and pretends to be dead. His opponent, panic stricken, flees and nearly dies of fright when he sees what he thinks is Pat's ghost, but which is really Pat covered with flour. The band leader believes it is a warning from the other world to keep away from the widow, so Pat has a free field and wins the woman of his choice.

**THE PITCH THAT DEFILES** (Nov. 15).—A bookkeeper and his wife are living happily with their two children when a settlement worker interests Nell, his wife, in the work. The morning of the first visit to the settlement happens to be the morning of the return of Dick Conn from a term in the penitentiary. His poor old mother is supporting herself by sewing. Nell and her companion come into the poor home and find the reckless and handsome Dick lolling down in a mood of half reckless despair. Nell in her first zeal goes to her husband and gets Dick work. The man, used to dominating women, becomes interested in pretty Nell, holds her interest for a year and gradually hypnotizes her into infatuation. She teaches in the settlement night school, and when at last she and her husband have drifted apart, she goes with Dick. Nell finds that Dick cannot be reformed and flees in horror. Her husband traces her, and reaches her as she despairs, and brings her out of the abyss of her folly, to her home and children.

## THANHOUSER.

**LOOKING FOR TROUBLE** (Nov. 9).—The little girl was very happy because she owned more dolls than did any of her playmates. It was therefore a source of sorrow to her when she came home one afternoon and found that the pet dog had eaten the most charming doll in her collection. While bowed down with maternal grief, she did not neglect to look about for a successor to her lost one and while passing a toy store she saw the very doll she wanted. The price was prohibitive, however, and she found that her balance in the bank (toy bank) was much lower than she had anticipated. Still an inspiration came to her, an advertisement calling her attention to the value of accident insurance policies. With fifty cents she bought one, and after looking over the provisions, decided that the easiest way to make money was to break her arm, which carried with it a cash bonus of $200.

No one can deny that the girl tried hard to earn the money. She had all sorts of marvelous adventures, but seemed to be indestructible, for do what she would she could not break. Finally, in despair, she went home, tore up the policy, threw the pieces away, and, tripping over a rug, fell and broke her arm. Of course she did not get the $200, for she did not have the policy; but it taught her a lesson, and one which she remembered in later years, which is, that it does not pay to hunt for trouble because it is liable to come when one least expects it.

**THE CAMPAIGN MANAGERESS** (Nov. 11).—In the little rural county there were two candidates for sheriff, the nominee of the "ring," and a young man who believed in reform principles. The reformer was in love with a bright girl, whose father was the editor of the village newspaper. The editor did not object to the marriage, but he absolutely refused to swing his support to his prospective son-in-law. And despite all the campaigning the young man did, he found that he did not make any headway, and as he sadly confessed to his sweetheart "only a miracle" could elect him.

The girl did not believe in waiting for a miracle to happen along. She waited for an opportunity, and when it came she grasped it. Her farther was suddenly taken ill, and the girl volunteered to get out the paper. The first thing she did was to swing its support to her sweetheart, and in so doing she made a most bitter attack upon the rival candidate, explaining that she voiced the views "of the editor."

The article aroused the ire of the "ring" nominee and he telephoned that he was coming over to horsewhip the editor. A crowd saw him stalk into the office, a horsewhip in his hand, and a revolver in his pocket. The crowd waited for developments, and there was a general surprise when the would-be sheriff marched out, his hands high in air, while the girl followed carrying the horsewhip and revolver. The fair editor threw the whip down, announcing, "Here is his whip, he tried to beat me." Then she added, "This is his revolver; I took it away from him," whereupon the crowd rose in its wrath. They believed that the candidate had sunk so low that he tried to beat a woman, and furthermore, was so great a coward that he permitted the crowd to cow her. Thereupon they chased the candidate away, with harsh words and stones, and his chances of election vanished more rapidly than he did. The reformer won at the polls, and only then did the girl admit that she had tricked the ring nominee, explaining blandly, "All is fair in politics, especially for a campaign manageress who loves her candidate."

**THE CHILDREN'S HOUR** (Nov. 14).—In Longfellow's beautiful poem, he tells of the children's hour—that time of day when the little ones are permitted to meet their elders on equal ground. He describes the love that exists between the grandfather and his three little grandchildren, who each night insisted upon coming into his study, where, for one golden hour they reigned supreme, and he was their willing and devoted servant.

As the poet says, speaking of his hero—

"They climb into my turret
O'er the arms and back of my chair
If I try to escape they surround me
They seem to be everywhere."

The grandfather entertains the children with fairy stories that never grow old, and the evening passes as happily or him as it does for them.

## BRONCHO.

**THE WAR CORRESPONDENT** (2 parts—Nov. 19).—Tom Halsey, a star reporter for the "Daily Press," is sent to the front for news. He is sandbagged by a couple of thugs hired by Bill Baker, a rival for the hand of Mary Gordon. They put Tom in a box car, which is sidetracked near the battlefield. An order has been issued by the commander that no newspaper men shall be permitted to witness the battle, consequently all newspaper men are held in the guard house until the battle is decided one way or the other. Tom is captured after he has seen most of the battle and put in the guard house with the other newspaper men. They beg Tom to give them details of the story, but he refuses, hoping to make a big scoop for his paper. Jack Chelsea, whom Tom had helped when he was broke, has enlisted and is a telegraph operator at the front. He hears Tom through a partition and telegraphs to him that if he will go ahead and tell the story he will telegraph it to his paper. In this way Tom's paper gets the news on the street before any of the others. Tom returns after the battle to claim Mary Gordon.

**THE REFORMATION** (Nov. 26).—At a social function, Jim Blondon, society thief, steals a priceless diamond, which he places in his mouth. He transfers it to the beautiful Janeth, his partner, by kissing her good night. Detectives search him, and finding nothing, shadow him to the woman's house. He pleads with her to reform and turn straight; she laughs at him. Declaring it his last job, he leaves. She escapes by changing clothes with her maid. Some months later, Jim, thoroughly reformed, is now a first-class detective. He is put on the case of a wealthy married man, who entangled in the toils of a society adventuress, is breaking his wife's heart. Jim, trailing his man, comes face to face with the woman, Janeth. She refuses to give her victim up; the police, who are on the trail of the woman, break in. The wealthy victim escapes through a window, and the female Raffles, the stolen jewel in her possession, is taken prisoner, the reformed crook getting the credit and promotion for the capture.

## KAY-BEE.

**THE EFFICACY OF PRAYER** (Nov. 14).—Because White Dove, daughter of the Indian Chief, and Moccasin, her half-breed husband, are baptized by Donald McTavish, the new minister of Gray Rock, Ariz., they become subject for the vengeance of the Medicine Man. Jim Crosby, a lone miner, is murdered and the coat of Moccasin is found close by. Moccasin is suspected, but McTavish is certain that Mocassin would not do such a thing. White Dove is out with her little son and fearing that the Medicine Man will steal the child, will not let him leave her. The boy sees a wild turkey and begs his mother to let him try to shoot it. He wanders away further than she intended and is pursued by bears. The boy takes refuge in a cave, which happens to be the Medicine Man's haunt. He returns to find the place occupied by the bears which have chased the boy. The bears turn on the Medicine Man, chasing him and capturing him, finally killing him. The sheriff is on the track of Mocassin; he has him handcuffed and about to take him to town, when White Dove rushes up to them and tells them that the bears have her boy. They release Mocassin and he rescues the boy. In the meantime White Dove tells the minister to prove his White God by saving her child. She feels that the prayer has been answered when Mocassin returns with the boy unhurt.

## KOMIC.

**MURPHY'S NEW HIGH HAT** (Nov. 20).—Murphy, who has just purchased a new high hat, is invited to the wedding of Kelly. He goes and during the excitement he leaves his hat on a chair. A large, fat woman sits on the chair. The hat is sent out by the groom and fixed. Murphy and Nolan plan to play a joke on Casey and put his hat on the chair. They are trying to persuade the fat woman to sit on it when Casey enters, sees the joke, and substitutes Murphy's hat for his own. The fat woman is then placed on the chair. Murphy asks Casey out for a walk and Casey consents. Murphy takes a hat from the piano and finding it too small discovers that it is Casey's hat. He pulls the fat woman from the chair and finds his own, flattened worse than before. Filled with rage, he rushes out, takes all the other hats and stamps upon them. The guests are about to attack him when Casey, who is the only one with a whole hat, plays an Irish jig on the piano. At the sound of Erin's music, all hat is forgotten, and a dance begins.

**MAKING HIMSELF A HERO** (Nov. 20).—Mr. and Mrs. Jones, while returning from market, meet a crowd in front of the village store, lionizing Mr. Smith, who is credited with having captured a burglar single-handed. Mr. Jones is a very much henpecked man and his wife tells him that Smith is the kind of a man to have around the house. That night burglars invade the Jones home. Mrs. Jones forces her spouse, much against his will, to go down stairs. He goes and creeps outside of the house to avoid coming in contact with the men. By the merest chance the burglars are frightened and run, leaving their loot behind them. Then a brilliant idea strikes Jones. He covers himself with dirt and bringing the bag of silver back to his wife, tells her that he had to fight with six desperate men. His fame as a hero soon makes him the biggest man in town, and he is not slow to take advantage of his exalted position to lord it over his now submissive wife.

# TOPICS OF TODAY

## FEATURES OF MERIT AND THEIR DRAWING POWER

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# "THE GREAT LURE OF PARIS"

### A Drama of Mysterious Power in 3 Parts

A mystery of Parisian cosmopolitan life—where a great Russian scientist, Leonid Protasoff, exerts his superhuman powers on a poor girl, whom he raises to the heights of fame, where she is admired by the multitudes, only later to be dashed into the Abyss.

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### A Psychological Drama in 3 Parts

# "JUSTICE OR LOVE?"

was the problem to decide for the coquette Ruth. At the critical moment when the innocent Kirk defending a woman's honor silently accepts a prison sentence, Justice which until then was lying dormant at the bottom of the heart of the coquette, announced itself and decided the question.

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# "SALVATION"

### A Life Drama in 4 Parts

Can there be a greater tragedy in the life of man or woman than when you build and build all your life a family, and when you see that you have almost reached the Goal, and then, as if by a gust of wind, the family, the mainstay of civilization, crumbles away before your eyes? Can there be a greater tragedy? True! In our story the family is partially saved, but the price of Salvation is—a human life.

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## MUTUAL WEEKLY.

**MUTUAL WEEKLY, No. 45 (Nov. 3).—President Wilson at Commercial Congress.**—He visits Mobile and opens a meeting of Southern business men.

**The Gordon-Bennett Race.**—Start of the annual balloon contest near Paris.

**Rough-Riding in Dayton, Ohio.**—Western broncho buster conquers a wild zebra.

**Freight Handling in Kingston.**—The women perform most of the manual labor in Jamaica.

**Pegoud Entertains Paris.**—Daring aviator continues to perform aerial wonders.

**Kids Are Kids the World Over.**—Jap boys in public playground in Tokio.

**New York's New Mayor.**—John P. Mitchel is elected for the highest executive position in the American metropolis.

**Paris Fashions.**—French designers send us animated record of the latest creations.

**Portola Festival, San Francisco.**—Western city celebrates 400th anniversary of Pacific discovery by Balboa.

**Glenesslin Piles Up On the Rocks.**—British ship goes ashore on the Neah-Kah-Nie Mountain in Oregon with all sails set.

## RELIANCE

**THE POWER OF THE SEA** (Nov. 10).—Peter Gilmore, dreamer, loves the sea and believes in its motherpower to heal sick bodies and reform sick souls. In a storm Enoch Allen, a drunken outcast, drifts to Peter's cabin. His sin-seared face at the window suggests to Peter a way to test his belief. He entices the outcast into the cabin with liquor, and when he falls to the floor in a drunken stupor, lifts the inert body, carries it to the shore, and plunges with it into the surf. In the weeks that follow Enoch fishes and hunts, growing body-strong and mind-sane by the clean, bracing ocean side. Each day the young man falls more deeply in love with Jessie, Peter's pretty daughter. As he is about to speak of his love, Jessie sees in the distance a floating spar. They investigate and find a man lashed to it. Life is not quite extinct. Jessie nurses the stranger back to slow-returning health. His name is Robert Moore. He is cultured, handsome, and appears much drawn to Jessie, who shows a liking for himself also. Enoch watches their friendship with love and jealousy raging in his heart. One day, coming upon Robert on a cliff above the sea, Enoch addresses the other bitterly. They quarrel. In the struggle Robert falls over the cliff. Enoch is about to leave him to his fate when the thought that Jessie's happiness may be bound up in the drowning man, makes him hesitate. The strong power of the sea silently appeals to his better nature. He finally rescues Robert and carries him to the cabin. Jessie's anxiety convinces him that she does love the other man and he gathers together his few belongings and steals away from the bitter sight of their happiness.

A case of whiskey washed ashore from a wreck attracts his attention. He is desperate with his disappointed love and longs to drown his sorrows, but the sea has done its healing work and its calm influence and the vision of his sweetheart in the waves saves him. He flings down the temptation and Jessie, who has followed him and watched his struggle with the anguish of pitty and love, goes to him and confesses that it is he whom she loves.

**THE BRACELET** (Nov. 12).—Blake, a middle-aged man, has a young girl wife, Agnes. He spends much of his time with a crony, Williams. Agnes is bored and receives the attentions of a younger man, Harry. Blake displays the contents of a curio cabinet to Williams, and shows him a bracelet which an officer of the English army gave to Agnes' great grandmother, upon whom it brought disgrace. Agnes laughingly puts the bracelet on and goes into the garden with Harry. Harry makes love to Agnes, and she agrees to meet him in the garden at eleven that night and elope. Harry goes, Blake and Williams play cards, and Agnes falls asleep. She is still wearing the bracelet. In a dream Agnes assumes the personality of her great-grandmother and goes through the scenes which led her to disgrace. Harry becomes her lover, Blake her great-grandfather and Williams his friend. Harry gives Agnes the bacelet and she elopes with him. They are pursued by Blake, who is killed in a sword fight with Harry, and Agnes throws herself on Blake's body. She wakes with the warning impressed on her mind. At eleven Harry comes, but Agnes dismisses him. She joins Blake and tells him that the bracelet has taught her that she needs her husband's love. Blake realizes that he has neglected her and they welcome the dawning of a happy married life.

**FOR LOVE OF A MAN** (2 parts—Nov. 15).—Mary Mallory, a trusted maid servant, is given jewels belonging to her mistress, Mrs. Castor, to lock in the safe. Mary is in love with the chauffeur, James Gordon, to whom she shows the jewels. While she is opening the safe, he, unnoticed by her, bends over her shoulder, and writes the combination on his cuff. Later he steals the jewels and to avert suspicion from himself he puts a couple of smaller ones in Mary's room. During the evening Mrs. Caster looks for her jewels, and finding them gone, sends for detectives. A search is made and the jewels are discovered in Mary's room. She is accused but protests her innocence. As she is being led away James puts his hand on her shoulder to encourage her. She sees the combination and understands. She is heartbroken, but is also willing to sacrifice herself for the man she loves. Unseen by the others, she takes the cuff from James and puts it in her bosom. She is then led away. James is too big a coward to confess that he is the thief, and Mary is sentenced to a long term of imprisonment.

A couple of years later, while in prison, Mary finds a piece of newspaper in which is the announcement of the marriage of James Gordon to Alice Smith. From this on she loses her faith in mankind and becomes hard and callous. After her term has ended she leaves the prison wearing the same clothes she wore when she entered. She still has with her the cuff by which she could easily have established her innocence. During this time James' wife has died and he is now employed as a chauffeur to Judge Mayo, the man who sentenced Mary to prison. Mary tries again and again to secure honest work, but she is immediately dismissed when her employers hear of her past life. Finally Molly, her former cell mate and now a member of a gang of crooks, prevails upon Mary to join them. The first house chosen to be robbed after Mary has cast her lot with the gang, is that of Judge Mayo. Mary fights against the robbery, but she is overruled by the others. After the robbery she and Molly make way with the plunder. Mary wants to return it and at last succeeds in overpowering Molly and returns to the Judge's house with the bundle. As she is slipping the package into the house she is discovered by the chauffeur, James, but neither recognizes the other. When the Judge hears her story he is inclined to let her go, but the chauffeur insists that justice be satisfied. At this she recognizes him, and filled with hate for the man she once loved, she turns upon him and tells the Judge who the real thief was in the Castor Jewel Case. At this point the police enter and James, the coward, is led off, while Mary is installed in the Judge's house as nurse of his two little children.

## EXCLUSIVE SUPPLY CORPORATION

### GAUMONT.

**THE INTERRUPTED MESSAGE** (Nov. 4).—A well-known banker goes to Mantes on account of his wife's health. He has a tape machine connected with his office. He is recalled to town one day and is compelled to stay late at the bank. That night burglars break into the strong room, but are overpowered by a suffocating gas which the management have had installed, and they are easily captured. The following morning the message was sent to Mantes that "Three men broke into the strong room of Magrath's bank last night. The principal was . . ." Here the message ceased. The news, full of dire possibilities, had a terrifying effect upon Mrs. Magrath, and she fell to the floor in a faint. Magrath heard the fall in his office, and hastened to the villa to reasure his wife.

**LEONCE AND POUPETTE SEEK A DIVORCE** (Nov. 6).—Leonce found that life with Poupette was becoming impossible, and decided to get a divorce. He writes to his Cousin Mary, telling her all his troubles and asking her advice. The situation was rather perplexing to Mary, because Poupette, who held a similar grievance, had also written to her for some advice on the subject. Cousin Mary wisely concluded that there was nothing whatever to make a fuss about. Each loved the other to distraction, and the divorce idea was a temporary lapse from sanity. Mary's idea was to lock them in the house together, and with such an astute person managing affairs, that was not difficult of accomplishment. Therefore, a little time later the young couple found themselves in the house with no chance of escape. First Poupette cried and Leonce frowned. Then they both laughed and Cousin Mary's work was at an end. No longer did they dream of divorce—the older woman who had witnessed such troubles before, had found a way out.

**THE BANK MESSENGER** (Nov. 11).—The son of a bank messenger left home because his father interfered too much in his affairs. He rented a room in a flat and overheard two men planning an attack on a bank messenger. Informing the police, his assistance was accepted, and he was given the task of calling upon the two men when he had the money they hoped to get in his wallet. Aware of their plot, he was accompanied by the police, who arrested the two men.

**THE HEART OF A DOLL** (Nov. 13).—Edna, daughter of Leonce, was puzzled because her doll had no heart. The ticking of her father's watch gave her an idea. She ripped the doll open and sewed the watch inside. When Leonce missed his watch he suspected a boy, who had called selling ornaments of stealing it. The boy was searched and allowed to go.

Later Edna's doll fell into the river and was being carried away when the boy came along and dived in and brought the doll to the bank. When Edna reached home, she was greatly distressed because the doll's heart had ceased to beat. "I am crying because my doll's heart is drowned," she said. Leonce then guessed what had happened, and found his watch, rather the worse for the immersion. The boy was soon discovered and Edna prettily rewarded him for rescuing her doll.

## FEATURES

### FILM RELEASES OF AMERICA.

**THE MISSING WOMAN** (Feature Subject—3 parts).—Nina, who has fallen into evil ways, and has sunk into degradation, reads of the success of her twin sister, Cleo Valiere, a journalist, who has written a novel which has won great success. The sisters long have been estranged. Cleo has sought to hide from her wealthy and aristocratic husband the ignominy of her sister's profligacy. When she sees the wanton girl about to enter her house she is terrified lest the kinship become known. She pleads with Nina to go away and tries to smooth the difficulties of that course with the lubricant of money. While they are conversing the factories of Cleo's husband are burned. In attempting to rescue work-people he is badly injured.

As he is carried into the house, Cleo hurries out her sister, wrapped in a cloak given to her by her husband. Nina is mistaken for Cleo and against her will brought to the bedside of the injured man. In his semi-delirious condition he does not perceive that she is not his wife. Nina, frightened, flees from the house. She is seen by the doctor, who follows her to the door of her low dive. Suspicious and indignant that Cleo, of whose identity he had no doubt, is carrying on an illicit love, with her husband near to death, the doctor confronts Cleo on the following day and demands an explanation. She begs him to cease his questionings. Unfortunately, the husband has overheard. Staggering from his bed, he denounces her. Nina goes again for money to Cleo's house that night. She wears the cloak Cleo had given her. A terrific storm comes up. Henry, the husband, consumed with anxiety, has in vain searched for his wife. Fascinated by the magnificence of the tempest, he is standing by the window. A vivid flash of lightning illumines the grounds. He catches a glimpse of the familiar figure of his wife enveloped in a familiar cloak, entering the house through a French window. There is a deafening peal of thunder—a blinding zigzag of electric flame. Dazed, Henry staggers toward the storm refugee. Dead, seared, blackened by the fury of the heavens she lies. In anguish he rises to his feet. The door opens. A woman enters. He stares in bewilderment. It is his wife.

## ECLECTIC.

**THE MESSAGE OF THE DEAD** (Feature—3 parts).—George Bourdier adopts his orghan nephew, Philip. A woodcutter, Jean Gauthier, is notified by Bourdier to pay a note which is due. Too poor to pay, he visits the old man and induces him to cancel the note. He leaves, but forgets his axe. Gaston, a scapegrace nephew of Bourdier's, calls and tries to borrow a large sum. His request is refused, and he becomes abusive. His uncle drives him out. He returns that night and forces an entrance to the house, intending to rob the old man. His uncle discovers him and a terrific struggle ensues. Gaston strikes him down with the woodcutter's axe and makes his escape, after starting a fire to hide his crime. The old man, dying, writes in a book with his blood accusing Gaston, and gives it to Philip, who had witnessed the crime. Philip's mind is shattered by the horror of the fire and murder. He hides the book in a nearby cliff. The woodcutter, whose axe is found at the scene of the crime, is accused, and in the face of such damaging evidence, is adjudged guilty, and sent to prison. His little daughter, Marie, left alone in the world, finds the insane boy and takes him to her rude hut, where she watches tenderly over him.

Ten years pass. Gaston, the murderer, returns to the scene of his crime. He meets Marie, now grown up, and accosts her. Her father, returned from prison, protects her and incurs the enmity of Gaston, who swears vengeance. Gaston accidentally discovers the demented youth, who, with insane zeal and cunning, still guards the book with the dread secret. He sees the damning evidence of his guilt and tries in vain to wrest it from Philip, but succeeds in throwing the youth down an embankment, where he is found by the woodcutter. Gaston, to save himself, arouses the ignorant villagers and incites them to drive the three refugees away. The first attack fails and they attempt to burn the hut where their vicitms have sought refuge. Seeing the smoke and flames, a dim recollection of a similar scene is awakened in the brain of the insane boy. He follows the woodcutter and his daughter in their escape from the burning hut. They are met by the attacking villagers, one of whom attempts to strike down the old man with a woodcutter's axe. In a flash the vivid scene of the previous murder comes back to Philip. His reason returns with the shock, and he remembers the fatal book. Officers, attracted by the strife, rush in and separate the combatants. Philip shows the accusing writing in the book and the officers seize Gaston, the guilty wretch, who is led away to his just deserts.

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## FAMOUS PLAYERS.

**CAPRICE (Feature Subject).**—Weary of the shallowness and artificiality of social life, Jack Darnton decided to go on a hunting trip as far from civilization and tangos as possible. But after three days of solitude and loneliness, he was almost willing to exchange the silent woods for a return of the old gaieties, when an accident restored interest to his new life. He did not know how he came to shoot so low, but the next moment a pathetic little scream told him he had hurt a human. He ran to the spot and found Mercy, a girl of the adjacent mountain settlement, with an ugly wound in her arm. There was something so charming about her stoic courage that Jack's heart went out to her—and never quite returned. From that moment the society lion courted the simple mountain maid, and despite her protestations that she was "not ezzackly his kin'," and that she "wasn't eddicated enough to be his wife," he got her promise. Somehow the news traveled back to Jack's metropolitan circle, and his father, excruciatingly cultured, became terribly annoyed at the idea of his son marrying a girl of Mercy's caste. The next day he appeared on the scene to prevent the folly, and had a politely indignant interview with Mercy, who merely defied her prospective father-in-law—and after attempting to commit suicide with a bulletless gun, married Jack. Then came heartbreak and disillusionment. Jack brought her back to his velvet and gilt, where her backwoods manners and dress did not make her very popular. Manicured, jeweled fingers were pointed at her, scornful, derisive glances met her wistful eyes, and the laughter that she provoked descended upon Jack. In time Mercy divined that he regretted his act, and she wrote to her father to take her back to the old home. So he took her away from the world of sham, and it was only after she returned to the peaceful simplicity of her mountains that she realized that she loved Jack more than she feared his people's scorn. She decided to go to school and educate herself up to his plane. Her father took her to the best seminary he could find, but here, also, her outlandish garb and uncouth demeanor were ridiculed, until she heroically rescued a schoolmate from fire, winning her admiration and the others' respect. The two became fast friends. Mercy progressed rapidly with her studies, developed a more refined taste in dress; and so when the Christmas holidays came, her chum did not hesitate to invite Mercy to her home for the week. There she introduced Mercy to her brother—and Mercy recognized—Jack! Jack, whose sister had registered in school under an assumed name! And while he thought she looked familiar, he could not place her, so great was her transformation. Mercy confided the whole surprising truth to her chum and sister-in-law, and the two arranged a plan whereby Mercy was to wear the simple old gingham gown wherein she had made her first ludicrous entrance into Jack's social world. Then it was that Jack recognized his wife—and so it was that Mercy's husband fell in love with her again!

## TRUE FEATURES.

**THE CRIME OF WALL STREET (Feature—3 parts).**—Richard Lamb, the head of a powerful trust, needs the co-operation of an heiress, Ellen White, who resists all attempts to make her join the trust. One of Lamb's friends, a young man named Milton, succeeds in becoming the private secretary of Miss White, and soon possesses a good deal of her confidence. While out on a mission of charity, the horses of Ellen's carriage run away and Milton saves her from certain death. He becomes slightly injured and is nursed back to health by Miss White. He is now deeply in love with the girl and has forgotten all about his mission to win Ellen's consent to join the trust. He gets a telegram prodding his memory and upon his recommendation Ellen joins the trust.

In the meantime Ellen discovers the real identity of Milton and that she is learning to love him. She immediately discharges him and bids him begone forever. On his way back to the headquarters of the trust Milton is stopped by an accident which happens to his automobile and becomes a witness to the popular indignation against the trust. He finally arrives in the office of Lamb and makes his report. He is now determined to break the trust. The big warehouses of the trust are burned to the ground. Milton forms a counter-trust. Ellen White gives a masked ball and Milton decides to go, though not invited. The servants report that a crank dressed as a Black Pierrot and armed with dynamite has gained entrance to the ball. Milton is taken for the intruder. A very tense situation is encountered. How cleverly it is solved and how justice triumps over all obstacles is shown with wonderful skill in the pictures.

**G. W. 313 (Feature Subject—4 parts).**—George Walser, a clerk in a banking house, lives with his unmarried sister. Through an accident, he discovers that the son of his employer has betrayed his sister, and calls upon the son to demand that he marry the wronged woman. The son refuses. At this the brother, overcome by blind rage, strikes a blow which results in the seducer's death. Walser is arrested and sentenced to imprisonment for ten years in the stone quarries near the Chateau If. Here he becomes acquainted with Adolph Gautier, who had been sent to prison for political offences. Gautier is enormously rich and for the kindness shown to him by Walser in prison, he makes Walser his sole heir. The estate is one of the richest in France and Walser finds himself in the possession of unlimited wealth. He hears that his sister, who has been the cause of his misfortune, has become a sister in a neighboring convent. He calls upon her, forgives her and intends spending the rest of his life near her. At this time he receives an invitation from a neighboring landlord, whom he befriends in financial distress. The landlord's daughter falls in love with Walser and though he struggles manfully against it, Walser stills the voice of his young heart and becomes engaged to the daughter of the landlord, whose name is Elsie. He invites his fiancee to go hunting with him on his preserves. A former suitor for the hand of Elsie joins the party, and in the midst of their hunt they meet a wild bear. In the scramble for positions of safety Walser has his clothes torn by the branches. This accident reveals the brand on his upper left arm, G. W. 313, which had been burned into his flesh after he had entered prison. The defeated rival notices the fatal brand and, after short inquiries discovers the real identity of Walser, who had changed his name. Walser is confronted with these facts just as he is about to reveal his past to his future father-in-law. The engagement is at once broken and Walser decides to leave the country. Brooding over the terrible revelation which had been hers, Elsie remembers a photograph which her lover had taken of Walser in the act of helping a poor old woman carry a bundle of wood to her hut. Looking at the picture, she becomes convinced that Walser could never have been criminal at heart, and she hastens to Walser's sister in the convent and from her hears a confession of the truth. There she also meets Walser, who had come to bid his sister farewell. Explanations follow and the happiness of Elsie and her lover are complete.

## ANNEX.

**THE BARRIER OF BLOOD (Feature—2 parts).**—A young half-breed, not knowing his parentage, falls in love with a girl who is visiting his foster parents in the West. In the midst of their happiness, his foster father receives a letter from the girl's father, stating that he objects to the match because of the parentage of his adopted son, and is leaving immediately to take his daughter home. The adopted son is then told the story of his parentage. After hearing the story Lee realizes that it will be impossible to now marry the girl. He conceives a plan whereby he will change her love for him to hatred and disgust He makes the sacrifice because of the barrier of blood.

## ITALIAN-AMERICAN FILM CO.

**THE CRIME OF THE CAMORA (Feature—4 parts).**—The life of Detective Taris, one of the greatest criminal hunters in Italy, would have been prolonged if duty had not compelled him to be hated by the most noted gang of cut-throats that ever existed in the suburbs of Naples, Italy, under the leadership of Occhisbelli, the brains of the local Camora.

Owing to heavy political activities, several large sums of money had been deposited in the Commercial Bank, Gerad, in order to meet the expenses of a general election. The bank had been victims of several small robberies lately, and the heavy deposits induced the director general to have a guard placed around the bank in order to safeguard the money entrusted in his care. The chief of the police, after consulting with the director, orders Detective Taris and a few trusted men, to keep watch on the bank. Occhisbelli, the Camorist, obtains reliable information as to the large amount of money deposited, but it is hard for him to break in. Some new way must be formed to enter the bank. The photograph of the head of the watchman is procured, and Occhisbelli disguises himself accordingly. He has no trouble in getting past the outside guards and the watchman. Entering the room where the safes are, he sees the detective. Without any hesitancy he goes for the detective. A terrible struggle starts, where one man fights for his life and honor, and the bandit to keep his neck from the gallows. The struggle ends and there is another murder added to the long list of crimes endicted to the Camora. Having killed the detective, he looks around, takes what he can easily carry in money, and leaves the building. Nobody attempts to stop him as the disguise is perfect. He is taken for the watchman. At the door he meets the guards placed there by the detective, Taris, but little did they suspect that their chief had lost his life in the course of duty.

They don't recognize Occhisbelli disguised as the watchman. Next morning the real watchman opens the door of the bank and meets other night employees. Stunned for the moment, they cannot understand how he went out. In a few moments the terrible truth dawns on them and they rush to the strong room and find Detective Taris foully murdered. Ida Taris, his daughter, is informed of the terrible sacrifice her father has made for duty and wants to bring the guilty to justice. She requests the chief of the secret police for a detective badge for only a temporary appointment. The chief, knowing that Ida being a clever young woman, who has often worked with her father in some of the great criminal cases, decides to give her a detective badge, No. 399. She starts out in search of Occhisbelli, whom she already suspects. Disguised as an old woman, she enters the Apaches' den, where the Camorists are in the habit of meeting, and there overhears a conversation between two of Occhisbelli's pals, in which they mention his name. After a while they leave the den. Ida follows them a long distance, in which she is several times nearly discovered, sees them enter an old building in which the Camora gang have their headquarters. She tries the door and finds it locked. There is only one way to gain admittance and that is through the open window. Perilously she scales the wall and overhears more conversing, pertaining to Occhisbelli not having shared the plunder from his recent murder with them. They write him a letter in which they demand an equal share of the money which he stole from the bank when he killed the detective, or they will get his life, in which she overhears his address. As Occhisbelli lives in one of the best sections, on the outskirts of Naples with his sweetheart and a leader of blackmailers, Ida goes for help. When she reaches the house, she finds Occhisbelli, through a clever ruse, by hiding himself in the trunk, has escaped, but Ida is not to be outdone Later she follows up the trail and manages to enter his employ as a maid, and at the opportune time she signals the chief of police and his aids. After a severe struggle he is captured, in a company of the Camora that had come for their share of the robbery, which he refused to give them.

Occhisbelli tells the police that they have no evidence against him. Ida removes her garb as a maid, and confronts him. He is stunned to think a young woman has tracked him and obtained the evidence that will send him later to the gallows. Ida, having fulfilled her vow, is congratulated by the chief of police for having brought to justice the most feared leader of the Camora and avenged the murder of her father.

## A. BLINKHORN.

**KISSING CUP (Four parts — Feature — Hepworth).**—Mr. Hetherington is a country squire with one daughter, and is interested in racing. To his daughter, Chrissie, on her twenty-first birthday, he gives a beautiful thoroughbred foal of splendid breeding, and this foal the daughter names "Kissing Cup."

Three years later Mr. Hetherington has serious money losses, and, giving a mortgage on his estate, borrows money from a millionaire neighbor, Richard Cardew, who is also interested in racing.

Cardew is secretly the enemy of the Hetherington family, although Squire Hetherington believes him a friend. The enmity was caused by two facts: Chrissie Hetherington has repeatedly refused his attentions, and young attentions upon Daisy Ingham, the daughter of Cardew's trainer.

Ingham, father of Daisy, quits the employment of Cardew after the insult to his daughter, and knocks Cardew down. Seeing "Kissing Cup," now grown to be a beautiful three-year-old, he is struck by the splendid qualities of the mare, and suggests that he will train and enter her for a big race on speculation. "Kissing Cup," when trained, is proved in private trial and is entered for the big race. With big odds posted against her, Squire Hetherington backs the mare to win him a fortune of £40,000, or $200,000.

A noted jockey engaged to ride "Kissing Cup" finds himself unable to handle the mare. Arthur Ingham, the young son of the trainer, has been the constant companion of the mare, and, having ridden her in the trial, is engaged to ride her in the great race.

Cardew, having already instituted proceedings to foreclose his mortgage on Squire Hetherington's property, is wild with rage when he realizes that if "Kissing Cup" wins the man he is trying to destroy will be safely out of his clutches. Watching a second private trial, he realizes how absolutely essential is the riding of Arthur Ingham to make the success of "Kissing Cup" probable.

Hiring ruffians to kidnap Arthur in a racing automobile, they carry him away on the night before the race. Their machine is followed by Daisy Ingham and Jack Hetherington, with an array of constables in another high-powered car, and here is seen a particularly exciting race between the cars. Cardew's bravos gain enough distance to successfully hide the boy in an abandoned building, but are seen by a tramp, who shows the constables the place where Arthur is hidden. The police making short work with the kidnappers, Jack hurries Arthur into his car and starts at top speed for the railroad, which will carry them to the race-course.

Flood water in a low place on the road "kills" the engine of the automoile, and, of course, brings the car to a hopeless standstill. Jack recollects that they are close to a famous aviation school, and dashes off with Arthur across the fields, hoping he may yet save the day. They are fortunate enough to find a skilled aviator just setting out for a flight. The situation explained, the aviator, like a true sportsman, undertakes to land them at the race-course on time.

Just as it is being announced that "Kissing Cup" is a non-starter, the aeroplane makes its graceful descent upon the oval enclosed by the race-course, landing just in front of the camera. Arthur has just time to change his clothes, weigh in, and get

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The delight of the Hetherington's is only equaled by the anger of Cardew, and the final tableau shows beautiful Chissie Hetherington leading out beautiful "Kissing Cup" to receive the plaudits of thousands.

**DAVID COPPERFIELD** (Seven parts—Feature—Hepworth).—David Copperfield, shortly after the death of his beloved father, becomes aware of the attention of one Mr. Murdstone to his mother. His displeasure at such attentions is markedly evidenced, and as a result he is dispatched on a visit to Aunt Peggoty's home in Yarmouth, which has been made of an upturned boat by the side of the sea. Here he meets little Emily.

Upon his return to his home, "The Rookery," he finds his suspicions were true, and Murdstone has become his stepfather. Revolting against the tyranny and cruel treatment accorded him at the hands of his stepfather, David is sent to school at Salem House. While there he is advised of the death of his dear mother. After his mother's death, David is apprenticed to serve in the Murdstone brewery, and there becomes a lodger at the home of Mr. Micawber. The Micawbers, in straitened circumstances, are evicted from their humble dwelling, and David, mourning the loss of his new found friends, resolves to run away from his brewery apprenticeship and seek the home of his Aunt Betsy Trotwood, at Dover. Murdstone, learning of his disappearance and whereabouts, calls at the Trotwood home and demands David's return. This is denied, however, and David is sent to Canterbury to continue his education.

Before he has completed his course, however, David is compelled to seek means of earning his own livelihood, because of the financial condition of his aunt, and in consequence is apprenticed in the law office of Mr. Spenlow. There he meets Dora Spenlow, who becomes his wife, only to die ere his happiness has been begun.

While in the employ of Spenlow, David meets the villainous Uriah Heep, and subsequently he arranges, after a chance meeting with his old friend, Mr. Micawber, that Micawber is to become an employee of Spenlow. Then follows the detection by Micawber of the thefts of Uriah Heep and comes the restoration of Aunt Betsy's belongings. David chances to meet his old school friend, James Steerforth, and together they plan a trip to Yarmouth, where they visit the Peggotys. Steerforth persuades little Emily to leave with him, and later deserts her.

David Copperfield's rise to fame and fortune follows. The wronging of little Emily is detected, and she is finally found by David after she attempts suicide in the Thames. There is the final vindication for old Peggoty, when the lifeless body of Steerforth is found by Ham as it is washed ashore after a terrible wreck.

In the closing scenes, the Micawbers, who have gone to follow their fortunes in Australia, seated around their Yuletide table rise in toast to the Copperfield family, and in far off England, David and his wife, who was Agness Wickfield, respond. It is a beautiful and heart throbbing finale.

## PASQUALI-AMERICAN CO.

**A RACE WITH DEATH** (Feature—2 parts).—Dr. Remond and his wife are at their country home; his friend, Mr. Lafour, visits them. Suddenly Mrs. Remond, who has turned toward the window, utters a cry, "An aeroplane! An aeroplane!" Pleased at the unexpected sight she calls her husband to the balcony, waving her napkin by way of salutation. But Lafour is ignorant as to the cause of her pleasure. He looks at Mrs. Remond, who has aroused in him an insane passion of love. The aeroplane alights in a field near by. The aviator is heartily congratulated by Mr. and Mrs. Remond. They recognize him as Favard, their friend, who has come to visit them.

While at dinner Dr. Remond begs the aviator to stay a few days with them as their guest and the aviator cordially accepts their hospitality. While they are dining a telegram arrives from Dr. Mailet requesting Dr. Remond to be present at a consultation in town the following day at three o'clock. Lafour's passion becomes frantic. He has succeeded in finding Mrs. Remond alone. The lady rejects him with disdain. Lafour, finding himself rejected, plans a fiendish plot to ruin his friend Remond. He writes a note to Mrs. Remond saying, "I love you passionately, but you have rejected me with insults. My revenge will be terrible. The bridge over which the train your husband is traveling will break down." Lafour hands this letter to a servant, saying, "Tomorrow, two hours after the doctor's departure, hand this letter to Mrs. Remond." Lafour goes away from the house in search of the necessary accomplices for his dark plot.

The hour of departure has arrived. The doctor kisses his wife good-bye. Two hours later the servant delivers the letter. The doctor's wife is in despair when a kindly voice asks: "What is the matter?" It is her friend Favard, the aviator. Mrs. Remond tells him about the danger surrounding her husband. Favard has an idea and is soon on his way to the railway tracks. The villainous Lafour has placed dynamite under the bridge over which the doctor's train is to pass. The aviator hastens to meet the train, which he succeeds in stopping just as the bridge is blown up. The doctor hastens back to calm his wife. The miserable Lafour, thinking that his ignoble revenge has been accomplished, again forces himself upon Mrs. Remond. He is driven from the house where now supreme happiness reigns.

## FEATURE PHOTOPLAY CO.

**JUSTICE OR LOVE?** (Feature Subject—3 parts).—Ruth, the daughter of a well-to-do widower banker, grows up without the guiding spirit of a mother. Kirk, the parson's son, just graduated from college, returns home to his father. It so happens that Kirk comes across Ruth, who takes a fancy to him. She has already flirted with her father's bookkeeper, who loses his head over her and steals $400 just to buy a costly present for her. Kirk meets Ruth at the river bank, and she invites him to row with her. He accepts the invitation, and the little romance begins there.

During the same evening Kirk walks along the quiet streets, and unconsciously approaches the home of Ruth. Ruth invites him in and the bashful chap sits down on a chair with head lowered. For a long time he is irresponsive, but finally his bashfulness overcome, he responds to her entreaties and kisses her.

Her father, sitting in his studio, hears a noise and starts to investigate. Kirk seeks to retreat, but it is too late, and the only visible plan is to hide himself in the adjoining room, the office. When the banker inquires the cause of the noise, Ruth denies all knowledge of it. He then proceeds into the office, and is astonished to find the son of the parson behind the safe, which is wide open. He accuses Kirk of the robbery, but the young man denies it. A struggle follows and Kirk wins. Kirk rushes to the bell tower of his father's church and collapses, where his father finds him. An explanation follows and he advises his son to leave the country. When about to board the train, he is arrested. Kirk refuses to give any explanation; a woman's honor is sacred to him, but he pleads not guilty. Kirk is sentenced to imprisonment for six months.

Suddenly, something hidden in the soul of Ruth, arises in her and she cries out to the presiding judge, "Halt!" and explains the reason of Kirk's presence in the banker's home. Kirk is quickly liberated and the real culprit, the bookkeeper, is arrested. A genuine love awakens in Ruth, which is reciprocated by Kirk.

**SALVATION** (Feature Subject—3 parts).—Life for Ida in the cobbler's home was too tame and uneventful. As a salesgirl in one of the swellest department stores, she came in contact with the elite of society, and when Baron Fredy became interested in her, she gladly responded. Ida is invited by the Baron to a social affair, where she makes the acquaintance of Oswald, a young noted painter. They are drawn toward each other by mutual admiration. The Baron notices this and resents it. Ida then openly breaks off with the Baron, and Oswald accompanies Ida to her home. A heart breaking scene follows between father and daughter. She begs and pleads for forgiveness, for staying out so late, but the old fashioned man is uncompromising, and orders her to leave his home.

Oswald, hearing noise, lingers in front of the house. Out comes Ida, crestfallen. Oswald rushes to her, and after some persuasion, she tells him the truth. Oswald explains to her that there is only one refuge, his studio. Ida consents. The cobbler's other child, Paul, becomes involved in a brawl, is arrested and sentenced to prison for four months.

Baron Fredy, thirsty for vengeance, lays his plans accordingly. He writes an anonymous letter to Oswald's father, in which he tells him that his son is not devoting his time to his art, but is interested in a girl of doubtful character. Mr. Saunder immediately goes to his son's home, where he finds Ida alone. He announces himself and tells her that he cannot countenance her presence in his son's home. She indignantly refuses the money which he offers her and leaves at once.

She passes a park and is approached by two ruffians. A young man who chances to pass by, seeing the embarrassing position of the girl, immediately goes to her assistance. The grateful girl thanks the young man. They glance at each other; it is Paul, her brother. Paul takes Ida to his humble lodging room, but they now face a problem—how to make a living? They decide to become vaudeville performers. Their first engagement is in a cheap cabaret. After their turn, Paul receives an invitation from two men whom he used to know in prison. They lay a plan before him to participate in the robbery of a rich merchant's home. Paul immediately decides to inform the merchant about the contemplated robbery.

He goes to the home of the merchant, and while waiting for him to appear, chances to see on the table a portrait of his sister. As he is holding the photograph, in comes Oswald, pale and feeble. He witnesses the scene, and inquires of the young man whether he knows the girl whose photograph he holds. Paul replies that the girl is his sister. Mr. Saunders consents. Paul is overjoyed and rushes out to bring Ida to Oswald.

That same night Paul, who has previously posted the policemen around the house, gives the signal to his would be accomplices that the time is ripe for action. The robbers appear and are immediately seized by the police. One of the robbers, seeing that Paul has given them away, succeeds in stabing him. Feeling that he is going to die, he asks for his parents, as his last wish is to become reconciled to them. The old folks humbly accept the will of God. Salvation has come!

## RAMO.

**WIVES** (Nov. 5—3 parts—Feature Subject).—Stuart Hall, a broker, and James Steele, a financier, are rivals for the hand of Jane Travers, a society belle. Steele makes the greatest impression on Jane, and she marries them. Soon after Steele's marriage to Jane, Hall meets Lois Martin and saves her from the attentions of Jack Dallas, a chauffeur. Lois and Hall's friendship soon ripens into love. Jack, who wants Lois to marry him, on being refused makes things unpleasant for the lovers, but in spite of his threats they soon marry. Their married life is ideal and is soon blessed by the arrival of a little baby.

Jane's married life is not so happy; in spite of her riches she is dissatisfied. Lois and Stuart meet Jane and her husband at a restaurant. Jane sees Hall's happiness, which causes her to think of her own life, being married to a man she has ceased to love. This preys upon her mind so much that she decides to win Hall back. She meets Hall frequently on his trips to town. Hall is beginning to lose heavily in his stock dealings, which causes him to neglect his wife and child. Jane learning that her husband is secretly operating to raise B. & H. R. stocks, thinks she sees a way to arouse Hall's interest in her again. She informs Hall, whom she meets at a ball that evening, of her husband's plans. Hall is compelled through his financial difficulties to accept Jane's information, not knowing her secret motives for aiding him. The husband overhears his wife betray his business secrets; he fixes on a plan of revenge which would eventually bring Hall to his ruin. The next day in the stock exchange, Hall starts buying B. & H. R. stocks, which formerly he was selling. James Steele allows Hall to continue buying successfully, with the intention of swamping him with B. & H. R. stocks the following day.

In the meantime, Jack Dallas has been meeting with evil companions and is wanted by the police. He enters Hall's house with the intention to burglarize it. He meets Lois for the first time since her marriage. Hall arrives home before Jack has a chance to get away with any of the plunder, which he has frightened Lois into giving him. Jack forces Lois to hide him. Lois does not tell her husband of Jack's presence in the room, fearful that Jack will carry out his threats of shooting Hall. When Hall discovers Jack's presence in the room, he is suspicious. Jack allows him to believe that Lois invited him; Hall becomes furious. Jack only saves himself from bodily injury by holding Hall back with his gun. After Jack makes his escape, Hall accuses his wife. She resents his attitude, begs and pleads with him to listen to reason, but to no avail. He speaks of a separation which drives Lois frantic.

Two detectives, who are on Jack's trail, see him leave the house. Jack evades the officers, steals an auto and makes his escape. A rainstorm comes up and Lois, who is standing by the window is stunned by a bolt of lightning. Jack, in his endeavor to escape in the auto, loses control of it and is hurled over the cliff. Later he is found by the detectives, who get his confession before he dies. The next day at the exchange Steele swamps Hall with B. & H. R. stocks, making the price fall and ruining Hall. Hall goes to the woman and accuses her of duplicity. She becomes furious. She seeks to get Hall in a compromising position. She fails in this, for her plans are only denounced by her husband for her previous perfidy and he threatens to divorce her.

Hall begins to realize that he has unjustly treated his wife. He goes home to ask forgiveness for his hasty judgment, but the doctor refuses to allow Lois to be disturbed. Later a telegram is received, telling of Jack's confession and his real motive for entering the house. A reconciliation is soon brought about between Lois and Holmes. Steele, to avoid scandal, takes a quiet means to get a divorce from Jane.

## LFWIS PENNANT.

**DECREED TO DIE** (3 parts—Feature Subject).—Our story opens in the Chambers of the Grand Duke Alexis, where we find the Grand Duke yielding to the entreaties of his daughter, Abba, to issue a general pardon, freeing all of the revolutionists from Siberian torture. Among those freed we see an elderly man being greeted by his sons, Arthur and Frank. Years of prison life have made the father a hopeless invalid, and as death approaches he exacts a promise from his son, Arthur, to avenge his death and free the country from the tyrant Alexis. We see the Nihilists in session. Arthur takes the solemn oath of vengeance.

Arthur is successful in gaining access to the Royal Chambers as a tutor to the children of Alexis. But he becomes absorbed in a love affair with the only daughter of Grand Duke Alexis and neglects to carry out the plot to which he has been assigned. Vera, a member of the Nihilists, ann raging with jealousy, undertakes to carry out the oath of vengeance. By a series of excit-

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ing incidents, the story ends with the death of Arthur by the hand of Vera, and finally, also, with the tragic end of the world's most notorious despot, Grand Duke Alexis.

**MY BOY: or THE MYSTERY OF THE ROADHOUSE MURDER** (Feature Subject—4 parts).—Jack Robinson, after causing his devoted mother endless trouble and expense by his reckless extravagance and dishonesty, disappears. Six years pass with no word from him. Then we see him in company with a questionable character known as Bernice, at a country roadhouse, which is a veritable den of crime, being the resort of a gang of thieves. A terrific thunderstorm is raging, and Arthur Rogers, a merchant, is driven to seek shelter within, not knowing that the roadhouse is a disreputable place. He is suspected of being a detective, and trouble ensues. Just then comes the bolt of lightning, which totally demolishes the building, and it is burned to the ground. The police descend on the spot, in an intended raid, only to find the building in ruins, and the criminals fled. Jack and Bernice are captured, but Arthur Rogers flees, to escape implication in the raid. He takes refuge by chance in Jack's own home, where Jack's sister prevails upon her mother to give him shelter, and shield him from the police. A love affair follows between Arthur and Ella, and he voluntarily goes to the police station to establish his innocence. At his trial he retains Miss Ella Robinson (who is an attorney) as his lawyer. Jack, already found guilty as an accessory of the murder, is recognized at the police court by his mother and a reconciliation ensues. At a dramatic point in the proceedings Bernice unexpectedly rises and confesses that she was the one who struck the fatal blow. Jack is liberated, begins life anew, and goes happily home with his devoted mother. His sister and Arthur Rogers are married.

## BELMONT.

**THE CHILD DETECTIVE; or SHADOWS OF LIFE** (Feature Subject—3 parts).—John Graham, a wealthy banker, while out walking with his two children, comes upon a poorly dressed little girl. She unfolds a heartrending story of poverty, and tells of a sick mother who is dying from lack of proper nourishment and her inability to obtain medical aid due to her straitened circumstances. The rich children, surprised at hearing the tale, for they have only known luxury, implore their father to give aid to this little creature. The father, wishing to encourage his children in their noble feeling, agrees to accompany the child to her home. Upon entering the squalid quarters, and finding the mother practically dead, the first shadow of grief passes over the faces of the two wealthy youngsters. Before breathing her last the dying mother in despair asks what will become of her child. John Graham, to console the woman, takes the child in his arms and assures her that he will care for her and bring her up as a sister to his own two boys. The mother dies in peace, and Edith is taken to the home of her foster-parent. Time rolls on and Edith blooms into girlhood, the youths to manhood. The younger of her foster brothers, Jack, now falls in love with Edith, but his older brother, Henry, exhibits a feeling of first choice due to being the senior. Henry, who has fallen into temptation, becomes a gamester, and is hard pressed for funds. Knowing that his father has in his possession some negotiable securities, he plans to steal them. The betrothal of Edith and Henry is announced and the anguish of Jack is evident. On the evening of the reception Jack comes to Edith to bid her a fond adieu, and while holding her in fond embrace his brother enters and denounces him. The quarrel attracts the attention of the guests, and the father, after learning the cause, orders Jack from his home. The following evening the father is found unconscious in his study, from the blow of an intruder, who has robbed the safe. Henry intimates that it may have been his ingrate brother, who knew the whereabouts of the valuable bonds, and his solution is plausible. The unfurling of the baffling mystery is accomplished by a boy, and the process is vividly shown to the audience.

## WORLD'S SPECIAL FILMS CORPORATION.

**SAPHO** (Feature Subject—4 parts).—During an entertainment given by Engineer Dechelette, the former model Fanny Legrand comes across Jean Gaussin D'Armondy, who is studying law in Paris. On the eve of breaking away from her, he happens to hear that she is no other than the celebrated Sapho. Sapho called on Jean from time to time at his student's quarters and after nursing him through a long illness, she succeeds in deciding him to keep her with him. Sapho is happy in finding a small apartment where they shelter their love. One day the sculptor, Goudal, lifted a corner of the veil that hid Sapho's past. This made Jean jealous and Sapho appeased him by the surrender of her old letters. The sudden blaze of those innumerable papers caused the chimney of the house to catch fire. Neighbors rushed in and among the rescuers, Sapho recognized her father, the old driver. Ashamed, she dreaded that Jean's refined nature would take umbrage at the new stain.

The initial frail link has been turned into a solid chain that nothing can break. At times Jean is indignant and revolts, but Sapho always gets the better of him. After some high words with Sapho, and on the invitation of his uncle Cesaire, Jean takes a trip to his home. As soon as he returns, Sapho regains her hold on him. Rosario Sonchez, a former friend of Sapho, whom she has made stewardess of her mansion, invites Jean and his mistress to luncheon. On that occasion, Rosario introduces Jean to DePotter, the celebrated musician. Sapho's friends make fun of her disinterested love. Disgusted at his bondage, DePotter tells Jean, as an example of what he is to expect of the hard life he leads with Rosario. A few days later, it is decided to leave the mansion and go to live at Chaville, close to the Hettema's. At the pressing request of Sapho, Jean adopts a child, in total ignorance that the child is the son of Flamant, condemned for forgery. That day, in celebration of their installation at Chaville, they all have a picnic in the woods. It is there that they meet Irene Bouchereau, niece of the family doctor. This causes a terrible quarrel, which is only stopped by the sound of Hetteman's horn. One day Dr. Bouchereau meets Jean in a train and invites him to his house. The young people are pleased with each other. Then comes Jean on the eve of marrying the doctor's niece. Sapho compels him to give up all thoughts of marriage. Recognizing that his life is irretrievably bound with that of Sapho, Jean announces to his family that he is going abroad with his friend. His family reproaches and even curses him, especially his father. However, he learns that his mistress has received a visit from her former lover, the father of the child, and maddened by jealousy he insists that Sapho go with him to America. Fortunately for him, it is she who leaves him.

**THE TWO SERGEANTS** (Feature Subject—6 parts).—Capt. Derville has occasion to reprove a slovenly soldier at review. This soldier in a spirit of revenge for his humiliation, steals a large part of the funds with which Derville is entrusted. Derville cannot account for the disappearance of the money, and knowing he will be disgraced, he disappears, aided by Tom, his old servant, who supplies him with the clothes of a peasant. Derville is intensely fond of his wife and two children, and the separation is bitter for all. In the mountains Derville saves the life of Gustave, a peasant. War breaks out and Derville and Gustave enlist, the former under the assumed name of William. During a fierce battle William (Derville) picks up a bomb and hurls it away as it is about to explode under the feet of a general. For this brave act he is made a sergeant. A warm friendship springs up between him and Sergt. Robert, and the two are inseparable. The plague strikes the town and to prevent its spread strict military quarantine is established. The two sergeants are posted at a gate and refuse to permit any one to pass. A widow and two children try to get in to the gates, and tell a pathetic tale of hunger, adding that they will surely starve to death unless permitted to reach the house of their aunt. The resemblance of the children to Derville's own little ones touches his heart, and the two sergeants allow them to pass.

A disgruntled peasant who had been turned back complains to Valmore, the aide-de-camp. This worthy is in love with Laura, the fiancee of Robert, and he takes advantage of the opportunity to rid himself of his rival by denouncing the two sergeants. The general is touched by the pitiful tale, but is compelled to order a court-martial, which finds the two men guilty, but holds that in view of the extenuating circumstances only one man shall be executed, and that lots shall be cast to see which shall die. William and Robert throw dice and William is the unfortunate one. The men are sent back to their cell by the old turnkey, who is the uncle of Laura. While there, William receives a note from a friend, informing him that his wife and children have taken refuge on the Island of Rozes, not very far off. Derville, who had not been able to communicate with his family for three years, breaks down, and tells Robert the story of his life. Robert requests the aid-de-camp to permit Derville to go on the dispatch boat, which makes daily trips to the Island of Rozes, to kiss his wife and children good-bye, agreeing to stay as a hostage and die in his stead should he not return. The aide-de-camp sees possibilities in this and consents. Gustave the man Derville saved—is in charge of the despatch boat, and the aide-de-camp secretly tells Gustave that if he delays the return of William he will, in the meantime, get a pardon for Robert. The simple Gustave believes him. Mrs. Derville and the faithful Tom are living in a cottage on the island. The cannon announces the arrival and departure of the dispatch boat, and every day Tom goes to see, if by chance, word has come from the captain. Tom hears the soldiers talking about a proclamation and recognizes the name of his master. He takes the proclamation and finds it is an acknowledgment by the secretary of war of the innocence of Capt. Derville of the charges against him, the guilty man having confessed before dying. When Derville reaches the island, therefore, he finds himself in the peculiar position of a free man, restored to rank as Capt. Derville, and as Sergt. William he is condemned to death! The meeting between the wife and husband is wonderfully depicted, and very touching. Gustave tells the old servant that if he makes his master miss the boat his life will be saved. Tom, therefore, sets the clock back an hour, and Derville is astounded to hear the booming of the cannon announcing the return of the boat. The weeping wife and children cling to him, but he tears their hands away and dashes to the water's edge. There is only one way to keep his word of honor—to swim, and he dives into the water and begins the long journey. The dispatch boat arrives at the fortress without William, and the execution of Robert is ordered. The general is angry when he learns what has been done, but despite the pleadings of Laura and her uncle, he is compelled to carry out the sentence. Robert faces the firing squad, and the commands are given: "Ready! Aim!" Before the word "Fire!" is said, the old turnkey sees in the distance the swimmer nearing the shore. Exhausted, Derville is assisted to land and Robert is saved. Derville makes known his rank to the general, as well as his true name. Laura and her uncle eloquently plead for mercy, and the old general is, in fact, only too glad to have an excuse to stop the unpleasant proceedings, and tells Derville that to make atonement for the great wrong done him, a pardon would be secured for him. Then, indignant at the conspiracy of the aide-de-camp, he removes him from office and orders him under arrest to be himself court-martialed for his vile plotting.

## NEW YORK FILM CO.

**THE LURE OF NEW YORK** (Feature—4 parts).—In Bavaria lives a young girl, Regina Muller, and her mother. They receive word that their inn is about to be closed on account of non-payment; so Regina, seventeen years old, resolves to go to America and try her fortune in the new world. The following week Regina departs for New York, and upon her leaving her mother presents her with a locket containing a photo of the mother, herself, and begging her daughter to go the right road, no matter what temptations may come her way. On board the steamer Regina meets a country woman, much wiser than herself, coming to New York from abroad, who assures the young girl that her husband, a certain Gentleman Joe, will take care of her. On their arrival Regina is welcomed in the new home on the Bowery, and is charmed with the courtesy extended to her. Her friends are up to a different game. Gentleman Joe and his pals in the underworld commence their usual low plottings. In order to carry out their schemes, they do away with the sergeant of their district. This gives them a free chance to proceed.

Gentleman Joe and his wife intercept Regina's letters to her mother. They forge a letter from Bavaria and inform the girl that her mother is lost to the world. Then they appease her grief by inviting her to the pleasures of the New York underworld. She is taken to Chinatown. A fight ensues in the restaurant. Gentleman Joe shows his true colors. After the row Regina becomes suspicious of her surroundings. Meanwhile, her mother, not hearing from her child, begins to feel that her daughter is lost. Regina soon forgets her experience in the underworld, and is invited to an evening at the cabaret at the Madison Square Roof Garden. It is during this adventure that the young child begins to realize more than ever that her friends are deluding her and that their motives are other than they pretend. Gentleman Joe makes violent love to Regina under pretense that he wants to make a cabaret singer out of her, but, filled with terror and fright, the little girl spurns his mock love and leaves the cabaret in horror and disgust. When the unhappy family reaches home, Gentleman Joe and his wife plot to drive the girl out of his home. Regina overhears their scheme and that night makes her escape out of the window. She is followed by Tony, Joe's confederate, but with the aid of the sergeant's son, who has turned against the gang, Regina is safely brought to his mother's home. After a most sensational chase on the running elevater train, then over the works of an elevated station and down the tenth story winding fire escape, Tony is at last captured by the police. The following day Regina seeks employment, and on her way meets with an accident. The occupant of an auto, a certain Madame DuPont, realizing her chauffeur's negligence, takes care of Regina, places her in her auto and drives home. This accident forms a new chapter in Regina's life. From now on her life is entirely changed. Madame DuPont is so charmed with Regina's simplicity and fascinating manner that she resolves to adopt her as her own. Regina receives a musical education; she is thrust into society, and is a debutante at a reception tendered in her honor. Years have elapsed. Regina's mother leaves for New York in search of her child. Soon after she lands she seeks employment. At this juncture Madame DuPont decides to send Regina abroad for a musical education. Everything is made ready for her departure. Regina calls up the employment agency for a servant. Mrs. Muller is in the office. She is sent to Madamoiselle Regina to act as a servant to her own child, not knowing where she is commissioned to go. She meets her daughter face to face, denounces her for her long neglect, but when she hears her child's story and finds the locket around her neck and her own photo intact, the mother's heart softens and the mother and daughter fall into each others' arms.

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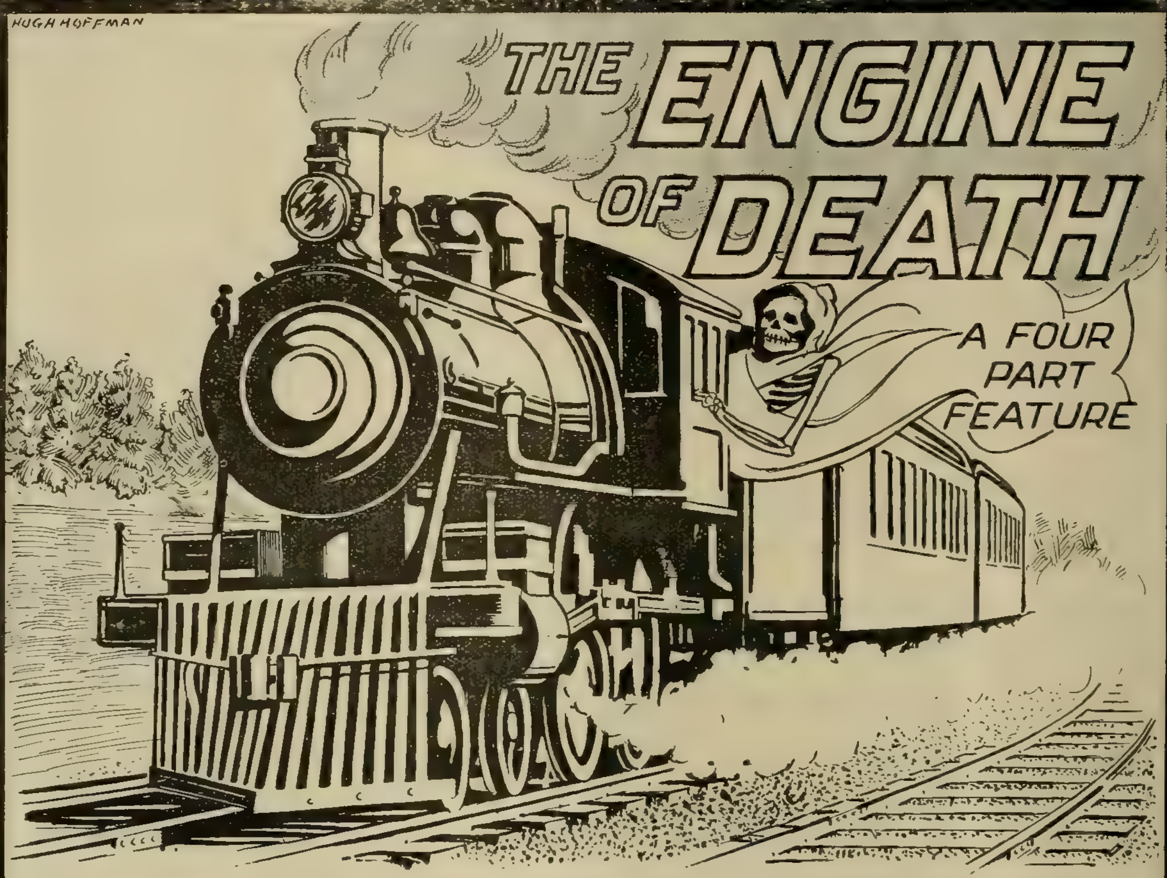

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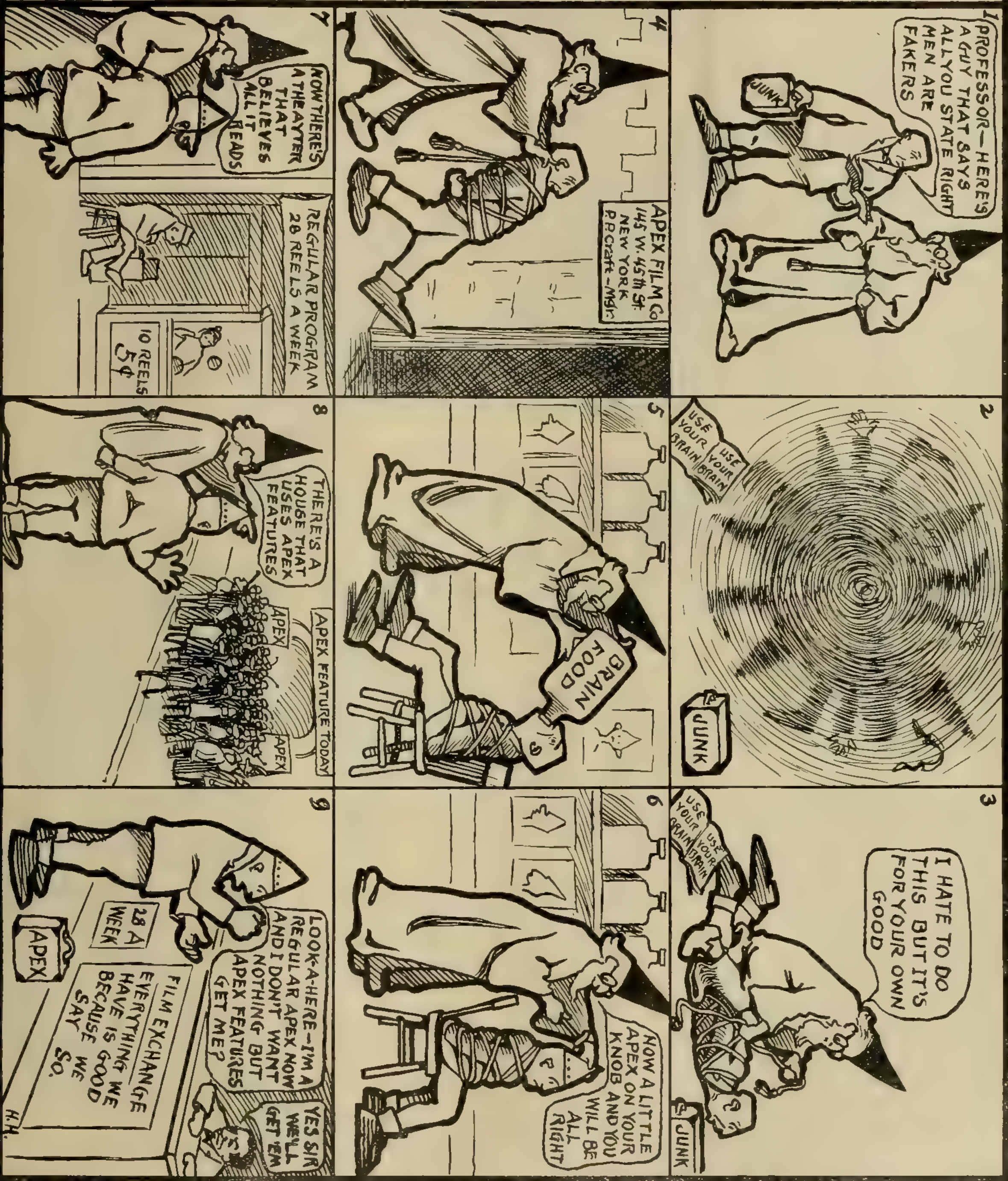
1
PROFESSOR—HERE'S A GUY THAT SAYS ALL YOU STATE RIGHT MEN ARE FAKERS
JUNK
2
USE YOUR BRAIN
USE YOUR BRAIN
JUNK
3
I HATE TO DO THIS BUT IT'S FOR YOUR OWN GOOD
USE YOUR BRAIN
USE YOUR BRAIN
JUNK
4
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5
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USE YOUR BRAIN
BRAIN FOOD
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| **Texas** | Big Four Feature Film Co., Praetorian Bldg., Dallas, Tex. |
| **Vermont** | Famous Players Film Co., 100 Boylston Street, Boston, Mass. |
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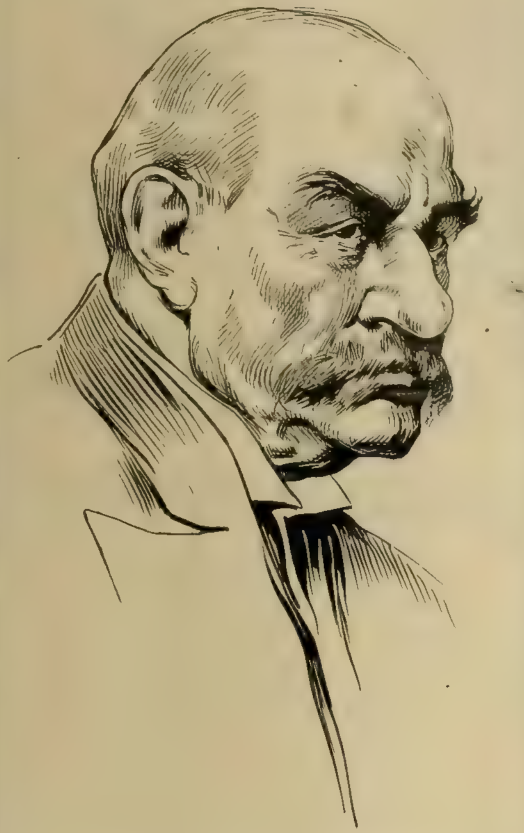

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Nov. 8—The Haunted House (Comedy-Drama)..1000
Nov. 10—Martha's Decision (Drama)..........1000
Nov. 13—An Assisted Proposal (Comedy)......1000
Nov. 15—The Drummer's Honeymoon (Com.)..1000
Nov. 17—The Trail of the Lost Chord (2 parts—Drama) ..... ..................2000
Nov. 20—The Tale of the Ticker (Drama) .....
Nov. 20—A Modern Steel Plant (Edu.) .....
Nov. 22—Calamity Anne's Dream (Drama).....1000

### AMBROSIO.

Oct. 4—The Wild Guardian (2 parts—Drama).2000
Oct. 11—Chopin's Nocturne (2 parts—Drama).2000
Oct. 18—The Two Mothers (2 parts—Drama)..2000

### APOLLO.

Oct. 5—The Rube Boss (Comedy)............
Oct. 12—Ketchem and Killem (Comedy)......
Oct. 19—One Round O'Brien Comes East (Com.)
Oct. 26—The Boomerang Curve (Comedy) .....
Nov. 2—His Nobs the Plumber (Comedy).....

### BISON.

Oct. 28—The Black Masks (2 parts—Drama).
Nov. 1—From Dawn to Dark (2 parts—Dr.).
Nov. 4—Captain Kidd (3 parts—Drama)......
Nov. 8—The Prairie Trail (2 parts—Drama)..
Nov. 11—Madonna of the Slums (2 parts—Dr.)
Nov. 15—Lasca (2 parts—Drama)............
Nov. 18—The Raid of the Human Tigers (3 parts—Drama)............ .......
Nov.22—Wynona's Vengeance (2 parts—Dr.)..

### BRONCHO.

Oct. 15—The Reaping (Drama)................
Oct. 22—The Black Sheep (2 parts—Drama)..
Oct 29—From Out the Storm (2 parts—Drama)
Nov 5—The Veteran (2 parts—Drama).......
Nov. 12—The Impostor (2 parts—Drama).......
Nov. 19—The War Correspondent (2 parts—Dr.)
Nov. 26—The Reformation (Drama)..........

### CRYSTAL.

Nov. 2—A Hidden Love (Drama)............
Nov. 4—Girls Will Be Boys (Comedy)........
Nov. 4—It's a Shame to Take the Money (Comedy)..........................
Nov. 9—When Duty Calls (Drama)..........
Nov. 11—Oh! You Pearl (Comedy)............
Nov. 11—Baldy Belmont Wins a Prize (Comedy)
Nov. 16—Out of the Grave (Drama)..........
Nov. 18—Her Secretaries (Comedy)............
Nov. 18—Percy's New Mamma (Comedy)......

### DOMINO.

Oct. 23—Heart of Kathleen (2 parts—Drama).2000
Oct. 30—Widow Maloney's Faith (2 parts—Drama) ..........................
Nov. 6—The Judgment (2 parts—Drama)....
Nov. 13—The Ghost (2 parts—Drama)..........

### ECLAIR.

Nov. 2—Success with De-Feet (Comedy).....
Nov. 2—Organisms Which Inhabit Stagnant Water (Zoology) ................
Nov. 5—The Reformation of Calliope (2 parts—Drama)..........................
Nov. 9—The Amblystona (Zoology) ..........
Nov. 9—Oh! What a Dream (Comedy).......
Nov. 12—Lady Babble (3 parts—Drama)......
Nov. 16—Unseen Metamorphoses (Scientific)...
Nov 16—Does Max Snore? (Comedy)..........
Nov [illegible]—Partners (2 parts—Drama)..... ....
Nov [illegible]—Oh! You Rubber (Comedy)... .......
Nov [illegible]—Soldiers Drilling in Turkestan (Military) .. ........................

### FRONTIER.

Oct. 16—Curing the Doctor (Comedy).........
Oct. 18—The Brute (Drama)..................
Oct. 23—Miss Fairweather Out West (Comedy)
Oct. 25—Jim's Atonement (Drama).............
Oct. 30—When Spirits Walk (Comedy)......
Nov. 1—His Conscience (Drama).............
Nov. 6—Slim Gets the Reward (Comedy).....
Nov. 8—The Girl and the Bandit (Drama)....
Nov. 13—Caught At His Own Game (Comedy)..
Nov. 15—The Bond That Binds (Drama)......
Nov. 20—Slim Becomes a Detective (Com.)...
Nov. 22—The Double Cross (Drama)..........

### GAUMONT.

Oct. 21—Dolly's Stratagem (Comedy).........1000
Oct. 22—Gaumont's Weekly, No. 85 (News)...1000
Oct. 23—Tiny Tim Kidnaps a Baby (Comedy)..1000
Oct. 28—The Accusing Eyes (Drama)..........
Oct. 29—Gaumont's Weekly, No. 86 (News)...
Oct. 30—Mexican Pearl Smugglers (Drama)....
Nov. 4—The Interrupted Message (Drama)....
Nov. 5—Gaumont's Weekly, No. 87 (News)....
Nov. 6—Leonce and Poupette Seek a Divorce (Comedy)..........................
Nov. 11—The Bank Messenger (Drama)......
Nov. 12—Gaumont's Weekly, No. 88..........
Nov. 13—The Heart of a Doll (Drama)........
Nov. 18—Leonce and the Milkmaid (Com.)....
Nov. 19—Gaumont's Weekly, No. 89 (News)...
Nov. 20—Oscar Finances a Theater..........

### GEM.

Oct. 13—The Surf Maidens (Comedy)..........
Oct. 20—His Double Surprise (Comedy).......
Oct. 20—A Trip Through Tunis and Algiers (Sc.)

### GREAT NORTHERN.

Oct. 18—A Husband's Strategy (Drama)......
Oct. 25—A Family Mixup (Comedy)..........
Nov. 1—A Dilemma (Comedy)................
Nov. 1—An Isle in the Baltic Sea (Scenic)..
Nov. 8—A Bogus Hero (Comedy).............

### IMP.

Oct. 20—The Big Sister (2 parts—Drama)....2000
Oct. 23—The Anarchist (Drama)..............
Oct. 27—Jane of Moth-Eaten Farm (Drama)..
Oct. 30—His Hour of Triumph (2 parts—Dr.)..
Nov. 3—The Temptation of Jane (2 parts—Drama)..........................
Nov. 6—The Old Parlor (Drama)............
Nov. 10—On Pine Mountain (Drama)...........
Nov. 13—Levi and McGinnis Running for Office (2 parts—Comedy) ............ ....
Nov. 17—Who Killed Olga Carew? (2 parts—Dr.)
Nov 20—The Child Stealers of Paris (Drama)

### JOKER.

Nov. 5—Mike and Jake Go Fishing (Comedy)
Nov. 8—Love and Limburger (Comedy).... .
Nov. 12—Mike and Jake Among the Cannibals (Comedy) ........................
Nov. 15—Almost an Actress (Comedy).........
Nov. 19—Mike and Jake at the Beach (Com.)
Nov. 22—The Stinger Stung (Comedy).........

### KAY BEE.

Oct. 31—Borrowed Gold (Drama).............
Nov. 7—An Indian's Honor (Drama)..........
Nov. 11—For Mother's Sake (Drama).........
Nov. 14—Efficacy of Prayer (Drama)..........

### KEYSTONE.

Oct. 30—Speed Kings Tetzlaff and Earl Cooper (Sports)..........................
Nov. 3—Fatty at San Diego (Comedy).......
Nov. 6—Louis' Sickness at Sea (Comedy)....
Nov. 10—Small Time Act (Comedy)...........
Nov. 10—The Milk We Drink (Educational)....

### KOMIC.

Oct. 16—Old Heads and Young Hearts (Com.)
Oct. 23—Caught In His Own Net (Comedy)....
Oct. 28—Deceiving Dad (Comedy)..............
Nov. 6—Poor John (Comedy)................
Nov. 6—Caused By a Clock (Comedy)........
Nov. 13—An Affair of Honor (Comedy)........
Nov. 13—Bobby on Her Mettle (Comedy)......

### LUX.

Oct. 24—When a Man's Married (Comedy).. 750
Oct. 24—Terrible Bobby (Comedy).. ........ 235
Oct. 31—Mabel Feigns Indisposition (Comedy). 575
Oct. 31—Percy's Heroism (Comedy).. ....... 410
Nov. 7—The Amateur Detective (Comedy).... 590
Nov. 7—Roman Rivers (Scenic) . ....... 312

### MAJESTIC.

Oct. 25—Vengeance (Drama) ................
Oct. 26—The Scenario Writer (Comedy).......
Oct. 28—The Oath of O'Tsuru San (2 parts—Drama)..........................
Nov. 1—(No Release This Date).............
Nov. 2—The Marriage of Niatana (Drama)...
Nov. 4—The Ward of the Senior Class (Drama)
Nov. 8—Levinsky's Holiday (Comedy).........
Nov. 9—The Bravest Man (Drama)...........
Nov. 11—The Rivals (Comedy)................
Nov. 15—The Pitch That Defiles (Drama).....

### MUTUAL WEEKLY.

Oct. 13—Mutual Weekly, No. 42 (News)......
Oct. 20—Mutual Weekly, No. 43 (News)......
Oct. 27—Mutual Weekly, No. 44 (News)......
Nov 3—Mutual Weekly, No. 45 (News)......
Nov. 10—Mutual Weekly, No. 46 (News)......
Nov. 17—Mutual Weekly, No. 47 (News)......

### NESTOR.

Nov. 5—Western Hearts (Drama)............
Nov. 7—His Wife's Burglar (Comedy).......
Nov. 12—In the End (Drama)................
Nov. 14—Love, Luck and a Paint Brush (Com.)
Nov. 19—The Golden Princess Mine (Drama)..
Nov. 21—An Elephant On His Hands (Comedy)

### POWERS.

Nov. 3—The Lesson the Children Taught (Com.)
Nov. 7—The Heart of a Cracksman (Drama)
Nov. 10—From Mine to Mint (Educational)....
Nov. 14—The Cracksman's Reformation (Dr.)..
Nov. 17—The Doctor's Orders (Drama)........
Nov. 17—Cotton Time in Arkansas (Ind.)....
Nov. 21—A Stolen Identity (2 parts—Dr).....

### PRINCESS.

Oct. 24—Lobster Salad and Milk (Comedy).....
Oct. 31—Algy's Awful Auto (Comedy)........

### RAMO.

Sept. 6—The Black Opal (Drama).............1000
Oct. 1—Cards (Feature—[illegible] parts—Drama).....
Oct. 15—The Current (Feature—[illegible] parts—Dr.).

### RELIANCE.

Nov. 1—The Colonel's Oath (Drama)..........
Nov. 3—A Sure Cure (Comedy)..............
Nov. 5—The Dress of Lolita (Drama)........
Nov. 8—Two Men and a Mule—Series 3 (Com.)
Nov. 10—The Power of the Sea (Drama)......
Nov. 12—The Bracelet (Drama)...............
Nov. 15—For Love of a Man (2 parts—Dr.)..
Nov. 17—Two Men and a Mule —Series No. 4 (Comedy)..........................

### REX.

Nov. 2—Jewels of Sacrifice (Drama)........
Nov. 6—The Primeval Test (2 parts—Drama)
Nov. 9—The Haunted Bride (Comedy-Drama)
Nov. 13—The Missionary Box (Drama).........
Nov. 16—The Blood Brotherhood (Drama)......
Nov. 20—Fires of Fate (2 parts—Drama)......
Nov. 23—His Old-Fashioned Dad (Com.-Dr.)....

### THANHOUSER.

Oct. 21—The Mystery of the Haunted Hotel (Drama)..........................
Oct. 24—The Old Folks at Home (Drama).....
Oct. 26—The Silver Tongued Orator (Com.-Dr.)
Oct. 28—How Flimy Won His Sweetheart (Comedy)..........................
Oct. 31—A Twentieth Century Farmer (Drama)
Nov. 2—The Water Cure (Comedy)...........
Nov. 4—The Junior Partner (2 parts—Drama)
Nov. 7—Little Brother (Drama)..............
Nov. 9—Looking For Trouble (Com.-Dr.)......
Nov. 11—The Campaign Managers (Com.-Dr.)..
Nov. 14—The Children's Hour (Drama).......

### VICTOR.

Oct. 27—The Restless Spirit (3 parts—Drama)
Oct. 31—The Spender (2 parts—Drama)......
Nov. 3—The Ring of Sorrow (Drama)........
Nov. 7—The End of the Road (2 parts—Dr.)
Nov. 10—The Passerby (2 parts—Drama)......
Nov. 14—His Wife's Child (2 parts—Drama)..
Nov. 17—Forgotten Women (Drama)..........
Nov. 21—Where the Hop Vine Twines (Drama)

### FEATURES.

(A. Blinkhorn)

Nov. 10—Kissing Cup (Hepworth—4 parts—Dr.)

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Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph, (Special).

Thursday—Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday— Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph, (Special).

### BIOGRAPH.

Oct. 27—An Evening With Wilder Spender (Comedy) ........................
Oct. 30—A Barber Cure (Comedy)..................
Oct. 30—Boarders and Bombs (Comedy)........
Nov. 1—The Clock Stopped (Drama)..........
Nov. 3—Diversion (Drama)..................
Nov. 6—On the Hands of the Black Hands (Comedy)...........................
Nov. 6—Where's the Baby (Comedy).........
Nov. 8—Old Coupons (Drama)................
Nov. 10—No Place for Father (Drama).......
Nov. 13—Mrs. Casey's Gorilla (Comedy)......
Nov. 13—Mixed Nuts (Comedy)...............
Nov. 15—His Inspiration (Drama) ...........
Nov. 17—A Cure for Suffragettes (Comedy)...
Nov. 17—He's a Lawyer (Comedy)..... ......
Nov. 20 The Detective's Stratagem (Drama)..
Nov. 22 By Man's Law (2 parts Drama)....

### EDISON.

Oct. 24—Silas Marner (Special—2 parts—Dr.)..2000
Oct. 25—A Proposal from Nobody (Being the fourth story of 'Who Will Marry Mary"—Drama) ....................1000
Oct. 27—Across Swiftcurrent Pass On Horseback (Scenic) ...................... 400
Oct. 27—A Hornet's Nest (Comedy)............ 600
Oct. 28—A Daughter of the Wilderness (Dr.)..1000
Oct. 29—The Horrible Example (Comedy)......1000
Oct. 31—Janet of the Dunes (Special—2 parts —Drama) ..........................2000
Nov. 1—A Woodland Paradise (Comedy).......1000
Nov. 3—Wild Wales (Scenic)................ 350
Nov. 3—Porgy's Bouquet (Comedy)........... 650
Nov. 4—Tommy's Stratagem (Comedy)........1000
Nov. 6—Archie and the Bell Boy (Comedy)..1000
Nov. 7—A Face From the Past (Special—2 parts—Drama)........................2000
Nov. 8—Elise the Forester's Daughter (Dr.)..1000
Nov. 10—Camping With the Blackfeet (Manners and Customs) ........................ 500
Nov. 10—Seth's Woodpile (Comedy)............ 500
Nov. 11—The Doctor's Duty (Drama).........1000
Nov. 12—His Nephew's Scheme (Comedy)....1000
Nov. 14—The Phantom Signal (Special—2 parts —Drama) ...........................2000
Nov. 15—Getting a Patient (Comedy).........1000
Nov. 17—Nora's Boarders (Comedy)...........1000
Nov. 18—A Cause for Thankfulness (Drama)..1000
Nov. 19—The Girl in the House Boat (Com.)..1000
Nov. 21—A Good Sport (Special—2 parts—Comedy)...................... ..2000
Nov. 22—A Proposal Deferred "Who Will Marry Mary" No. 5 (Drama).. 1000

### ESSANAY.

Oct. 22—Day by Day (Comedy)...............1000
Oct. 23—The Kid Sheriff (Drama)............1000
Oct. 24—The Love Lute of Romany (2 parts—Drama) ...........................2000
Oct. 25—Broncho Billy's Elopement (Drama)..1000
Oct. 28—Thy Will Be Done (Drama)..........1000
Oct. 29—Cupid and Three (Comedy)...........1000
Oct. 30—Greed for Gold (Drama)..............1000
Oct. 31—The Toll of the Marshes (Special—Drama—2 parts) ....................2000
Nov. 1—The Doctor's Duty (Drama)..........1000
Nov. 4—Quicksands of Sin (Drama)..........1000
Nov. 5—Their Wives' Indiscretion (Comedy)..1000
Nov. 6—The Rustler's Step-daughter (Drama).1000
Nov. 7—The Death Weight (Special—2 parts—Drama)...............................2000
Nov. 8—Broncho Billy's Secret (Drama)......1000
Nov. 11—The Man Outside (Drama)..........1000
Nov. 12—The Last Laugh (Comedy)..........1000
Nov. 13—The New Schoolmarm of Green River (Drama) ............................1000
Nov. 14—The Boomerang (Special—2 parts—Drama) .............................2000
Nov. 15—Alkali Ike's Auto (Comedy)..........1000
Nov. 18—The Lost Chord (Drama)............1000
Nov. 19 The Usual Way (Comedy)...........1000
Nov. 20—The Cowboy Samaritan (Drama)....1000
Nov. 21—The End of the Circle (Special—2 parts Drama) ......................2000
Nov. 22—Broncho Billy's First Arrest (Drama).1000

### KALEM.

Oct. 24—Jimmie's Finish (Comedy)...........1000
Oct. 24—Betty Buttin and the Bad Man (Com.)
Oct. 25—A Railroader's Warning (Drama)....1000
Oct. 27—High-born Child and Beggar (Drama).
Oct. 27—Sports in Merrie England (Sports)....
Oct. 29—Motion Picture Dancing Lessons (Special—3 parts—Dances) ...............3000
Oct. 31—The Speed Limit (Comedy)............
Oct. 31—The Granite Industry (Industrial)....
Nov. 1—The President's Special (Drama)......1000
Nov. 3—The Fatal Shot (Special—2 parts—Drama.)..........................2000
Nov. 5—The Man Who Vanished (Special—2 parts—Drama)........................2000
Nov. 7—Tightwad's Present (Comedy).......
Nov. 7—The Marble Industry (Industrial)....
Nov. 8—The Silent Warning (Drama)........1000
Nov. 10—The Runaway Freight (Special—2 parts —Drama) ...........................2000
Nov. 12 Our New Minister (Special—3 parts—Drama) ..............................3000
Nov. 14—The Fickle Freak (Comedy).........
Nov. 14—Hypnotizing Mamie (Comedy)........
Nov. 15—Against Desperate Odds (Drama)....1000
Nov. 17 The Stolen Tapestries (Drama).......1000
Nov. 19 The Express Car Mystery (Special—2 parts—Drama)....................2000
Nov. 21 The Laundress and the Lady (Com.)
Nov. 21 The Dublin Horse Show (Topical)...
Nov. 22 Primitive Man (Drama).............1000

### GEORGE KLEINE.

Oct. 14—The Last Minute (Eclipse—Special—2 parts—Drama)........................
Oct. 21—The Wheels of Justice (Cines—Special —2 parts—Drama) ...............
Oct. 28—The Rajah's Diamond Rose (Eclipse—2 parts—Drama—Special) ..........
Nov. 4—Zuma, the Gypsy (Cines—2 parts—Drama—Special) ...................
Nov. 11—The Penalty (Cines—Special—2 parts —Drama)............................
Nov. 18—For the Love of a Toreador (Cines—Special—2 parts—Drama) ..........
Nov. 25 The Subterranean City; or Trailing the Jewel Thieves (Eclipse—2 parts—Special—Drama) ...................

### LUBIN.

Oct. 27—The Man of Him (Drama)............1000
Oct. 28—Making Good (Comedy)................ 400
Oct. 28—Giving Bill a Rest (Comedy).......... 600
Oct. 30—The Rattlesnake (Special—2 parts—Drama) ................................2000
Oct. 31—The Momentous Decision (Drama)....1000
Nov. 1—When the Prison Doors Opened (Dr.).1000
Nov. 3—The Double Chase (Drama)..........1000
Nov. 4—Magic Melody (Drama)..............1000
Nov. 6—The Price of Victory (Special—2 parts—Drama)........................2000
Nov. 7—Cocoanut Industry (Industrial)....... 400
Nov. 7—Getting the Best of Dad (Comedy).. 600
Nov. 8—Hiawanda's Cross (Drama)..........1000
Nov. 10—The Locked Room (Drama)..........1000
Nov. 11—A Miracle of Love (Drama)..........1000
Nov. 13—The Sea Eternal (Special—2 parts—Drama) ..............................2000
Nov. 14—When the Clock Stopped (Drama)....1000
Nov. 15—Whose Is It? (Comedy).............. 400
Nov. 15—Badly Wanted (Comedy)............ 600
Nov. 17—The Two Fathers (Comedy)..........1000
Nov. 18—Shadows (Drama)......................1000
Nov. 20 Partners In Crime (Special—3 parts—Dr.) .. . ... ..........3000
Nov. 21 His Chorus Girl Wife (Drama).......1000
Nov. 22—The Harmless One (Drama)..........1000

### MELIES.

Oct. 2—Things Japanese (Typical).............1000
Oct. 9—Cast Amid Boomerang Throwers (Dr.).1000
Oct. 16—Scenes of Saigon, Cochin China (Sc.)..1000
Oct. 23—Old and New Tahiti (Drama)........ 850
Oct. 28—Grand Opening of the Schichijio Bridge, Kyoto, Japan (Scenic)............. 150
Oct. 30—A Japanese Wedding (Manners and Customs)..........................
Oct. 30—A Japanese Shoemaker at Work (Typical)...........................
Nov. 6—Sidney and Its Harbor (Travel).....1000

### PATHEPLAY.

Oct. 24—Honfleur, an Old Coast Town of Northern France (Scenic)..............
Oct. 24—Breeding Trout by the Million (Indus.).
Oct. 25—Gypsy Love (Drama)..................1000
Oct. 27—Pathe's Weekly No. 62 (News)........
Oct. 28—The Spinners of Speech (Industrial)..
Oct. 29—When Childhood Wins (Drama)........
Oct. 30—Pathe's Weekly No. 63 (News)........
Oct. 30—In Love and War (Special—2 parts—Drama) ..................................
Oct. 31—Love's Deception (Drama)..............
Nov. 1—Too Many Tenants (Comedy)....... ..
Nov. 3—Pathe's Weekly, No. 64 (News)... .
Nov. 4—The Vaudeville Star's Vacation (Com.)
Nov. 5—A Yellow Streak (Drama)....... ..
Nov. 6—Pathe's Weekly, No. 65 (News) .. .
Nov. 6—Race Memories (Special—2 parts—Drama)...............................
Nov. 7—A Phony Alarm (Comedy)....... ...
Nov. 8—Tortoises At Close Range (Nat. Hist.)
Nov. 8—Egyptian Temples (Architecture)
Nov. 8—Ice Cutting in Sweden (Ind.) .
Nov. 10—Pathe's Weekly, No. 66 (News). .
Nov. 11—Winter Sports in Switzerland (Sports)
Nov. 11—Siberia's Holy Lake (Travel)........
Nov. 12—Lizard Lore (Zoology)......... ..
Nov. 12—The Coast of California Near Carmel-By-the-Sea (Scenic)........... . .
Nov. 13—Pathe's Weekly, No. 67 (News). .
Nov. 13—A Slave of Satan (Special—2 parts —Drama)... ............ . .
Nov. 14—Butterfly Preservation (Entomology)
Nov. 14—The Slate Industry (Industrial) .
Nov. 15—In the Same Boat (Comedy).
Nov. 17—Pathe's Weekly, No. 68 (News)
Nov. 18—Mr. Gaston from Paris (Comedy)
Nov. 18—Flowers of Japan (Horticulture)
Nov. 19—By Impulse (Com.-Dr.).. .. ..
Nov. 20—Pathe's Weekly, No. 69 (News).....
Nov. 20—The Green-Eyed Monster of Jealousy (Special—3 parts—Drama) . ..
Nov. 21 Natives of Australia (Manners and Customs) .. ............... . .
Nov. 21—The Pond Snail (Zoology).. . .
Nov. 21—In the Spanish Pyrenees (Travel). .
Nov. 22—Kenton's Heir (Drama).......

### SELIG.

Oct. 21—Dishwash Dick's Counterfeit (Comedy)
Oct. 21—Surf and Sunset on the Indian Ocean (Scenic) .........................
Oct. 22—Dorothy's Adoption (Drama)..........
Oct. 23—Life for Life (Drama)..............
Oct. 24—Destiny of the Sea (Drama)........
Oct. 27—The Pendulum of Fate (Special—2 parts —drama) ..........................2000
Oct. 28—When May Weds December (Drama)..1000
Oct. 29—Two Sacks of Potatoes (Comedy)... .
Oct. 29—A Muddle in Horse Thieves (Comedy).
Oct. 30—Old Doc Yak and the Artist's Dream (Comedy) ..........................1000
Oct. 31—The Dangling Noose (Drama)..........1000
Nov. 3—Hope (Special—2 parts—Drama) . .. 2000
Nov. 4—Slipping Fingers (Drama)........ ...1000
Nov. 5—The Probationer (Drama)....... .. ..1000
Nov. 6—The Conversion of Mr. Anti (Drama) 1000
Nov. 7—The Schoolmarm's Shooting Match (Comedy).............................
Nov. 7—Views Along the Rhine (Travel).....
Nov. 10—Phantoms (Special—2 parts—Drama) 2000
Nov. 11—Movin' Pitchers (Comedy)...........1000
Nov. 12—Trying Out No. 707 (Drama)........1000
Nov. 13—The Child of the Prairie (Drama)....1000
Nov. 14—A Cure for Carelessness (Comedy)..
Nov. 14—The Matterhorn, Switzerland (Travel)
Nov. 17—The Escape of Jim Dolan (Special—2 parts—Drama) .......... . 2000
Nov. 18—The Port of Missing Women (Drama)..1000
Nov. 19—The Touch of a Child (Drama 1000
Nov. 20—An Actor's Romance (Drama. 1000
Nov. 21—Outwitted by Billy (Drama 1000

### VITAGRAPH.

Oct. 21—Luella's Love Story (Drama).........1000
Oct. 22—Sleuths Unawares (Comedy)..........
Oct. 22—Low Caste Burmese (Topical)........
Oct. 23—The Doctor's Secret (Drama)........1000
Oct. 24—On Their Wedding Eve (Comedy)..1000
Oct. 25—The Next Generation (Special—2 parts —Drama) ..........................2000
Oct. 27—At the Sign of the Lost Angel (Dr.).1000
Oct. 28—In the Shadow (Drama)..............1000
Oct. 29—Father's Hatband (Comedy)...........1000
Oct. 30—Bianca (Drama) .......................1000
Oct. 31—Fatty's Affair of Honor (Comedy)....
Oct. 31—Peggy's Burglar (Comedy)............
Nov 1—The Warmakers (Special—2 parts—Drama) ...............................2000
Nov. 3—The King's Man (Drama)............1000
Nov. 4—The Silver Bachelorhood (Drama)....1000
Nov. 5—The Hoodoo Umbrella (Comedy)....
Nov. 5—Ancient Temples of Karnak (Travel)
Nov. 6—A Broken Melody (Drama)..........1000
Nov. 7—Flaming Hearts (Comedy)...........1000
Nov. 8—The Diver (Special—2 parts—(Dr.)..2000
Nov. 10—Thieves (Drama) ......................1000
Nov. 11—The Price of Thoughtlessness (Drama)
Nov. 11—The Canals of Venice (Travel).......
Nov. 12—An Elopement at Home (Comedy)...1000
Nov. 13—The Right Man (Drama)............1000
Nov. 14—Fanny's Conspiracy (Comedy)........1000
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HELD AT No. 136 THIRD AVENUE, FRIDAY, OCTOBER 17th, 1913

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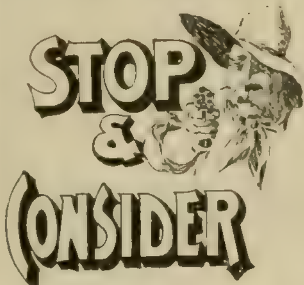

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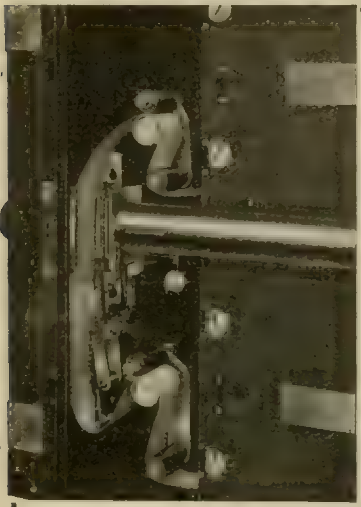

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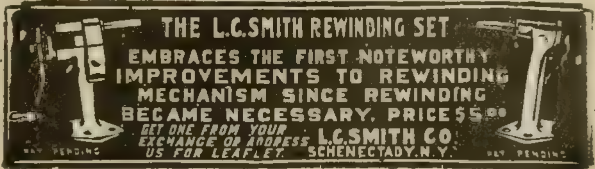
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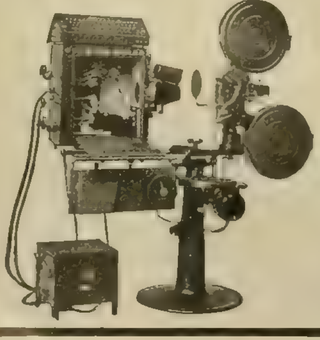

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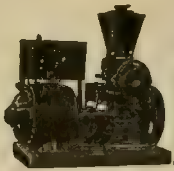

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**WE CAN HURRY**

YOUR ORDER OUT

STAFFORD Chairs excel all others.

**Heavy Five Ply** seats and backs.

The last-forever kind, that you are using long after you have forgotten the price.

**STEEL CHAIRS TOO**

We carry several kinds of good chairs in stock, all guaranteed.

ASK FOR CATALOG [illegible]

**E. H. STAFFORD MFG. CO.**
CHICAGO, ILL.

**FOR SALE** 50 FEATURES
First Class Condition

Elegant Advertising Matter. 1000 COMMERCIALS

VERY CHEAP

INTERNATIONAL FILM TRADERS
5 WEST 14th STREET, NEW YORK

**OPERA CHAIRS**

Latest and Best in Seats

SEND FOR OUR PRICES BEFORE BUYING

**BENNETT SEATING CO**
127 EAST PEARL ST
CINCINNATI, OHIO.

Steel standards will not break

**STEEL OR IRON STANDARDS**

AGENCIES:

Fletcher W. Dickerman,
61 North Seventh St.,
Newark, N. J.

California Seating Co.,
1110 Van Nuys Bldg.,
Los Angeles, Cal.

H. A. Johnson Seating Co., 911 Western Ave. Seattle, Wash.

Feidner-Wagner Co.
508 Marshall Bldg.,
Cleveland, Ohio.

L-B Mfg. Co.,
S. E. Cor. 6th & Vine Sts., Phila., Pa.

**The Wisconsin Seating Company**
New London, Wisconsin, U.S.A.

**CHEAP**

STEEL FRAME THEATRE CHAIRS

ABSOLUTELY NON-BREAKABLE

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

*Second Hand Chairs*

Also seating for Out-of-door use. Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich. New York: 150 5th Ave. Pittsburg: 318 Bissell Blk. Philadelphia: 1943 Market St. Nashville, Tenn.: 315 No. 4th Ave.

**OPERA CHAIRS**

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. NO. 31

115-117 So. Wabash Ave., Chicago, Ill.

**The A. H. Andrews Co.**

Branches in all Leading Cities

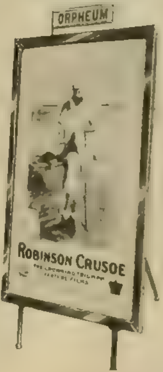
New York Office, 1165 Broadway.
Seattle Office, 508-10-12 First Ave., So.
San Francisco Office, [illegible] Mission St.

**THE "STANDARDIZED" THEATRE CHAIRS**

Do you want a life-saving chair?
Do you want a space-saving chair?
Do you want a sanitary chair?
Do you want a scientifically built, double standard chair?

We operate the largest exclusive theatre chair factory in the world, AND SELL DIRECT TO YOU. WRITE US

**THE HARDESTY MFG. CO., Canal Dover, Ohio**



**Make Your Lobby Display Attractive**

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

*Write for Catalog.*

Don't fail to visit our complete New York showroom, 101-103 4th Ave.

**THE NEWMAN MFG. CO.**
715-721 Sycamore St.,
Cincinnati, O.
*Established 1882*

**A G-E Rectifier**

will make your pictures more brilliant and at the same time reduce the cost of electric current.

**General Electric Company**
General Office Schenectady, N. Y.

4488

**LOOK HERE**

Mr. Proprietor and Manager. Stop that broken slide expense at once, by ordering some Never Break Slides. Just send for circular.

NEVER BREAK SLIDE COMPANY, Omaha, Nebr.

**WHAT FILM DO YOU DESIRE?**

I am in a position to furnish any film, old or new, at lowest prices. Address,

**B. SPITZ,** 108 WEST 116th STREET
NEW YORK CITY

Mr. Commercial Photographer, for best work and rates, send to

**The Chicago Feature Film Co.**
1408-22 Lincoln Avenue, Chicago, Ill.

**Of All The Cameras Exhibited**

At The Recent Kinema-Art Exposition N. Y.

**PATHE SELECTED THE "JUNIOR CAMERA"**

For Their Own High Class Film Work

YOU ARE ENTERTAINING GREAT RISK BUYING GOODS FROM MUSHROOM MFGS. BUILDING CAMERAS OVER NIGHT

HERE IS PROOF THAT MY JUNIOR CAMERA IS GOOD

Mr Manager, Traveller, Scientist Sportsman -

BUY THE JUNIOR CAMERA

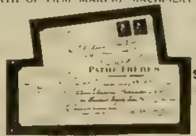
$50,000 WORTH OF FILM MAKING MACHINERY IN STOCK

Established 1896

30 YEARS A MECHANIC

Made CAMERAS ever since

Own 30 PATENTS



PATHE FRERES

**EBERHARD SCHNEIDER**

NEW YORK

**Sargent's Photoplay Service**

To aid those who wish to guard against the formation of bad writing habits, or who wish to estimate their progress, I offer the following service:

**Script Criticism** For a fee of two dollars for *each* reel, I will read your manuscript and write a personal letter, pointing out the faults of plotting, technical development, manuscript preparation, etc. Sometimes I can help you to make the script salable, but I do not guarantee a sale. I do not revise manuscript; I do not typewrite it, nor do I offer it for sale. I simply write you a letter that tells you what the trouble is.

**Plot Estimates** If your stories do not sell and you want to know why, send me five synopses and one full script. I will criticise the script and tell you whether it is your plot or your development that is wrong. The fee for this service is $5 for the five synopses and additional plot. Synopses must not run more than 300 words each. Send a synopsis of your undeveloped plot and fee of one dollar and you will be advised as to whether it will pay you to develop the same.

**Please Note** My fees do not include envelopes or return postage. Send prepaid and self addressed return envelope and remit in New York exchange; not local checks. I reserve the right to return unread (with fee) any story or plot that does not warrant treatment. All scripts must be typewritten.

**EPES WINTHROP SARGENT**
Box 70, Madison Square Station, NEW YORK CITY

## The Most Marvelous Thing in States-Rights History---the Way Florence Roberts "SAPHO" Prices Held Up!

Not one owner of a "SAPHO" state right "cut prices" to get business. With all the competition, prices on the FLORENCE ROBERTS (American) VERSION OF "SAPHO" held up! Considering that competition, there must be an interesting reason for the way our "SAPHO" rates held. This is the reason: A SUPERIOR PICTURE. The American exhibitor will not use an inferior film when **just a little more** money means a SUPERIOR one. The great Florence Roberts "SAPHO" is recognized everywhere as the **perfectly produced** "SAPHO," the **popular** "SAPHO," with a popular American star and a popular American cast. The big "legitimate" theaters have used it for full weeks as a regular "show" and this has also recommended it as **YOUR** "SAPHO." When will you HAVE IT?

## There Are No Favorites Like New Majestic Favorites, and a Look at These Reels Proves It!

Billy Garwood, Lamar Johnstone, Francelia Billington, Billie West, Vera Sisson, Ernest Joy, Howard Davies, Victory Bateman—there are no screen favorites like them, combined in one grand company, that is! The latest three Majestics will make you yell your head off for New Majestic films and New Majestic favorites. They are "THE BRAVEST MAN," a logical story of cowboy life, released Sunday, November 9th; then "THE RIVALS," a comedy subject that's 'immense," released Tuesday, November 11th; and "THE PITCH THAT DEFILES," a drama with genuine meaning, released Saturday, November 15th. And sliding from one-reelers to two-reelers, **did you get our Jap-American acted two reeler, "THE OATH OF O'TSURU SAN,"** released a little while ago? Why not let us prove that our two-reelers are as good as our "singles"?

## "NEW MAJESTIC"

***There Are No Favorites Like New Majestic Favorites***

Business Offices: New Rochelle, N. Y. All-Year-Round Studios; Brooklyn Heights, Los Angeles, Cal.

THE BRAVEST MAN

# Selig

**The Standard Strength, the Varied Interest and the Unimpaired Excellence of the Selig General Service will not be in the Least Affected Adversely by "Special" Releases. Particular Attention is Invited to the Tonicity, Variety and Quality of the Current Service.**

---

## "THE ESCAPE OF JIM DOLAN"

A play, big, vivid and vital, instinct with the breath and virility of the open West—is one of the latest words in the silent drama that tells a story which may be read as it runs. Jim Dolan is an ideal type of Westerner, who incurs the hatred of a devilish deputy and suffers in consequence as the victim of circumstantial or "planted" evidence. His escape from prison, his wild ride on relays of horses, his capture by Apache Indians, who bind him to the tail of a wild horse, and his ingenious escape, breathing through his rifle barrel by lying at the bottom of the ford—are some of the big moments of this wonderful series of hair-breadth escapes.

***IN TWO REELS. RELEASED NOVEMBER 17th***

---

**November 18th** **"THE PORT OF MISSING WOMEN"**

A clever playlet, illustrates a spirited sermon, without cant, on one of the most vexing social problems of the time. It is bright, cheerful and picturesque.

**November 19th** **"THE TOUCH OF A CHILD"**

A young mother with a gift for song allows vanity to estrange her husband, and leaves her home for the stage. How she is brought back again, is the interesting detail of this play.

**November 20th** **"AN ACTOR'S ROMANCE"**

An actor out of work, and unhappily hungry, resourceful in the art of make-up, answers an advertisement to become a butler in a wealthy family. Eventually the daughter of the house falls in love with him, and he lives easily every after.

**November 21st** **"OUTWITTED BY BILLY"**

Unnatural grand-parents conspire to wreck the life of the mother of the child left in their charge. How innocent youth outwits unscrupulous old age makes a thrilling story that moves the emotions mightily.

# SELIG POLYSCOPE COMPANY

BRANCH OFFICES THROUGHOUT THE WORLD
EXECUTIVE OFFICES 20 E. RANDOLPH ST.
CHICAGO, ILL., U.S.A.

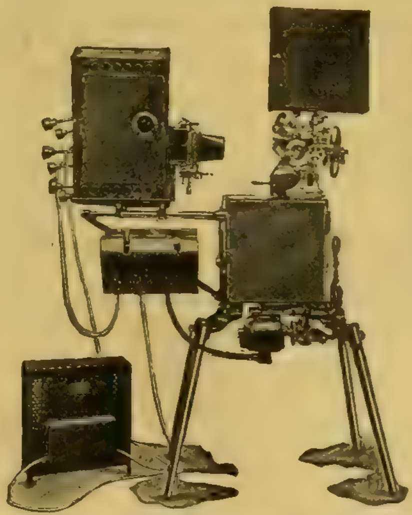
# The Big Features of

# POWER'S CAMERAGRAPH No. 6A

## Which Accomplish Perfect Projection

UNLESS your operator has the proper materials to work with, he cannot accomplish perfect results.

POWER'S CAMERAGRAPH No. 6A gives him the confidence of knowledge which enables him to do his best. He knows that by means of



### Our Loop Setter

the film is always kept in motion, the lower loop is maintained automatically and dark screens are impossible.

### Our Intermittent Movement—

many times stronger than any other make; longer period of picture on screen is obtained; films are better protected and quicker of motion; and greater definition and clearer pictures are accomplished.

**THESE FEATURES ARE EXCLUSIVE**

Catalogue G gives full details.

**NICHOLAS POWER COMPANY**
**88-90 Gold Street :: :: New York City**
**The Leading Makers of Motion Picture Machines**

Vol. 18, No. 8 November 22, 1913 Price 10 Cents

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Thor, Lord of the Jungle" (Selig).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

For *exclusive* first-run use for a *full year* by iron-clad *contract* Ask *for the* contract! Clamor for the contract! INSIST ON the contract! It is all-protective.

Make Your Exchange Give You The "Thanhouser *'Big'* Productions"

"Thanhouser *'Big'* Productions"

*"One a month, on the FIRST of the month,"* are FOUR REEL films that are BIG in story, setting and cast. *Always* released on the first day of the month and always *yours* on the first day of the month, if you get that contract *now*.

| | | | | |
|---|---|---|---|---|
| ALWAYS ON THE "FIRST" | JANUARY<br>FEBRUARY<br>MARCH<br>APRIL<br>MAY<br>JUNE | 1 | JULY<br>AUGUST<br>SEPTEMBER<br>OCTOBER<br>NOVEMBER<br>DECEMBER | ALWAYS ON THE "FIRST" |

December 1. Maude Fealy in "THE LEGEND OF PROVENCE"

---

## THE THANHOUSER THREE-A-WEEK

Sunday, November 16

### "HE COULDN'T LOSE"

He had to, in order to win a fortune under the terms of an odd will—but he couldn't!

Tuesday, November 18

### "BABY'S JOY RIDE"

It was the tonneau of her papa's car, but papa didn't know it, or mamma either, so there was great confusion in the household.

Friday, November 21

### "THE CLOTHES LINE QUARREL"

It "split" the two families who had lived 'longside each other for many friendly years, and they "wouldn't talk" until their very youngest members brought about peace.

Thanhouser Stars! Thanhouser Quality

Thanhouser Features!

THANHOUSER FILM CORPORATION

NEW ROCHELLE, N. Y.

ROBIN TC HOOD

FIVE-A-WEEK

# Essanay

RELEASED FRIDAY, NOVEMBER 21st! RELEASED FRIDAY, NOVEMBER 21st!

# "THE END OF THE CIRCLE"

(IN TWO PARTS)

A TRULY HEART INTEREST WESTERN DRAMA WITH MANY THRILLING AND EXCITING SITUATIONS. THE STORY IS UNIQUE AND INTERESTING THROUGHOUT. THE PHOTOGRAPHY IS EXCELLENT. HERALDS AND POSTERS NOW READY.

Released Tuesday, November 18th.

## "THE LOST CHORD"

A magnificently beautiful drama of love and art. Richard C. Travers, Lillian Drew and Bryant Washburn featured.

---

Released Wednesday, November 19th.

## "THE USUAL WAY"

A splendid comedy of laughs. There are enough amusing situations in this to warrant good feature advertising.

---

Released Thursday, November 20th.

## "THE COWBOY SAMARITAN"

A drama of the West depicting the love of a cowboy for a child. Photography and portrayal excellent.

---

Released Saturday, November 22nd.

## "BRONCHO BILLY'S FIRST ARREST"

This feature "BRONCHO BILLY" drama is filled with thrilling situations. Mr. G. M. ANDERSON featured.

COMING FRIDAY, NOVEMBER 28th! COMING FRIDAY, NOVEMBER 28th!

# "THE BRAND OF EVIL"

(IN TWO PARTS)

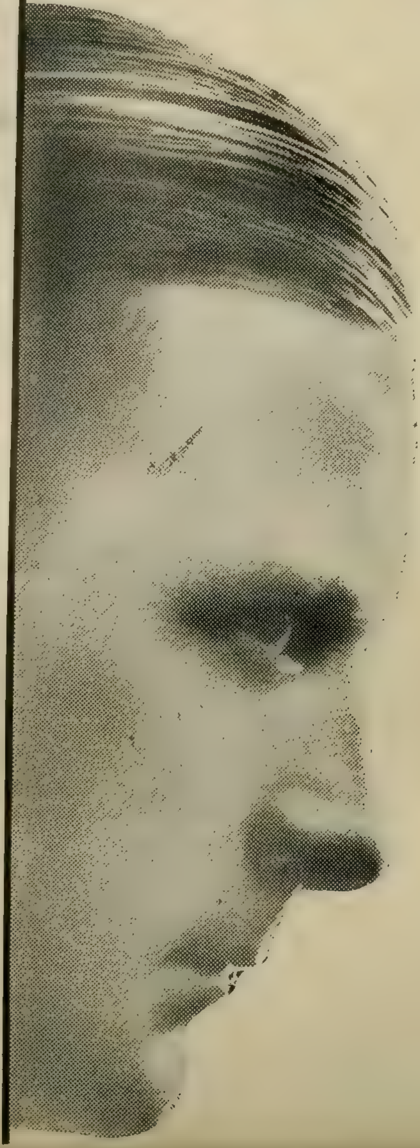
A DRAMA OF EAST INDIA THAT WILL MAKE THE CHILLS CREEP UP AND DOWN YOUR SPINE. A TOURIST STEALS THE "EYE" OF THE SACRED GOD AND IS FOLLOWED TO AMERICA BY A REVENGEFUL NATIVE. IT'S EXCITING, NERVE-RACKING AND THRILLING. THOMAS COMMERFORD, E. H. CALVERT, RUTH STONEHOUSE AND RICHARD C. TRAVERS AT THEIR BEST. HERALDS AND POSTERS ARE NOW READY.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors, 35c each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. State St., Chicago, Ill.

**Essanay Film Manufacturing Co.**

**521 First National Bank Bldg., Chicago, Ill.**

Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona



Coming! UNIVERSAL FILMS Coming!

**King Baggot's greatest work** will startle the people of the whole world when he is seen in this sensation!

# "ABSINTHE"

(Approx. **3500** feet in length)

**King Baggot, directed by Herbert Brenon and supported by Miss Leah Baird**—the very same combination that gave you "Ivanhoe"—will fairly electrify the moving picture "fans" of the world when **"Absinthe"** is released. It is without doubt the most powerful piece of work Mr. Baggot has ever done, far surpassing his still-talked-of "Dr. Jekyll and Mr. Hyde." **"Absinthe"** is intensely gripping and true to life. This is the picture which caused Mr. Baggot to actually live among the absinthe drinkers of Paris for weeks to get "local color." ***He got it!*** And you'll see it in "Absinthe." It is too big for three reels and will be approximately 3500 feet in length.

**Watch for further particulars.**

## *Five More Tremendous 3-Reelers Coming!*

**Warren Kerrigan in "Rory of the Bogs"**

Supported by Jessalyn Van Trump and a tremendous company.

**Francis Ford in "The Bride of Mystery"**

With Grace Cunard in the title role. A powerful melodrama.

**The Smalleys in "A Poor Jew's Generosity"**

Totally different from any Christmas film you ever saw!

**Eclair All Star Cast in "Over the Cliffs"**

The best feature the American-Eclair Company ever made!

**David Hartford in "Under the Black Flag"**

With Cleo Madison. This is the first "Gold Seal" release.

### Wanted—Comedy Directors!

We are going to make more comedies and we want the best available directors to make them; directors who can stage comedies fully as good as our already famous "Joker" films. None but the very best need take the trouble to apply. All communications strictly confidential.

### Wanted—Comedy Scenarios!

We will pay the highest price in the world for comedy scenarios, but they must contain real comedy and be worthy of the highest price in the world. Address your envelope "Comedy Scenario Dept., Universal Film Mfg. Co., Hollywood, California." Jot down that address right now!

## Universal Film Manufacturing Co.

**Carl Laemmle,** ***President***

*"The Largest Film Manufacturing Concern in the Universe"*

# Here's ANOTHER NEW

ON TUESDAY, DEC. 2nd, and every Tuesday thereafter, "Gold Seal" films will take the place of the regular Tuesday

---

## UNIVERSAL FILM MAN

**CARL LAEMMLE, President** **MECCA BUILDING, BROADWAY AT**

# WANTED

The name and address of every exhibitor who is not receiving our weekly publication, THE UNIVERSAL WEEKLY. No matter what films you are using we want you to keep posted about that Universal Program.

# UNIVERSAL BRAND!

"101-Bison" on that Universal Program. This has no effect whatsoever on the Saturday "101 Bison." The first "Gold Seal" release will be a three-reel melodramatic masterpiece, "Under the Black Flag." It is every bit as wonderful as "Captain Kidd." See that you get it! Posters that will pack your house!

WE FULLY EXPECT that "Gold Seal" features will establish themselves with the public almost instantly—in fact there is every reason why they should equal the marvelous record that our "Joker" films have made. Every "Gold Seal" film will be lavish and spectacular, and will be produced as only the largest and best film concern in the world can produce them.

OUR REASON for discontinuing the Tuesday "101 Bison" and substituting the "Gold Seal" brand is that our two "101-Bisons" per week have been confusing to the theatre-going public. They have grown to expect western, cowboy, Indian or military pictures every time they see a "101-Bison" advertised, when, as a matter of fact, we have released such films as "Robinson Crusoe" and similar subjects under that brand.

EXHIBITORS and exchanges have asked us to avoid this confusion, and the result is the new "Gold Seal" brand. Under this brand we will release nothing but great big spectacular productions, and no picture will be branded as a "Gold Seal" unless it is EXTRAORDINARY. The first "Gold Seal" release will be a three-reel feature entitled "Under the Black Flag." It is one of our pirate series of which "Captain Kidd" was the first — and it is every bit as strong as "Captain Kidd." The release date will be Tuesday, Dec. 2nd.

## UFACTURING COMPANY

**48th STREET, NEW YORK** "Largest Film Manufacturing Concern in the Universe"

If you are not getting THE UNIVERSAL WEEKLY, fill in this coupon or send us the information on a postal card and we will put you on our FREE mailing list for three months. DON'T NEGLECT THIS. Do it THIS VERY MINUTE!

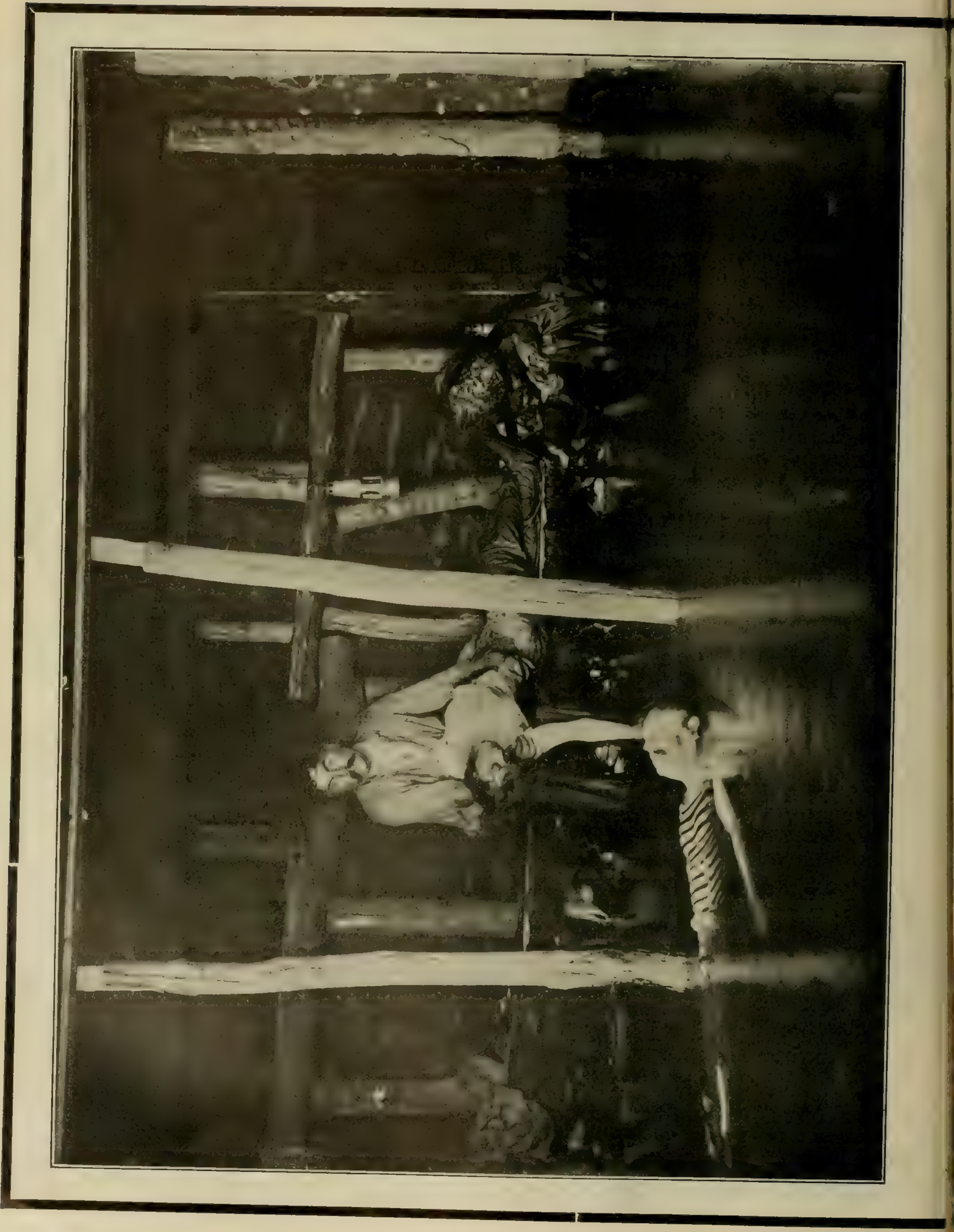
☞

(Name of Theatre) ____________________

(Proprietor) ____________________

(Street Address) ____________________

(City) __________ (State) __________



WATCH! WATCH!

IN SIX REELS COMING IN SIX REELS

GERMINAL

BY EMILE ZOLA

"30 FAMOUS FEATURES A YEAR"

"LEAH KLESCHNA"
Dec. 10.

**DANIEL F**

Presents the interna

# "LEAH KL

the drama of a

Judge R. B. Lindsey, the famous Presiding Justice of the Juvenile Court at Denver, declares that human nature is the same in every breast and that if the right appeal is made to people who go astray, there is always a chance to lead them into the light. This theory is advocated in "Leah Kleschna," the story of a woman's redemption.

"Leah Kleschna" is sure to be one of the most important and emphatic successes in the history of the motion picture, everywhere and all the time.

By the Noted
C. M. S.

with the distinguished

# CARLOTTA

In Motion
RELEASED

It is human nature of the highest kind to feel keenly for those who go wrong. "Leah Kleschna" is absorbingly interesting in its vast appeal, and its directness, simplicity and power are irresistible. The moral is strong, and touches a responsive and sympathetic chord in the heart of all humanity.

"30 FAMOUS FEATURES A YEAR"

# FAMOUS PLAYERS

EXECUTIVE OFFICES
TIMES BUILDING
NEW YORK

"LEAH KLESCHNA"
Dec. 10.

"30 FAMOUS FEATURES A YEAR"

ROHMAN

tionally famous play

# ESCHNA"

woman's regeneration

"Leah Kleschna" will make a profound impression on the screen. It ascends far above the plane of the drama that merely interests and thrills. It proves that the soul of good in one who has almost involuntarily been led into a career of crime can be reached and the better nature awakened.

"Leah Kleschna" is polite melodrama with a sharply defined psychological undercurrent, and contains a great dramatic moral.

ramatist
IcCLELLAN,

merican Actress

# NILLSON

**Carlotta Nillson's Past Successes:**

"Diana Dobson,"
"Letty,"
"Hedda Gabler,"
"This Woman and That Man,"
"The Three of Us."

ictures.
ECEMBER 10th.

# FILM COMPANY

ADOLPH ZUKOR PRES.
DANIEL FROHMAN
MANAGING DIRECTOR

"30 FAMOUS FEATURES A YEAR"

# A Racing Melodrama

# Kissing Cup

**FOUR PARTS**

A jockey is kidnapped, a pursuit in a racing automobile and a spectacular flight in an aeroplane bring the jockey to the track in time to ride home a winner. A love story helps to make this a feature

**150 Scenes and each one a Thriller**

Wm. Fox has booked
KISSING CUP
for his entire circuit

Advertising Matter includes 1, 3 and 6 sheet Booklets, Lobby Photos, Lithographs, Heralds, Newspaper Cuts

## CHARLES DICKENS'

# David Copperfield

Produced by Hepworth's, London, under the personal direction of Thomas J. Bentley, the world's greatest authority on the works of Dickens

**SEVEN PARTS**

*Valuable Territory
Still Unsold*

Wm. Fox has booked
DAVID COPPERFIELD
for his entire circuit

**COMING**
Another Hepworth's Masterpiece
Oliver Goldsmith's
"The Vicar of Wakefield"
3 Parts

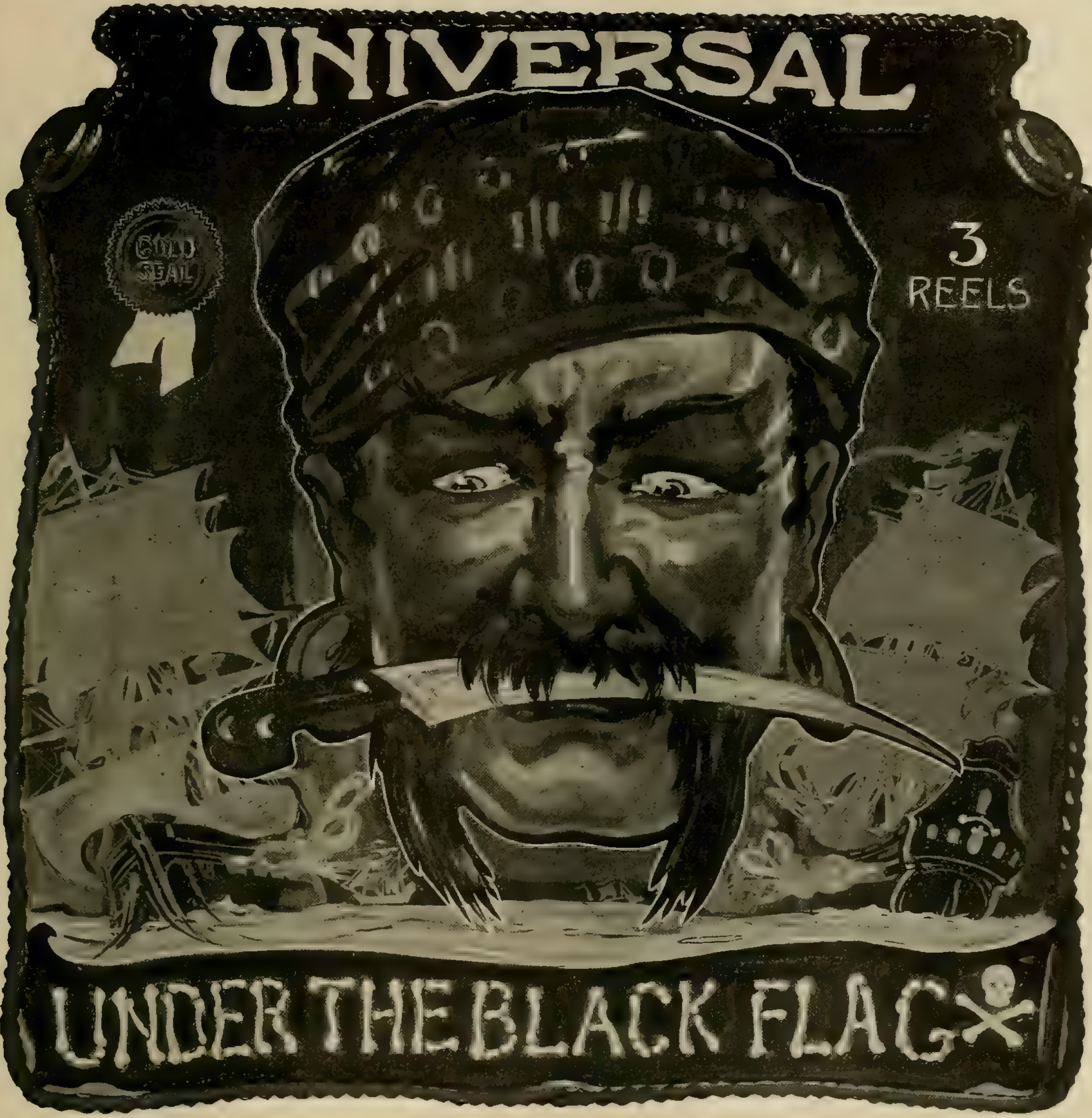
## A. BLINKHORN

Sole American and Canadian Agent

Suite 1903
World's Tower Building
110 WEST 40th STREET
NEW YORK

**COMING**
General Film Agency's (London)
"The Lure of a Woman"
3 Parts

## I HELP YOU HELP THE EXHIBITOR



# This Stunning 6-Sheet

is a 5-color reproduction of an elaborate oil painting executed by BEN WELLS, the foremost poster artist in America. This 6-sheet and a striking 3-sheet and two styles of 1-sheets (also designed by Mr. Wells himself) are to advertise our first "Gold Seal" release, "Under the Black Flag," a 3-reel pirate production by Otis Turner. This remarkably unique paper may be secured by your exchange from the

**MORGAN LITHOGRAPH CO., CLEVELAND, O.**

**Get your paper immediately and begin boosting this feature at once. It will be released Tuesday, December 2nd.**

**Universal Film Manufacturing Co.**
CARL LAEMMLE, President
Mecca Bldg., Broadway at 48th St., New York, N. Y.

# Fortune

Fortune favored Bill, the man who fished with bare hooks and caught a bag of money. Bill is the great exception. Exceptions are interesting—that's why we follow the fortunes of Bill.

Bill hit upon the happy idea of investing his money in a motion picture show. He went from city to city, looking over every picture house that was advertised for sale. Proprietors of these houses invariably assured Bill that their operating expenses were little—that they were using a low grade service which was "plenty good enough and cost scarcely anything." But none of these houses was doing a profitable business, so Bill went home and built a fine new theatre of his own. He spared nothing in showy decorations, upholstered seats and fine equipments. But when it came to selecting film service, Bill was once more at sea. He fell back on his old habit of studying the advertisements. An inexperienced man, even though he uses the brains God gave him, can be misled, and so was Bill.

He put on a "sensational" program, bolstered up with a "feature" that had cost more money to advertise than to manufacture.

Bill's fishing had made him famous, and his house was packed the first night with curious townfolk. The show, of course, was bad, and the people openly expressed their disgust and resolved never to come back again. Bill had about given up to despair when a man, attracted by the tremendous crowd pouring out, (which he mistook for evidence of great success) bought Bill out for ten times his investment. Same old Bill.

## Moral—

The houses showing high-grade pictures are making money, and are seldom, if ever, advertised for sale. A low-grade service is a false economy, and will never fool the "fans," no matter how fine the theatre and its equipments. Bill's experience should be a warning—not a temptation.

General Film service is the exhibitor's only guarantee of success. It furnishes him with the one thing the people are willing and anxious to spend their money on over and over again:—*Well balanced programs of the finest pictures that are now, or ever have been marketed.* Selections from the output of the ten great manufacturers of the world.

**GENERAL FILM COMPANY (Inc.)**
**200 Fifth Avenue New York**

# FORTUNE

## The Quality of Mercy

Selig. Two Reels. *Released November 24th.*

Two young men from the city, visiting a farm, find Emma Leighton, niece of the farmer, very lonely and discontented.

Unfortunately, Harvey Manning is a clubman and not of the best type. Paul Mason, his friend, knows this and remonstrates with him for trifling with the affections of an innocent girl.

Harvey returns to the city and succeeds in inducing Emma to go to his home with him. Here, in order to allay her scruples, he asks Paul to arrange to have someone resembling a preacher perform a sham marriage ceremony.

Paul, however, has secured a genuine preacher, unbeknown to Harvey.

Shortly afterward, Harvey notifies her that she is not his wife and is no longer wanted. At the same time she learns that both he and Paul have been killed in an automobile accident.

Returning to the country with her baby, she finds herself ostracised.

Dr. Hartley, her old sweetheart, stands by her and asks her to marry him. After a while she consents, and she is astonished to find the minister called to marry them the same who had performed the former ceremony. Thus is lifted the blight on the birthright of her son.

## Subterranean City

Kline-Eclipse. Two Reels. *Released November 25th.*

The central theme of this great European crook story centers about a wealthy and resourceful gang of jewel thieves of Paris, who build a "Subterranean City" wherein their ill-gotten loot is stored and where unique machines are shown actually manufacturing jewelry.

One of the odd props used in this picture is a gigantic hydraulic press, with which the chemicals constituting diamonds are compressed into large stones.

The thrilling escape of "Arizona Bill" from this great press, where he had been placed to die a horrible death, marks a situation both unique and powerful.

## The Plot of India's Hillmen

Kalem. Two Reels. *Released November 26th.*

Lieutenant Maxam; connected with a British Command in India, has invented a new form of high explosive. Count Savanoff, a Russian spy in league with a band of Indian Hillmen, succeeds in stealing the formula and abducting the Lieutenant. His faithful servant follows.

Plotting to entice the British troops to death, Savanoff and the Hillmen place the deadly explosive among the rocks in a mountain pass through which they must come. A fierce battle ensues and the Hillmen, forgetting the deadly trap, cross over the spot where the explosive is buried. A tremendous upheaval occurs, wiping out the Hillmen almost to the last man. Faithful Zurah leads the troops to Maxam's prison and the young Lieutenant is released.

## A Waif of the Desert

Lubin. Two Reels. *Released November 27th.*

Chispa Munro and Zeke Stevens, sole survivors of a desert tragedy in which a party of twenty-four had perished of the fever, live in a lumber camp where Zeke has become part owner.

Her own companion is Injun Jack, who has faithfully guarded her from childhood. Zeke finds that a fierce love has grown up in his heart for Chispa.

Another party arriving at the camp consists of Mrs. Osborn and her daughter Grace, who have come as guests of Grace's fiance, Harry Sinclair.

Complications arise when Chispa becomes interested in young Sinclair.

Sinclair is wounded during an interview wth Zeke, and Zeke is arrested, but later freed. Matters clear up partially when Sinclair tells Zeke that he does not love Chispa, but intends to marry Grace.

Chispa, who overhears this, is overcome with grief, and disappears. After a search, she is found, and both pairs of lovers are reunited.

## The Faithless Friend

Pathe. Two Reels. *Released November 27th.*

With fearless devotion, Harold is nursing his friend Fred through an attack of smallpox in a small mining camp when he himself contracts the malady.

While ill, a letter comes to Harold from his sweetheart, telling him to come home as she has inherited a large sum of money.

Fred, seeing the letter, abandons the faithful Harold and, going East, tells Ruth that Harold is dead.

After her first grief is over he woos and weds her. Harold, in the meantime, recovers and joins some wandering Indians. Sick of humanity because of his friend's desertion, he becomes a renegade and an adopted Indian.

In an attack on a wagon train, a white man is killed, and he discovers in the corpse his faithless friend Fred. A white woman brought captive to him proves to be Ruth.

He tells her of her husband's treachery and her old love for him is renewed. They escape from the Indians and start life anew.

## The Brand of Evil

Essanay. Two Reels. *Released November 28th.*

Haunted for twenty years by fear of the vengeance of the Orient, Morton, who has stolen the jewelled eye of an idol in the wilds of India, finds that at last the Hindoos have found him out.

His daughter Judith, alone in a room in her home, sees the "dark man" and is stunned with fear.

A little later she disappears, and the same day the hand that had plucked the eye from the idol turns black.

Morton, broken under the strain, returns the eye to the Hindoos, and his daughter reappears, but under the hypnotic influence of a Hindoo, Karino.

Karino sends the eye back to India, but remains to wreak further vengeance on Morton. Karino is killed in a hand-to-hand struggle. Judith's mind returns and Morton's hand regains its normal color.

## The Gunmaker of Moscow

Edison. Two Reels. *Released November 28th.*

Coveting the wealth of his ward, the beautiful Rosalind Valdai, Olga, Duke of Tula, plans to force her to marry him.

Rosalind, admired by all the young noblemen of the Court of Peter the Great, is especially courted by the young Count Conrad Damonoff.

She is in love with Ruric Nevel, the gunmaker of Moscow.

Olga plans to get Count Damonoff out of the way, so that he, as the nearest relation, will inherit his fortune. Failing in his attempts to remove both Damonoff and Ruric, he is also foiled in his final effort to force Rosalind to marry him, by the timely aid of Valdimir, a mysterious monk who had been befriended by Ruric and later, throwing off his hood, discloses himself as Peter, Czar of All the Russias.

He banishes the astonished Duke and bestows on the happy Ruric the title of Duke of Tula and the hand of Rosalind Valdi.

## The Golden Pathway

Vitagraph. Two Reels. *Released November 29th.*

Disinherited because he had married an artist's model, James Evans and his young wife decide to comply with the conditions of the will, which states that the nephew shall inherit the fortune and his wife get a large allowance if they secure a divorce.

Unable to stand the separation, they decide love is better than riches.

They are rewarded for their honesty and sincerity by finding that the millionaire uncle has left a later will, leaving all the vast fortune to the nephew if at the end of six months he proves that his love for his wife is greater than his fondness for riches.

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## KLEINE OPTICAL COMPANY

**GEORGE KLEINE, President** **166 N. STATE STREET, CHICAGO, ILL.**

# FIRST OF THE NEW CELIO RELEASES
# KLEINE-CELIO
# "VENOMOUS TONGUES"

**(IN TWO PARTS)**

***(Copyright, 1913, by George Kleine)***

## For Release Tuesday, December 2, 1913

Distinctly a story of a world-old evil—Gossip! Featuring Miss Francesca Bertini, that talented and beautiful Italian actress, in a story prettily balanced and essentially human, you will delight in this, the initial offering of the new Celio studios.

Charles Raleigh and Clara Burton loved each other in secret, but, believing each other indifferent, both maintained silence. In time Clara married Conway, a dear friend of Charles, and, in the course of events, Charles came to pay the newly married couple a lengthy visit.

Then the gossiping tongues of Clara's friends wagged with the tales of the early affection of Charles and Clara. These vicious stories, coming to the attention of Conway, sent that gentleman scurrying to the club to invite the husband of the scandal-monger to fight!

Clara knew his intention to borrow Charles' pistols and ask him to serve as second. Charles, who had taken up private lodgings when the scandal broke, was, therefore, electrified by a visit from Clara, who came to plead with him to use his influence to prevent the duel. Then suddenly a servant announced Conway. The panic-stricken couple did what you and I might do under the same circumstances. Charles beckoned her hastily to his bedroom to hide. Conway affectionately shook hands with his friend and asked for the pistols. Charles brought them, when, his eye catching sight of his wife's pocket-book, Conway's overtaxed nerves gave way. Rushing into the bedroom, he fired blindly, thereby sending an innocent soul into the chaos of everlasting night, another addition to the Devil's harvest of gossip-victims.

Later, in searching for evidence, he finds her diary and reads therein his own doom and her innocence.

You will like "VENOMOUS TONGUES." It touches a sympathetic chord in every breast.

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***1, 3 and 6 sheet with all Kleine Subjects***

# GEORGE KLEINE

**166 N. State St., Chicago, Ill.**

# PATHEPLAY

Featuring

## Frank Chance

Manager of

**The New York American Baseball Team**

**TWO REELS**

**Released Thursday December Fourth**

This fine Baseball Comedy will fill your house. The famous player and manager proves himself to be an actor of decided merit. He is the star of

## THE BEST BASEBALL PLAY EVER PRODUCED

# Baseball's Peerless Leader

# EDISON

## ***The Gunmaker of Moscow

**A Story of Peter the Great, in Two Parts** **Released Friday, November 28th**

Duke Olga wants money. Wealthy young Damanoff and Ruric, the gunmaker, are rivals for his ward, Rosalind. Damanoff's death would make him heir to a fortune, so he instigates a duel between the rivals. Ruric wounds Damanoff, and Olga sends Savotano to poison him. Ruric, learning of the plot, saves Damanoff, and the Duke, baffled in that direction, determines upon a forced marriage with Rosalind, who is very wealthy. Rosalind writes to Ruric, who appeals to Valdimir, a friendly, mysterious monk. Ruric and the monk enter the Duke's palace and, in a great dramatic scene, the monk casts off his cowl and discloses—Peter the Great!

## COMING EDISON SINGLE REELS

### **The Vanishing Cracksman

First of the "Chronicles of Cleek," a series of detective mysteries produced in collaboration with "Short Stories."

**Released Tuesday, November 25th.**

### *A Sense of Humor

The boys get up an Indian raid for Reggie. Never again!

**Released Wednesday, November 26th.**

### **A Royal Romance

The princess loves in vain.

**Released Saturday, November 29th.**

### *Wanted, A Burglar

And the editor's daughter was the burglar.

**(On the same reel)**

### South African Whaling Industry

**Released Monday, December 1st.**

### **The Price of Human Lives

**A Red Cross Seal Story**

Produced in co-operation with the National Association for the Study and Prevention of Tuberculosis.

**Released Tuesday, December 2nd.**

### *The Thrifty Janitor

He sublets the Blythes' apartment. Then the row begins.

**Released Wednesday, December 3rd.**

*** One sheet. ** One and three sheets. *** One, three and six sheets by the Morgan Lithograph Co.**

TRADE MARK
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*Makers of the Edison Kinetoscope Type "D"*

**THOMAS A. EDISON, Inc.**

**239 Lakeside Avenue Orange, N. J**

# LUBIN · FILMS

***LOOK FOR OUR MULTIPLE PICTURES EVERY THURSDAY***

## "A WAIF OF THE DESERT" **Two Reel Thursday, November 27th**

A dramatic emigrant story, a tragedy of the Plains.

---

## "WHEN MOUNTAIN AND VALLEY MEET"

**Two Reel Released Thursday, December 4th**

This picture is an Idyl, a pastoral poem, and for the artistic eye will be a delight. The scenes picture towering mountains and peaceful valleys and the loves born of each. It is a romance of New Mexico, with the color of the tropics, so real and beautiful that it is entrancing. It is doubtless the most high-class fantasy ever released from our Studio, and will enjoy an unlimited vogue. See it and dream of it.

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## "HYDRAULIC WORKS ON THE ADDA"

**400 feet Thursday, December 11th**

A demonstration of marvelous engineering.

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## "HIS BEST FRIEND" **1600 feet Thursday, December 11th**

A beautiful comedy-drama with a story of loyal friendship.

---

# Five Releases Each Week

## "SHADOWS" **1000 feet Tuesday, November 18th**

A strange and intense story of supposed hereditary insanity.

## "PARTNERS IN CRIME" **3000 feet Thursday, November 20th**

A powerful story of a gang of swell yeggmen.

## "HIS CHORUS GIRL WIFE" **1000 feet Friday, November 21st**

A melodrama containing many eventualities but a happy denouement.

## "THE HARMLESS ONE" **1000 feet Saturday, November 22nd**

An excellent lesson, to watch incipient insanity.

## "JUST CISSY'S LITTLE WAY" **1000 feet Monday, November 24th**

Cissy really loves the gink, but teases him immoderately.

*Lubin Five-Color Posters, One, Three and Six Sheets*
*From Your Exchange or A. B. C. Co., Cleveland, Ohio.*

## LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A

# VITAGRAPH

**"TANGLED THREADS"** *Comedy-Drama* *Monday, November 17th*

The major objects to his daughter's marriage. He gets tangled up in Cupid's web and gladly withdraws his objections. Funny complications happily solved.

---

**"HIS LAST FIGHT"** *Drama* *Tuesday, November 18th*

His early encounters do not reflect much credit upon him. His last, in defence of a helpless woman and her husband on the high seas, is nobly fought. Featuring RALPH INCE, supported by Anita Stewart and Gladden James.

---

**"WHY I AM HERE"**
**"FARMING IN ANCIENT THEBES"**
*Comedy and Topical*
*Wednesday, November 19th*

1. It is a SAD tale, mates, with a FUNNY story of how it happened. Featuring SIDNEY DREW, supported by Anita Stewart. 2. Scenes on the banks of the River Nile.

---

**"THE SALE OF A HEART"**

*Drama, Thursday, Nov. 20th*

Through an accident, a beautiful girl is saved from marrying a rich libertine and marries a man worthy of her. Featuring MAURICE COSTELLO, supported by Mary Charleson, Tefft Johnson and Brinsley Shaw.

**"THE SCHEMERS"**
*Comedy*
*Friday, Nov. 21st*

They play a little game on each other. Hubby thinks he is a little smarter than his wife. Neither has anything on the other. Featuring JOHN BUNNY and FLORA FINCH.

---

**"THE WHIMSICAL THREADS OF DESTINY"**
*Drama, Special Feature in two parts, Saturday, Nov. 22nd*

To inherit a fortune, a desperate woman plots to poison her rival. The young equestrienne, while jumping through a blazing hoop, is terribly injured. The wicked plot fails and love is victorious. Featuring CHARLES KENT and JULIA SWAYNE GORDON.

## SIX A WEEK

| | |
|---|---|
| "THE LEADING LADY"—Drama— | MONDAY, NOVEMBER 24th. |
| "LITTLE KAINTUCK"—Drama— | TUESDAY, NOVEMBER 25th. |
| "FELLOW VOYAGERS"<br>"TEMPLES & STATUES OF ROME" Comedy & Topical— | WEDNESDAY, NOVEMBER 26th. |
| "THE CURE"—Drama— | THURSDAY, NOVEMBER 27th. |
| "BETTY IN THE LION'S DEN"—Comedy— | FRIDAY, NOVEMBER 28th. |
| "THE GOLDEN PATHWAY"—Drama, Special Feature in Two Parts— | SATURDAY, NOVEMBER 29th. |

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**The Vitagraph Company releases a special feature in two parts every Saturday, and a comedy every Wednesday and Friday.**

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**Vitagraph one, three and six sheet posters — 7 x 9 photos of Vitagraph players.**

**THE VITAGRAPH CO. OF AMERICA**
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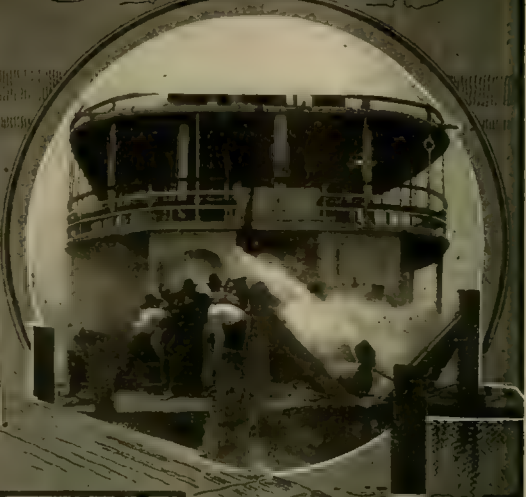
# The Octoroon



## A Three Part Adaptation of Dion Boucicault's Masterpiece

Millions have seen this great drama since it was first produced, fifty-two years ago. *Think of the advertising "The Octoroon" has received in that period.* You, Mr. Exhibitor, reap the benefit of this advertising when you show this superb photoplay adaptation. Can you *afford* to pass this up?

Secure the co-operation of your local newspapers by supplying them with cuts for this great feature. Send for the four two-column coarse-screen cuts. Price 60 cents each.

**Released Monday, December 1st**
**Two Special One-Sheet and Special 3 and 6-Sheet Posters**

## THE CAVE MEN'S WAR

### A Two Part Story of Prehistoric Days

The events leading up to the discovery of the bow and arrow and the desperate encounters between the savage tribes will hold your patrons spellbound.

**Released Wednesday, December 3rd**
**Two Special One-Sheet and Special 3 and 6-Sheet Posters**

## WHILE FATHER TELEPHONED

Imprisoned in a 'phone booth, Dad can only rage as the lovers get married. One continuous laugh.

*(On the same reel)*

## ANDREW CARNEGIE'S GIFT TO THE WORLD

Showing a series of superb views of the new Peace Palace at the Hague. Also other topical features.

**Released Friday, December 5th**

## THE FOOT PRINT CLUE

The mob raging for an innocent man's life, and the noble attempt of the boy he has aided to save him, are two of the breathless incidents.

**Released Saturday, December 6th**
**Special 1 and 3-Sheet Posters**

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## Notice to Exhibitors

**Kalem wishes to announce that its releases for the regular program will at all times be fully as good as its releases for Exclusive Service.**

TRADE KALEN MARK

## Kalem Company

**235-239 West 23rd Street :: New York**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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*(The index for this issue will be found on page 938)*

Entered at the General Post Office, New York City, as Second Class Matter.

**Saturday, November 22, 1913**

Died in the Fordham Hospital, New York City, on Nov. 7th., Kathryn Ripp, twenty-one years of age. After a four months illness and only at the threshold of life, this faithful assistant in the New York Office of the Moving Picture World has entered into rest. Her co-workers tender this simple tribute of love to her memory.

# Facts and Comments

THE Moving Picture World has always been for a clean screen, and for this very reason it deplores the foolish zeal of those reformers who want to bring about the millennium in a hurry. An inordinate zeal is bad. The reformers who demand the impossible play into the hands of the enemy. We are moved to make these remarks after reading an ordinance which the ministers of a town in Florida have prepared and which has been adopted by the city government there. The ordinance contains many excellent points, but they are nullified by this clause: "Whoever shall exhibit any film representing . . . any bacchanalian feast or any drinking in any saloon or other place where men resort for the purpose of drinking shall be fined not more than $1,000 or imprisoned not more than two years, or both, at the discretion of the court." Drinking in moderation has from time immemorial existed, and in all likelihood will continue to exist for ages to come. In many countries men go to social functions and attend public ceremonies amid drinking. There are drinking scenes in the best stories and on the canvases of the greatest painters. The development of a story may make it necessary to show drinking in a place where men gather for the purpose of drinking. The very object of the picture may be the pillorying of drinking to excess or may be a pictorial sermon on temperance. To subject a man to fine and imprisonment for showing such pictures is to defeat true and practical reforms and to alienate the sound public sentiment in the community.

* * *

THE election of John Purroy Mitchel to the office of Mayor of New York ought to be a lesson for the exhibitors' organization in this city. The organization committed itself and tried to commit the entire profession in the city to the candidacy of a man who was overwhelmingly defeated. They made themselves conspicuous by lively campaigning for a lost cause. The man they antagonized, without even the shadow of an excuse, will enter the Mayor's office in a few weeks. Happily he is not of the narrow-minded type of politicians who visit vengeance upon their opponents. He will without question give the exhibitors fair and courteous treatment. Supposing now it were otherwise—what would be the result? The entire industry would be made to suffer through the foolish political meddling of a local exhibitors' organization. We hope that the warning will be heeded hereafter and the organized exhibitors will stay out of partisan politics, whether they are located in New York or in Ohio or elsewhere.

* * *

IN measuring the coming developments in kinematography we must not lose sight of the influence of such institutions as the Y. M. C. A. We have no detailed statistics to guide us, but it is evident from many communications sent to this paper by men prominent in Y. M. C. A. work that they are doing splendid service. A branch in one of the busy industrial cities of New England has just installed what the secretary calls "one of the best motion picture outfits to be found anywhere in the United States." According to our informant, a special motion picture performance was given to "the pastors, Sunday school superintendents and Sunday school teachers, the idea being to let these people see just what kind of pictures we are running, so that hereafter when any person asks what kind of pictures we are running at the Y. M. C. A. and whether they recommend them or not, their reply will be based upon actual knowledge." No greater service could be rendered to the motion picture. Seeing is believing. The mists of ignorance and prejudice disappear before the plain truth.

*

It is especially gratifying to us to learn from our correspondent that "in launching this project, the Y. M. C. A. has received the very heartiest co-operation from the moving picture men in the city and their operators, so much so that they have saved us a good many dollars and helped us to get this splendid high-grade outfit." This speaks well for the intelligence and the progressive spirit of the exhibitors, but it does not surprise us in the least. The personnel of the men engaged in the exhibition of motion pictures has improved vastly and the process is still going on.

# What's New?

By Louis Reeves Harrison

THE speedy oblivion that overtakes both good and bad releases has been a matter of regret with those who sigh for immortality in these dreadfully mortal days, but there is a cheering side to their disappearance—their producers will not be pursued by the consequences of their acts. And could there be anything more appalling than the prospect of viewing them over again? Is not life enough of a burden as it is? When you gaze stolidly upon the cowboys who get on their horses and ride away in the dust, or at the comedian, in wig, chin-whiskers and putty nose, make faces, does it not make you as excited as if some kind man opened the back of his watch and told you to "see the wheels go round"?

Of all the good things we enjoy, one of the best is an ability to forget, especially for those scribes whose duty it is to write the funeral notices for a small army of defunct photoplays. Imagine the glow of intellectual excitement they feel after the ceremonies are over. Imagine the thrill of relief that comes to a patient reviewer after sitting through an hour or two of conventional rehabilitations of threadbare theatrics. That they never have to repeat the experience so far as the screen exhibitions they have reviewed are concerned is almost the one thing that makes their precarious lives supportable.

There are occasional plays that deserve to be revived, but the elimination of the great majority will prove no serious loss, especially those based on condescension, which stoop to make their meaning clear to the woefully misjudged mixed audience attending picture shows. Most of these are little short of an offense to intelligent people. Few, indeed, will be photodramas of the future that will appeal to universal interest, but it begins to look as though producers were trying to bring out screen plays intended for the widest possible acceptance.

That is the trend. There is some definite end visible among the more noted releases, especially those containing one or more themes of immediate and widespread interest. Whether or not they hit the bullseye, they aim at something. The innovator is yet to come, the bold individual who will carry no dead weights of tradition and convention, the smasher of records and clay idols. He will probably portray unheroic modern life just as it is, the while illuminating dreary paths of realism with a glow of creative imagination, injecting poetry into pantomime, dignity, weight and purpose into the general delineation.

Close scrutiny of some of the new features now in preparation reveals a strong leaning toward investigation of laws regulating human society and those of our development—sociological stories are in high favor—and these are flavored with observations on abnormal mental states among individuals, dramas founded on peculiar phases of the human mind. These are fascinating subjects when handled with intelligence, and offer a rich field to dramatist of screen or stage. Detective stories, especially those involving a clash of ingenious minds, seem to make a hit with all classes in the audience.

Symbolism counts in strange fashion. It brightens the dryest realism to exhibit a symbol on the screen that suggests or reflects some purpose at first invisible—it operates as a stimulus to curiosity, to a desire to go further into the hidden meaning of the presentation, but most powerful are those productions where the characters themselves are symbols of certain tendencies common to us all. A character which becomes the symbol of self-struggle, of combat between base desires and finer ideals, is bound to stir us with comprehensive sympathy.

Stories presenting human nature in its understood and accepted moods are bound to be more popular than those of mere incident, those that read like a newspaper report, but some of the newest themes explore the unsurveyed tracts, as did Shakespeare in Hamlet and Lear. I watched a large audience sit enthralled by a photodrama which, consciously or unconsciously, got at one of the mysteries of character, one that afforded insight into the moral conditions of birth and environment that made that character possible. It seemed as though something never before understood was being brought within the range of our comprehension.

One great advantage screen plays enjoy over those of the stage is opportunity to depict the circumstances that lead up to a remarkable situation, and, in like manner, also, they may broaden our view by showing how excusable other people are for differing from our pet ideals. Such plays are humanizing, and they exert a distinctive charm over the modern mind, constantly engaged in exploring the depths of truth, wearied to death of error. Most of us are sick of sordid men and women who seek to exploit themselves at the expense of their fellow-creatures and hunger for the era of kindly intelligence that shall make life beautiful as well as bearable for us all.

One thing quite new and contributory to the bearableness of existence is the change that has come over the spirit of the average motion picture producer. He has ceased to fear that the output of his intelligence would be beyond ours. Press critics and reviewers have been mainly responsible for this new and cheering state of enlightenment, especially those capable ones accorded free expression of their honest convictions, the only kind that command respect, to say nothing of attention, but the open market has materially helped to enlarge the perspective of gentlemen who provide the leading feature plays.

We have suddenly ceased to be barbarians and as suddenly achieved a standard of taste that insists upon the best there is to be had. The most delightful part of this discovery, that the majority of people are intelligent enough to appreciate what is offered by the studios, is the rivalry that is bound to ensue. No longer a mere means of cheap amusement, moving pictures may soar as high as directorial comprehension can reach without causing the "heterogeneous mass" to crane its necks. "Amusement" is a very much misunderstood word, literally and otherwise. It means, to begin with, absorbed thought, and is subject to variation until it may mean the reverse of its original definition.

In truth, amusement has to be redefined with each generation, because its general significance, "what engages the mind," must be modified to suit the fundamental emotions of the people. The old sense was to prevent the tedium of idleness, the new one to provide entertainment that is thought-stimulating. We are waiting and ready to be informed on the meaning of the mysteries of our lives, on the complexities that we fear, on the hopes we may realize. We crave what is new in its appeal to taste and culture in this art as in all others, and, in our heart of hearts, we feel that its coming cannot be too soon.

# "Action"

By W. Stephen Bush

I DREAD to think into what abysmal follies the cry for "Action and More Action" will yet lead us. Perhaps at a not far distant day scenarios will be written for acrobats only. There is no doubt when it comes to action the acrobat surpasses every other performer on the stage. Judged by this cry for "Action," started by some low-brow bell-wether and bleatingly echoed ever since by the vast flock of imitators, the performance of Forbes-Robertson, the foremost actor of his generation, seems dreadfully dull and inadequate alongside of the clown or the "tumbler" who stands on his head or lies on his back and keeps kicking a painted barrel or a set of balls.

What these shouters of "Action" mean is, of course, not dramatic action at all. Dramatic art to them is a Chinese puzzle, and if their lives depended on it they could not tell whether a play is well constructed or ill constructed. What they mean by "action" is some kind of a new accident. This demand for "action" has created a new species of "artists." We know of several men regularly making the rounds of the producers, offering to take a chance of breaking their necks at so much per chance. If the offer of the hare-brained fatalist appeals to the producer, a scenario writer is called in and a plot is made to order. This is called a "drama full of action," and the fall from the cliff or the plunge from the airship is featured on the six-sheets. This sort of thing is all right for a limited period of time, but, once started on this road, it is impossible to put on the brakes, and your films begin to "skid."

Feed your audience on highly spiced sensations and how long will you be able to keep it up? The appetite for the shilling shocker grows by what it feeds upon. From accident it goes to crime, starting with misdemeanors, slowly working up to the felonies and ending up, say, with one plain murder. By this time your audience is thirsting for more blood. You will have to resort to fancy murders and finally to wholesale murder with trimmings. In Italy they have reached this stage, and Heaven only knows what some of the cheaper producers there will do next. I saw a "feature" in Naples in which, by the end of the second reel, every important character in the play was either dead or dying, and I was mortally afraid that the operator and his helper might leave the booth and start killing off the audience. I thought they would probably begin with the foreigners in the audience, and as I look very un-Italian and would afford an ample target for even the poorest marksman, I thought it wise to leave as unostentatiously as possible.

How long is this grovelling before the low-brow element in the industry going to continue? Will it eventually invade even the good studios and make slaughter-houses out of what should be temples of art? Must we lower our artistic and dramatic standards because a score or two of "old-time showmen" look upon the American public as a lot of neurotics who are on the point of being carried off to sanitariums and asylums? Do we want to alienate the constantly growing number of the friends of the motion picture among the best classes in the community? Whom are we going to please with these "crazy-quilt" pictures?

Again and again I have heard exhibitors say of good, clean dramatic features, which were sensational enough but did not subordinate the plot to the "shock" or the "accident": "It's good, I like it, but I know my audience would not stand for it." Why not give your audience a chance? By far the most successful and highest-priced films of today are adaptations of legitimate stage successes, and not one of these can by any stretch of the imagination be called an "accident" or "tank drama." If a good legitimate drama pleases me, why should it not please others? Am I made of finer clay and are other mortals a hundred per cent. duller in perception than I am? Why not ask these questions of yourself when you are tempted to believe that you are able to see the charms and beauties of a picture and that your patrons would be entirely incapable of enjoying them.

We are not, however, restricted to a choice between varieties of drama and comedy. I am loath to believe that the foolish thriller appeals to any sort of human intelligence, but let us for the sake of argument assume that such thrillers are needed for certain audiences and in certain localities. Is it impossible to vary this diet? Will it be said that the public are hungry for these pictorial nightmares every day in the year and that they want nothing else? Some years ago an exhibitor in the Pennsylvania coal regions said that his miners after being buried alive in the dark depths wanted nothing but "raw stuff." My friend's definition of "raw stuff" was very strong. When I suggested to him that a few really good and interesting scenic pictures might be acceptable to his audience now and then, he kindly pitied my ignorance, but agreed to make the experiment just to show how wrong I was. When the scenic pictures were shown, there was an element which protested, but before the evening was over the regular and most valuable patrons of the theatre overruled the noisy ones and shamed them into silence. At least a dozen men and women stopped in the lobby on their way home and took pains to assure the exhibitor of their approval of the scenic pictures.

This principle of giving the public what it wants is a most excellent one, but let us be sure that the public have plainly expressed their preferences. Let us be sure, too, that they have had a fair chance to see the vast variety which the motion picture alone affords. If you have not tried your patrons with good, clean drama you cannot be sure of whether they would like it or not. If you have never offered them any entertainingly educational numbers on your program, do not reach any conclusion as to their preferences until you have done so.

I readily admit that under the order of things now rapidly passing away, the exhibitor was restricted in his choice, and it was an almost hopeless undertaking to suit the tastes of his audiences as they should have been suited. Today the exhibitor who fails to do his own choosing will soon fall behind, and will be overtaken by the man who uses his own judgment in selecting every inch of film that goes on his program. The stereotyped and ready-made program will no longer do. The responsibility of selection can no longer be evaded.

I venture to say that in six months from now the industry as a whole and the good name of the motion picture will have grown immensely because of the progressive and discriminating exhibitor who has learned to be the master of his show.

I also venture to predict that even before the end of the next six months this silly cry for "Action" will die away and the producers who cater to the better things will be on top. The motion picture theater is neither a dime museum nor a circus nor a wild mixture of the two.

# "The Brand of Evil" (Essanay)

Reviewed by James S. McQuade.

THE Essanay publicity matter pronounces "The Brand of Evil" "an unusually strong mystery drama of East India," and it is without doubt. But it has still more to commend it. The atmosphere of mysticism has been retained throughout, although the locale has been changed from the land of Gautama Siddartha to that of the Christian, where the baleful results of wrongdoing are revealed to us in uncanny fashion.

The scenario, which has been written by Edward T. Lowe, Jr., is well constructed, fanciful, and of compelling interest. That blackened, withered hand of the adventurer, the mark placed by an occult power on the man who has stolen the jeweled eye of the god in the native temple, holds us spellbound at the end, as we see it renew its wonted color and symmetry before the eye of the camera and our own. Here is a mystery for the curious and a puzzle for the wise!

Scene from "The Brand of Evil" (Essanay).

Director Harry McRae Webster has surpassed himself in furnishing a perfection of detail for this production. The scenes are chiefly interiors, in India and elsewhere, and they show both intelligent familiarity with the requirements and nice artistic skill in creating the necessary effects. The interior of the Buddha temple affects the mind with a peculiar sense of dread and mystery. All these scenes were built in the Essanay studio, under Mr. Webster's supervision.

I believe everyone who views this two-part subject will agree with me when I pronounce the photography superfine. There are several startling scenes in which double exposure is cleverly utilized.

It is difficult to decide whether Morton, the adventurer, or Karino, the East Indian priest, affords the stronger characterization, in the respective care of Thomas Commerford and E. H. Calvert. The latter, perhaps, carries off the palm for his very effective impersonation of a weird, foreign personality. His make-up and costuming of the character are most appropriate.

Miss Ruth Stonehouse is pleasingly attractive and satisfying in the part of Judith, daughter of Morton. While under the hypnotic spell of the East Indian priest, she never fails to convey the impression that she is in an abnormal mental state. Howard, the fiance of Judith, is very acceptably presented by Richard C. Travers, who was formerly with the Lubin forces. We shall look for some good things in the art photodramatic from this capable juvenile actor.

An adventurer called Morton, during an exploration trip in central India, steals the precious stone which forms the eye of a hideous idol in one of the temples. The sacrilege is discovered shortly afterward by one of the priests, and vengeance is sworn against the perpetrators of the outrage.

Twenty years pass by and Morton, grown old and feeble, lives a secluded life with his only daughter Judith. Morton had carried with him, as a continual reminder of his violation of the Hindu temple, a blackened and withered left hand—the hand which had desecrated the god whom the natives worshipped. He was always obsessed by the fear that he was being tracked by the Hindu priests and that he would be discovered.

Morton kept the flashing orb of the god secreted in his library. One day, after he had placed it for safer keeping in a space cut out of the leaves of a large volume between two heavy covers, he joined his daughter in the sitting room. There he found her under the influence of some strange spell that made her oblivious of him or her surroundings. Then he knew that Karino, the dreaded priest, and his followers were upon him.

Judith does not even recognize her lover, Howard, who, like her father, is distracted over her condition. To add to their misery and horror, Judith disappears. It is then that Howard prevails on Morton to bring forth the stolen eye from its secret hiding place and leave it exposed, so that the East Indians may find it should they gain entrance to the house. Next morning the gem has disappeared. The same day Judith returns, but is still suffering from the strange malady that affected her before her disappearance. Doctors fail to effect a cure.

One day Morton is strangely affected and advises Howard that he is still being followed by his deadly enemy, and is in great peril. Howard, chancing to look out of a window, catches sight of a native East Indian priest about to enter the house. He seizes Morton and hastily assists him behind a portiere. The Indian enters the room, and hearing a noise behind the curtain makes a fierce thrust with his dagger. The latter just misses Howard, who stabs the Indian in the wrist with his sword. A fierce struggle ensues which ends in the shooting of the priest by Morton.

At the instant of the priest's death, the physician and nurse attending Judith are astonished by her immediate recovery. The wonder is still further increased the following day when Morton's blackened hand regains its normal color, in the twinkling of an eye. A change of scene in the pictures gives the reason. The eye of the god had at that moment been restored to its place in the sacred temple, in far away India.

The release date is November 28.

## PATENTS COMPANY CASE.

### Hearings Are Resumed With Frank L. Dyer on the Witness Stand.

The hearings in the case of the United States Government against the Motion Picture Patents Company, the General Film Company, and others, were resumed Monday in Room 159 of the Manhattan Hotel, 42nd Street and Madison Avenue. The expected cross-examination of H. N. Marvin was postponed, as the counsel for the defense claimed they were not through with their direct examination of the witness. Frank L. Dyer, the president of the General Film Company, was then called to the stand. His testimony was along the same lines as that of the previous witness, Marvin, and developed little that was new. He gave a short history of the litigation which preceded the formation of the Motion Picture Patents Company and then explained in some detail the compromise between the litigants and the agreement which laid the foundation for the new conditions in the industry.

## PHOTOPLAYWRIGHT AT ROUND TABLE CLUB.

At the first monthly meeting of the Round Table Club, held at the Hotel Astor, October 26th, George K. Rolands, the well known scenario writer and motion picture director, made an address in which he advocated many reforms concerning the higher realms of dramatic art as related to the motion picture as a means of theatrical entertainment.

The Round Table Club is an exclusive organization of women, the larger part of whom have attained eminent heights in the fields of literature and the drama. Among those present was Mme. Pilar-Morin, the French pantomimiste, who expressed herself as fully in accord with Mr. Roland's views.

# David W. Griffith

### The Art Director and His Work.

By Louis Reeves Harrison.

"EVERY important piece of literature, as every important work of plastic art, is the expression of a personality, and it is not the material of it but the mind behind it that invites critical interpretation."

"Lawrence" Griffith—such was his stage name—is one of those strange combinations, a realist in action and a mystic in temperament, who sees clearly the beauty about him and can transfer his artistic impressions to others because of that side of him which is eminently practical. He was a playwright by tendency, an actor from opportunity, a motion picture director by force of circumstances. He would have succeeded as a dramatist—he was working toward that end—but, while he was looking out of the front door for Histrionic Fame to drive up in a coach and four, there came a modest knock at the back door, and a poor little, ragged, half-starved New Art was there begging for a wee bit of stimulus and a spark of the fire of genius to keep from freezing to death.

This was only about five years ago. New Art was only a boy, but his haggard appearance and the exhausting life he had led made him appear older than he was. Larry became interested when the strange-looking boy produced a magic lantern and showed that he could throw an image on the wall that visualized motion. The playwright, by nature clairvoyant, by training accustomed to concentrate on a thousand and one problems of structure, form and treatment, saw instantly that New Art's magic lantern had possibilities undeveloped and not even dreamed of by the overpractical men who had been putting it to use.

They saw that it visualized motion, and that was the limitation of their vision. It was used to show moving trains and boats and horses and men. There were some primitive attempts at dramas, but they had no other name than "moving pictures," and this led to the profound conclusion, with few exceptions, that all the characters must be on the jump from the time they appeared until the hero died, or was embraced. Actors were told to lift their knees high in walking and be doing something every moment while the camera was recording the action. A performer was not earning his salary, he was not a moving picture, if he stood still for a few seconds.

In appreciation, not as a compliment, it may be safely said that Griffith started the young stranger on an entirely new road and contributed more than any other man of those days to the New Art's splendid progress. He had that faculty of mystics and dreamers that enables them to project their minds into futurity. The invisible world to come exists in definite form only for those who combine in their mental makeup three powers—those of keen observation, close reasoning, and illuminating imagination. Such men usually leave the world better off for their presence in it, especially when they are able to help themselves on to material success, such as Griffith has done, and to wider opportunity.

DAVID W. GRIFFITH.
Director of Photoplays.

Probably others saw what Griffith saw in the future possibilities, but they lacked the outlet or the courage to break away from accepted ideas and introduce violent changes. There was need for courage. Nearly all "practical" men, those concerned with material rather than ideal considerations, opposed Griffith's work as wildly speculative and unsuited to what they honestly regarded as a commercial proposition rather than as an art. They still exist. There is still need for courage. But Griffith has blazed a path of glory for what is yet to become one of the mightiest instruments of thought transference, and the way is clear for men of creative genius to follow.

He started to depict emotion of the slow and intense kind. Just as a storm gathers, just as there are shimmerings of light and distant grumbling of thunder, before there is an outburst, he taught his interpreters to exhibit feeling. He dared try to show the subtle shades of thought, the deep-running undercurrents of passion, all the fascinating phases of human existence as we encounter them in real life. "But, Mr. Griffith," some practical gentleman would say, "you must keep in mind that this is strictly a commercial proposition. Give the people what they want."

A commercial proposition that depends for its very existence upon creative talent, whose structure is the work of selective taste, plastic imagination and power to formulate self-expression, ceases to be a good one from the moment it shrivels to a pulseless skeleton. All the traps to snare the unwary purchaser, all business schemes to market the mediocre, are short-lived. When there appears a man of fine artistic instincts, one inclined to give the best that is in him to the people—that is what they want—he is to be treasured. I know of no sounder common sense than to stimulate such men with encouragement—the very delicacy of their powers of discriminating makes them self-doubting.

I have sharply criticised several of the Griffith productions—he is in a state of evolution quite as much as the art itself—but there is a surprising charm in nearly everything he does when unhampered. His best interpreters give us the essence of this or that emotion instead of moving around like a lot of lay figures worked by invisible strings. He peels away the rind of human character; tears away the mask and bares the soul that has been hiding behind it. Motion often wearies the eye and confuses the understanding. He will fasten attention with immobility and suddenly transform silent mystery into tremendous revelation.

In a period of dull preparation, before the main action is under way, he will spread out before our eyes some beautiful or comprehensive tableau as compensation. Even when character and purpose begin to emerge from his visions of loveliness, when the architecture of the drama begins to assume importance, he plants a flower here or there, occasional tender notes in the large composition, like the man of dreams that he is. He is starting anew, and I hope his fondest dreams will be realized. I hope for the sake of the New Art that he has befriended that his finest conceptions will be materialized in grandeur or beauty on the screen.

Moving picture audiences are rapidly becoming critical, and men of discerning taste will be needed to respond, or even direct, this change. What has been said by a brilliant writer on dramatic subjects in general applies: "The decreasing insistence in plot, and a correspondingly stronger emphasis on character portrayal is one of the most hopeful signs of the times." With men of genius among writers and producers, the New Art will soon be a distinct one, unsurpassed by any other in its possibilities, ethical and artistic.

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Mr. Griffith was born in Louisville, Ky., the exact date of which event is not revealed by his biographer, but he was eighteen years of age when he first stepped upon the theatrical stage. A varied experience in stock companies, vaudeville and legitimate productions on the Pacific coast was his before he became known to the picture makers. One season he was leading man for Nance O'Neil, and this is believed to have marked his highest attainment in that line. About this time Mr. Griffith took to writing plays, some of which were produced in stock. It was in an effort to secure the production of a more pretentious effort in playwriting that he came east, and it was his failure in that effort that compelled him to seek employment with the most humble players in the picture studios. Engaged as an extra man at the Biograph Studio, he soon displayed such a marked talent in the art of picture production that he was given an opportunity to direct. At first his efforts along this line were hindered by the traditions of the studio, but the providential absence of the chief director for a few days gave him the opportunity he sought to stage a picture as he desired, and his reputation was made. This happened in the summer of 1908, and from that time until the summer of 1911 all Biograph productions—two each week—were made by Mr. Griffith. During that time the name of Biograph became famous the world over, and the art of staging pictures was revolutionized. From 1911 to the time of leaving the Biograph Mr. Griffith has had some assistance in the producing department, but he still turned out his quota of pictures, and can easily claim a total of five hundred productions during the five years he served as chief director of the Biograph.

While many of Mr. Griffith's ideas have been adopted by others to the general betterment of American pictures, probably the best service he performed for the art in America was the training he gave to the actors and actresses who worked with him and who now occupy lucrative positions by reason of that experience. Among those who acknowledge the benefit of the early instruction given by Mr. Griffith will be found these names: Mary Pickford, Harry Solter, Florence Lawrence, Arthur Johnson, Marion Leonard, Stannar E. V. Taylor, David Miles, Owen Moore, Thomas Ince, James Kirkwood, Henry Walthall, Flora

Finch, Fred Mace, Frank Grandin, Frank Powell, George Nicholls, Wilfred Lucas, Mack Sennett, William Cabanne, Mabel Normand, Dot Bernard, Bessie McCoy, Blanche Sweet, Billy Quirk, Charles Mehls, Clara McDowell, Tony O'Sullivan, Dell Henderson, Edward Dillon, Charles Murray, Lionel Barrymore, Vivian Prescott, Flo Labadie, Dorothy Davenport, May Marsh, Herbert Pryor, Ashley Miller, Barney O'Neil, Courtenay Foote, Gertrude Pryor, and many others who have since gained more or less applause from picture fans.

## "Lost at Sea"

### Cecile Guyon and Charles Krauss Do Fine Acting in a Three-Part Union Features Subject.

By George Blaisdell.

THERE will be released by Union Features, on November 20, a three-part picture in which the leads are played by those talented performers, Miss Cecile Guyon and Charles Krauss. The subject is entitled, "Lost at Sea," and is produced by the Paris Eclair Company. Besides the two players mentioned there also appear in the cast Mr. Liabel and Mlle. Andriot. The picture will carry on its excellent acting. Fortifying this are good natural backgrounds, the best of these being of a cliff-bound island against the sides of which runs a heavy surf. The story is simple. In a nutshell, it is of a ship's crew setting out in a vessel the seaworthiness of which is in question. The craft comes to grief and the crew in a small boat reaches an uninhabited island. All but one of the men die of exposure and starvation. The survivor is rescued by a steamer and reaches home just in time to interrupt the wedding of his sweetheart and the son of his owner.

Scene from "Lost at Sea" (Union Features).

The feature of the picture is the work of Miss Guyon. It is always a pleasure to see her in a cast. It seems to make little difference as to the character of the portrayal she is called upon to do. She is equally efficient in all. In "Lost at Sea" she is a young woman of humble circumstances. She pleads with her lover not to sail in the ship which by wise old salts is said to be "done." As the ship departs she is in fear. When no word comes back her despair is complete. Later, when time has softened the blow, she still clings to the memory of her old lover. When Lucien, the son of the shipowner, pleads for her hand in marriage, she hesitates, hoping against hope. Finally she agrees that if in six months no word comes of the sailor that is lost she will marry Lucien. The time elapses. Lucien and his father come to Yvonne's home to celebrate the betrothal. Snow is falling. Yvonne makes a brave effort to be happy. A tramp makes application for shelter. He is brought into the room and seated by the great fireplace. Yvonne attends on the stranger. As she removes the hood from his face she recognizes her Pierre. It is a dramatic moment. The sailor does not know her. He is in a high fever. He is taken upstairs and put to bed. The betrothal party is broken up. It is when the fever has abated and the shipwrecked man is again in possession of his reason that we witness one of the best scenes in the picture. Yvonne is tenderness itself. Miss Guyon is a mistress of the art of love-making—in fact, she is in a class by herself. There is a happy ending to the story, in spite of the very natural sorrow of Lucien over losing his bride.

Mr. Krauss as the sailor gives a strong interpretation. Mr. Liabel as the shipowner will attract attention by his sympathetic portrayal. Throughout the story runs the atmosphere of the sea. The photography is excellent.

## "The Child Detective."

### A Three-Reel Picture by Belmont Feature Films Tells a Good Story.

By H. C. Judson.

A GOOD story well told is the best comment that can be given to a feature offering; it is the quality that the people most want. A recent release by the Belmont Feature Film Company, called "The Child Detective, or Shadows of Life," gives us a story full of interest without much dragging and very little padding. Its noticeable weakness is that the producer, as though trying to escape these two defects, hurried his action. The semblance of real life is lost in some of the scenes due to awkward, unnatural entrances and exits. This leaves in the spectator's mind the impression that they are unimportant steps in the narative and that they are hurried on and off the screen. Much also of the story is told by subtitles.

The picture introduces the story as told by a tramp to a kindly man who has just given him a dinner. We learn that he has been a convict, lately out of prison, yet repentant and sorry for the wrong he has done and even glad that he has been punished for it. As he talks, the scenes that preceded his crime of twenty years ago are re-enacted. We find him in a home with his father, mother and brother and a girl adopted into the family, as we are shown, when a child, and with whom both brothers are in love. The older (the one who is talking) is shown by his own admission to be the more astute, and he has won the father's consent to marry the girl, who gladly acquiesces though she seems to love the younger—she is very obedient and not much of a character. As the tramp continues his story, we find that he was weak; he was jealous of his brother; was a gambler, and was heavily in debt. His jealousy is the cause of fisticuffs between the two. The younger brother knocks the older down and the father, decidedly partial to the elder, orders him from the house. The gambling debt is the cause, a bit later, of a theft of money by the older brother from his father and the attempt to do this entails the choking of the father into unconsciousness. The old man has had a chance to see the older brother, but in a mask and dressed in the clothes of the younger brother whom the older brother knows will soon be found in the house; for he has stolen in to see his mother. All this works out just as he intended it to and he would have succeeded in fastening the crime on the other had not a newsboy whom the younger brother once had helped, spied on the older brother and then witnessed against him. We have suspected early in the narrative that the man the tramp is telling his sad story to is the newsboy grown-up. This turns out to be fact and, through his means, the tramp is returned to his friends who forgive him and take him back into the fold.

Scene from "The Child Detective" (Belmont).

### WANTS A "ST. BONIFACE" PICTURE.

Mr. F. Schulte, of Remsen, Iowa, writes the Moving Picture World to urge that some motion picture manufacturer undertake a picture based upon the life of St. Boniface, the patron saint of the German Catholic. He says that St. Boniface occupies somewhat the same relation to the Church in Germany that St. Patrick does to that of Ireland, and believes that the subject would be a good one. We pass the suggestion along.

# "Traffic in Souls"

## Director George Tucker with a Large Imp Company Produces a Stirring Six-Part Melodrama of Today.

By George Blaisdell.

It is with no light heart that a reviewer of motion pictures with an ordinary sense of responsibility can approach this production. Its theme is indicated in the title. It is a big subject—one that has been given grave consideration by many thoughtful men and women. These divide naturally into two groups—one favoring battling with the evil, or, as the more advanced would phrase it, the evils of the evil, in the old-time secret way; the other would come into the open and fight a condition as ancient as the beginnings of history with modern weapons—and the chief of these publicity. To those who hold the latter of these opinions, "Traffic in Souls" will be warmly welcomed. The picture is bound to arouse bitter antagonism. Surely its friends, and among these are the members of the National Board of Censorship, are entitled to ask that the production be seen before it is condemned.

Scene from "The Traffic In Souls" (Imp).

Walter MacNamara is the author of the script. George Tucker produces it. These two as well as the more prominent members of the augmented Imp Company which participated in filming the story gave much thought to matters of ethics and of policy. Their work has been carefully reviewed by the censors. Several eliminations have been made. The story as it stands contains practically nothing of the lure of underworld life. It does show much of the sordid and brutal side of it—of the scheming villainy of the underling procurers and of the smug respectability of the man higher up, and also of the wretched condition of the lash-cowed victims. On the other hand, the forces of law and order, represented by many fine types of policemen, are upheld throughout the six parts of the picture. The moral of the story is impressively clear; there are contained in it warnings for the girl of the city as well as the girl from the country—and for parents, also.

On the dramatic side "Traffic in Souls" has unusual power. There are many stirring situations—of heart interest and of suspense. The action unfolds smoothly, coherently, and always interestingly. It is a story written for the screen—one of the few we have had of its length. Its advantage over many adaptations—those made by any other than the most skillful—is apparent in the beginning. You don't have to wait until the picture is half down before you can place and properly identify your characters. There is an excellent cast and an unusually large one. The interest will center around the efforts of Mary Barton, splendidly played by Jane Gail, to recover a younger sister who has been lured into the clutches of a cadet. Mary's chief aid is Burke, her policeman-sweetheart, intelligently portrayed by Matt Moore.

The two girls, employed in a candy store, live with their father, an invalid inventor. The younger one attracts the attention of the System. A cadet is detailed to capture her. To establish an acquaintance over the counter is easy. Then comes the invitation to a dinner, then to a dance, then the employment of a "safe" taxi driver, and the drugged girl is behind locked doors in a brothel. The older sister is discharged when the kidnapping becomes public—too much notoriety for the store. Mary is enabled through the intercession of one of her customers to obtain a position as secretary to a business man, so she thinks. When she puts to her ear the receiver of a dictagraph she recognizes the voice of the man who took away her sister. She follows the wires down the fire escape and sees the chief agents of the System at work. Mary goes to her father, who turns over to her and Burke his invention for intensifying sound waves and recording dictagraph conversations. The following day the apparatus, which has been installed in the offices, records on cylinders the conversation of the social outlaws and provides evidence that will convict. These bits of wax are turned over to the police captain, who sends out a detail of men, filling three automobiles. The house, which has been located before by the young patrolman, is quickly surrounded, the controllers are arrested after a fierce battle and the victims released. The head of the System, out on bail, arrives home to learn of the death of his wife and the insanity of his daughter.

Three scenes that markedly stand out are the fight of Burke when he follows, into the house, the two immigrant girls who have been misled—a melee in which bannisters are wrecked; the pistol battle on the stairs and on the roofs during the raid, and the assaults of the mob on the heads of the System as they are released under bail by the court. Many of the episodes in the house as the victims fight their captors are thrillingly realistic. The demonstrably easy fashion in which girls on incoming steamships, girls coming into the city by rail and those who live in large communities are brought into the clutches of powers that prey will serve to cause thought on the part of the most stolid. The treatment of the police side of the story is deserving of all praise. The views of the station are many. We get a look-in on the camaraderie of the bluecoats off duty and we see some of the dangers and temptations to which they are subjected when on duty.

William Welsh, as the man higher up, gives a fine performance. Others prominent in the cast are Howard Crampton, Ethel Grandin, William Turner, William Cavanaugh, Arthur Hunter, William Burbidge and Laura Huntley. All types are selected with rare discrimination. There may be diverse opinions as to the wisdom of exhibiting this picture. If such exhibition serve to quicken the official or public conscience in lethargic communities; if it help to preserve to society any one of the "fifty thousand girls who disappear every year"; if it tend to make more difficult the vocation of unspeakable traders, then indeed will there have been substantial excuse for the making of this melodrama of today.

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## PICTURE BUSINESS IN TEXAS.

### Receiver for General Film Branches in That State Makes Good Showing in His Report.

W. A. Wroe, who was appointed receiver for the branches of the General Film Company at Dallas and Houston, Texas, in an action brought by the Attorney-General of that State under the State anti-trust laws, has made his report to the fifty-eighth district court at Beaumont, Texas. The report covers business done at the branch exchanges from February 1, 1913, to October 18 of the same year, a period of eight and one-half months.

The report shows the receipts from the rental of films during that period to be $357,270.91, and the expenses to be $348,550.09, leaving a balance of $3,720.82. The statement explains that the item of expense includes $307,602 paid to the General Film Company for pictures, also that the receiver gets $1,000 per month, that the attorneys for the receiver have been paid $750 a month, and a clerk $75 a month. J. M. Cummings, manager, gets $100 per month.

The actual monthly payrolls of the two offices are Dallas, $551; Houston, $147.50. That of Dallas is $31 more than it was a year ago. The weekly receipts for rentals one year ago were $5,500, but for this year they are $9,500. When the receiver took charge thirty-six reels were being leased weekly to supply 160 theaters; to-day sixty-two reels weekly are necessary to supply 300 theaters.

The present resources are given as $256,990—an increase of $121,759, and the liabilities are given as $13,200. Looks like a good showing for the picture business in Texas.

## MACE BACK TO CALIFORNIA.

Fred Mace and his Apollo comiques have left New York for Los Angeles. They had been operating East, pending the completion of a studio in the Brooklyn Heights section of the beautiful California city. They are due there by the time this appears in print. In the party are Marguerite Loveridge, "Bud" Duncan, Harry Edwards, George W. Peters, cameraman, and Mace. A "One Round O'Brien" story will be the first picture tackled by the returning Apolloites. Another prizefighter will have to be found for the picture by Mr. Mace, as his "contracted" fighter, "Bull" Young, was killed in a California bout while the Apolloites were East.

## CHICAGO LETTER

By JAS. S. McQUADE

AS announced in my last letter, the Chicago council building committee held a meeting Friday, November 7, at which expert opinions were heard on the ventilation ordinance, with the possible view of amending the latter so far as it affects moving picture theaters.

Theodore Weinshank, of Indianapolis, was the first speaker, as an expert for members of the Chicago Exhibitors' Association. He was followed by a Mr. Garner, president of the Garner Ventilating System, who held the floor fully as long as all the other experts combined. This system is one of those which have received the sanction of the health department; but, as stated in a former letter, any system that meets the requirements is acceptable to Dr. Young.

Mr. Garner refused to be interrupted by laymen, exhibitors included, or to answer any questions coming from this source, but was willing to respond to any queries made by members of the building committee or experts. He claimed that his twenty-five years' experience on the subject might serve to enlighten the members of the building committee. He stated that he was simply a contractor for his own firm and speaking for it.

The question, "Why was Mr. Garner permitted to speak at all?" naturally suggests itself to any thinking mind. He was not an expert, in the logical acceptance of the term, as he was naturally biased in the interests of his firm. His protracted speech was brought to an end by Chairman Clancy, who reminded him that other experts were awaiting a hearing.

Professor McCormick, of the Armour's Institute, followed. The professor invited questions from the committee, and discussed dioxide and bacterial tests for the atmosphere in theaters. He was decidedly willing to go on record as being in favor of the dioxide tests, instead of air measurements—1,200 cubic feet or 1,500 cubic feet per person, as the case might be. His answer to a question, as to air conditions in the moving picture theaters visited by him, was that he had found the air fairly good, as an average, in all of them.

Health Commissioner Dr. Young then arose and denounced Chicago moving picture theaters generally as "abominable holes"; and declared that he did not budge one inch from the ordinance as originally drafted.

Alderman Powers then requested permission from the chairman to question Dr. Young. He asked why Dr. Young has resorted to drastic measures against moving picture theaters, pending the proposed amendment of the ventilation ordinance, after having promised the building committee that no action would be taken until the committee had decided what changes, if any, should be made.

Dr. Young replied that no drastic action had been taken.

Alderman Powers then handed a letter to the chairman for reading. Dr. Young claimed the letter as his, and asked Mr. Powers why it had been handed to the chairman and not to him, saying that he would read it himself. He then laid the letter before him on the table and proceeded with his remarks.

Alderman Powers interrupted, and asked that the chairman request Dr. Young to read the letter aloud, so that the committee could hear it.

Dr. Young then read the communication, which was addressed to F. O. Nielson, Parkway Theater, 2736 N. Clark Street, dated November 3, 1913, and signed by the chief sanitary inspector of the city.

Following is the letter: "The records of this Bureau show that on July 1, 1913, a notice was issued to provide adequate ventilation for the theater located at 2736 N. Clark Street. On August 7, 1913, the work had not been done and your license for the last half of the current year was granted only after plans for this work had been filed and approved. The inspector reports under date of October 30, 1913, that you have taken no further steps in the matter and apparently do not intend to comply with the pending notice.

"In view of these facts the Department will give you five days in which to show cause why this theater should not be closed."

After the reading, Alderman Powers asked Dr. Young why he had sent out the letter after having given assurance to the committee that such action would not be taken.

Dr. Young denied that he had ever given such assurance.

Alderman Powers then asked Dr. Hill, the assistant of Dr. Young, if he had not given his assurance.

"Maybe I did," answered Dr. Hill, "but I did not speak for Dr. Young."

Dr. Young, taking the floor, said in heat: "As far as this letter is concerned, this *contemptible rat*, F. O. Nielson, after submitting a set of plans which were approved by this Department, and having received a license on these conditions, he is now trying to squirm and wriggle out of it. Concerning my fairness to this man, I may say that I served him five days' notice to visit my department and show cause why he should not be closed. He has never been near me. The law does not say I *may* close him, but that I *shall* close him; and I will."

Mr. Nielsen then jumped to his feet and addressed the committee, apologizing to the chairman for his breech of the rules that experts only were permitted to speak at the meeting.

"In justice to Dr. Young and myself, under these circumstances, I must say that a grievous mistake has been made," he began. "I have never submitted a plan of any kind to any department—building, sanitary or health, or any other department in the city hall—for the ventilation of the Parkway Theater. If I had, you, Dr. Young, or the head of any other department, would certainly have a copy. If you, gentlemen, or Dr. Young, or any man in this room can produce a set of plans on the ventilation of the Parkway Theater, I will give you, or him, the theater.

"In answer to the accusation that I have never made an effort to show cause why I should not be closed, I have visited the health department on *three consecutive days* (November 4, 5 and 6), sitting for one and one-half hours, on the day last mentioned, awaiting an interview with Dr. Young. I gave my card on each occasion to a boy in the office, but I failed to see Dr. Young."

"What do you say to that, Dr. Young?" asked Alderman Powers.

Dr. Young made no reply, but his assistant, Dr. Hill, arose and said: "There are lots of times when plans are submitted to this Department which have come in from ventilating contractors, who are estimating and submitting figures on theaters, and, I suppose, this may have been such a set of plans."

Mr. Nielson replied that at no time had any contractor—heating, ventilating or otherwise—submitted plans or figures for his approval, or given him an estimate on such work. "If any such plans have been submitted to this or any other department, it has been without my knowledge or consent," he said. "Furthermore, I want to say here that I represent myself only. I have no partners who might take steps without my knowledge. It is not a corporation. I do, and speak, for myself only, and I know what I am talking about."

Alderman Schaeffer, father of the ordinance, then made a motion that no action be taken by the health commissioner while the amendment of the ordinance was pending.

Before the motion had time to be seconded, Dr. Young said: "If the committee will assume full responsibility—which I will not, under the circumstances—I will hold off; but, if every city department is to be tied up while the amendment to an ordinance is pending, the health department might as well go out of business."

Alderman George Pretzell rose quickly, as Dr. Young resumed his seat, and said: "I move that the health commissioner be authorized to use his own judgment in enforcing the ordinance." The resolution was carried without dissent.

The Parkway Theater is still open and showing to fine business. More millionaires visit this picture theater than any other house of the same kind in the city. Mr. Nielson is one of the most intelligent and progressive picture theater managers in the country. The Parkway is finely ventilated, as all its patrons can testify. It is looked upon as a model for projection, well selected and admirably presented programs, and for clean, wholesome air and surroundings.

### Intelligent and Sane Censorship Demanded.

My old friend, Ben E. Drum, branch manager of the General Film Co., in Denver, writes me anent the films picturing the tango and other up-to-date dances which were recently barred in Chicago.

"They were run in two of the biggest houses here for four days," writes Mr. Drum. "Both houses did capacity business, without a word of reproof or dissatisfaction as regards the moral effect. In fact, the sentiments of Dean Hart, as quoted in the enclosed clipping, expresses the sentiment of Denver in general.

The clipping, which gives the opinion of the Very Reverend H. Martyn Hart, the Episcopalian head of St. Johns, which houses Denver's most exclusive congregation, is quoted herewith, in part:

"I may say that I find nothing objectionable to them in the least. They were pretty, some of them exceedingly artistic and I would not object to any young man and woman in my parish dancing anything I saw on the screen—IF they danced it JUST as I saw it.

"Of course, I can see how these, like other dances, degenerate into vehicles for deplorable vulgarity, but that was not true of the dances I saw.

"I think my attitude on the dance question is pretty well understood in Denver. I am certainly not what could be called 'narrow' on that subject. I recognize the necessity for such exhilarating exercises as the dance and, for that reason, have a dancing class in connection with the cathedral, where young men and women, who do not have large homes, where dances are possible, can have them in the chapel of St. John's one night out of every week. There were seventy in attendance at our weekly dance last night.

"Reason is a rare thing, but it should be exercised regarding the late dances as well as everything else."

The attention of Major Funkhouser, second deputy superintendent of police, Chicago, the lady reformers of Chicago, and Chicago's ten police women is respectively drawn to the very reverend gentleman's opinion. It would appear from the foregoing excerpt that lay people are sometimes as sadly out of place in judging of matters spiritual and moral as are men of the frock, sometimes, in matters of hard-headed business.

Moral: Let us have a national censorship of pictures that will spare well-intentioned men and women the hardship of going beyond the limits of the respective fields to which they are adapted. If other branches of industry and the professions were subjected to similar supervision as that to which moving pictures is subjected, every man would be his own policeman, lawyer, doctor, father, confessor, judge, jury, etc., etc., etc., all through the list. It is about time that moving picture censorship should show both intelligence and sanity.

### Director Wharton Talks About "Buffalo Bill" Series.

Theodore Wharton, of the Essanay forces, who directed the Buffalo Bill series of pictures out West, returned to the city Thursday, November 6, accompanied by Mrs. Wharton and Mr. Hargan, expert cameraman.

Mr. Wharton paid a pleasant call at the World office after his return, and gave a most entertaining accounting of his trials, tribulations and triumphs while assuming command of the big field force in the Dakota hills.

It is not ofter that a civilian is within his rights when he orders generals and ex-generals of the U. S. army around, but there were times when it was necessary for Director Wharton to issue "orders," in the nature of requests, so as to get his pictures right.

The Sioux tribe of the Brules Indians was so impressed by the courteous rule of the "picture chief" that the chiefs adopted Mr. Wharton, making him an honorary member of the tribe and giving him the name of Chief Wambli Wicasa, which means the Eagle Man.

Mrs. V R. Day, wife of Essanay's genial manager, was another favored visitor. The Indians were so impressed by Mrs. Day's kindness and personality that they adopted her as a daughter of the tribe, and bestowed on her a name that means "good Ogallala woman."

Mr. Wharton tells me that four battles will be shown in the series of pictures taken, viz.: "Wounded Knee," "The Battle of the Missions," "War Bonnet," and "Summit Springs." General Miles and the officers accompanying him had nothing to do with the first-named battle or the two last.

Colonel Sickles, now Colonel of the 12th U. S. cavalry, and a lieutenant of the famous 7th U. S. cavalry, at the original battle of Wounded Knee, participated in the pictured battle taken by Mr. Wharton. The taking occupied two days, and about 13,000 feet of negative were used. Of course, this will be cut down to conform with afterwork and condensation.

General Miles was present at the Battle of the Mission, the site being about five miles from Pine Ridge, near the old Mission school there. These pictures practically cover the war of the Messiah, which lasted from 1890 to 1891. Prominent spectacles are the peace council between General Miles and the Sioux chiefs, at the General's headquarters; a grand review of the U. S. troops engaged, at the close of the war, and the return of hostile Brules to their homes, under General Lee, in 1891.

Colonel Cody (Buffalo Bill) will be seen as a prominent figure in the Battle of War Bonnet, which followed the Custer massacre in 1876, and also in the Battle of Summit Springs, fought in 1869.

It will take about six weeks to complete the work, Mr. Wharton says, but this will be done in Chicago.

On the return trip Director Wharton stopped over at Fort Robinson, Neb., where he and his wife were royally entertained by the colonel and officers of the 12th U. S. cavalry. This regiment has been organized since the Spanish-American War, and is considered a "crack" arm of the service Mr. Wharton took about 800 feet of negative, showing remarkable feats of horsemanship and daring by the officers and men of the regiment.

### Chicago Film Brevities.

William A. Hopp, manager of the Standard Film Exchange branch of the Universal Film Mfg. Co., was suddenly stricken at his home, Sunday evening, November 2nd, with a violent hemorrhage, due to an ulceration of the stomach. The attending physician rushed him to St. Joseph's Hospital, where the flow of blood was stopped with serum. An X-Ray examination was made and it was found necessary to perform an operation, which has been scheduled for Thursday, November 13. The attending physicians are confident that the operation will be a success and that Mr. Hopp will be out and around in a comparatively short time. His many friends look forward to his speedy recovery.

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David Mundstuk, formerly owner of the M. & F. Feature Film Corporation, this city, has decided to go into the manufacturing and importing of films, with headquarters in New York City. He will leave for New York about Saturday, November 15th.

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C. H. Shook, pianist of the White House Theater, Western and North Avenues, this city, paid us a visit last week. He stated that this house is showing to excellent business with licensed service at five cents admission. Frank Holub, proprietor, installed a new ventilation system in this house, last September.

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H. H. Buckwalter, expert traveling camera man for the Selig Polyscope Co., has been putting up for some time at the Hotel Tivoli, Ancon, on the Panama zone. He will remain there for some time to make a complete educational series of pictures showing the Canal from its earliest ages until the official opening in 1915.

* * *

J. A. Mahara, of Mahara Minstrels, and Wm. F. Wood, the "Passion Play" man, have secured nine Southern states for the Foster Photoplay Co.'s productions of this city, directed and acted by colored people. Mr. Wood called at the Chicago office and stated that they would open offices shortly in New Orleans.

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F. P. Bloomfield, traveling representative for the Radium Gold Fiber Screen, writes from Pittsburgh, that he is doing extraordinary business there.

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E. A. Westcott, Minneapolis, representative of the Famous Players product, visited the city Tuesday, November 4th. Bert Barnett has purchased the state rights for Wisconsin, Minnesota, and North and South Dakota. Mr. Westcott is his assistant. The office, which has been established three months, is now doing flourishing business. Mr. Westcott states that the Famous Players product is in big demand in his section, and that the subjects are giving unusual satisfaction wherever placed. All the best theaters make a point of securing them. Minneapolis is the central booking point for the states mentioned, and Mr. Barnett and Mr. Westcott attend to the distributing of films. The office is at 555 Temple Court, Minneapolis.

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J. Parker Read, Jr., who introduced "The Mystery of the Maine," "The Garden of Allah," and other features, is in town with one of his latest productions, entitled "Victory," a five-reel thriller of love, war and conspiracy, which was made with the aid of the U. S. Atlantic fleet and its war hydroplanes, etc. Secretary of Navy Daniels, Rear Admiral Badger, of the Atlantic fleet, and other notable officials actually take part in this feature. Mr. Read will be in town a few days, long enough to dispose of the rights for Illinois. Mr. Read also brought with him his latest production, in six parts, "The Stranglers of Paris," a dramatization of Belot's famous novel, by David Belasco. Mr. Read is confident that this feature will prove one of the sensations of the year. The rights to this feature are controlled by the Motion Drama Co, Candler Building, New York, of which Mr. Read is general manager.

* * *

A new brand of film that is almost ready to make its bid for public favor has been named "Dacotah." This brand is being put out by a new film manufacturing concern, the Daclede Film Corporation, with factory and office in St. Louis. The company will also have offices in New York and Chicago. The company will start out with two three-reel releases a month, and, as it has already a guaranteed market, the manufacturers are already confident that in the near future they will be able to put out a multiple feature every week. Joseph Hopp, formerly owner of the Standard Film Exchange, this city, has been named for president. H. J. Lindsay, a well-known St. Louis capitalist and business man, will be one of the active men and officers of the company. The Exclusive Supply Corporation has already announced this brand of film under the name of "Daclede" Films, which henceforth will be known as the "Dacotah."

## SCREEN CLUB HOUSEWARMING NOVEMBER 22.

The housewarming of the Screen Club has been postponed until the evening of Saturday, November 22, in order that all members might have sufficient notice of the festive occasion.

# Motion Picture Exhibitors' League

## OPEN MEETING OF PHILADELPHIA EXHIBITORS.

The Philadelphia branch of organized exhibitors held a meeting Sunday, November 9, on the seventh floor of the Parkway Building, Broad and Cherry Street. The meeting had been called by Mr. E. A. Jeffries to discuss, among other things, ways and means of increasing the membership. Mr. Emmanuel acted as secretary. Mr. Stiefel thought that one of the urgent needs of the hour was to agree upon a minimum number of reels to be exhibited for five cents. He expressed the opinion that the exhibitors should get into touch with the exchanges on this question and refuse service to men who tried to ruin the business. Similar views were voiced by Mr. Benn, but no action was taken.

On the question of increasing the membership, Mr. Chas. Siegel declared his views at some length. He said he believed that he had belonged to the organization from the very first and that he regretted the diminution of the membership. He moved that a committee be appointed to issue an urgent invitation to all exhibitors of Philadelphia and Eastern Pennsylvania to attend a big meeting to be held on the first Sunday in December in the Parkway Building at 2:30 p.m. Several members spoke in favor of the motion, which was carried unanimously.

A motion was made to extend the privileges of the floor to W. Stephen Bush, who had been present at the birth of the movement for an organization in Philadelphia and Pennsylvania. Mr. Bush when invited to speak pointed out the willingness of the Moving Picture World to assist in arousing a greater interest among the exhibitors and promised to give the coming meeting on Sunday, December 7th, all the publicity possible. Several exhibitors then favored a campaign of publicity in the daily press as well. Mr. Benn took occasion to say that he considered the Moving Picture World as the best guide in such matters and that he hoped the meeting would be a success. A resolution was passed inviting the World representative to attend the meeting on the first Sunday in December. Several new members joined the organization. The chair appointed as a committee to make the meeting a success the following members: Charles Siegel, Emmanuel, Greenbaum, Benn and Fisher. This committee will hold its first meeting next Friday in the Parkway Building.

## NOTICE.

**To the Members of the Motion Picture Exhibitors' League of America.**

On January 26th, 1914, the National Executive Committee of the Motion Picture Exhibitors' League of America will hold its semi-annual meeting at the Sinton Hotel, Cincinnati, Ohio.

At this meeting the executive committee will hear all grievances and complaints and take action thereon.

The national secretary urges all members of the league in good standing to file their complaints at the earliest possible moment with the secretary of their state branch or the secretary of their local in writing. The secretaries in turn file same with the national secretary, or if a member is able to attend the meeting and present his grievance in person, he is cordially invited to do so.

G. H. Wiley, National Secretary, 1615 East 8th St., Kansas City, Mo.

## TEXAS CONVENTION AT FORT WORTH.

Active preparations are being made for a rousing meeting of motion picture exhibitors of the state of Texas, at Fort Worth, on Monday and Tuesday, November 24 and 25. Headquarters will be at the Westbrook Hotel and a reduced rate on all railroads has been secured on account of the Fort Worth Fat Stock and Horse Show, which happens

Banquet of Exhibitors—Kansas State Convention, Hutchinson, Kas., Oct. 21, 1913.

during the same week. According to the program there will be lots of business to be taken care of at this meeting. An election of officers will be held; the delegates to the New York national convention will make a report; the question of ownership of theaters by exchanges will be discussed and the questions of "The Open Market Program," the "Restriction of Program," "The Poster Question" and "Service" will all come up for discussion and there is likely to be some lively "talkfest."

Remember the date and get on the job.

### CENSORSHIP OF FILMS IN NORWAY.

The Norwegian Government has just issued regulations for the censorship of kinemtaograph films intended for public exhibition. Under these regulations all films must first be registered and numbered, and will then be examined, in private, by number, by two officials appointed for that purpose; these two may call in a third person to help them in their decisions if necessary. Films that are approved will have a stamp affixed, but all films, whether approved or not, will have to pay fees at the time of registration.

The censorship will have little effect on the Christiania cinematograph shows, as the expense will be divided by the shows in other cities of Norway that rent the films after they are used here. There are about 25 picture shows in Christiania, the majority of which use American films, which are most popular, as well as French, German, Danish, and Swedish films.

### KINEMATOGRAPH BUSINESS IN HUNGARY.

In Fiume, Hungary, which city has a population of 51,000, there are seven picture shows. Susak, population of 10,000, which is a part of Fiume, there is but one picture house. The theaters are not large, their seating capacities running from 150 to 370 persons. Shows are given every hour from 5 until 10, and no one is allowed to enter during the exhibition. The programs in most places are changed three times a week, but in one of the larger places only twice. The exchanges govern the price of the rental of film by the number of times it has been run. Programs usually cost from $7 a day up to $58 a day, but the average price is about $12 a day. Another item which adds to the price of film is the changing from one language into another the titles and subtitles. American films are well received, especially those depicting cowboy and Indian scenes. The American comedy film also goes well. The city tax of picture shows is governed by the amount of rent. Receipts vary from $16 to $80 a day for the smaller places and for the larger ones from $25 to $175. The newest kinematograph theater, which was started in February last, claims to have cleared $30,000 the first three months. The method of advertising employed by the managers of picture houses is that of billboards and handbills. No electric signs are used outside of the houses. Some of the managers print their own programs, in which the stories of the films to be exhibited are printed in two languages—Italian and Hungarian. The well managed houses are very profitable.

### OPENS TO GOOD BUSINESS.

After undergoing extensive improvements the Gem theater, Rushville, Ind., which was formerly known as the Palace, was opened by its new manager, Charles R. Rasor, who recently purchased the house from Earl Breedlove. On the opening night the theater played to capacity business with the Universal program. In the operating room there is a Power's 6-A and a Fort Wayne compensarc. The pictures are projected on a Gold Fiber screen. I. W. Rasor, brother of the owner, is assistant manager.

### BEAUTIFUL PRINCESS THEATER IS OPENED

Messrs. Carr & Sehad, Reading, Pa., recently purchased the old Crescent theater, that city, and transformed it into the beautiful Princess. The entire theater has been renovated, repainted and redecorated, making it one of the best picture houses in Reading. Besides showing the features of the Famous Players Company, the management has booked the productions of the All Star Feature Corporation.

### NEW THEATER IN HENDERSON, KY.

A new $12,000 picture theater, of which A. L. Ward will be the manager, is being built in Henderson, Ky. The dimensions of the structure are 100 feet by 34 feet, and it will seat about 800 persons, with balcony. In the operating room there will be two Standard machines. Velvet carpets will be the covering in all the aisles. The front of the theater will be of white marble with mirrors and prism glass doors.

### PICTURES POPULAR AT LAKEWOOD, N. J.

Sumner Clarke, manager of the Bijou Theater, Lakewood, N. J., has been making pictures popular with the millionaire residents and visitors of that well-known resort. Last season Mrs. George Gould became interested in the pictures shown at the Bijou to the extent that she occasionally engaged the house for private exhibitions for her guests and servants at Georgian Court. Later Mrs. Gould installed a projecting machine at Georgian Court and now gives frequent entertainments for her guests.

For all that Mrs. Gould has not forgotten the Bijou, for she is still a patron of the house, only recently paying it a visit with her daughter, Mrs. Drexel, and her husband, remaining throughout the program. In the audience at the same time were several hundred members of the Daughters of Pocahontas, then holding a convention at Lakewood. By chance Miss Mary Pickford was also present. On another evening Miss Pickford and a party of friends visited the Bijou to see "The New York Hat," a Biograph picture, the script of which was written by Little Mary and in which she played the lead. Surely Mr. Clarke is in right at Lakewood.

### MADAME ORLOFF.

Madame Orloff, the distinguished Viennese actress, has joined the forces of the Great Northern Film Co. for a number of feature productions in which she will be fitted with parts commensurate with her splendid histrionic ability. Madame Orloff enjoys the distinction of being one of the most talented women on the European stage and during her successful career she has played many parts. The audiences of the principal royal opera houses have welcomed her with acclaim, and it was not without considerable persuasion that she consented to accept an engagement with the Great Northern Film Co. She will be seen in the leading role in "Atlantis," the big twelve reel feature, and in other distinctive productions which are to follow she will play the leading female role. She has the power of depicting emotion, but her art is not confined to this side alone, as she has been hailed as both clever and versatile.

Madame Orloff, Now with Great Northern.

## OBSERVATIONS

### BY OUR MAN ABOUT TOWN

A WELL-KNOWN exhibitor from the West, while on a visit to this city last week, made some comments on present conditions in the motion picture field that are worthy of special attention on the part of the honest and legitimate producers, renters and exhibitors. "The time has arrived," said he, "for these people to get together and devise effective means whereby the guerrillas in the business can be effectively squelched. This presents a difficult problem. It is one for which, many will say, there is no solution; but it must be solved. If it is not, the lawless producers and others will ultimately eat to the very heart of the legitimate end of the business and throw it into a state of demoralization. I have discussed the matter at length with many of the most prominent men in the field. All agree that something must be done, but very few seem able to suggest an effective remedy. It is the old story of avarice being pitted against honest effort. There are producers who turn out anything that they think will get the money, regardless of the sentiments or rights of all other people. And these enemies of legitimate art and industry have willing confederates in a host of renters and exhibitors who are devoid of principle."

* * *

"The real seat of the evil," continued the exhibitor, "is not in the larger cities and towns. In such places the mischief-makers fear contact with the organized exhibitors and regulations of picture theaters. They ply their trade in the small places and by shrewdly working upon local pride, get into the houses, pictures of a most questionable character. Judging from the character and number of complaints that have come in from the better class of people in such places one may conclude that ere long there will be an outburst that will bring the censorship question before the people again in a most formidable shape. I am unalterably opposed to official censorship. I believe such measures unconstitutional and will fight against them to the last. I know that much of the strife occasioned over the subject has been due to prejudice against the pictures, and those who have promoted it have received little consideration at my hands; but if the guerrillas are allowed to continue their work I fear the censorship agitators may win to their cause many who think of them as I do."

* * *

"I have in my hand," said the exhibitor, "a copy of a publication sent me by an exhibitor in a good-sized country town who complains of just what I am talking about. The newspaper contains a paragraph reading: 'Tonight! ———, your own town boy, in the big dramatic three reel,' etc. The names of the player and the film are omitted as the quotation is used simply to illustrate methods employed, and not to bring up a discussion of the film itself at this time. My friend writes that it is by such methods that certain people get upon the screens subjects that irritate the class of people who are always on the alert for something to back them up in censorship agitation. 'That fellow packed his house that night because the player was a local favorite. I had a splendid and unquestionable program, but went to the bad. But that is not what hurts. Since the production many people have been criticising the motion picture business generally, some of them declaring that the producers are taking backward steps and if they continued making such pictures censorship would be necessary to stop them.'"

* * *

"Now," continued the visiting exhibitor, "I have authoritative information that several free-lance producers are planning to carry out through the country the same methods that were employed in the small town I have spoken of. It is their intention to get into the casts people who are favorites in certain localities and slip over the subjects on the strength of local pride, regardless of any merits or faults the picture itself may have. I may add that the scheme is not original with these promoters. An old time extravaganza is being prepared in your city for revival and the promoter is making up the large cast and chorus of favorites in various parts of the country, who will be heralded in their respective localities. I understand that the scheme of this promoter was accidentally learned of by the picture people, who lost no time in putting it to use."

The exhibitor was asked if he could suggest any remedy for the evil he complained of. In response, he said but one thing had impressed itself upon his mind, and that was a campaign of publicity. It must be a campaign of immense scope, and necessarily expensive. It must be one of education. It will be one, if undertaken, that no individual exhibitor can conduct. It must be national in character with the combined backing of all the manufacturers, renters and exhibitors who are trying to maintain the proper standard of productions from an intelligent and artistic standpoint, and are endeavoring to comply with the wishes of those advocating reasonable censorship. This campaign, the exhibitor added, can be successfully conducted through the various publications devoted to the motion picture business, as well as local newspapers. By this means it is hoped the people will be so educated that they will discriminate against the free-lances to an extent that the questionable productions and houses will become segregated, and finally go out of business. In the large cities such places will have longer life, because much of their patronage is transient; but eventually they, too, will feel the force of the campaign on account of its effect in the homes of the transients. The expenses attending the campaign can be reduced to a minimum by national co-operation. At all events, they will be much less than the expenses attending a national fight for censorship; a result that must follow if the work of the guerrillas is not curbed. They are working on the theory that they are exempt from danger of censorship regulations for two reasons: First, the legitimate people cannot place it upon them without becoming subject to it themselves. Second, if others attempt to place censorship the legitimates will fight it as unconstitutional.

* * *

"What do you mean by the term 'Guerrilla'?" the exhibitor was asked.

"Well," he replied, "a guerrilla is one who promotes an irregular mode of warfare. The fellows I speak of are out for the coin regardless of the manner in which they get it; regardless of law, or decency, and absolutely indifferent to the welfare of the motion picture business as a whole."

* * *

A woman standing high in the estimation of the leading theatrical managers, professionally and otherwise, was almost pathetic in her description of existing conditions while visiting a motion picture studio recently. In applying for a position she said, "I can see you are surprised that I should seek this employment, but I really have no alternative. A year ago I would have rejected all offers from a picture concern. Now I am ready for almost any offer you may make. The theatrical business is in a most demoralized state. During the past summer I studied parts for two different companies, but both of them have gone into cold storage. I rehearsed with one of them up to last week, when the management informed me that the outlook on the road was so precarious the backers had decided to spend no more money. I asked if the elections had anything to do with the conditions and was told they had little bearing; there was a general slump; and that the picture business had the call on the people. The storage houses uptown are filled with the effects of shows that failed to get started on the road, or were called in soon after getting started. People who have not gone over to the picture studios are playing vaudeville time. I would surprise you if I named some of the people who are playing what they call the minor circuits under other names than those they were known by in the regular theaters. The picture business has made wonderful strides and the wonderful work done in the studios make it deserving of the recognition given it by the people, but in the face of all that, we professional people feel that it is a surrendering of professional dignity to take part in that line of work. However, I suppose I must surrender. Will you give me a job?" Upon being informed that the waiting lists at the motion picture studios are as large, if not larger, than those at the regular booking offices, the woman remarked, "Yes I heard that; and I suppose that there is so much good material on the lists that the poor souls who failed to see what was coming must stand at the tail end of the line. It looks like 'back to the mines' for most of us, and with no mines working."

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## LEASES THEATER.

The Adelphia theater, Reynoldsville, Pa., owned by M. M. Fisher, has been leased for one year by Charles Evans, beginning Thanksgiving Day. Mr. Evans expects to use the house exclusively for the exploitation of moving pictures. It has a seating capacity of 1,000. The house was erected in 1908 and cost $15,000 to build.

# The Welte Autograph Organ

## A New Feat of Wizardry in Reproducing the Individual Work of Celebrated Organists.

Reviewed by Hugh Hoffman.

THERE are times when reviewing is a positive pleasure but I did not think this would be one of the times, which was an entirely mistaken idea. When I drew the assignment to cover the Welte Autograph Organ I wondered what in the world an autograph organ could be, and upon inquiring about it could find no one who could tell just what it was.

The Welte address brought me to an elegant establishment on Fifth Avenue. It was like stepping into a palatial drawing room, what with the handsome furniture and rugs, decorated walls and polished instruments. It then began to develop that M. Welte & Sons, Inc., is an institution that dates back to 1832. Edwin Welte, a grandson of the founder, is in charge of the American branch of the firm, the original headquarters being located at Freiburg, Germany. It also began to appear that the first orchestrion of any kind was publicly demonstrated in 1849 by the first M. Welte. There are records to show that the first organ or orchestrion played by paper music rolls with pneumatic action was invented in 1885 by his son Emil. Thus it will be seen that the Welte family goes pretty far back in the business of manufacturing self playing instruments.

Meanwhile orchestrions and player-pianos have become so common that it was up to the third generation of the Welte family to do something to keep its reputation above the average. Accordingly, in 1906, Edwin Welte and his brother-in-law Karl Bockisch, brought out the Welte-Mignon Autograph player which is no doubt the highest type of mechanical music that has ever been obtained. The Welte-Mignon Autograph process was applied first to the piano and in 1912, just a year ago, to the organ.

The Autograph process, as the name implies, is a record made from actual performance. In other words the Weltes have perfected a recording apparatus by which the exact interpretation of any musician may be duplicated by mechanical means, with all its light and shade and other artistic technique. As Caruso sings to the recording phonograph, so Paderewski plays upon the Welte recording keyboard, and his work comes out even more true than Caruso's because there is no loss of tone with the piano or organ as there is with the phonograph.

This was the state of affairs on the day of the visit to the Welte place of business. I listened first to the Welte-Mignon piano. A record of Liszt's arrangement of Wagner's "Pilgrims Chorus," played by Joseph Hofmann, was put on and the instrument, after being started, received no further assistance, but did all the regulating by itself. It is quite easy to conceive how it might be possible to regulate accelerandos and retards by mechanical means, but the real test of all automatic players lies in the touch. Most listeners can tell an ordinary player-piano as far away as they can hear one. In my own case I have always been an avowed enemy of the mechanical player with its deadly eternal fortissimo and monotonous drumming that never varies in tempo or touch, but I can truthfully say that this Welte instrument gave me the surprise of my life. It controls the touch. I cannot express it better than by saying that a constant vision of the great artist was forced upon me. I could see his powerful hands working up to his climax, carrying the melody strong in the base cleff with the lighter arpeggios echoing in the treble.

At the end of this selection, Miss Myrtle Elvyn, the noted concert pianist and favorite pupil of Godowski, dropped in. A record of a Chopin Ballad as played by Paderewski was put on and the listeners settled back for another treat. The general dolce treatment of the song was a great contrast to the lion-like Hofmann number but therein was shown the excellent control the Welte instrument has over the touch. It is an instrument with brains inside of it, and as Paderewski went over the difficult passages I could see Miss Elvyn grip the arm of her chair in breathless admiration. Mr. Welte then put on a couple of records that had been made by Miss Elvyn herself; the "Humoresque" by P. Tschaikowsky and a Barcarolle by Rubenstein. These records were ot much value in demonstrating how this marvelous instrument can even discriminate between the touch of a man and that of a woman.

Turning then to the great organ a short concert of much beauty was given by records of such eminent organists as Edwin H. Lemare, the famous English organist, Jos. Bonnot, of Paris, and Prof. Samuel Baldwin, organist of the College of the City of New York. It is upon the organ that the Welte concern is devoting its particular attention these days. Scarcely much more than a year having passed since this secret recording process was applied to the organ, its inventors have accomplished perfect results with an instrument that is far more complicated than the piano. To make a long story short they have succeeded in reproducing the exact work of the organist, not only in the matter of touch but in the control of the instrumentation.

The Welte organ is, upon the whole, better adapted for places of public entertainment than is the Welte-Mignon piano player. This is, of course, by virtue of the greater majesty of the organ and its space filling powers. There is a dignity that hedges about the organ that the piano can never hope to obtain. Especially is this true of musical accompaniment for the motion picture. But one of the difficulties of organ music for the picture theater is the scarcity of good organists who are obtainable for that sort of work. It is reasonable to suppose that any theater that can afford the luxury of having an organ is a theater that gives exhibitions all day. A really high class organist could not and would not play constantly for so long a time. If he were willing to do so the long grind would cause him to grow stale before the day was half over, and he would not play with the same thoroughness thereafter. The Welte people consider that with their instrument the all-day organist will be a practical proposition. It will allow him when tired to start a record of some well known organist's work and reserve his own powers until they are required for the specific work of playing to the big feature.

**Jos. Bonnot, Organist, Paris—Making a Record for the Welte Autograph Organ.**

The possibilities of local advertising with such an instrument are many. The wise manager through the right kind of press work could stir up an interest in it by first dwelling upon its history, in small installments, in the local papers. Then when the townspeople became sufficiently acquainted with the true import of the instrument, concert programs for the day could be advertised, giving the names of the famous organists who participate, even using their photographs as lobby attractions. The Welte Company have photographs of most of these organists, taken at the organ at the recording studios of which there are two, one at Poughkeepsie, New York, and the other at Freiburg, Germany.

These Welte Autograph Organs are built in different sizes, either as a complete instrument containing bellows and pipes in one artistically designed case, or made to fit any space. For example; the pipes and wind chest may be placed in the cellar of the theater, while the console with the music roll is placed in the orchestra pit, or having parts of the pipes on one side of the proscenium arch and the solo parts on the other. Surely it is a wonderful instrument and well worthy of the investigation of any exhibitor.

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## NEW THEATER FOR ASHLAND, WIS.

In the early part of next spring, Latts Bros, proprietors of the Bijou theater, Ashland, Wis., will build a $15,000 picture house. It will be located in Second street.

# Moving Picture Educator

## CATALOG OF EDUCATIONAL RELEASES.

### July to Sept., 1913.

By the Rev. E. Boudinot Stockton, S. T. B.

FOLLOWING each title is given the volume and page of the Moving Picture World where the synopsis and comment on that particular picture is to be found, the volume number before, the page number after the colon. The notes following certain of the titles are not intended as synopses, but merely as hints on the uses for which the picture is or has been found available. We give below a list of the abbreviations used in the catalog. The months are indicated by the abbreviations, Jl. for July, Ag. for August and S. for September.

| | | |
|---|---|---|
| 2r, 3r, etc., | means | two-reel, three reel, etc. |
| n.s.p. | " | no synopsis published to date. |
| n.c.p. | " | no comment published to date. |
| sp.rev. | " | special review |
| mfg. | " | manufacturer's advance note. |
| adv. | " | advertisement. |
| music | " | suggestions as to appropriate music given in M. P. W. on vol. and page quoted. |

## GENERAL TOPICS.

### Newspapers.

Animated Weekly. Universal Jl 2, 9, 16, 23, 30; Ag 6, 13, 20, 27; S 3, 10, 17, 24. (17:240, 354, 458, 562, 672, 774, 878, 990, 1106, 1216, 1318, 1426, 18:80.)

Gaumont Weekly. Gaumont Jl 2, 9, 16, 23, 30; Ag 6, 13, 20, 27; S 3, 10, 17, 24. (17:360, 572, 780, 1430.)

Mutual Weekly. Mutual Jl 2, 9, 16, 23, 30; Ag 6, 13, 20, 27; S 3, 10, 17, 24. (17:240, 568, 678; 780, 884, 1000, 1106, 1218, 1328, 18:84.)

Pathe's Weekly. Pathe Jl 3, 7, 10, 14, 17, 21, 24, 28, 31; Ag 4, 7, 11, 14, 18, 21, 25, 28; S 1, 4, 8, 11, 15, 18, 22, 25, 29. (17:232, 344, 346, 558, 668, 764, 986, 1096; 1314, 1210, 1420, 18:66, 184.)

### Journalism.

A Great Metropolitan Newspaper. Edison 22Jl. (17:456; 536.) Shows how the New York *Herald* is printed.

Laying the Corner Stone of the New *Examiner* Building. Majestic 6S. (n.s.p., 17:1176.) The new office of the San Francisco *Examiner*."

## PSYCHOLOGY AND RELIGION.

### Palmistry.

Palmistry. Gaumont 22Jl. (17:370; 430.) Shows the history of palmistry from its earliest beginnings to the present day.

### Religion.

A Roman Catholic Mission in China. Eclair 13Jl. (17:354, 538, sp.rev. 15:583.)

Holy Cities in Japan. Eclair 3Ag. (17:774; 637.)

The Consecration of a Buddhist Priest. Pathe 4Jl. (17:1394; n.c.p.)

## SOCIOLOGY.

### Penal Problems and Institutions.

The Fight for Right. Reliance 2r, 9Ag. (17:678; 745; mfg. 642; sp.rev. 724.) Deals with the problem of prison labor.

The Golden Jubilee of the New York Catholic Protectory. Majestic 1Jl. (17:86; 206.)

### Army and Navy. War.

In and Around Scutari After Its Capture. Pathe 22Jl. (17:346; 536.)

Reunion of the Blue and Gray at Gettysburg. Special Event Feature Co. Jl. (n.s.p.; 17:322.)

Life on Board of an American Man-of-War. Kinemacolor m Jl. (Syn. 17:246.)

Army Manoeuvers at Governor's Island. Majestic 13Jl. (com. 17:429.)

Drills on Board *U. S. California*. Kalem 13S. (com. 17:391.)

Exercises of the 23d French Dragoons. Pathe 11Jl. (com. 17:427.)

Artillery Practice at Montauk Point. Majestic 17Ag. (com. 17:962.)

### Secret and Benevolent Societies.

The Elks at Rochester. Gem 18Ag. (n.s. or n.c.p.)

The Shriners' Parade and Sports at Los Angeles, California, 1912. Kinemacolor Jl. (Syn. 17:90.

### Manners and Customs.

The Celestial Republic. Vitagraph 4Ag. (com. 17:743.)

The Sultan of Sulu. Selig 2Jl. (17:388; 319.)

In Moroland. Selig 24Jl. (Adv. 17:285.)

Daily Doings in Manila. Pathe 29Jl. (17:454; 637.)

With the Natives of New Zealand. Pathe 6Ag. (17:558; 843.)

With the Natives of New Zealand. Pathe 4S. (com. 17:1283.)

### Costume and Private Life.

The New York Fashion Show. Nugent. 29S. (Adv. 17:1413; sp.rev. 18:32.)

Home Life in Japan. Melies 18S. (17:1316; 18:48.)

A Day with a Hindu Family. Pathe 20Ag. (17:988; 1175.)

A Chinese Funeral. Melies 17Jl. (17:234, 535.)

A Japanese Funeral. Melies 18S. (17:1316, 18:48.)

### Public and Social Life.

River Life in Hong Kong, China. Vitagraph 19Jl. (Com. 17:536.)

Cosmopolitan Life in Cairo, Egypt. Pathe 15Ag. (17:778, 961.)

Children of the Tenements. Kalem 5S. (Syn. 17:982.)

The Flower Festival at Pasadena, California. Rex 13Jl. (Com. 17:429.)

Japanese Dances. Melies 24Jl. (Com. 17:635, mfg. 53.)

### Fairy Tales.

Beauty and the Beast. Rex 3r. 10Jl. (Com. 16:490; sp.rev. 1340.)

The Sleeping Beauty. Warner's Features 3r. Jl. (Com. 17:430.)

## SCIENCE.

### Physics.

Magnets. Gaumont 14Ag. (Com. 17:846, sp.rev. 17:949.)

### Chemistry.

Hydrogen. Eclair 14S. (Syn. 17:1318.)

### Geological Phenomena.

In the Land of Fire. Melies 21Ag. (17:874; 1067.)

Hot Springs and Geysers of New Zealand. Pathe 18S. (17:1210; 18:48.)

### Biology.

Parasites of the Frog. Itala Ag. (Com. 17:745.)

### Zoology.

Ocean Life.

Atom Life in the Deep. Gaumont 1Jl. (Syn. 17:44.)

Denizens of the Deep. Pathe 15Jl. (17:232, 420.)

Curious Sea Creatures. Pathe 29Jl. (17:452; 637.)

Wonders of the Briny Deep. Kalem 1Ag. (17:446, 743.)

Invertebrates.

Microscopic Animalculae Found in Stagnant Water. Mutual Educational 31Jl. (Syn. 17:778.)

Echinoderms. Mutual Educational 17Jl. (Syn. 17:464.)

Articulates.

Sea Worms. Eclair 24Ag. (17:774; 961.)

The Habits of Field Spiders. Eclair 7S. (17:992; 1069.)

Fishes. Amphibia.

Curious Fish. Eclair 21S. (17:1318; 1177.)

The Fish with a Storage Battery in its Brain. Pathe 27S. (17:1420; 18:155.)

Toad Traits. Pathe 18S. (17:1210; 18:48.)

Reptiles.

The Lizard. Pathe 22Ag. (17:766; 1068.)

Strange Traits of Serpents. Pathe 20Ag. (17:764; 1067.)

Vipers at Home. Pathe 25Jl. (17:346; 636.)

Birds.

The Snowy Egret and its Extermination. Pathe 16Jl. (17:232; 535; sp.rev. 184.)

Birds of Prey. Pathe 26S. (17:1420; 18:155.)

Mammals.

An Intimate Study of the Mole. Essanay 7Ag. (17:558; 843.)

The Otter. Pathe 5S. (17:088; 1283.)

## APPLIED SCIENCE.

### Hygiene.

First Aid to Injured. Edison 20Ag. (17:758; 1067.)

### Engineering.

Building the Chattanooga Light and Power Dam. Essanay 24Jl. (17:342; 635.)

### Agriculture.

Dynamite, the New Farm Hand. Pathe 12Jl. (17:78; 428.)

The Rice Industry. Melies 3Jl. (16:1394; 17:319.)

Making Hay with Special Machinery. Essanay 20Ag. (Syn. 17:766.)

The Coffee Industry in Jamaica. Lubin 24Jl. (17:338; 635.)

Animal Breeding.

The Sacred Gazelles of the Park of Nara. Eclair 20Jl. (17:564; 429.)

Fancy Fowls. Selig 16Jl. (Com. 17:535.)

The Duck Raising Industry. Essanay 17S. (17:1202; 18:47.)

The Largest Duck Farm in the World. Kalem 26S. (17:1308; 18:155.)

Dairy Products.

The Sanitary Dairy Plant, Washington, D. C. Gem. 22S. (Com. 17:1393.)

### Industries.

The Production of Wine in France. Gaumont 3Jl. (Syn. 17:244.)

The Sago Industry in Borneo. Pathe 25S. (17:1420; 18:156.)

A 30,000 Barrel Oil Gusher on Fire. S. A. Guy. Ag. (Adv. 17:1002.) The burning of the gusher on the Star Oil Company's lease of three fractional sections in the Caddo oil field, at Mooringsport, Louisiana.

Porcelain. Pathe 11Jl. (17:78; 427.)

The Concrete Industry. Kalem 18Jl. (17:228; 536.)

A Knife of Fire. Edison 23Jl. (17:456; 635.) Shows how steel is cut by means of the oxy-acetylene flame.

From Iron Ore to Polished Steel. Farrel Co. S. (Adv. 17:977.) Takem at the Farrel plant of the U. S. Steel Corporation at Farrel, Pa.

## Manufactures.

How Diamonds are Made. Eclair 6Jl. (17:354; 205.)
The Kelp Industry. Keystone 25Ag. (Com. 17:1060.)
The Making of Tapestry. Gaumont 8Jl. (17:300; 206.)

## Handicrafts. Trades.

Cabinet Making. Gaumont 11S. (Adv. 17:1103.)
The Panama Hat Industry. Lubin 12S. (17:1084; 1392.)

# FINE ARTS.

## Parks and Monuments.

Golden Gate Park and its Environs. American 7Ag. (Syn. 17:566.)
Japanese Gardens. Mutual Educational 3Jl. (Syn. 17:44.)
Piasa, Italy and its Curious Monuments. Pathe 4Jl. (Syn. 16:1394.)
The Taj Mahal, Agra, India. Selig 26S. (Com. 18:155.)

## Religious Architecture.

Mont St. Michel. Pathe 8Ag. (17:558; 843.)

## Music: Songs.

Her Rosary. Reliance 16Jl. (17:358; 321.) An interpretation of the song "The Rosary."

## Sports and Amusements.

Moro Pastimes. Selig 15Ag. (17:605.)
The Series of Tallulah Falls, Georgia. Edison 3S. (17:980; 1283.) The well known summer resort.

### Public Amusements

Coney Island, New York's Summer Playground. Kalem 8Ag. (17:556; 843.)

### Theater. The Stage.

Arizona. All Star Features 6r, S. (Adv. 17:649; sp.rev. 18:27.) Photodramatization of Augustus Thomas' play of same title.
Caste. Edison 2r, 12S. (17:1086; 1392; sp.rev. 1048.) Photodramatization of Thomas Robertson's play of same title.
Shenandoah. Kalem 3r, 4Jl. (16:1386; n.c.p., sp.rev. 1339.) Photodramatization of Bronson Howard's drama of same title.
The Streets of New York. Pilot 3r, Jl. (17:468; 430.) Photodramatization of Dion Boucicault's play of same title.
Trooper Billy. Kalem 2r, 17S. (17:1208; 18:48.) Adapted from Frederick Paulding's drama.
Tannhauser. Thanhouser 3r, 15Jl. (17:356; 429.) Adapted from the opera of the same title.

## Scientific Amusements.

The Flea Circus. Solax 9Jl. (17:88; 49.)

## Athletic Sports.

Giants vs. Athletics. Commercial M. P. Co. 2r, S. (Adv. 18:201.)
British-American Polo Match. Powers 2Jl. (n.s. or c.p.)
Auto Polo, the New Thriller. Pathe 20Ag. (Syn. 17:766.)
Up Mont Blanc. Gaumont 7Ag. (17:886; 845.)

## Racing.

The Derby, 1913. Gaumont Jl. (Adv. 17:239.)

# LITERATURE.

## English.

### Poetry.

The Pied Piper of Hamlin. Edison 16Ag. (17:664; 1067.) Robert Browning's poem.
The Green Eye of the Yellow God. Edison 13S. (17:1086; 1391; sp. rev. 1048.) From the poem by J. M. Hayes.
Evangeline. Canadian-Bioscope 4r, S. (Adv. 17:1095.) Longfellow's poem of the same title.
Hiawatha. Kinemacolor Jl. (Syn. 17:470.) Longfellow's poem of the same title.
King Robert of Sicily. Essanay 2r, 4Ag. (Syn. 17:556.) From one of the poems in Longfellow's "Tales of a Wayside Inn."
The Bells. Edison 29Jl. (17:456, 637.) Suggested by Edgar Allen Poe's poem of same title.
Twickenham Ferry. Reliance 15s. (17:1324; 1285; sp. rev. 1157.) Illustrating the ballad of the same title.

### Drama.

The Rivals. Kinemacolor S. (sp.rev. 17:1155 & 1373.) From Sheridan's drama of the same title.
Everyman. Kinemacolor Ag. (sp.rev. 17:823.) Adapted from the morality play of the same title.

### Fiction.

The Glow-Worm. Reliance 6S. (Com. 17:1177.) From the novel by William Levering Comfort.
Joyce of the North Woods. Edison 2r, 29Ag. (17:868; 1176.) From the novel by Harriet T. Comstock.
Robinson Crusoe. Bison 3r, 29Jl. (17:458; sp.rev. 16:29.) From Daniel Defoe's tale of same title.
Dolly Varden. Edison 5Ag. (17:552; 744.) From a part of Charles Dickens' "Barnaby Rudge."
Little Dorrit. Thanhouser 3r, 29Jl. (17:570; 638; sp.rev. 616.) From Charles Dickens' novel of same title.
Pickwick Papers. Vitagraph 5S. (Com. 17:283.) The Adventure of the Hunting Party from the novel by Charles Dickens.
Tess of the d'Urbervilles. Famous Players 5r, 1S. (Syn. 17:1221; sp. rev. 1155.) From the dramatization of Thomas Hardy's novel of same title.
The Stolen Woman. Reliance 2r, 20S. (17:1324; 1286.) From the story by Eleanor Ingram in "Lippincott's Magazine."
The Invaders. Kalem 2r, 27Ag. (17:872; 1176; sp.rev. 827.) Adapted from John Lloyd's novel.
The Last Days of Pompeii. Ambrosio 8r. Jl. (Syn. 18:518; sp.rev. 363.) From Bulwer-Lytton's novel of same title.
The Last Days of Pompeii. Pasquali 8r, Ag. (Adv. 17:763.) From Bulwer-Lytton's novel of same title.
In the Bishop's Carriage. Famous Players 4r, 10S. (Syn. 18:72; sp.rev. 1266.) From Miriam Michelson's story of same title.
The Scapegoat. American 2r. 28Jl. (Syn. 17:464.) From William Hamilton Osborne's story.
Moths. Thanhouser 4r, S. (Adv. 384; 698; 914.) From the novel by Ouida.
The Rightful Heir. Edison 12Ag. (17:664; 844.) From Sir Gilbert Parker's story, "The Lane That Had No Turning."
The Pit and the Pendulum. Solax 3r, 18 Ag. (Com. 17:537; sp.rev. 644.) From Edgar Allen Poe's Tale.
Hard Cash. Edison 2r, 26S. (17:366; 18:156; sp.rev. 17:263.) From Charles Reade's novel of same title.
Ivanhoe. Imp 3r, 22S. (17:1318; 1286, sp.rev. 1051; production note 17:517.) From Sir Walter Scott's novel of same title.
Rob Roy. Eclair 3r, 17S. (17:426; 1286.) From Sir Walter Scott's novel of same title.
Uncle Tom's Cabin. Imp. 3r, 25Ag. (17:880; 496.) From Harriet Beecher Stowe's novel of same title.
The Mystery of West Sedgwick. Edison 2r, 22Ag. (Syn. 17:769; sp.rev. 619.) From the story, "The Gold Bag," by Carolyn Wells.
Winsome Winnie's Way. Edison 7Jl. (17:68; 322.) From the story by Carolyn Wells.

## German, Dutch and Danish Drama.

The Robbers. Edison 2Ag. (17:552, 743.) From Friedrich Schiller's drama.
Pelleas and Melisande. Bison 2r, 2S. (n.s. or c.p., mfg. 17:967; sp.rev. 16:477.) From Maeterlink's drama.
King Rene's Daughter. Thanhouser 3r, 1Jl. (17:86, 206; sp.rev. 191.) From Ibsen's drama.

## French Drama and Fiction.

Sapho. Majestic 6r, S. (n.s. c.p.; mfg. 17:49 & 1397, sp.rev. 18:30.) From the play by Alphonse Daudet.
The Mystery of the Yellow Room. Union Features 3r, S. (Syn. 17:1328.) From the novel by Gaston Leroux.

## Italian Fiction.

The Betrothed. Pasquali 6r, Ag. (n.s. or c.p.; sp.rev. 17:964 & 1047.) From A. Manzoni's novel, "I Promessi Sposi."

## Russian Drama.

The Living Corpse. Warner's Features 4r, S. (Com. 18:50.) From Tolstoi's drama.

# HISTORY.

Sixty Years a Queen. Barker 6r, S. (Adv. 17:1319; mfg. 1291.) A resume of the great events of the reign of Queen Victoria, 1837-1901.
The 225th Anniversary of the Huguenot's Landing. Thanhouser 3Ag. (Adv. 17:590.)

# GEOGRAPHY. TRAVEL.

## Mountains.

Through Mountains Majestic. Gaumont 24Jl. (17:570; 429.)
In the Caucasian Mountains. Pathe 2S. (17:988; 1176.)
Ausable Chasm, the Grand Canyon of New York. Pathe 6Ag. (17:558; 842.)
Through the Cumberland Mountains, Tennessee. Essanay 31Jl. (17:446; 842.)
Blazing a New Trail in Glacier National Park, Montana. Pathe 25S. (17:1420; 18:156.)
The Granite Dells of Prescott, Arizona. Selig 4Ag. (Com. 17:744.)
Where Clouds and Mountains Meet. Pathe 2Ag. (17:454; 743.) The Yosemite, California.
The Deschutes Canyon, Washington. Pathe 30S. (18:66; 263.)

## Caverns.

A Trip to the Grottos of Baume, France. Pathe 25Jl. (17:346; 636.)

## Rivers and Lakes.

Harnessed Falls of the Northwest. Pathe 19S. (17:1314; 18:47.)
The Valley of the Bourne, France. Pathe 29Ag. (17:988; 1175.)
A Little Trip Along the Hudson. Pathe 12Jl. (17:78, 428.)
On the Lakes of Bayrisch, Bavaria. Pathe 15Ag. (17:668; 960.)
The Lakes of Salzburg. Gaumont 12Ag. (17:886; 638.)

## Europe.

### England and Ireland.

Dublin. Gem 7Jl. (Com. 17:321.)
Cornwall, the English Riviera. Edison 17S. (17:1206; 18:47.)

### France.

The Road to Morez. Pathe 20Ag. (17:988; 1175.)
Picturesque Jura. Pathe 15Ag. (17:668; 960.)
The Port of Marseilles. Pathe 15Jl. (Syn. 17:232.)
On the Roads of Dauphine. Pathe 11Jl. (Com. 17:427.)
See also above under Army and Navy, Industries and Religious Architecture.

### Italy.

Genoa, the Principal Port of Italy. Pathe 8Ag. (17:558; 843.)
A Promenade in Rome. Pathe 27S. (Com. 18:155.)
In the Abruzzi. Pathe 5S. (17:988; 1283.)
Sicily, the Picturesque. Pathe 26S. (17:1420; 18:155.)

### Spain and Russia.

Beautiful Catalogue. Pathe 18Jl. (17:232; 536.)
In Weird Crimea. Pathe 22Jl. (17:346; 536.)

### Norway and Sweden.

The Trondhjem Railway. Great Northern 5Jl. (n.s. or c.p.)
From the South of Sweden. Great Northern 23Ag. (n.s. or c.p.)
Views of Stockholm, Sweden. Nestor 10S. (n.s. or c.p.)

### Turkey and the Balkan Principalities.

Through Turkey and the Black Sea. Mutual Educational 24Jl. ( Syn. 17:464).
Constantinople, the Pearl of the Bosphorus. Pathe 27S. (17:1420; 18:155.)
In and Around Scutari After its Capture. Pathe 22Jl. (17:346 536.)

## Asia.

For China see above under Religion, Manners and Customs, Costume and Private Life and Public and Social Life.

### Japan.

Sight Seeing in Japan. Vitagraph 1Jl. (Com. 17:205).
See also above under Religion, Costume and Private Life, Public and Social Life and Parks and Monuments.

### India. Hindustan.

In and About Calcutta. Vitagraph 20Ag. (17:758; 1067.)
Quaint Calcutta. Vitagraph 28Ag. (17: 868; 1175.)
Colombo, Capital of the Island of Ceylon. Pathe 2Ag. (17:454; 743.)
See also above under Costume and Private Life and Parks and Monuments.

### Palestine. The Holy Land.

Jerusalem and the Holy Land. Edison 16S. (Syn. 17:1206.)

#### Malay Peninsula.

A Day at Singapore. Melies 4S. (17:1092; 1283.)
Scenes in Singapore. Vitagraph 23S (17:1304; 18:48.)
The Peninsula Straighis Settlements Vitagraph 27Ag. (Adv. 17:817.)
Saigon, Cochin China. Mutual Educational 10Jl. (Syn. 17:244.)

### Africa.

In the Land of Dates. Gaumont 31Jl. (Syn. 17:678.)
Quaint Spots in Cairo Egypt. Edison 27Ag. (17:868; 858 & 1175.)
See also above under Public and Social Life.

### United States.

#### New York City.

Historic New York. Kalem 2Jl. (Syn. 16:1386.)
Cosmopolitan New York. Kalem 11Jl (17:76; 427.)
See also above under Public and Social Life and Public Amusements.

#### Georgia and Tennessee.

Battlefields Around Chattanooga. Edison 13Ag. (17:664; 960.)
Up Lookout Mountain on the Electric Incline. Essanay 13Ag. (17:664; 960.)
See also above under Engineering.
Historic Georgia. Kalem 23Jl. (17:346; 635.)
See also above under Sports and Amusements.

#### Mountain and Pacific States.

Over the Great Divide into Colorado. Edison 7Jl. (17:68; 320.)
The Grand Canyon of Arizona. Edison 30Jl. (17:456; 842.)
The Grand Canyon of Arizona. Majestic 19Ag. (Com. 17:962.)
Los Angeles Harbor, California. Keystone 1S. (Com. 17:1069.)
See also above under Public and Social Life and Parks and Monuments.
Opportunity and a Million Acres. Pathe 24Jl. (17:346; 635.) Harney County, Oregon.

### Oceania.

For Borneo see above under Industries.

#### The Philippines.

Scenes in Moroland. Selig 20Ag. (Com. 17: 1067.)
See also above under Manners and Customs and Sports and Amusements.

#### Java.

Snapshots of Java. Melies 7Ag. (17:670; 843.)
See also above under Public and Social Life and Agriculture.
For New Zealand see above under Manners and Customs and Geological Phenomena.

#### Polynesia.

The Island of Tonga. Pathe 24Jl. (17:346; 635.)
Tahiti, the Picturesque. Pathe 13S. (17:1096; 1391.)
Scenes in Honolulu. Vitagraph 25Jl. (Syn. 17:340.)

## ARCHEOLOGY.

A Visit to the Ruins of Pompeii. Pathe 22Ag. (17:766; 1068.)

## BIOGRAPHY.

The Life of St. Patrick. Life of St. Patrick Co. 4r, Ag. (Adv. 17:789.)

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## PROPER PICTURES AT THE RIGHT TIME.

The wise man in his proverbs wrote: "There is a time for everything." Experience has proved the truth and wisdom of this proverb. Nothing is so distracting as the untimely inappropriate, and unsuitable. The "out of place" subject (however good it may be), is robbed of its value. In like manner, the timely and appropriate subject (even if slightly inferior), finds its value enhanced by its timely and appropriate application. It has ever been the custom of the Moving Picture Educator, to approach the greater seasons of the year by calling to the minds of the exhibitors, the great advantages to be gained by securing especial, timely and filling programs for that particular season. We are now approaching a season which is perhaps the most important of all holiday seasons, in that its application to life and times are more diverse than any other season. The great American Thanksgiving festival is fourfold. It is historical, patriotic, religious and social. This gives great freedom of selection for most suitable pictures. On account of this variety of demand and the well known fact that manufacturers hold a large number of subjects especially adapted for this occasion, it would be impossible to submit any list on this page; suffice it to say that every exhibitor knows that he has only to make his especial wishes known for a Thanksgiving supply of pictures and his desires can easily be met. It would be unseemly to run a common place, everyday program on either Thanksgiving Eve or Thanksgiving Day. The catalogues of the makers show many especially made "Thanksgiving subjects."

Should these prove insufficient there are many pictures under the other four classes mentioned above that would be exceedingly and usefully appropriate. The "Family and Home-Life subjects," can easily be emphasized. Many historical pictures of the John Alden time and type, complied with many others of early Colonial days, enlarge the list of suitable subjects.

Others are to be found in the patriotic columns which abound in early patriotic enthusiasm. Then there are those of a semi-religious trend of which many are founded upon incidents not remotely associated with timely ideas.

### Special Advantages.

Anywhere and everywhere throughout the United States the moving picture exhibitor secures to himself the cordial support of all classes of people when he takes advantage of so great an occasion as that which Thanksgiving Day presents to prove that the moving picture is also equal to the occasion and rises superior to its more ordinary and common place surroundings, to meet the needs of a mighty opportunity. Again, the public at large not only appreciate the timely adaptations presented to them, but eagerly seize upon the occasion to see again, and cherish incidents of the past which bind with stronger ties the facts and traditions of those scenes and occasions which gave birth to a holiday, the like of which is not enjoyed by any other nation on earth. Therefore, make your Thanksgiving Day program well worth while.

### Notes of Interest.

The uses of the moving picture in the government service is evidenced by the following extract from a letter received at this office from the Department of Agriculture. "The Rural Organization Service now employs two men who attend to the projection of pictures in connection with our work. Just at present the number of films throughout the Department is very limited and the different bureaus are immediately taking steps to have pictures taken along lines for the greatest public good. The first trip of our young men with the only films available was concluded recently in North Carolina. They are now here working to increase the number of films in the Department."

The growth of the uses of films for educational purposes is always a pleasure to notice on this page, when that growth is under the government direction, as in this instance, it is more commendable than usual.

### Another Good Suggestion for the New Name.

Mr. A. H. Girber, of St. Louis, Missouri, in answer to the suggestion that there might yet be coined an all comprehensive term for the motion picture, comes forth as follows:

"In response to your request for a more comprehensive name for moving pictures and the houses where they are exhibited, I desire to offer the word Theodram. The word is made up from two Greek words, Theoreo, view, and Drao, to perform, and means literally, performing views or pictures.

The etymology of the word is as good as any of the many coined words such as Photograph, Telegraph, Telephone, and so on, it has a pleasant sound and is perfectly adaptable to all phases of moving picture activities; for instance, if the word is adopted, you will be able to turn to the Theodramatic page of your morning paper and read the criticisms of the latest Theodrama written by your favorite Theodramatist and produced in the Theodram the night before. Hoping that this suggestion may prove to be helpful."

* * *

The Vitagraph Company have ready for early release a two reel film entitled "Daniel." The subject is taken from "The Book of the Prophet Daniel" and deals with incidents of the life and times of Daniel and his associates Shadrach, Meshack and Abednigo. A full review will be found in the pages of the Moving Picture World which has done justice to the production. From the standpoint of the interested Bible student the scene of Daniel in the Lion's Den will be at once the most interesting, as it is the most familiar, the triumph of the Hebrew young men is thoroughly shown even from "The Burning Fiery Furnace."

* * *

The Edison Company are releasing a "Jerusalem and the Holy Land." On account of the frequency with which this subject is being produced it must be evident that each succeeding film must contain that which its predecessors lack. There are always special religious gatherings in the "Holy City" and there can be no doubt that in time most of these will be filmed. This most recent release promises some additional scenes in the immediate vicinity of Jerusalem including Jericho and Nazareth. The film is also arranged "in geographical sequence for the benefit of those who know their Bible." This means that it must have been prepared with some distinctly educational object in view; under such circumstances it will be a welcome addition to the already large list which it will no doubt ably supplement.

W. H. J.

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## GARDEN THEATER, WHEELING, W. Va.

The Island Amusement Company, Wheeling, West Va., recently opened its Garden theater in Zane Street, that city, to good business. In the evening of the opening day it was impossible to secure standing room. Quite a number of moving picture parties were given. It is evident that the better class of inhabitants of Wheeling appreciate a good picture house, for the streets in the vicinity of the Garden were lined with automobiles of the wealthy. The house exhibits the Mutual program.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

### Several Styles.

THE Society Theater, Seattle, sends several styles of advertising sheets that it has used from time to time. We like best the Society Theater Film Index, which is quite elaborately done with a design head working in all the licensed trademarks. There is some editorial comment, part of it clipped, some film announcements and some reading matter germane to the pictures, but not relating to any particular release. They use a local events reel Friday and Saturday and this paragraph tells part of the story:

> On account of the cloudy weather last Saturday we were unable to have a moving picture taken of the children at the matinee, but hope to be able to this Saturday.
>
> It is not necessary for the children to pay an admission to the show in order to be in the picture, as we will take all who come. The picture taken will be shown the following Saturday on our screen. All desiring to be in the picture should be in front of the theater not later than 1:30 p. m. Saturday.

It is newsy and well edited; the sort of house organ that makes more business than the mere announcement of the films, because the general matter makes for general interest You must give the fans something to feed their fires with or interest will die.

By way of contrast they send programs from last year and 1911. The latter is the bare announcement of titles, the second gives a small reader, but shows a tendency to get into the later chatty style. It shows a steady and consistent improvement. Manager George W. Ring writes that this department supplies him with a lot of the material—and the issues prove it.

### Academic Advertising.

Recently we spoke of the first issue of the Academian, issued by the Academy of Music, Selma, Ala., and asked to see more. The second to seventh issues show a steady and rapid improvement, better paper, better press work and better text. It is a twelve page sheet with a lot of advertising, probably enough to get the sheet out clear of expense, but the advertising does not intrude on the text and there is room for gossip as well as talk of the releases. Where heralds are used they are bound up with the rest instead of merely being slipped in, a much better way and one that insures a copy going with each issue.

Here is a square cut paragraph from one of the issues that can be used by others:

> When you would ponder on the strangeness of things as they are, read a few stories in the "popular" fifteen cent magazines, recall the pictures you have seen, then consider that they want to increase the power of censorship over pictures.

Some of the proofreading is pretty bad, but it is a pity we cannot give in full the story of how the editor posed with other exhibitors for the Vitagraph picture last summer during the Convention. It is well written and would interest even though the writer drops a letter and says "they emitted us to take part, etc.," and he winds up with this sage advice:

> Whenever you see a man with what you consider a "cinch job" try to recall what he was doing five or ten years ago, then go work that hard yourself.

We are going to give more of this stuff later for the benefit of other program publishers. It is one of the most readable sheets we get.

### From the Arcade.

The Arcade Theater, Tientsin, sends in a double batch of stuff, including a bill in Chinese ideograph, with the familiar "Spirit of '76" used to illustrate Kalem's "Sheridan's Ride," the cut standing up oddly from the Chinese type.

Something unusually pretentious is a four page and cover folder for "The Cowboy Millionaire" done in black and silver with a cut cover to let through an illustration on the first page. The other three pages are given to a reprint of Mr. McQuade's story in this paper. The Arcade seems to be going in more heavily for the Chinese trade, for all specials are now advertised in ideograph with illustrations. Tientsin is a little out of the beaten track, but they get up a lot of good advertising. September 26th they celebrated their fourth anniversary with a special bill and extra features and decorations. When a company can make good with a limited foreign population and such natives as can be admitted to the same theater, they are deserving of all praise.

### Coming Edisons.

The first of the Cleek stories is listed for Edison release November 25th under the title of "The Vanishing Cracksman." Since "His Misjudgment" a number of the Henshew stories have been produced by the Edison Company with excellent effect and with the simultaneous publication of these stories, another Mary series is at the disposal of the exhibitor and is capable of being played back as were the Mary stories. Most children have read "Sylvanus Cobb," and his "Gunmaker of Moscow" has been done in two spirited reels. It should be worth a little extra booming. It is dated the 28th. Gladys Hulette is the author of "A Royal Romance," released the 29th. The interest in the player should give an added interest to the film, which is the story of a musician who woos a princess and wins her heart if not her hand. "A Good Sport," dated the 21st, is by Charles E. Van Loan, the author of "One Round O'Brien." This is the story recently appearing in the Saturday Evening Post, a capital story and one lending itself admirably to filming. They are all pictures that can be used in an advertising way. With Van Loan, for instance, regularly writing for three or four magazines each month, he should have a big following all over the country. Play up the author as well as the play, and talk it up to your patrons. Don't just hire a film and show it. Get all there is out of it—and there's a lot in it.

### Poles and "Pola" Bears.

The Shawmut Avenue Theater, Boston, advertises that on Thursday nights it will have a slippery pole climbing contest. If they cannot get the crowd with a straight show a pole-climbing contest is eight degrees better than an Amateur Night. We do not like amateur night, for it encourages a certain spirit of lawlessness the rest of the week. For a half week they announced eight "pola" bears. Too bad Colonel Roosevelt has gone a-sailing, otherwise he might make the house famous through one of his nature faker denunciations. With a piano-playing contest on Monday and a dancing contest on another, it reminds us of what one of the house people said of a burlesque show. Monday was a song contest, Tuesday the country store, Wednesday Cabaret night, Thursday wrestling and Friday Amateur night. Saturday they had the full regular show by way of a novelty and it was a real novelty.

### Mr. Stalling's Scheme.

We have spoken of Mr. Stalling's scheme. He has been good enough to send his printing. The scheme has been explained. This matter, therefore, is self-explanatory.

> ANGELUS THEATER
> School Children's Season Matinee Certificate
> Issued to..........................Age......
> School........................Grade........
> This will admit the above scholar to each and every EDUCATIONAL MATINEE given under the supervision of the Spanish Fork Public Schools at the Angelus each and every Wednesday
> Beginning 9/17/13. Ending 1/28'14.
> ..................................Teacher
> *A. L. Stallings*......................Manager
> Not transferable. Good for Educational Matinees only

> To the Parents:
>
> Arrangements have been made with the management of the Angelus Theater to give an educational program at the Angelus, each and every Wednesday for a period of twenty weeks. The programs will be under the supervision of the public schools and each and every subject will be shown subject to our approval. These programs will be entertaining as well as educating and the parents are urged to help the children secure a season ticket. The twenty weeks' course will be given for fifty cents, making each matinee the small sum of two and one-half cents.
>
> Motion pictures are one of the greatest educators we have at the present time, and this system is being carried on in all the larger cities through the United States.
>
> During the season several parents' days will be given, thereby giving the mothers a chance to visit the performance and see what is being offered their children in the way of educational amusement.
>
> Each Wednesday night will be devoted to educational night. We trust that you will all take advantage of this and see for yourselves what wonderful things are being done in motion pictures.
>
> Help in a good cause by placing the educational motion picture where it belongs, namely, in the public schools.

### We Like It.

We like the idea of the Rex Theater, Calgary, which runs a weekly program of the feature productions. It is a well-printed four-page publication, with one page of advertisements which gives space only to the features. This may seem like poor policy to some people, but isn't it better to properly advertise the pulling feature than to divide the space between a number of items, not one of which is given the proper space or attention? If you ask us, *it is*. If you can make a man interested in one thing and he comes to the theater to see that and finds other interesting matters which have been merely hinted at, we think the general effect will be better than the half completed notices of three or four other subjects to none of which sufficient space can be devoted to give the proper pull.

If you had real green turtle soup and bread and butter on the same bill of fare, would you give the same advertising to each? We think that the Rex has the right basic idea, but we do not think that at least a mention of the other reels would hurt, could the titles be obtained in time.

### A Public Notice.

H. Fickensheimer, of the Cozy Theater, writes from Portales, N. M.:

> As I have been greatly benefited by the advertising department of the World, I thought I would contribute my mite. The "Public Notice," however, is not my own idea. The copy was given me

> by Mr. Paine, a representative of the General Film Company, Oklahoma City office. It certainly is a business getter for a small town, and will get an exhibitor the money. I would appreciate it if you would know of any exhibitors willing to exchange advertising.

Please note that Mr. Fickensheimer wishes to exchange advertising with others. This department can only indicate the copy. It cannot often give the display. The idea is worth thinking over. The notice follows:

> **PUBLIC NOTICE!**
>
> **Contagious Disease**
>
> **Doctors Amazed--Portales a Center**
>
> **DON'T BE ALARMED**
>
> During the County Fair a Disease has broken out in Portales which has been named "Blueatas." The symptoms of this Disease are very simple. First the patient feels melancholy, despondent, gloomy, and low in spirits.
>
> A cure has been discovered which will hereafter be called "Laughteratus." After taking this cure the patient feels joyful, gay and mirthful, which is peculiar to the human species. Every one is advised to take this cure by seeing the big comedy program at the Cosy tonite. Six reels will be shown. Admission, children under twelve, 10 cents; adults, 15 cents. Seven o'clock sharp.

In the original the top line is in 96 point Gothic, the next in 36 point, the third line in 30 point and the fourth in 14 point. The body type is 12 point.

## From the "Peg."

L. Freeman, of the Furby theater, Winnipeg, writes a chatty letter and promises more. It is to be hoped that he is a man of his word. Here is what he says:

> I have pleasure in inclosing a little of my publicity matter for your opinion. You will find also part of a dodger advertising "The Message to Headquarters" (the printer is now fired). The mayor of Winnipeg sent one of his men around and asked me to have them all destroyed as he took exception to the wording and claimed it would have a bad effect upon children. The matter in the dodger was from "Reel Life" and explained all that was in the film. I called upon the mayor and asked what it was that he thought unfit to publish. I got a polite (?) reply that I was advertising the red light district, and he did not like the words Rescues, Abductions and Gun-play by the mounted police. After I left him the Censor came to the theater and wanted me to cut out parts. This I refused to do and referred him to the Mutual. The film had been passed once and permit issued. I hope you like the other dodgers. Kindly let me hear your opinion on the mayor of our burg.
>
> The Beauty Contest starts next Thursday and I think it will be a big success. I have more entries than I need. The first prize cost me nothing and I received 20% off on the other two.
>
> If you could give me one or two stunts to use here I should be greatly obliged, there is something on nearly every day, but I should like a new one for a change. I have some up my sleeve, but would like to hear from you first. It may be of some advantage to your readers if I explain one or two of my stunts now in use. Hundreds know them already, but there's a big bunch of newcomers in the field to-day and more coming. Ladies Coupon Night—Double tickets used all the week. Ladies keep coupon half draw for lucky number Monday nights. 1st prize (cost $3). Pie Eating Contest. 5 blueberry pies and long table. Boys have hands tied behind. One who eats his pie in shortest time $2, and $1 (cost $4). Bargain day, slip in two cheese reels and watch your box office girl. Amateur Night, nuf' said. Biggest draw of all. Babies Beauty Contest by slides. Also Ladies' Contest.
>
> Business is pretty good in the city. The Victoria Theater opens to-day, vaudeville and pictures 10c.-25c., until recently pictures only Strand Hippodrome doing big business with vaudeville (4 acts and good), 5 reels 1st run. Mat. 10c. Evening 20c. Furby doing all we can handle. Our theater is shortly to be enlarged to enable us to hold them all.
>
> A FEW LINES'
> Drop in and see us.
>
> —
>
> Always the best all ways.
>
> The Time—The Place—The Girl.
> 2-11 p. m.—Furby Theater—for Company
>
> —
>
> If it's the best you desire, it's here.
> If it's here, IT IS THE BEST
>
> —
>
> The cold is out—The warm is in
> And our Keystone always gets the grin.
>
> —
>
> If you're married we wish you joy.
> Come to the show with your girl or boy

## A Little Lurid.

We think that the advertising objected to is a little too lurid. It emphasizes a comparatively unimportant section of the film and draws particular attention to matters that most public officials do object to. There was plenty in the subject that could have been played up with advantage in legitimate and interesting fashion. The incidents alluded to are essential to an interesting story and were probably passed by the censors on that account, but they should not have been played up so specifically even if they were mentioned in "Reel Life." The big thrill is the secret service man strung up by the heels and this could have been used to good advantage and without official intervention where the emphasis on the less important features created the impression that the film was other than what it was and so brought about a clash with the officials, which always is to be regretted.

The beauty contest, like the baby contest, is run by means of slides. All are welcome to send in their photographs and slides are made of the twelve most attractive pictures and these are voted upon. There is always more or less of a back kick on such schemes through the disappointment of the losers and the inevitable charge of their friends that the ballot was stuffed. They are good things to keep away from as a rule.

Mr. Freeman should read back for some schemes. Two come to mind at the moment, the battle royal in which half a dozen boys are given soft gloves and the one who lasts the longest gets the prize. Given boys who are not afraid of being hit, and there is a lot of fun in this indiscriminate mixup. Where the laws permit boxing, a couple of awkward boxers, each in a barrel so placed that the contestants are within easy distance of each other gives a good effect, particularly if the barrels tumble over now and then. Frank Howie, of the old London theater, is responsible for the aerial boxing match, in which two boys are suspended from ropes from the flies, the ropes being long enough to give plenty of swing. They are set to swinging and the boy landing the greater number of blows on the other before they come to rest too far apart to hit each other wins the prize.

But there is something wrong with a house that cannot pull the business with a straight show and has to resort to a special feature every night. A first class program and no junk films should get the business in most houses.

## A Letter from a Lady.

Mrs. R. L. Beck, of Dunlap, Iowa, wants to know if there are so few women managers as the silence of the suffragette sex would indicate. We would like to know ourselves. There was Miss Dollie Spurr, for example. She used to send in a lot of good stuff, but her long silence would seem to suggest that she has married and quit the business. If she hasn't, we wish she would get on the mailing list again. Mrs. Beck writes:

> It seems there are very few lady managers of picture shows, or else they are backward about saying so. I have seen so many good things in The Moving Picture World and so many have voiced my sentiments exactly. One asked the other day why we saw so much drunkeness in the films and asked why he could not get more pictures with sober characters. Let me whisper to those who are running in small towns that if you insist on having nothing but good, clean pictures your exchange will give you what you ask for. Study your people. Listen to the remarks as the crowd goes out. You can tell pretty well whether or not your pictures are pleasing. One thing to remember is that if you can get the church people with the right sort of films you can still retain the patronage of most of the non-churchgoers. In the large towns it is not possible to get acquainted with your audiences, but in the small towns you can make them your friends. Notice the youngsters. They like it and they will want to come back just because they are noticed. Our people here will not take kindly to the news weekly that is so popular in most places. I seldom make promises, but I did promise that I would not try to force a weekly on them, and they appreciate it. They do not like the parades which form so large a portion of the average weekly.
>
> In the summer I run an airdome and get a good crowd whenever the weather is at all fit to be out in. Now we are quartered in a small place while waiting the completion of our new building, but we are holding our patrons. In a recent issue you asked if managers thought that the use of features interfered with the variety of the program. It is my experience that it does to a certain extent. If the feature is a good one it will hold and draw the crowd for a couple of nights, but the next change should be single reels. A three reel subject once in a while is well enough.

It is our own opinion that a variety of subjects is better, since if the one feature is a poor one the entire show is bad, while in a three or four reel program there must be something that pleases, and yet, on the other hand, B. Nichols, who handles Biograph and Kalem in the European market and for whose opinion we have the greatest respect, thinks that America must follow the European lead and resort to features, filling in with one reel subjects to make up length where necessary. Certain it is that the multiple reel is upon us and that the manager cannot make too close a study of the value or disadvantage of the multiple reel as it affects his own house. We are not trying to guide opinion, but to reflect it, and we will appreciate the opinions of others.

## Programs Wanted.

J. C. Finney wants some programs from other exhibitors to guide him in the preparation of one of his own. Will some of the exhibitors please oblige him? Address him at the New Star Theater, Sheridan, Wyo. We are sorry that we cannot supply Mr. Finney with a list direct, but it would require more time than we can spare to compile such a list for him, and brother exhibitors have been so courteous in responding to other requests of this sort that we are certain that he will presently have a wide assortment to select from.

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## Send to "Spec."

OUR old friend "Spec," otherwise Frank E. Woods, the former Spectator of the Dramatic Mirror, is now with the Mutual Film Corporation at Twenty-third Street and Sixth Avenue, New York City, acting as script head for David Griffiths. He wants good scripts of any sort, particularly those that will suit Reliance, Majestic, Komic and Apollo. When Mr. Woods promises quick action and prompt pay he means what he says. No man in the business can see a story more clearly and no one is more courteous in observing the rights of authors. Send him your best, but only your best. Don't empty your morgue. Send only the cream. He is in touch with many star writers, but he wants variety.

## Help! Help!

Very evidently some of our readers did not give heed to Mrs. Brandon's statement that only the scripts of experienced writers would be considered, or perhaps she neglected to say "Honest!" At any rate, this is what she says:

> Never in all my days have I seen such a raft of piffle as has been sent in to me by so-called authors, who claim to be acting upon information gleaned from your column. Will you kindly say for me, if space permits, that I cannot be too emphatic about the statement, no scripts considered except from authors who have three or more produced acceptances to their credit. Nothing but typewritten scripts will be read; neither will scripts that do not contain stamps be read. As a number of the really conscientious Photoplaywrights can testify, Eclair *is* appreciative of the merits of good plots and action, and shows its appreciation by mailing a check the very day the signed contract is received from the author.
>
> As a matter of fact, never in my knowledge of script buying has any company observed a dispatch of paying for scripts that can be compared with Eclair's. On this score successful authors might do well to chalk up Eclair for a first reading of any split-reel travesties; exceptional one-reel comedies—or two and three reel modern dramas (mostly indoor work, requiring no costumes), which they are about to launch.

Now be nice to a lady.

## Three New Inquest Circles.

In case you live in Shreveport, La., please note that H. A. Peterman, Jr., Box 455, that city, wants to start a circle of Inquesters. He is conducting a photoplay page in the Picture News, the Saenger Brothers' house organ, and wants to get in line with Julian Louis Lamothe, who was the first to run a department in a theater program.

The addresses of founders of similar circles in Salt Lake City, Utah, and Decatur, Ill., will be supplied on receipt of a stamped and addressed envelope from a resident of either place.

Please note that it does you no good to ask for the address of a circle conductor a few hundred miles away. You won't get it. The idea of requiring the application is to head off the man in Jacksonville from bothering with requests for advice the man in San Francisco, Sandusky or Skowhegan.

## Out On Time.

At last the Photoplay Author has lived up to our optimistic beliefs. The November issue was out November first instead of December thirtieth, and Arthur Leeds assures us that this will be the regular thing hereafter. The magazine carries an interesting article on the photoplay in the Southwest by Burton C. Durand that will open the eyes of many city authors. Mr. Leeds has several signed articles as well as another chapter of the Leeds-Esenwein book. There are several newsy departments and this writer tells what he thinks of Mr. Horace G. Plimpton, of the Edison Company. It is a readable little sheet, and helpful.

## Four!

A Chicago school is on the legal gridiron for making lying promises and circulating these promises through the mails.

If a correspondence school of the $2 marked down from $20 style ever told the truth, not a dollar would come in. This is the fourth school to be brought up on the carpet by the Post Office Department.

## Wants His Money's Worth.

From a batch of letters received relative to the "ground rules" article in a recent issue, we select and print this postal card communication, hoping that the Big Boss doesn't see it. The anonymous correspondent writes:

> I pay ten cents a week to read the Photoplaywright. Therefore, I want ten cents worth. The stuff in last week's column isn't worth it. All the piffle about submitting scripts could have been boiled down to a few lines—and then been only of doubtful value. There is too much ego in that part of the cosmos—or at least in articles such as that. Give us meaty, usable instruction and we will swear by, not at you.

And yet no more valuable advice has been given in this department since its inception than the advice to play the game fairly and well. It does you no good to learn how to write scripts if you do not also learn how to sell, and the first rule of selling is to adjust yourself to the market instead of trying to form the market over again to suit yourself. We shall be sorry to lose "P. Entip's" ten cents a week, if that is necessary, but we contend that the ground rules argument is "meaty, usable instruction," as set forth above, if only P. Entip will see it in that light.

The only valid objection comes from Bill Kitchell, who sends a half sheet from a base ball guide pointing out that the ground rules hold only when the same are approved by the umpire and the captain of the opposing team. This is a technicality, but what can you expect from a man who lives in Newark and only comes to New York twice a year.

## Testimony.

With the kickers kicking that they cannot sell, a rank outsider who does sell, William H. Kitchell, to wit, writes: "There always was a market for live stuff, and the market was never half so good as it is now." Maybe you won't believe this because your stories come back, but please note that the market is for live stuff and only for live stuff.

## Fixity of Thought.

Ever hear of the man who was cured of the drink habit because he always went a certain route for his libations, and when they started to repave the street he could not follow his accustomed line of travel and by the time they had the street fixed up again he was over his craving for drink?

Lots of people write scripts the same way. They decide on a line of action and they must go over that route or not at all. If something blocks their way they call it off and start something else.

Just for example you decide that in scene six Mary gets a letter from George, reads it and sits down and answers it. Later on you find that two letters inserted in one scene is not workmanlike, but you cannot see how else to do it. You have decided on that plan of action and you cannot think of anything other than to shove the letter down and let George read it when he receives it, though you know it is better practice to have a letter on the screen when it first appears.

Possibly it never occurred to you to have an extra scene, after your present scene five, where George writes his letter and sends it to Mary. The letter is read then; we see him give it to a messenger. In the next scene Mary gets it and replies, and in that scene only her reply need be flashed upon the screen.

Don't get into set habits of thought. Cultivate flexibility. The script that seems all right may be bettered by a few changes, so watch to see if an alteration in the action will not make for betterment. We know of one script that worked to an unsatisfactory finish. When it came to writing the synopsis, the story ran past the indicated climax to a really good stopping point. After the synopsis page was taken out, a page and a half of typed matter was thrown out and the story re-started from there and worked to the new finish with a vastly better effect. There isn't a day in the year or an hour in the day when it is not possible to make over a script and better it. Don't make up your mind to one line of action and stick to it. Cultivate flexibility of thought.

## Chiding Croy.

We do not like to hand it to a brother of the craft, but when Homer Croy, who has been an author of several sorts and also several kinds of editors, rises to remark about using nine and ten envelopes, we simply must grasp him by the hand—and spank his wrist. He very evidently never tried to put a fourteen-page script into a number nine envelope and then lick down the lid. Get tens and elevens and be blessed by all editors.

## Coincidence.

If you go stumbling across the Sahara desert and come face to face with a man who by all regular rules should be selling soap and sugar in a town in Wisconsin, it is a coincidence. Probably your grocer friend could tell how he got there, seeing that he *is* there, but how about these chance encounters in photoplay?

If you move your leads from here to there and need some of the other characters "there," get some good reason, some plausible reason for their presence. Do not have them just happen along. Time was when coincidence would pass, but now editors have grown tired of the unexplained appearances, and the coincidence, unless it is very carefully explained, is apt to damn your chances of acceptance. It has put more than one promising but uninventive author out of business. Don't let it get you.

## On Plots.

If more authors gave proper attention to their plots as such, there would be fewer complaints of poor plays. There is too strong a disposition to regard any series of actions as a plot, no matter where the actions lead to. Lately several produced plays and innumerable submitted scripts have run along the line of the criminal who gives up his life to save a little child. No doubt even some directors would be surprised to learn that this is not a true plot, but merely incident; yet there is no completion of the action. The man commits a crime and redeems himself, in theory, by saving a child's life. The film runs to a big scene, but not to a true climax, and no matter what the applause may be, it is not a story that satisfies when the first flush of excitement is over. The true test of the story is the impression that it leaves the next day. If there is no appreciable impression, it was not a good story. If there is a sense of dissatisfaction there is still less a good story, or perhaps no story at all.

Make certain first that your incident really tells a story. Then be certain that it tells an interesting story. After that try to get it into the best possible technical form, but no matter what the form, if the story is not there; if it does not grip, both the technique and the film have been wasted. More attention to plot and a little less to technique would help a lot. Mrs. Breuil, who has been getting as high as a hundred dollars a reel for her two reel stories since she left the Vitagraph (Pathe's Race Memories, to give one instance) remarked the other day that she had a lot of synopses that were not quite right and they would stay by her until they were right. She has an almost perfect command of technique, but her first care is to get the story exactly right before she constructs her plot of action and so it follows that her action, which is the translation of the plot into performance, must be right because her synopsis itself—the plot itself—is right. With her technical equipment she could gloss over a weak point with a sensation punch, but she is too conscientious a workman to scamp her plot for the sake of finishing up a story quickly. She must have a real plot before she begins work, and so it comes that her work commands the top prices.

Suppose you try plotting for a time without regard to the technique. Without plot, technique is worthless.

## A Lesson In Contentment.

After a lot of noisy talk from the discontented unsuccessful, it is a positively restful pleasure to get a letter like this from a Southern correspondent, a woman who has found the way. She writes:

> Nearly nine months ago I came to you with my woes, asking your advice, which was freely given and profited by. Through the months of silence I have read your advice to others, for I am an ardent reader of THE MOVING PICTURE WORLD. Being a housekeeper and a mother, I am not a very prolific writer, having written since I began (about a year ago) twenty-three plays, of which I have sold six for a total of $150. Eight I have withdrawn, some because they came back marked "old theme," and others I intend to rewrite, as I believe that I can improve on them. Two have been lost. I shall recopy those. Four are out at present. One I sold to the Frontier, two to the New York Motion Picture Company, and two to the Majestic. The four last were sold recently. The last sale, to the New York Motion Picture Company, for a Domino, brought me $50 and a kind note from the editor, saying it was one of the best stories sent in for some time.
>
> Recently I answered some woman's letter in a paper, who claimed that editors stole the plots, etc. Of course you know that type of letter. (We most assuredly do. E. W. S.) Since then I have received more than a dozen letters from would-be writers, asking for information. The letters were very funny, some of them seeming to think that they were conferring a favor upon me by letting me tell them what I have learned.

Here is a busy housewife and mother who can write and in her first year do slightly better than 25% of sales. She does not say that editors keep her scripts too long, that they pay too little, or anything of that sort. She goes her quiet way with a contented mind AND MAKES GOOD BECAUSE SHE IS CONTENTED. There is a lesson here for others. If you would put in half the energy on your scripts you spend in kicking, you would be much more apt to make good. A contented mind is one of the best assets of the real writer. You cannot do your best work if you feel that the plot will be stolen, that it will not bring a proper price or be held too long. It is a physical and moral impossibility to do your best work without the fullest incentive.

Cultivate contentment; not resignation but contentment, and like this woman who has won, you too may find success.

## Good Advice.

In the New Orleans Spotlight, Julian Louis Lamothe, head of the Inquest Club there, offers this excellent advice:

> A practice which we have followed for over a year is to get in touch with another writer and work out a mutual criticism scheme. This is an excellent method of self-advancement? One writer can always see another's faults more clearly than his own, and he not only guards against his own errors, but against those present in the script he has criticised.

The only supplement to this should be the proviso that the other writer knows his business to the point where he can appreciate the mistakes. Given this criterion, the advice is sound. The writer will not make mistakes, knowing them to be mistakes. If he could see that they were mistakes he would not make them, but the outside man, not sharing the paternity of the story, can see the flaws and blemishes and point them out to the proud parent. Mr. Lamothe and Marc Jones are paired as critics, and have been for some time. It is a good scheme and it often will save the cost of professional criticism and, better still, help two persons instead of one.

## Cheer Up.

Here is a paragraph from a letter we wrote recently to a newspaper man who wanted to know if it would pay him to stick to the game. It may cheer you up, too:

> As to sticking at the game, that is up to you. If you are willing to forget that you are a newspaper correspondent and short story writer and begin at the bottom, you stand a slightly better chance than the rank outsider, but don't get the foolish fancy that because you know all about story writing that you know all about photoplay; you don't, and so long as you think you do you never will. That is where a lot of the fiction writers have made their mistake. They knew it all before them came in and they have learned nothing since in consequence.
>
> The really big photoplay writer of tomorrow and the day after is not the man who is getting fifty and one hundred dollars a reel right now. Most of these chaps are magazine men who have broken into the game and toss off the stuff in return for the checks and leave some poor director the trouble of "fixing up" their script. The star of tomorrow is going to be the plodder of today, the man who is making possibly not more than ten per cent. of sales and learning more from his rejections than the self-sufficient fiction man ever will know about technique. And by technique I do not mean the mere form of writing the play, but the larger technique that tells a man what will not get over and what should be avoided. If you'll start where the rest did, clear down at the bottom, your climbing may be rapid, because you already know how to plot, but you must start in the cellar if you want to last all the way to the roof. The second story man is bound to get pinched in the long run.

It may seem a little hard to read of this man or that getting fabulous sums for stories (generally about three times the amount of the actual check), but if you keep plugging away, seeking to perfect yourself in the plot and its development for photoplay, you'll last longer and make more money than the man who breezes in with a magazine name and rests content with that.

## Spotting Stories.

Learn to recognize plots, no matter how well disguised they may be. An author was telling the other day of a plot and how it came to be perceived, and did not recognize the fact that the history of the conception of the plot was in itself a plot of merit.

Ten chances to one that you pass by a score of good plots for every one you perceive. Start out some morning with the intention of seeing how many plots you can mark down by nightfall. Look for a plot in every little happening, a scrap of paper borne along by the breeze, a chance meeting with a friend, a burning house, a face at a window, almost anything will yield a plot if you have the imagination and the perception. Have a "plot day" and see what the catch will be. It at least will prove an interesting experiment.

# Inquiries.

**NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a STAMPED AND ADDRESSED ENVELOPE. No question can be replied to that necessitates the handling of a script.**

**LOIS.**—You surely are welcome back to the department. The Answers Man has missed you. Dave Kirkland, in "Broncho Billy Gets Square," is Dave himself, following a custom of using the player's own name. It was not True Boardman. Mr. Boardman was the brother in "Broncho Billy's Brother," and the gambler in "Broncho Billy's Gun Play," if you remember those. Miss Marguerite Loveridge was the bride in "Buck Richard's Bride." She is at present with Apollo, but is not in all of those Mace releases. She has also played with Biograph and Keystone and, as you say, is a competent and attractive actress. She is a sister of Miss Mae Marsh, of the Biograph, by the way. Don't wait so long between questions.

**B. M.**—There is a rather small market for war dramas. Try Kalem, Kay-Bee and western Universal. Few are using Mexican stories right now other than directors who make their own scripts. Try Selig.

**A. E. B.**—Infidelity should not be regarded as comedy material. The lighter crimes are more apt to pass in comedy than in dramas, but it all depends on the treatment in either case. Do not label your script a full or half reel. Given the same script, some directors would produce five hundred feet, and others twice that much.

**RUBEENA.**—Look here, Rubeena, you are getting so you scold your poor old Answers Man every other week. Naughty! We never said you didn't know how to spell "kind of;" we wrote it "kinda" ourselves.

**LIGIOW.**—Your letter is written on proper script paper, though a heavier weight would be better. You cannot determine the length of a play by any set rule. Send for the missing number.

**S. H. V.**—Your logic is interesting but specious. About 5,000 persons are trying to write scripts, and as fast as they drop out others come up, mostly coaxed to try by the glittering promises of the schools, but the fact remains that the field for real writers is not at present over crowded, nor even comfortably full. This fact is deduced from the inability of the editors to obtain a sufficient quantity of really first-class stuff.

**G. E. M.**—Please mention characters not leads. Miss Iva Shepard was Mme. Zigoletti in "A Friend of the Family." Miss Weber was not in that cast.

**H. A. K.**—The paper you use is rather thin. It will not prevent the sale of a script, but it will not help any. No one knows what some editors mean by the stuff they write on rejection slips. Sometimes it's the office boy. Ignore the comment and accept only the fact the story was not taken.

**C. H.**—One submission covers Kay-Bee, Broncho, Keystone and Domino.

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THE MOVING PICTURE WORLD

17 Madison Avenue - New York City

# Projection Department

Conducted by F. H. RICHARDSON

## Question No. 7.

BEST answer will be published and names of others sending in replies of excellence will be published in the Roll of Honor.

* * *

*Suppose one of the bearings of your motor or generator became sufficiently hot to pull the babbitt, and it was necessary that you re-babbitt the same, what brand of babbitt would you use, and how would you go about the job? Explain in detail the various necessary steps of the whole performance.*

## Roll of Honor.

The following correspondents have sent in excellent replies to Question No. 1:

J. Stone, Albany, N. Y.
L. C. La Graw, Albany, N. Y.
W. L. Johnston, Toronto, Canada.
Henry Joesten, Brooklyn, N. Y.

The reply selected for publication is by Mr. Emmett E. Mickey, operator Luna Theater, Fostoria, Ohio. Mr. Mickey's reply is not more correct than some of the others, but it is put in very good form and is understandable throughout.

The reply of friend La Graw was correct, but too technical, as also was that of the Toronto brother. Brother Stone's reply was good, but some essential things he omitted, though I think he understands the field rheostat very well indeed.

## Reply to Question No. 1 By Emmett E. Mickey.

The Question:

*Explain in detail what a field rheostat of the generator or motor consists of. What it is for, and how it acts.*

The Answer:

> A field rheostat consists of a number of resistances placed in series with the shunt windings of a generator or motor, through which all current flowing around the shunt winding, must pass. They are so arranged that they can be cut in or out of circuit, without breaking the circuit. The current enters at a movable lever, thence passing to the contact point upon which it happens to rest, then through the resistance in circuit to the windings of the field magnets. The business of the field rheostat is to control the electro motive force, or voltage. It regulates the amount of current flowing around the shunt winding (a wire wound around body of magnet. Ed.) of a generator or motor. The e.m.f. of a dynamo depends upon two things, viz: (1) The density of the magnetic flux, or, in other words, the number of lines of force between the poles of the magnets, and (2) The number of wires cutting through these lines of force per second. But instead of increasing or decreasing the speed, or amount of wire on the armature, in order to secure the cutting of a greater number of lines of force per second, we increase or decrease the magnetic density of the field magnets, thus increasing the number of lines of force, which is exactly what we do when we move the lever of the field rheostat, cutting resistance in or out of the circuit. The field rheostat is generally made up of a number of coils of wire (coiled for the sake of compactness) of a kind which offers high resistance to the flow of current, therefore, when we move the lever cutting out one or more of these resistance coils we allow more current to flow around the field magnets, and the greater the e.m.f. (voltage) the more current will be passed against a given resistance. So by cutting out resistance, less pressure is consumed, therefore, more current will be passed against the resistance of the field rheostat, which increases the ampere turns, or number of lines of force, thus raising the voltage of the dynamo.
>
> Now, the number of lines of force, or, in other words, the density of the magnetic field depends upon the number of ampere turns on the field pieces, which are equal to the number of turns of wire multiplied by the number of amperes flowing, therefore, by cutting in resistance, we lessen the ampere turns and decrease the number of lines of force, thus lowering the voltage. Given a good rheostat, with all the resistance in circuit and the generator running up to speed, the voltage should register zero.
>
> The field rheostat of a motor increases or decreases the speed of the motor, for, as the armature revolves, cutting lines of force, it also generates an e.m.f., which is called counter electro-motive force because it tends to flow in the opposite direction of that which is driving it. Now, the motor tends to develop a counter e.m.f. equal to that which is driving it, which it would do were there no load or friction, which is impossible. It will, however, be very near the same. Now to increase or decrease the speed of a motor, we must arrange it so the armature must run faster or slower in order to develop an e.m.f. nearly equal to that which is driving it, which we do in cutting in or out resistance at the field rheostat. By cutting in resistance you decrease the number of lines of force, thus reducing the speed of the armature, because it must run faster in order to develop an e.m.f. equal to that which is driving it. As I have said, the e.m.f. depends upon the number of lines of force, or, the number of wires entering through lines of force per second, therefore, in decreasing the number of lines of force, the armature must run faster in order to cut the same number of lines of force per second. While if we increase the number of lines of force by cutting out resistance at the field rheostat, the armature will decrease its speed, because it will not have to travel so fast to cut the same number of lines of force per second as it formerly did. If it kept traveling at the same rate of speed, it would develop a counter e.m.f. higher than that which is driving it, which would be impossible.

## Overloaded.

Fred Yannut, Waddington, N. Y., writes:

> I have a small plant, consisting of one 6 h.p. engine and one 2½ k.w. 115 volt d.c. dynamo. This machine only pulls 12 incandescent lights and the projection arc. The outfit is new. The dynamo gets very hot, and the engine works badly and pounds very hard, though nothing is loose. What kind of an outfit should I have to run a projector and thirty or forty extra lights? Have been told that if I had a 3½ k.w., 60 volt dynamo my engine would do the work fine. With the present outfit I get splendid light; could ask for no better, but it is going to ruin very fast. My engine should use one pint of gasoline per h.p. hour and instead of this it is using a quart. Something wrong somewhere.

Your 2½ k.w. dynamo is too small, particularly in view of the fact that it is a 110 volt machine. It is rated at 2,500 watts, and 20 amperes at 110 volts is 2,200 watts—almost the entire capacity of your generator. You should have a 60 or 65 volt dynamo of 3½ k.w. capacity. As it is you are wasting the difference between 110 volts and about 50 volts in the necessary resistance. In other words, you are wasting more power than you are using, so far as the projection arc is concerned. In this connection I would suggest that you procure a copy of the motion picture Handbook, price $2.50, from the MOVING PICTURE WORLD, and study the action of resistance, pages 107 to 141 inclusive. You can reduce the load on your dynamo by cutting in more resistance. If your 6 h.p. engine is overloaded you certainly have a tremendous overload on the generator, and you will soon burn it out if you do not cut in additional resistance, and thus cut down the amperage. Better get a new generator right away—a 60 or 65 volt, 3½ k.w. machine.

## The Guy at the Crank.

By Ernest Eade.

Operator at the Hanna Theater, Hanna, Alberta, Canada.

Did you ever go to a picture show,
To sit in the dark and stare,
And wonder how in creation
The pictures got up there?
It isn't the soft, slick manager
Whom you have got to thank;
It's the half-baked, oily son-of-a-gun,
Who cusses and twists the crank.

He goes to his little two-by-four,
Iron-lined like a prison cell;
He starts to make the film chase through,
And soon it's hotter than—well
You talk of the steamship stoker,
And the heat of his fire's bank,
But the stoker's dream is like ice cream
To the chump who turns the crank.

To the picture show is where you go
To sit in the dark and stare;
You forget there's another world outside
When you're snugly seated there;
You watch the actors play their parts;
To you it is all a dream,
But it's very real to the guy at the wheel
Of the picture show machine.

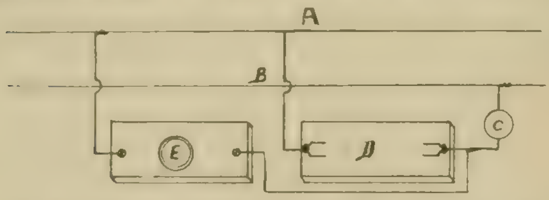
Oh, where do operators go
When they leave this vale of tears?
Is there some cool place in celestial space
Where they pass their after years?
Or do they mingle with the throng
Where sulphurous fumes are dank,
And hear Old Nick, when the flames are thick
Shout: "Hey, there! twist the crank."

## Fuse Testing and Installation.

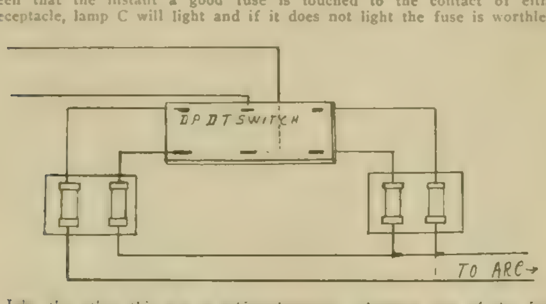
From Chicago [illegible]:

> It seems to me that there ought to be some quick, convenient and reliable way to test fuses. Can you suggest something? I would like also to have you set forth your views as to the best method of installing fuses on projection circuit.

You are perfectly correct, Chicago, in assuming there should be a convenient and reliable method for testing fuses, and if you have a Handbook you will find same described and illustrated on page 63, and the installation of projection circuit fuses, as well as a fuse tester, which I designed, is illustrated on page 64. For your benefit, however, I will re-illustrate them here.



The above illustration requires no explanation, other than to say that A and B are mains of any circuit which is always alive. C is an ordinary incandescent lamp of any c. p. D is an ordinary cartridge fuse receptacle, and E is an ordinary plug fuse receptacle. It will be readily seen that the instant a good fuse is touched to the contact of either receptacle, lamp C will light and if it does not light the fuse is worthless.



Like the other this one is self-explanatory. Suppose one of the fuses blows; you merely throw the switch over and instantly cut in the lines on a new set of fuses. Of course, if one of the new set blows immediately, then you will have to look for trouble. The advantage of this system is that it will often be the means of avoiding annoying delays. The switch should be located within reach of the operator. All that is required is two fuse receptacles and a double-pole double-throw switch of sufficient capacity to handle the current of the projection circuit.

## From Canada.

Mr. C. Wallace, Hamilton, Ontario, writes:

> Concerning the matter of the slide illustrated in October 18th issue, I wish to say that making slides on glass without any sizing is quite possible, as I have been doing this for five years. The only thing I use is a fine pen and a good quality of drawing ink. For heavy letters use a stub or heavy pen. With regard to the double spot, concerning which we hear so much, I was troubled that way, but eliminated the difficulty by setting my carbons perfectly parallel, with the lower slightly in advance of the upper, setting my lamp at about a 15 degree angle from the perpendicular. The result was a perfect spot. Am using 60 cycle current through a Fort Wayne compensarc, with 50 amperes at the arc. Personally, I think the New Orleans brother's suggestion as to putting the questions in book form, without the answers, is a good one, selling the same at a reasonable price. Those who desire to learn would then have to get down to brass tacks and dig. This plan would give everyone, both in cities and small towns, the same chance. I have been operating for more than seven years, except for about a year I spent in the Canadian Westinghouse service in this city, but what I still don't know about operating would fill the British Museum. I spent the time with the Westinghouse Company at the princely salary of 15 cents an hour in order to acquire knowledge of electricity, but I do not regret it. I have one of your latest Handbooks, and there is nothing like it. Concerning the question in October 11th issue, it is a sticker to any one but an engineer, or an electrician far above the ordinary, and I admit that it sticks me, although I have tried to learn, and believe I am not altogether a failure. I am still looking for knowledge. I believe it would be a good move on your part to tell the boys what books on electrical theory you consider the best. I do not think there is an average of one operator in twenty who can answer either Question No. 1, or 2.

That is quite correct, brother, and yet the other nineteen operators are likely at any time to be called upon to take charge of and handle dynamos and motors. How are they going to do this intelligently unless they know something of electrical theory and practice? The questions may be difficult, granted, but on the other hand there would be no use in asking questions that a school boy could answer. I have received some very good replies to Nos. 1 and 2 already, and a couple of them are very complete indeed. As to the list of books, as I said before this is under consideration. I would ask operators to send in the names of any books which they have found to be of benefit. The knowledge necessary to answer most of the questions can be dug out of the second edition of the Handbook, but of course it is only set forth very briefly there, since to give all such matters in detail, together with the vast amount of other information necessary, would have made a book of a thousand pages. As to the proposition of putting the questions in book form, I thought that over, but I believe the present plan is the better one. As to the slide matter, I cannot understand how the ink is kept from spreading. My own experience is that ink will spread on raw glass.

## Some Very Interesting Data.

*(Continued from last week.)*

Mr. Martin continues as follows concerning the illumination of auditoriums where projection is used:

> The first consideration is to avoid all sources of light which will cause glare. Wall brackets fall in this category and should never be placed in the range of vision between the spectator and the screen. Indirect illumination from chandeliers or cone lighting is highly preferable as it best avoids glare.
>
> The intensity of illumination should be graduated from the screen outward toward the rear of the auditorium, and should average about 0.2 foot candle at the level of the backs of the seats. The value at the rear where the movement of spectators is congested may generally be increased to one foot-candle with satisfactory results.

Mr. Martin, I think, treats a very large subject with much brevity. He is quite correct when he says the intensity of illumination should be graduated from the screen outward to the rear of the auditorium, but it is not much use in saying that the illumination should average about 0.2 foot-candle at the level of the backs of the seats without explaining, in a great deal of detail, just how the exhibitor, manager, or operator is to determine when his illumination reaches that density. If friend Martin has any practical scheme by means of which the average man can measure the light at his chair backs, and apply his rule, let him stand forth and be heard in the Department without undue delay. The editor of this department has seen a great many different lighting schemes, indirect and otherwise, in operation. In the first edition of his Handbook he illustrated and described a cone system of lighting, which he then believed, and still believes, to be the ideal system for a moving picture theater, provided it be properly and carefully applied. Which means, in other words, that the cones be made exactly right and the lights hung in them at exactly the right height. Side lights I am opposed to as a means of illumination. Wall brackets, no matter how artistic they may be, must either be so dull as to give off little or no illumination, or else it is annoying to the eye. They should be used, if used at all, purely for ornamentation. In my opinion, a great deal more light than friend Martin indicates can be used, without injuring the projection in the least, provided it be rightly done by a properly designed and carefully installed cone system of lighting. I am not very strong on the matter of light value when it comes to dealing in foot-candles, but, nevertheless, I think 0.2 of a foot-candle is very dim, and where the light comes straight down from above, and the direct rays cannot meet the eyes of the audience, I am very sure that a much more brilliant illumination can be had without injury to the projection or annoyance to the audience

## Umph—and Likewise Huh.

Mr. J. N. Baker, Philadelphia, Pennsylvania, says:

> We are confronted with the problem ("problem" is good: Ed.) of projecting a picture in a room 40 x 100 feet, having an 11 foot ceiling. The floor being flat, would you advise (a) using an 8-inch e. f. lens and projecting an 11-foot picture the full 100 feet, clearing the heads of the audience as best we can, or, (b) curtain off about 20 feet, and bringing the screen that distance ahead, thus making an 80-foot throw, and project a smaller picture, which could be shown correspondingly higher? I know in the Handbook you advise against the flat floor, but we are up against it and would be glad of advice. We could show on a plaster wall if using the entire length.

Such a room is absolutely unsuitable for moving picture purposes. If you show an 11-foot picture, the picture will come within three feet of the floor and the heads of persons entering will interfere in the light for a long way back; also the front row will have to be pretty well back from the screen to avoid interference. You would gain something, of course, by cutting off 20 feet, but, even so, no matter what you do you will have light interference when people come in and take a seat anwhere near the front. You can easily figure out just what the gain will be. Draw an elevation of the room to scale, figure the height of your picture and locate its lower edge, and from that draw a straight line to the lens location and you can then measure from that line to the floor at any point, and see just what the effect will be. Frankly, the only advice I can conscientiously give you would be not to use the room at all.

There is, however, one possibility, viz.: If there is a basement, and you can secure permission to lower the whole floor from front to back on a slope of about 3 or 4 feet, then you will have a fairly passable proposition. If this can be done, I would drop the front end of the floor down at least 3 or, if possible, 4 feet and make it level back for 20 or 30 feet, thence running a straight slope up to within about four feet of the entrance wall. This can be accomplished, if it can be done at all, by sawing the ends of the floor joists off flush with the wall and lowering the whole thing bodily. Possibly you can secure permission to do this by filing an indemnity bond, guaranteeing the owner against the cost of replacing the floor in its original position when you give up the lease.

## Size of Picture.

Mr. J. W. Cohen, Pittston, Pennsyivania, inquires what size picture I would advise with a projection of about 75 feet in a hall 50 feet wide. Not more than 18 feet and not less than 16 feet. Between those figures suit yourself. Personally, I think I would prefer sixteen.

## A Couple of Lines.

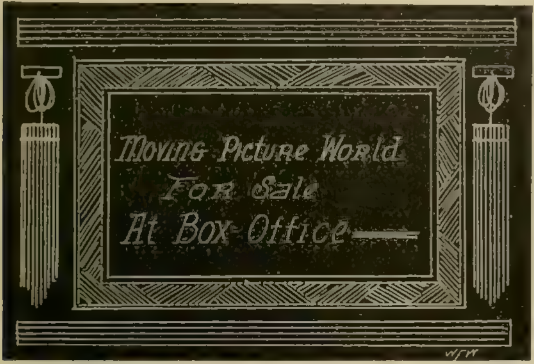
Mr. James R. Cheney, El Centro, California, writes as follows:

> Just a couple of lines to let you know we have recovered from the hot weather. In October 11th issue Texas asks ideas on interior coloring. The Theater Tulane (seating capacity 500), where I am employed, has been open since August 9th last, and is the prettiest and most up-to-date house in Imperial Valley. It has a cream ceiling and light brown walls (don't you mean tan color? Ed.) and an indirect lighting system consisting of six 40 watt lamps, with four side lights on either side, the latter being red. These lights use 25 watts each and burn throughout the show. Equipment is Power's 6A, projecting a 13½-foot picture, at 87 feet, with 30 amperes of current through a mercury arc rectifier. The house employs all union help, and is the only one in the Valley that does so. The manager, Mr. C. M. Applestil, has been in the business for twenty-five years and will stand for nothing but the best in projection, no matter what the cost may be. With regard to Lake View, Oregon's idea of the questions, I think he had a bum steer. I have been in the business a little more than five years, and have put in four of them in small towns, but when I finally got into a city I did not get lost. I believe that, for the benefit of the operator, it would be best not to publish the questions. Let them study.

That couple of lines of yours is some "couple," Brother Cheney, but it is all right at that. Will you kindly shake friend Applestil's hand for me! he is my kind of a manager, and the kind of manager who will succeed, too. As to your remark, "Let them study," well, that sounds easy, but the basic idea of the questions is not only to "let them study," but to *induce* them to study by giving them something to work on.

## A Really Nice Piece of Work.

Mr. William F. Wood, Chicago, Illinois, sends in two slides for which he is entitled to much credit. They seem to be coated with some kind of water color preparation, which is perfectly white. Possibly it is a bon ami solution, I do not know. However, it is not the coating which interests me so much as the really nice work friend Wood has done in drawing the design. In the one shown he has covered the top and bottom bar of lines with purple gelatine, and the side ornament with canary yellow, the wording and its border being clear white. The colors cannot, of course, be shown in a cut. The other slide submitted is equally good, but of an entirely different design, being an ornamented circle in which is an announcement of three special films. I do not know that I ever saw an announcement slide which struck me as being more effective than are these, though it must be something of a job to make them. Brother Wood's letter is as follows:



> These slides are coated with a dope I make myself (What is it? Ed.) and the design is drawn with a steel point. With this coating it is possible to rest the hand on the same while working, without either rubbing or blotting. Mr. Kaho's sample slide, shown in issue of the 18th, is very pretty, but I am almost sure the brother did some transferring first. (Friend Kaho, first having placed one hand on Webster's unabridged dictionary, and the other in the region of his upper left hand vest pocket, swears he did not do anything of the kind, Ed.). The slides I am sending you have a very beautiful appearance on the screen, and can be read at a glance. They have been pronounced very artistic.

## A New Projector Oil.

Mr. O. J. Sybert, Marietta, Ohio, sends a quart of Latchaw's Motion Picture Machine Oil, and says:

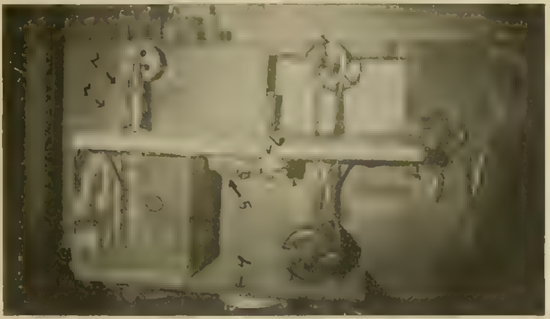
> Upon receipt of this oil I wish you would place it for a try-out and report results. The writer is interested in the company manufacturing this lubricant. We prepare several different oils, and have for some time been experimenting on a moving picture oil, and now we believe we have found one which is satisfactory in every respect.

The sending of a quart of oil to my office is not sufficient. I have no facilities here for testing out lubricants. If Mr. Sybert would care to send out samples, I will forward him the addresses of a dozen operators, to each of whom he must send one pint of the oil. They will report to me and I will decide as to the merits of the oil according to their reports. These operators will be men competent to make an intelligent test.

## A Rewinder.

Mr. George Denniston, Ellsworth, Kansas, wants to know why all this talk about the questions. Says he does not believe that the publication of questions and replies will help anyone to pass an examination, except in cases where they possess real knowledge, since if they tried to pass simply through having learned something by heart they will get tangled up very quickly. He also remarks that there are many operators in small towns who, if given a chance, would make good men, and most of them are getting fair salaries considering the hours they put in. He says that Ellsworth has 2,000 population and that he runs two shows a night, of three reels each, no Sunday work, and gets $15.00 per week. Admission to the theater, 10 cents. He then continues:

> And now I will send something that may help someone. I tried a good many different makes of rewinders, but found them all objectionable in one way or another, so I re-constructed one as per enclosed photograph.
>
> I can find no fault in this machine, but lots of good. It runs so noiselessly that it cannot be heard ten feet away. Film may be rewound as tight as desired, and either fast or slow. Referring to the picture (0) is where the film box will set when the machine is finished; (1) is a flat pulley on the reel shaft; (2) a strip of hardwood which bears on the surface of 1, and (3) is a bolt attached to the rewinder standard passing through the hole in the hardwood strip with a thumb screw and washer on it. As will be seen, the tightening or loosening of this screw provides greater or less tension on the reel, and the film is rewound as desired. The other end of the machine very largely explains itself. The reel shaft carries a five-inch pulley; (4) is an adjustable rheostat to govern the speed of the motor, and (5) is a small 2 c.p. lamp under the heavy plate glass on the top of which the patching is done; (6) is a switch for the motor. Hardwood strip (2) is hinged at the bottom and there is a spiral spring between the thumb screw and the strip.



Many thanks, Brother Denniston, for the contribution of the rewinder photograph. Such a device would unquestionably be very effective. It is the best home-made rewinder I have seen up to date, and the application of the tension is in such excellent form as to be commended. With such a machine as this, as I have often pointed out, the rewinding can be done at slow speed, thus avoiding noise, and at the same time providing plenty of tension, so that the film will not require pulling down, but will be rewound tightly, thus preventing the formation of rain marks.

## Greenville, Texas, Answered.

Port Arthur, Texas, writes:

> In October 24th issue I notice Greenville, Texas, is experiencing a bad flicker, or flashing, when using an ordinary three-wing shutter on d.c. I am of the same opinion as yourself, viz: that his trouble lies entirely in the shutter. I would suggest that probably Greenville is using the narrower type of shutter put out by the Power's Company, which, under certain conditions, gives a flicker or flashing effect, especially when using a semi-reflecting screen. I think if Greenville will procure from the Power's Company one of the wider blade shutters, such as they are now using, the trouble will cease.

If Port Arthur is right then Greenville's trouble is travel ghost, and not flicker, or flashing. If this is the fact and Greenville is using a long focal length lens he can probably remedy the defect as follows: get a soft leather strap, one inch wide by six inches long, and after passing it over the shutter shaft, between the bearings of the bracket, attach a small weight to its lower ends, the idea being to form a brake which will retard the shutter just enough so that it will be held constantly back against the gears. Having done this, set the shutter so that travel ghost is eliminated and the trouble will disappear. Don't overdo the weight matter, however, or the machine will run hard.

## Economizer Trouble.

Los Angeles, California, says he is using a Preddey economizer, and, while it works all right on 30 or 35 amperage contacts, when he connects it to the 40 ampere lug it blows a 60 ampere fuse. Says he has examined it thoroughly and has found no sign of a short or other trouble. Has broken off the 35 ampere lug, and consequently has to use the 30, which gives too weak amperage.

I am afraid I cannot help you, Los Angeles. You had better install a rheostat temporarily and send your economizer back to the manufacturer for overhauling. If you have stated matters correctly there is something radically wrong with it somewhere. Have sent your letter to Brother Preddey.

## National (Biscuit) Board He-Haw!

[illegible]

[illegible]

[illegible] Whether the [illegible] I cannot say. It [illegible] the careless man is not a good operator, and what is more he never will be. There is not an over supply of [illegible] operators in New York City, or anywhere else that I know of, [illegible] either poor or mediocre work. [illegible] of the Handbook. [illegible] You might as well leave it out altogether and use water only.

## Testing for Grounds.

[illegible]

## Don't Disturb Their Slumbers.

[illegible]

> [illegible]

[illegible]

## A New Torch.

[illegible]

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MOVING PICTURE WORLD

# Comments on the Films

## Licensed

"ELISE, THE FORESTER'S DAUGHTER" (Edison), November 8.—An out-of-door "woodsy" story, with Mary Fuller in a part like that of Babbie in "The Little Minister." The slight plot is made fascinating by her artistic work, ably assisted by Augustus Phillips and Harry Beaumont. The pastoral touches awaken the interest of the observer early in the film. A very pleasing offering.

"OLD COUPONS" (Biograph), November 8.—A very appealing character story, featuring an old man who makes his living collecting cigar coupons. A little girl befriends him and when he is fatally shot he leaves all his money to her. Fine photography, sincere acting, and a pleasing story combine to make this a successful release.

"THE SILENT WARNING" (Kalem), November 8.—This story has melodramatic moments and gets up a fair degree of interest. There are certain points which are not very clear. It is not shown just what purpose was to be served by blowing up the magazine, as this would not injure any construction work in charge of the foreman. The latter's love for the daughter of the Italian saloon keeper seemed also a little strange. This is quite entertaining in a way, but lacks the convincing quality. The photography is good.

"HIAWANDA'S CROSS (Lubin), November 8.—The close of this picture would have been more effective if it had been clearly shown that Hiawanda knew the full meaning of the cross and was willing to give up her people to follow it. Her religious impulses through the whole picture were too much taken for granted. Scenically this is a wonderfully entertaining reel, the settings being very beautiful. The love of the girl for the missionary was convincingly shown, but the spiritual side of the story is merely suggested. Romaine Fielding and Mary E. Ryan appear in the leading roles.

"BRONCHO BILLY'S SECRET" (Essanay), November 8.—A Western release of about ordinary interest, in which the girl's father robs a stage, is fatally shot in the subsequent pursuit, and Broncho Billy keeps knowledge of the crime from the girl. While not new in plot, the picture is well handled and convincingly portrayed throughout.

"TORTOISES AT CLOSE RANGE" (Patheplay), November 8.—An instructive insight is here afforded into the habits of the tortoise, both land and water varieties. The battle over a lizard at meal time was especially interesting. A pleasing nature study.

"EGYPTIAN TEMPLES" (Patheplay), November 8.—This, on same reel with above, gives views of the temples of Luxor and Edfou, now partly in ruins, statues of the Pharaohs and the famous Alley of the Sphinx. Well pictured and worth while.

"ICE CUTTING IN SWEDEN" (Patheplay), November 8.—Showing the systematic manner in which ice is harvested in Sweden and picturing hills of the product stored for market. On same reel with above.

"THE RUSTLER'S STEP-DAUGHTER" (Essanay), November 6.—A new version of "The Adventure at the Inn," in which the sheriff unknowingly takes refuge from the night in the cabin of the rustler. He is received cordially and later shown to his room. When the others of the gang are sent for, the girl—ill-used step-daughter of the rustler—gets word to the sheriff's men. The only weakness in the story is that the step-daughter is not badly enough treated to make her betrayal of her father's intentions natural. Then it might have been stated in a subtitle, at the proper time, that she was only a step-daughter. Economy of attention, natural, convincing acting and good sets make an excellent offering.

"PATHE'S WEEKLY NO. 65" (November 6).—There is even more news in this number than usual and one item is of great interest—it is a very clear picture of the battle between the strikers and the sheriff's posse in Colorado. These were taken from the firing line and are close up pictures.

"THEIR WIVES' INDISCRETION" (Essanay), November 5.—Add a mishap to an indiscretion and the result may be tragic; but we have here two mishaps added to two indiscretions and with comic results. It is a picture taken mostly out in two sail boats on some lake and might be called a summer flirtation story; for each of the two skippers, by a queer turn of fate, has the other's wife on his boat. It is light, pleasing and, with the exception of the fight of the wives in the water, free from vulgarity.

"A BROKEN MELODY" (Vitagraph), November 6.—A love-and-duty story with a detective on one hand and the daughter of a "wanted" embezzler on the other. We are introduced to the embezzler in the first scene and think him a kind of "Music Master" character. The story is developed without the loss of a stroke; but it has little that is essentially new. But there are plenty who will find it a very satisfactory offering. By W. Hanson Durham, it was produced by R. T. Thornby. The players do naturally; but nothing to add much to their reputations.

"THE CONVERSION OF MR. ANTI" (Selig), November 6.—Has a pleasant taste. The story is not really new, it shows how a grouchy old codger who never had any youth, is converted to see things with a different heart and to help the committee on children's playgrounds. With this human inner meaning that it has, it is prettily or humanly acted according to its needs and will be acceptable as entertainment. There is a love story running through it in which Margaret Prussing shows fine capabilities for romantic juvenile roles. Philip Lenoir is author and Willard Newell produced it. A good offering.

"SYDNEY AND ITS HARBOR" (Melies), November 6.—Makes one intimate with the great sea port of Australia and will be a fine offering to the ones who have the geography sense; but it is rather trying to the eyes and will give little to the ones who want only scenic quality. We found it valuably instructive and well worth while.

"WHERE'S THE BABY" (Biograph), November 6.—A farce with an elopment and a baby mix-up stirred in together. There was no laughter until the end when his babyship was given a before-the-curtain presentation. The audience watched the development to see how it was going to turn out and was amused at times.

"IN THE HANDS OF THE BLACK HANDS" (Biograph), November 6.—A burlesque farce of a town with a queer police force of darkies. There is a little excellent farce in it and the audience seemed to find it as a whole amusing.

"ARCHIE AND THE BELL-BOY" (Edison), November 5.—The idea set forth by this little farce by Alice Williams is rich in fun and it is made clear. Then the players, especially Yale Boss, as Archie, and Andy Clark, the bell-boy, have put real fun into its lesser situations, many of which won hearty laughter. Yet the picture has not been written to get over with much of a punch as a whole. The failure is more on account of padding than anything else. It was produced by C. Jay Williams.

"THE PROBATIONER" (Selig), November 5.—A very pleasing picture of a manly little ragamuffin, "Freckles" (Roy Clark), who, when very, very hungry, is caught stealing a loaf of bread and put on "probation" by the judge, who also sees that he is given "a chance." Just as he is making good, an unlucky train of circumstances makes it seem as though he had committed a theft, and from his benefactor—the acting of Roy puts this over with a punch. The picture closes when it is all straightened out. Edward Hungerford, the author, did a good piece of writing in it and Fred Huntly has produced it naturally and made an excellent offering of it. All the players help out by skillful work in their parts.

"THE HOODOO UMBRELLA" (Vitagraph), November 5.—A farce with plenty of knock-about business that made very little laughter. There is a group of excellent scenes showing the East River under Brooklyn Bridge. Hughie Mack and Kate Price play the leads.

"ANCIENT TEMPLES OF KARNAK" (Vitagraph), November 5.—On the same reel with the foregoing is this clearly photographed series of the ruins in the famous temple city of Egypt. These old stones have been often pictured; but will be acceptable again none the less.

"A YELLOW STREAK" (Patheplay), November 5.—A melodrama that surely has not been written in an artistic way. The players have acted "up to" their melodramatic roles and the producer has not succeeded in making his picture appear as like real life.

"FLAMING HEARTS" (Vitagraph), November 7.—Surely this is a large person's comedy. Josie Sadler and John Bunny and Hughie Mack make a lot of fun. The work of all is excellent—enough so to wake up even a morning crowd.

"VIEWS ALONG THE RHINE" (Selig), November 7.—Indifferent photography detracts from the charm of fine panoramic scenery.

"THE SCHOOLMARM'S SHOOTING MATCH" (Selig), November 7.—On the same reel is this comedy showing how the schoolma'am fooled the school trustees who made a collective offer of marriage. When it came her turn to shoot she fired directly at the camera, which apparently would indicate that the cartridge in her pistol was like the ones in the weapons of the men—blank—and that the bullet which smashed the bottle was fired from the side by some one else. The picture will mildly interest.

"A PHONY ALARM" (Patheplay), November 7.—Good comedy. The story might be described as a comedy of errors. Paul Panzer as a tragedian rehearsing with his telephone receiver off the hook starts much trouble and interferes with a wedding that had been scheduled. The producer was responsible for much osculatory exercise on the part of the bride and bridegroom to be. By the way, the telephone girl who appeared for just one scene happens to be the real thing. She looked the part and put over her bit well.

"NO PLACE FOR FATHER" (Biograph), November 10.—Not very interesting; it tells a story of a son who went away to find business in the city and there married a woman of fashion. The old man happens to come on a visit just as a ball is being held in his son's house and the son is a bit ashamed of the father's clothes. Later the father helps the son to replace money he has embezzled. It is a very artificial picture; and there are crude scenes and some camera consciousness, as when the son's chum waits for the father, not at the depot door, but just in front of the camera.

"PATHE'S WEEKLY NO. 66" (November 10).—Perhaps less real news interest that usual characterizes the topical this week; but there is a lively bit of a bull fight taken in Madrid. There are some excellent items.

"THE LOCKED ROOM" (Lubin), November 10.—The rancher's wife has the guest room of the home locked and refuses to let her husband see it. It has been shown that he is very popular in the village and, as the picture develops, it is made to seem as though some conspiracy is on between the wife and the "boys"; this goes to such lengths that the husband becomes jealous and at length forces his way into the room to find that they were preparing a surprise party for his birthday. The theme is too old for most audiences (judging from its reception by one audience here); but it has been well acted and as much as possible got from the situation. The script by Will M. Richey was produced by Bert Bracken.

"THIEVES" (Vitagraph), November 10.—A story with a good melodramatic punch; it is indeed very interesting. At the close of it we find that most satisfying of all melodramatic endings:—after the villainess has neatly been made to work her own confusion; the audience is left laughing at her; so it gets over vigorously. Mary O'Connor, the authoress, has done a good bit of picture writing and its producer, W. J. Bauman, has handled it commendably. There is not much high class acting in it; but the players have provided what was needed to make it effective.

"SETH'S WOODPILE" (Edison), November 10.—The idea behind this picture makes a very good basis for a comedy. It has been used before by the Essanay Company with the difference that the minister, played by Howard Missimer, was made to pick up the loaded stick which the thief has dropped on the street, while in this picture the thief listens to a sermon and takes the loaded stick back to Seth, the meanest man in town, who puts it in his own fire. Both are excellent offerings and both were enjoyed by the audiences thoroughly. Charles H. France is the author of this version. The characters seemed a bit fresher in the former version; but are real and natural in this one and very amusing. The scenes have been skillfully handled and the photography is excellent.

"CAMPING WITH THE BLACKFEET" (Edison), November 10.—A very able and interesting offering, showing how the remnant of the once powerful tribe of Blackfeet Indians live on their reservation in northwestern Montana. Chief Three Bears talks in sign language to the camera and then Mrs. Dog Ears also hands out a speech which gets over in fine shape. An excellent picture, which will please the average spectator a good deal. The comedy on the same reel is such as can be shown at any time even to a Sunday school.

"A MIRACLE OF LOVE" (Lubin), November 11.—Edwin Carewe and Ormi Hawley have the leads in this drama. The former has the role of a woman who thinks she is in bad health and imposes upon everybody until a physician discovers there is nothing the matter with her. Then a former convict whom she has aided wins her love and coaxes her to walk. The story is not notable for strength.

"MOVIN' PITCHERS" (Selig), November 11.—The picture is in just the quality class its title would indicate. It is juvenile comedy by and for small children. If there were even one smile in it the reviewer failed to connect with it. If it were desirable to take the children to a picture theater why take them to one the most prominent poster in front of which announced "The White Slave"?

"WINTER SPORTS IN SWITZERLAND" (Patheplay), November 11.—Many fine scenes which remind of other releases by the same company in previous years, but which nevertheless are worth while seeing again. The best of the views are of the bobsled riders, of skikjoring—men mounted on long skates drawn by horses—and ski jumping, the latter especially thrilling, in some instances there being three abreast.

"SIBERIA'S HOLY LAKE" (Patheplay), November 11.—On the same reel are these well photographed views of Lake Baikal and of the wilderness surrounding it.

"THE MAN OUTSIDE" (Essanay), November 11.—There is a thrilling denouement to this picture which even the amateurish portrayal by the butler cannot destroy. Harry Mainhall, the Man Outside, overacted his part when taken by the Angel into her home. He has done fine acting heretofore on the screen. Later, in his work outside the house and the denunciation of the butler, he was himself. It was an oversight keeping us in the dark for a half-dozen scenes as to the identity of the secretary. A good release, nevertheless.

"THE DOCTOR'S DUTY" (Edison), November 11.—The best thing in this picture, the best scene in any picture of the day, is the representation of Luke Fildes' painting "The Doctor," with Charles Ogle as the physician. To those who have felt—their emotions sharpened perhaps by bitter personal experience—the pathos of this remarkable painting the reproduction will strike deep. When the costermonger appeared at the home of the physician asking him to come to the bedside of his child, the illusion would have been heightened if we could have had a preliminary glimpse of the sickroom. It's a safe bet that the scene was taken and afterward cut out in order to appease the abominable Moloch of One Thousand Feet Limit. The photography of some of the interiors is unsatisfactory. Frank Hart and George Lessey produced the script.

"CANALS OF VENICE" (Vitagraph), November 11.—Well-photographed views of many interesting scenes, none of them, however, identified by title.

"THE PRICE OF THOUGHTLESSNESS" (Vitagraph), November 11.—On the same reel is this illustrated lecture for children and grown-ups, too, showing the evils of thoughtlessness when traveling the public highways. It is at times thrilling, and once, in the waiting room of the hospital, it is pathetic.

## Licensed Specials.

"THE MAN WHO VANISHED" (Kalem), November 5.—A good two-part special. Its story is melodramatic and its situation, if one considers it in the cold light of what is likely, does not convince; but, while it is not exactly made plausible, it is so handled that a good many will not notice that the rich young man who was injured remained in the neighborhood of his home for over a month and even courted and wed a girl before he let anyone know what had happened to him. His staying away gave a chance to his villainous aunt and uncle to inherit his fortune as it was thought that he had been killed by the "accident" they had surreptitiously arranged with the prospects of inheriting in view. There is an evenly sustained interest all through. The players act with commendable naturalness and the picture can be relied upon as an offering.

"THE PRICE OF VICTORY" (Lubin), November 6.—Though a very emotional situation ends this picture, its love story, as compared with its battle scenes, is weak. Some of its glimpses of the battle are glorious with realism; but it was decidedly a mistake to show a view, clear from end to end, of that bridge. Both armies are fighting for it and when we see how insignificant it is and how shallow and narrow the stream is it spans, we wonder why either lost a man over it. There were one or two other scenes in the battle—a cavalry fight for one—that fell markedly below the standard, and it would have helped the picture as a whole if they had not been included. The producer's early scenes, telling a love story of the girl-spy kind, were far from worthy of the battle pictures which, as we have said, were almost all of them glorious. A good offering solely for its stirring and often beautifully posed pictures of battle.

"RACE MEMORIES" (Patheplay), November 6.—A pre-existence picture in which the former life scenes are given as the illusions of a scholar suffering from brain-fever. Yet they are woven into the story as a whole, including what actually happens in the present time world. The heroine is played by Lillian Wiggins; M. O. Penn plays the rich villain and Charles Arling the hero. There are scenes of the dream part of the story set in a forest with wild lions, etc., and they are made to chase the cave-man villain and his party. This scene made a woman in front of this reviewer jump up; but, as a whole, the offering did not seem impressive. The last half reel is very markedly padded.

"A FACE FROM THE PAST" (Edison), November 7.—There are good situations in these two reels. The story is interesting throughout, but is markedly so in the latter part. Mary Fuller plays a double role, first as the country girl who passes over her childhood sweetheart and marries the man from the city; secondly, as the daughter of the marriage whose mother is dead. Augustus Phillips is the unsuccessful suitor who becomes powerful and on the death of the woman who had disappointed him hammers the fortune of his rival—and ruins him. Frank McGlynn has the role of the banker who meets disaster and whose fortune is later restored to him by the man who caused its loss and who in return takes from him, with his consent, the daughter of the woman he had failed to win. Walter Edwin directs a picture that is well acted and well staged. Frank Blighton is the author.

"THE DIVER" (Vitagraph), November 8.—A two-reel feature number in which the chief figure is a famous diving woman, Mlle. Ideal. The remarkable swimming feat in the second reel, when she saves the life of a child about to be swept over Niagara Falls in a boat, is the strongest thing in the offering. The fore part of the story seemed rather below the Vitagraph standard, being in the nature of a common love intrigue, involving the husband of one woman and the lover of another. The spectacular features are of chief interest in this.

"THE RUN-AWAY FREIGHT" (Kalem), November 10.—A railroad story whose only short-coming is a not very convincing love interest. But this is not emphasized; for the picture depends mostly on its scenes of railroad life, of which there are many, full of suggestions of reality and deeply interesting. On a one-track road, a freight breaks in two and the rear part is left rolling backward down grade. The locomotive is unable to catch it because the air-brake broke before the accident to the train and the peril due to the wild part to an on-coming passenger train is made clear by flash views. At this juncture, the hero, who, for his mother's sake, has made himself seem a coward, boards the wild cars as they pass the station by leaping to the top of them (a bit of rather risky work) from the top of some stationary cars on the siding. This feat is done by William Brunton. Helen Holmes is natural in her role of telegraph-operator-heroine, and Lee Maloney is the villain; his is not a very convincing part.

"PHANTOMS" (Selig), November 10.—A good, strong offering. It is a freshly interesting, psychological study of theatrical people; but especially of one actress who, and this is most unusual in stories or in pictures, is convincingly made to seem, by her mental make-up and her whole experience, to be a true genius. It is she who sees the "phantoms" and who, at the end, falls into a beatific insanity in which her whole life is phantoms. This fate is dramatically effective, as it is made to come to her through a door left open in her own character. Her flighty impetuousness makes the situation by making her write a crazy letter to her lover; she was jealous of the time he gave to his dying mother. So her romance is nipped and, in spite of her brilliant success as an actress, it preys on her mind until she goes mad. The concomitant human things needed to make it a story and give it a habitation in real life are not wanting and we commend the picture as a desirable offering to the public. This leading character and the stage director are finely acted; but every character in the picture has been made life-like and interesting in themselves. W. E. Wing, the author, surely deserves high praise, and so do the producer and every one concerned.

"THE PENALTY" (Cines), November 11.—A man who commits justifiable homicide is treated throughout the two reels as an outlaw. At the end of the story he commits suicide with a weapon handed to him through the bars of his cell by his sweetheart. The story is not strong; it is devoid of holding quality; it shows no skill in construction. It could easily have been contained in one reel. While there were many fine backgrounds there was a lack of sharpness in the photography.

## Independent

"THE CABARET SINGER" (Crystal), November 23.—Pearl White and Chester Barnett appear to good advantage in this dramatic story of a rich man's daughter who runs away from a good home to marry a scoundrel. This will hold the interest.

"THE DAYS OF '49" (Kay-Bee), November 21.—An Indian attack upon a wagon train always has a romantic aspect and the one opening this film is no exception. The story is conventional, the girl escaping to the cabin of two prospectors. Later she chooses one of them, who turns out to be a coward, and the other wins her love. Nothing very new in this, but it is acted with spirit and quite successful in its way.

"JANE'S BROTHER, THE PARANOIAC" (Imp), November 24.—George Tucker produces a strong drama from the pen of Walter MacNamara. There are many moments of suspense The story is of a lunatic who believes he is to be the headsman of Charles I. Jane Gail plays the daughter of the inmate of the insane asylum. One of the strong scenes is where the rejected lover (William Welsh) takes advantage of the hallucination of the escaped inmate to induce him to decapitate the favored suitor (William E. Shay), whom he has bound. The daughter, out in the fields with a rifle, is placed in the position of shooting at her father to save her lover. The picture is well made.

"LEONCE AND POUPETTE" (Gaumont), November 6.—A honeymoon farce with plenty of fun. It is quite French and could hardly have been made by an American producer, but is clear and will be understood. It gives us the amusing experiences of the two honeymooners, Leonce and Poupette, and depends a good deal on the sub-titles, but does not lack character studies. The photography is as usual in Gaumont offerings.

"LEONCE AND THE MILK MAID" (Gaumont), November 18.—Pretty rural backgrounds taken around some farm in France and gracefully acted lovemaking give this offering merit as an artistic picture. It tells no especially strong story, but it can hardly fail to please, because there is so much beauty in it.

"AN ELEPHANT ON HIS HANDS" (Nestor), November 21.—In this comedy it is probable that most of the fun will come from the antics of the animals, two of which are featured—a monkey and an elephant. The osculatory feats of the former are bound to convulse any house. The story is of a wife in love with animals and of a husband who abhors them. It is produced by Al Christie.

"THE STINGERS STUNG" or "JAKE AND MIKE IN THE OIL FIELDS" (Joker), November 22.—An eccentric comedy number of a not very original type. Ketchum and Skinum are a firm of oil crooks, who are finally outwitted after a series of mildly interesting scenes.

"THE HAUNTED BRIDE" (Rex), November 9.—Lois Weber, ably assisted by an excellent cast, plays the title role in this very commendable drama, produced by the Smalleys. The story tells of a young girl who, at her parents' urging, makes a marriage of convenience, leaving in the lurch thereby a very much disappointed lover who promises her to commit suicide and she, believing that he has committed this rash act, almost goes mad before she discovers that he has done anything but take his life by falling in love with another girl. The production is first rate.

"OH, YOU RUBBER" (Eclair), November 23. Lilly Bright, in this excellent comedy, whose hero is an overgrown rubber plant, plays her part of the servant girl in the family on whom the plant "is wished," with very good effect and wins her laugh every time she comes on. The acting on the whole is to be commended and the picture gets over in good shape.

"JAKE AND MIKE AT THE BEACH" (Joker), November 19.—This so-called comedy is not funny. It might furnish amusement for children or in houses situated in extremely primitive communities.

"HIS OLD-FASHIONED DAD" (Rex), November 23.—Marguerita Fischer and Robert Leonard, in a good cast, play the leads in this charming comedy which derives its title from the opinion of a young lover for his father's choice of a wife. The old man disproves that there is anything old fashioned about him in some very amusing situations. The whole is well rendered.

"MIKE AND JAKE AT COLLEGE" (Joker), November 5.—Max Asher and Harry McCoy make a very mirth-provoking pair in this laughable burlesque on college life The take-off on a football game would make a horse laugh.

"CALAMITY ANNE'S DREAM" (American), November 22.—This is another of the Calamity Anne series and the best so far offered. The woman, impersonated by Louise Lester, dreams that she and her burro are cast upon a desert island. The situations developing during the dream are of a quietly humorous sort. The film is a pleasing one.

"A MODERN STEEL PLANT" (American), November 20.—This half-reel presents some interesting views of the steel industry. It shows many of the various processes by which the product is manufactured, and finally gives a view of the rails being loaded on cars by magnets. Instructive and well pictured.

"THE TALE OF THE TICKER" (American), November 20.—A pleasing half-reel comedy drama, with above. Warren Kerrigan, Vivian Rich and Jack Richardson appear. The story is entertaining.

"THE GOLDEN PRINCESS MINE" (Nestor), November 19.—A young prospector and his sweetheart, the daughter of a ranchman, prove the undoing of a bad man in this drama of a lost gold mine and a friendless Indian. The production has an adventurous, romantic flavor which is rather pleasing.

"JIMMIE'S DECEPTION" (Powers), November 24.—This very clever comedy has much to commend it in the way it has been carried out by producer and actors, but its principal charm is in the amusing situation which it presents. It appears that Jimmie, a genuine small boy, does not care to take violin lessons and likes very much to play baseball. He therefore employs a street urchin who has a strong liking and some talent for music to take the lessons in his stead. The manner in which this scheme reacts on Jimmie, on his father and mother and others immediately concerned will hold anyone's attention. This is one of the best comedies we have seen in a long time.

"WHERE THE HOP VINE TWINES" (Victor), November 21.—We get a sidelight on hop raising, in addition to a charming love story, in this amusing little comedy and the characterizations are praiseworthy, particularly that of the young hop farmer who loses his girl to a city man. Out of this entanglement the story is woven and it will be well received.

"POOR JOHN" (Komic), November 6.—Good photography helps along this half-reel depicting the troubles of a henpecked husband. Some of the scenes are amusing.

"CAUSED BY A CLOCK" (Komic), November 6.—On same reel with above. This story of the alarm clock being mistaken for a bomb is familiar, but is here wrought out with sufficient freshness to bring out some laughter.

"MARTHA'S DECISION" (American), November 10.—The familiar story of the young girl who accepts a position in the city, wins the love of her employer, and then yearns for the old home and her country lover. The photography is rather light in places and the story none too strong, but at the same time it has a certain pull on the interest.

"THE POWER OF THE SEA" (Reliance), November 10.—This story has moments of quite strong interest. The scenes are laid on the sea coast. The girl's father has great belief in the cleansing effect of ocean waves and brings the intemperate man back to his senses. Later a rival appears and the girl indicates her love for him just in time to prevent a return to drink. The story lacks something in the way of force and conviction, but the characterizations were pleasing.

"AN AFFAIR OF HONOR" (Komic), November 13.—A sort of rough-house comedy, in which a thief plays a prominent part. He is discovered during a hand to hand conflict in the bedroom. Love and jealousy are at the bottom of the trouble. A fair comedy number.

"FRIDAY, THE THIRTEENTH" (Princess), November 14.—Quite a pleasing little comedy, with good characterizations and attractive scenes. The young husband dreams that all sorts of unpleasantness occurs on the fatal day, but when he awakes his experiences are exactly to the contrary. Slight, but well pictured and entertaining.

"A MAN AND A WOMAN" (Reliance), November 19.—A rather unfinished story, by M. B. Havey. The stoker and the rich girl are cast away on a desert island. Love finally overcomes his selfishness, but they are rescued and each takes up the former life. The story is interesting, but suggested something stronger in the way of a climax.

"THE RIVALS" (Majestic), November 11.—A low comedy offering, depicting warfare between the Dutch and the Irish. The humor, such as it is. is of the slapstick variety. The photography is good and there are a few rather amusing spots, but as a whole the film is very ordinary.

"THE CHILDREN'S HOUR" (Thanhouser), November 14.—A slight. but pretty and generally pleasing picture, illustrating Longfellow's well-known poem, "The Children's Hour." The old poet himself is seen at his fireside and the children gather round to hear him read. The words of the poem are shown at intervals. The pillow fight will appeal particularly to young observers.

"LOOKING FOR TROUBLE" (Thanhouser), November 9.—A child desiring to buy a ten-dollar doll invests 50 cents in an accident policy and tries to meet with an injury. Some of the attempts to get hurt were well pictured, but the idea did not seem particularly humorous as a whole. Hardly the sort of a scheme a child would attempt, it seemed.

"TEDDY LOOSEBELT FROM AFRICA" (Apollo), November 9.—A fairly amusing characterization of Theodore Roosevelt by Fred Mace. Fred goes on a hunting trip in the wilds of New Jersey. Bud Duncan impersonates the trained tiger. This is rather thin comedy, but just absurd enough in spots to be enjoyable.

"SLIM BECOMES A DETECTIVE" (Frontier), November 20.—This story of the simple country youth who takes a correspondence course in detective work is quite enjoyable. Three black cows with similar white markings served to confuse the amateur sleuth and he gets into all sorts of trouble. The story is not made the most of, but has considerable appeal as presented.

"THE DOUBLE CROSS" (Frontier), November 22.—A typical Western offering, with the photography none too clear in places. The story, with its rough outdoor settings, is rather breezy and entertaining. It relates how the girl turns tables on the gambler who fleeced her sweetheart just as they were about to be married. An ordinary release of the kind with a little better idea back of it than usual.

"A PAIR OF BEARS" (Imp), November 24.—A couple of live bears and some burlesque actors furnish the chief amusement in this number. The bears get loose and have many exciting experiences. Fairly amusing.

"THE CHILD STEALERS OF PARIS" (Imp), November 20.—King Baggot handles the lead in this drama concerning some divorced parents who are reunited by a chain of circumstances beginning with the kidnapping of their child. The scenes are laid in Paris which is generously depicted and we get some interesting sidelights on the abominable traffic in children which is carried on in the underworld of the French capital. The film has the double value of being instructive and presenting a pleasing story.

## Independent Specials

"THE GIRL FROM ABROAD" (Film Releases of America).—The second title of this remarkable picture which was made in Stockholm is, "Or the Great Underworld." We do not dare commend it without reserve as a first-class offering for public amusement, because it is obscure even in its story, and though filled with scenes that show remarkable stage-craft and skillful acting, it will not be wholly understood, except by a very few. Professors of literature might take keen pleasure in it as a vividly presented illustration of a clearly marked trend in European literature: The mystical naturalistic. There is much to be said in favor of it. In the first place, we have had nothing at all like it. Then in acting, in the dancing (one character puts a world of meaning in dance steps) and in the manipulation of the scenes there is so much art that one is not bored even while he fails to catch the sense of what is going on, and finally—those underworld pictures are truly astonishing. We can't tell the story; we couldn't get it, but the picture is full of art.

"THE TRAIL OF THE LOST CHORD" (American), November 17.—This two-reel number is intended to illustrate the words of the familiar song poem. Edward Coxen appears as the monk and his life story is told in the pictures. The production as a whole is rather vague in meaning, the lost chord being symbolical of his dead wife. The words of the song seemed merely interpolated at intervals without any special bearing on the plot. There is a good deal of interest in the production, but it seemed wanting in numerous details that go to make up a strong offering.

"WYNONA'S VENGEANCE" (Bison 101), November 22.—Grace Cunard writes these two reels, full of action, and Francis Ford produces them. There is a stirring Indian fight at the beginning of the story, in which the redmen are practically wiped out. A little Indian girl is taken back to the fort and adopted by the Colonel, played by Mr. Ford. In a duel with the father of the child the Colonel is disfigured, and in later years he bears ill-will against the educated girl on account of the injury. It is during a fight between the soldiers and the Indians that the girl blows up the fort, thereby revenging herself for the slights that had been heaped upon her and furnishing a spectacle.

"THE WAR CORRESPONDENT" (Broncho), November 19.—This two-reel number, written by William H. Clifford, lacks the special quality of atmosphere usually found in this company's offerings. The war scenes are very good and well photographed, but the newspaper end of the story seemed rather modern in tone, perhaps because of the newspaper half tones on display in the office scenes and the up-to-date clothing of the reporters. The yarn holds the interest well, though not extremely convincing in parts. Tom's friend, the telegrapher, must have had sharp ears to hear the story through the wall of the guard house. But as a story this will pass and no doubt please many observers.

"PARTNERS" (Eclair), November 19.—This two-reel number gets a rather vague start, but later works up quite a strong interest. Barbara Tennant and Alec Francis are in the cast. Some of the scenic effects are striking. The story is one of the typical Northwestern offerings produced by this company; the most exciting scene is where the two men hang over the cliff and Dave cuts the rope in order that Jim may climb to safety.

"HIS WIFE'S CHILD" (Victor), November 14.—The heroine of this two-reel drama, characterized with unusual charm by Miss Lawrence, is the daughter of the rascal who runs away with another man's wife. The child's subsequent misfortunes and fortunes are very interesting to follow. She begins life without her mother, deserted by her drunken father, and subject to all the temptations of a young girl forced somehow to live in the underworld. She survives her environment, meets the man her mother deserted and they set in to outlive the old wrong. A pleasing touch of humor appears in the scene where the waif mistakes the wax model in a department store for a living being.

"THE WITCH OF SALEM" (Domino), November 20.—There is something very satisfying in this series of Puritan releases, and this film story, written by C. Gardner Sullivan, is no exception. The settings are in close harmony with historical incidents as we now know them; the Indians are in appearance about as tradition relates; the Puritan narrowness of spirit and superstition are well shown. In addition, the love story in this instance is new and pleasing in its development and the situations generally work up a strong interest. A good release.

"WHO KILLED OLGA CAREW" (Imp), November 17.—This is an unusual two reel production. Olga Carew is an adventuress in whom an artist becomes dangerously infatuated, when a friend interferes and with the help of a pretty farmer's daughter, manages to break the woman's hold on him. But the cure proves only temporary, and in order to make it more lasting the friend brings the country girl to the artist's studio in the city. During her visit Olga Carew is mysteriously murdered and as the circumstances point to the country girl she is arrested for the crime. At the trial the real murderer is discovered,—a pet ape of the artist. The manner by which it is discovered that the ape committed the murder is very striking, depending on the principle that the last image stamped on the retina of a living being's eye will be visible there after death. The film excites wonder.

"THE FATAL PLUNGE" (Eclectic). The scenes of this three-part offering, made abroad, stand out in their clear-cut photography like life. The story—it holds interest all through—is very melodramatic and deals with a count who marries a rich manufacturer's daughter, the picture's heroine, merely for her money. The last reel is devoted to the dastardly schemes of him and his villainous sister to get rid of the girl. But she has a stanch friend in a man who had been her lover and is now—her father being dead—the head of the manufacturing business. All this makes a tale, and not a picture of real life; but it interests. "The Fatal Plunge" is taken by the villain and his sister who go over the embankment together in an automobile. The players are graceful and human, if not at all times entirely clear in the sign-language of their pantomime; but it must be acknowledged that they do manage to get information to the audience and the action is perfectly clear at all times. The atmosphere of the whole is fresh and one can safely commend it as a creditable offering.

"WIVES" (Ramo).—An offering in three parts that might justly be termed a typical melodrama of New York City life. The photography is beautiful and we see well-chosen backgrounds taken on Morningside Heights, along Riverside Drive and elsewhere. The interiors are simple but effective; and some of the lighting effects are as lovely as can be. The story is sensational; it contrasts two women as wives, the one wholly selfish and without scruples, the other self-sacrificing, and its turning point is a stock market deal. There are views of the exchange and of society-life up-town. The man with the good wife wins—he didn't deserve to—although he loses in the deal with stocks. There is no hero to the story, though melodramatic, and it is a fault not a virtue; for in most things the picture is not at all realistic—the author wanted us to sympathize with, not hiss, the heroine's husband; yet the villain's husband has all the virtues. The acting is commendable; the picture was made artistically but weakly written. It is good entertainment.

## MR. STEVANI IN NEW YORK.

Mr. M. A. Stevani, the president of the Raw Film Supply Company and the Ambrosio American Company, arrived on the "Olympia," November 12. He expects to remain here for about six weeks, and has a few important announcements to make regarding some big Ambrosio productions which will even excel the previous great features such as "Satan," "The Betrothed," and the "Last Days of Pompeii." The Ambrosio Company also has in preparation several other features ranging from three to eight reels, more particulars regarding which will shortly be announced.

## FRED A. CLARK GOES TO EDISON.

**Fred A. Clark.**

One of the real old timers in the motion picture business is Fred A. Clark. He goes as far back as 1896, which puts him into the pioneer class. At the present time he is one of the most widely known projection machine salesmen on the planet known as Earth, but being a good American he has so far confined his ramblings only to the northern half of the western hemisphere.

Fred did not reach his present high altitude by any sudden bound. He sort of eased his way along by gradual steps. In 1896 his main stock in trade was a good knowledge of electricity and mechanics. Late in that year he was drafted as an operator on one of the first Lumiere machines to give exhibitions in Boston, his home city. Oddly enough, these first exhibitions in Boston were not in theaters but were given in department stores to attract trade, with liberal doses of advertising slides between reels. By this it will be seen that the use of moving pictures in department stores has been tested and found sound for lo these seventeen years.

Mr. Clark played the department store circuit until New England was thoroughly "ginned" in that respect. Then he settled down and became chief operator of the Pastime and other theaters in Boston. After that followed a varied experience of installing different types of projection machines in theaters throughout the country. Three years ago he was called by the Enterprise Optical Company, of Chicago, to fill the position of Eastern representative. Since that time he has become acquainted with motion picture men everywhere east of the Mississippi, while purveying the Motiograph machine.

And now he is to go with the Edison Company. Once more he will go over the same old road with the same old smile as traveling representative to exploit the Edison projector. He is looking forward with pleasure to meeting many old friends and many new ones in his travels.

Fred Clark has the one great qualification that every successful salesman must possess—personality. His quiet gentility wins him friends at first acquaintance and he never loses them. He is a survivor of more M. P. conventions than any other living man, which also speaks volumes for his capacity as a machine salesman.

S. M. BABER

**Recently Appointed as European Representative of the Famous Players Film Co., with Headquarters in London.**

# Flickers

Broncho Billy.

WHO said something? Oh! yes, I got you. You're not used to the full page of flickers, are you? I'm not myself. I never tried to talk about a crowd before. I'm lucky to say something about one at a time and get away with it. The fact is, I have so many popular faces to reproduce this time, it is difficult to pick any one of them for the first. You see I have Broncho Billy, Chester Beecroft, Lottie Briscoe, W. E. Greene and A. C. Terwilliger. They are all familiar figures to the exhibitor, for different reasons.

* * *

Broncho Billy, our cowboy hero, needs no introduction whatever. He's the fellow that put the cow in cowboy. It has been my pleasure to meet him on several occasions in Chicago, and much to my surprise, I found him to be just like the rest of us fellows. You know on the screen he always has a gun handy and is willing to shoot at the drop of a hat. He holds up and robs stage coaches, snaps his fingers in the sheriff's face and is always being chased as a bad man. Sometimes he is caught and thrown in jail. But off the silent stage he acts just like one of us. He walks along the streets, looks in the store windows, never pulls his gun when he meets an officer of the law, and pays for every drink that comes over the bar, which are all contrary to the habits of the reel bad man. He is one of those who has made a success in the business both financially and from an artistic point of view. He is a prince of a fellow to meet and contrary to the general belief, though apparently a bad man, he has never been in the lock-up.

Lottie Briscoe.

* * *

W. E. Greene is another one of the well knowns. His connection with the film game dates away back to the beginning of exchange days. When the Sales Company was formed, his was the largest exchange in New England, so he was induced to handle their program. At the death of that organization and the birth of the Universal, he became a booster for the big U program, and only recently sold his interests in the picture end of the business to enter the exhibiting field, and is now identified with a corporation controlling a New England circuit. On account of his straightforward and aggressive business methods, there is no doubt as to the future success of his latest enterprise.

W. E. Greene.

* * *

Chester Beecroft is another one of the young benedicts who is making his presence felt as advertising manager of the General Film Company. Beecroft, until his connection with the General Film Company, was New York manager of the Billboard and has accumulated a host of friends. His clever writing of advertising has created considerable attention; in fact as much as the mud on his heels have done. You know he is a commuter, and sometimes it rains in the country, too. The accompanying cut is a good likeness of our friend, but for the fact that the photographer has given him a fine head of hair, something he does not possess. He has about a dozen or a dozen and a half at the most.

Chester Beecroft.

* * *

Happy Joe Miles, general manager of the Exclusive Supply Corporation, is a real boss now. He has always threatened to get a private office for himself if his friends didn't keep away from him during working hours, and he has now made his threat good, and we can't see him any more now unless a card precedes your little walk from the outer to the inner sanctum. I think that is the only reason he moved the company to new offices.

* * *

I presume Lottie Briscoe will redden up a little, and feel somewhat embarrassed when she finds herself alone among all these men, but it's all in the profession, and she's a fine little woman socially as well as professionally. Lottie is very well known among the picture fans and her popularity dates back to her work with the Imp Company, later with the Majestic, and last but best, her present berth with the Lubin Company. Under the direction of Arthur Johnson, as leading man and director, she has developed into one of the best leading women in the business.

* * *

Don Meaney, manager of publicity for Essanay, has just put out a new and novel advertising sheet in the form of a railroad timetable, which when received by the exhibitor, can be carried around without trouble in an inside pocket for future reference. They're pretty nifty little things. Get one.

* * *

It must be grand to hear beautiful music all day long and then get paid for listening to it. That sums up the daily life of Alfred C. Terwilliger, who is the orchestrion representative of the house of M. Welte & Sons, of 273 Fifth Avenue, New York. If his spirits get low at any time all he has to do is reach over and touch a button which will start an orchestrion going. If he is particularly blue he can touch two buttons and start two orchestrions, or even three or four, all according to how blue he feels.

Mr. Terwilliger is known probably to more park managers than to motion picture men at the time of writing, but it is quite certain that he will be in great demand among the latter before the year is out, as he is now pushing the Welte Philharmonic Autograph Organ, which is one of the greatest instruments for a picture house that has ever been invented. It is a reproducing organ that duplicates the exact performance of the organist who makes the original record.

Mr. Terwilliger's traveling territory is the U. S. and Canada. MAC.

Alfred C. Terwilliger.

# Foreign Trade Notes

## PARIS LETTER.

(*Special Correspondence to* THE WORLD.)

SOMETHING of a sensation has been caused here by the Police Prefect's announcement that he intends to prohibit the employment of any but non-flam films in Paris picture theaters. M. Hennion—the Prefect—called a meeting of prominent men in the trade, including: Pathé, Gaumont, Jourjon, of the Eclair Company; Louis Aubert (renter), and a representative of the Brothers Lumiere. The delegates admitted that in the interests of public safety non-flam film should be used. But it was pointed out to the Prefect that such a radical change could not be effected in a short period of time. M. Hennion agreed to consider the question of postponing the ratification of the regulation. Messrs. Pathé Freres are the only people ready to supply non-flam film in large quantities. This firm has recently built huge factories for the manufacture of patent non-flam film. Louis Aubert says manufacturers and renters will require four years to make the necessary arrangements for the supply of positives in accordance with the law. The entire trade anxiously awaits M. Hennion's decision.

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Charles Urban's Kinemacolor theater will not be ready until November 25th.

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The Societe des Films Menchen have prepared a film for the new revue at the Folies Bergere Music Hall. Joseph Menchen's new offices on the Boulevard des Italiens are now open.

* * *

The Gaumont Company exhibited an important subject entitled "L'Agonie de Byzance," for fourteen days at the Palace Hippodrome. The film depicts the capture of Constantinople by the Turks in 1453. The great success of the production was mainly due to the splendid orchestral and choral accompaniment which had been specially arranged by Henri Fevrier and Leon Moreau. One hundred musicians made up the orchestra. Another recent success at the Palace Hippodrome was Selig's "Alone in the Jungle." This film was shown at all the leading Paris picture theaters.

* * *

The Eclair Company are placing on the market a compact home cinematograph machine. This is specially suitable for educational work. It differs from other models inasmuch as the film is passed in a horizontal position. The "Kineclair" will be sold for about 70 dollars.

* * *

When was the first animated picture projected? M. Skramson, a cinematographer, says the exhibition was given at Amsterdam in 1893. The twentieth anniversary of this historic event is to be celebrated by M. Skramson and a few friends on December 10th.

* * *

World readers may be interested to know that the first display of moving pictures in Paris was given by Lumiere at the Grand Cafe, in 1896. Two of the oldest picture theaters in the French capital are the Theater Robert Houdin and St. Denis Cinema. The former is owned by the well known manufacturer of trick films, George Melies, brother of the American producer.

* * *

"Charlotte's Heart" is the title of the second film of the Charlotte Wiehé series. These photoplays are made in Paris by the Splendor Company. Charlotte Wiehé's husband is a director of the firm and author of many photoplays, notably "The Hand," a new version of which was recently put on the market.

* * *

C. de Morlhon, who produces the Valetta brand of photoplays, and used to be with Pathé Freres, will now market his productions.

* * *

Robert's sensational actuality "With the Greeks in the Firing Line," is featured at the Cinema Palace.

* * *

I shall not be surprised to see Joseph Menchen's "Miracle" presented at the Gaumont Palace Hippodrome. If it is, it will be the greatest moving picture show ever seen here.

* * *

People are wondering why the life targets have not yet appeared in Paris. The French patents of the invention have been for sale for a long time past, but new foreign ideas do not catch on very rapidly here. That is why the Selsior dancing pictures, as well as many other good novelties, are still unknown to Parisians.

* * *

A French firm is specializing in the supply of wedding souvenirs in the shape of cinematograph films. By circulars, engaged couples are being exhorted to have their wedding ceremony taken by a moving picture camera, in order that they may have for all time a permanent record of the happy event. The machines supplied with the reels are advertised as "conjugal model projectors."

* * *

The Universal Cinema vs the Continental Edison Company is an important case which is to be tried at the Tribunal of Commerce. Upon the result of the action depends whether showmen will be charged industrial rates for the electricity used in the projectors, or continue to pay lighting rates as heretofore.

* * *

The Colisee in the Champs Elysees is the fashionable picture theater of Paris. There society gathers and from time to time special afternoon cinematograph parties take place in the luxurious hall. The cinematograph has more than once been employed as an entertainer in drawing rooms of Parisian society, and it is said that at least one titled lady interests herself in the production of films.

* * *

A French firm is endeavoring to obtain permission from the Russian government to give picture shows on the trans-Siberian trains. The idea is to couple on to the train specially constructed cars. Price of seats will be twenty cents.

* * *

Edmond Bretel, of the Cosmograph Co., has opened an office in the Faubourg Montmartre for the purpose of renting his films direct.

* * *

Helfer has secured the agency for Hispano films for Germany, Austria and Russia.

* * *

The new Gaumont offices at Brussels are now being used. A staff of more than eighty is employed in handling the big business. The Gaumont Company have taken over the management of two large picturedromes, at Ghent and Antwerp.

JOHN CHER.

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## BRITISH NOTES.

(*Special Correspondence to* THE WORLD.)

THE stringent comments in the editorial notes of this journal in the issue of October 18th have been productive of heated discussion amongst one or two film producers and agents in London during the past week. An American—who, for the moment, must remain anonymous—acting as producer and general adviser to a firm of repute, bitterly resents the allegation that, with one or two exceptions, the products of British film manufacturers are worthy of close scrutiny by the customs officials. No doubt the references in the same note to France, Italy and Germany would meet with equal opposition in their respective centers, yet that would not alter the fact that "filthy" stuff is exported from these countries no more than my friend's contradiction disguises the production, even if in infinitesimal quantities, of questionable films in Great Britain. About eighteen months ago a well-known manufacturing concern in Eastern Europe fell into sudden disgrace through an unusually sordid "red light" drama they produced. But the damage they suffered from canceled orders was as nothing compared to the injury done to the British agency handling those films, and whose name, of course, appeared on the title piece. At present the financial columns of several daily newspapers simply teem with advertisements for capital for film production by mushroom concerns. After all, this cannot be wondered at, for similar conditions prevail in the U. S. A., and it invariably happens that the development of a new and promising industry is accompanied by the malpractices of organizations of disputable integrity whose existence can be covered with one or two slipshod productions to trap unwary investors.

* * *

The Famous Players Film Company, managed on this side by Sid. M. Baber, gave a private and press view yesterday of the visualized version of Thos. Hardy's famous creation, "Tess of the D'Urbervilles." The author is highly pleased with the picture, in which Mrs. Fiske takes the title role. The trade press speak enthusiastically of the production, but daily newspapers are coolly critical. More novels from the English classics will soon be preserved on celluloid. Dicken's "Old Curiosity Shop," and "The Cloister and the Hearth" are both being prepared, while I hear that an American agency is considering an elaborate and costly adaptation of Shakespeare's "Merry Wives."

* * *

The services of Arthur Finn, late of the Lubin and Mutual companies, have been secured by the British and Colonial Kinematograph Company as principal actor in a new series of "thrillers" they are to produce. By the way, the Endell Street warehouse of this firm was destroyed by fire the other day. An electric wire fused, and five minutes later the huge building was in flames. No one was injured, but damage to the extent of $250,000 was done, including the destruction of the negatives of the following: Part of the big "Waterloo" film, "Through the Clouds" (described a few weeks ago), "The Hour of Twelve," "The Tattooed Will," "The Broken Chisel," "The Master Crook," and "Guy Fawkes." All these were expensive features, upon which the company had been engaged for the past four months. Several copies had been booked, and in the case of the "Guy Fawkes" film which was being released as a special fifth of November attraction, an extensive advertising campaign had been begun. After the fire the producers and staff set to work immediately to reproduce the destroyed pictures, and have been working day and night since in three studios considerately loaned to the B. & C. Co. by Messrs. Urbanora Co. and Barker's.

* * *

The staff organization of the Transatlantic Film Company (the Universal) is now complete. As I stated before, Mr. J. D. Tippett is manager and Mr. John Avery will be his first lieutenant. Mr. A. Henderson and Mr. H. R. Hefford will be in the London offices, and Mr. Geo. R. Smith and Mr. Thomas Beach will deal with the provincial department.

* * *

At Barnsley, a few days ago, a man was fined for bringing the King's uniform into contempt. He was a soldier in a local battalion and he attired himself in the dress of the Coldstream Guards to advertise "The Battle of Waterloo" for a local theater.

J. B. SUTCLIFFE.

## AN IMPORTANT DECISION.

Information has reached our British correspondent that there is an immediate possibility of the French government prohibiting the use of ordinary celluloid films in that country. It has been well known for some time now that in many districts the mayors of French towns have imposed local restrictions permitting only the exhibition of pictures on non-flame base, but the interference of the government has not yet been suspected, so will, consequently, have far-reaching, or possibly disastrous effect.

## SOME GARDNER PICTURES FOR WARNER.

The Helen Gardner Studio is now engaged in producing a series of twelve pictures, each 3000 feet in length, of original subjects which have been sold to the Helgar Corporation. Mr. Charles Gaskill, the director of this studio, prepares all his own picture plays and the above series will form a most interesting and unique contribution to the year's offerings. Miss Gardner, who is, of course, the central figure around which the plots develop, is too well known to the lovers of motion pictures and her work too popular with them to require more than a brief mention, and the mere fact that she is the feature practically insures the success of the productions. The first of the series "A Daughter of Pan," which has just been completed, is classical, the scenes being laid in ancient Greece. Its photography is most brilliant. The second of the series is entitled "Olga Treskof," a tragic story of Russian life, which in turn will be followed by an up to date comedy "The Girl with a Hole in Her Stocking." The above pictures will be distributed through the Warner Feature Film Company.

## "After Death."

### Strong True-Feature Drama in Two Parts.

Reviewed by Louis Reeves Harrison.

THE great beauty of this photodrama—it is constant and consistent from beginning to end—is of the kind that lends a charm all its own to screen production, but it is not paraded as an excuse for the play. It simply adds new value to a story of decided force admirably interpreted. The male types—the women are of minor consequence—are as fine as will often be seen grouped in one production. They are remarkable down to the servants, the honors going to Theodore Burgarth, formerly of the Irving Place Theater, New York, in the leading role.

It is said that art without sex is art without flavor, but "After Death" holds interest tight, with only a slender thread of love in it. It deals almost entirely in the affection of a generous father, a middle-aged nobleman, for his four sons. Three of these sons are living fast lives and constantly preying on their indulgent father. Their gambling and wine debts are all paid without a murmur by the warm-hearted old boy and put down to the follies of youth. He imagines that they are simply having their fling and will eventually become an honor to his family, while they are in reality representative of family decadence, yellow dogs, rapidly developing into social nuisances.

Scene from "After Death" (True Features).

His youngest son is more of a man, gradually losing all sympathy for his heartless brothers and unafraid to let them know how lacking in manly decency and gratitude they are. He has a little love affair with the daughter of a humble neighbor, asks her hand in marriage and brings down on his head a burst of parental rage when he announces his intentions at home. He is handed his slender share of his mother's property and dismissed from the house for his manliness and independence.

Meanwhile, a personage of importance has intimated to the mistaken nobleman that his three older boys are leading idle and dissolute lives and are destitute of respect for the one who has showered them with benefactions.

The dismissal of the younger son works upon the father's heart, and, conjoined to the warning he has received, induces him to take a step that is replete with dramatic possibilities. He conspires with a couple of trusted servants, two of the best of their type ever shown in photodrama, to set up a bier and send messages to all four sons of his sudden death, while he remains in concealment to watch the effect upon them. Some powerful scenes follow and lead to a happy ending, a delightful and original termination.

The last scene is one of beauty, and every one preceding it is invested with a charm that is felt. The exteriors are lovely and there is visible to the close observer an infinite amount of detail contributing to make the interiors a veritable feast to the eye artistic. Further than this, there is expression, even more important than beauty, that affects the emotions, a new and rather rare thing in moving pictures, though a highly-prized characteristic in modern paintings of rhythmic intensity. It is as though one sat watching a series of expressionist pictures in exquisite tints, where ordinarily hard lines, glaring lights and smudges instead of soft shadows make outdoor effects and those indoors as well almost as repulsive as old-fashioned wall paper. "After Death" is a work of art.

# Paul W. Panzer on Tour

### Popular Patheplayer Reports a Hearty Welcome at Pittsburgh Picture Houses.

Paul W. Panzer, the well-known Patheplayer, is making a tour of the theaters in Western Pennsylvania, Ohio, and surrounding territory. His first appearance was on October 13, at the Downtown Cameraphone Theater, of Pittsburgh. For the week following he was booked at other Cameraphone theaters. On October 15, he addressed a meeting of the Pennsylvania exhibitors at the Hotel Fort Pitt and was given a rousing reception. Mr. Panzer is following the route taken by Francis Bushman, of the Essanay Company. The Pathe comedian is advantaged by reason of the hearty support of his employers, who have placed at his disposal a number of films representing "big scenes" in some of his important pictures. A letter from James Waldo Fawcett, a Pittsburg newspaper man and editor of the Pittsburgh Mirror, contains interesting comments on Mr. Panzer's tour. Mr. Fawcett says it has been very successful, so much so, in fact, that several exhibitors have offered return bookings. One reason, perhaps, why the Patheplayer has been so well received is that he has made it a point to interest his audience by what he had to offer for entertainment.

Paul W. Panzer.

"Mr. Bushman, who lectured in this section a few months ago, has never been forgotten by the patrons of those theaters in which he appeared," writes Mr. Fawcett. "Several exhibitors have told me that an Essanay release in which Mr. Bushman is cast is always popular. I feel confident that Mr. Panzer's pictures will in future be even more popular than in the past. Hero worship is something tangible in the moving picture business. An exhibitor or a manufacturer can grind out dollars from the coffee mill into which he pours press material that creates an interest in the players cast in his pictures. The public has arrived at that stage where shadows on a screen will not suffice. Every player must be flesh and blood, living and breathing. And, of course, if the living player comes in person to be gazed upon and met, the public is all the better pleased. The future of the moving picture lies with the player. The manufacturer who fails to appreciate talent is doomed. Such lectures as are now being given by Mr. Panzer will be regarded with favor by the advertising man. They give him something definite to advertise."

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## NEW GENERAL FILM POSTER DEPARTMENTS.

George Balsdon, manager of the poster department of the General Film Company, is particularly busy these days installing branch offices of the department over which he has general supervision. He has just completed his work on the Kansas City Branch which was opened for business on November 17. From Kansas City he went to St. Louis where another branch will be installed and later he will perform the same operation in Atlanta and New Orleans. A complete line of posters, announcement slides, photographs, photo frames, banners, etc., will be obtainable from each branch in keeping with the policy of the General Film Company to give the exhibitor an unexcelled advertising service at each distributing point.

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## KLEINE'S "POMPEII" ENDORSED BY SCHOOL BOARD

The Board of Education of the City of New York has endorsed George Kleine's production of the Ambrosio version of "The Last Days of Pompeii," now playing the Bijou Theater, for teachers and pupils of all the grades of the public school system, as being of superior quality and a valuable aid in the pursuit of their studies, particularly of that period in Roman history in which the action of the story occurs. The Kleine production has scored a big hit and is playing to crowded houses at every performance.

## ALL-STAR COMPANY BACK FROM CUBA.

The All-Star Feature Corporation Company, which for the past six weeks has been encamped in the field in and about Santiago, Cuba, producing in film version the famous play, "Soldiers of Fortune," from the pen of Richard Harding Davis, returned Wednesday, November 5, aboard the S. S. Oruba of the Royal Mail Line. A more pretentious gathering of literary and stage celebrities than that which was gathered together for the production of this play can not be imagined. Richard Harding Davis, the author, made the trip especially to be on hand to lend what assistance he could toward making the production accurate to his mind. Augustus Thomas, the dramatist of the original stage production, the adaptor into scenario form of the present film production, and the director-general of the All-Star Corporation was also with the company throughout the entire time and with the assistance of William F. Haddock directed the taking of the one hundred and eighty scenes which were made in Cuba.

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## ECLECTIC TO INCREASE OUTPUT.

The Eclectic Film Co. will shortly increase the number of its releases from two to three a month. It is quite within the range of probability that a short while after that, it may make a release every week. This company has, under preparation for early release, a number of the finest feature productions that the European market affords. "The Life of Napoleon" will be exploited in a stupendous film that will be placed on the American market shortly, and there is every reason to believe that it will be on par with "Les Miserables."

## CARLOTTA NILLSON IN "LEAH KLESCHNA."

Few announcements of coming film productions have ever created so much comment in the trade as that of the Famous Players' production of the international dramatic success, "Leah Kleschna," with the distinguished American actress, Carlotta Nillson, in the stellar role, to be released on December 10th. This intensely dramatic story of a woman's regeneration, by the noted dramatist, C. M. S. McClellan, stirred the civilized world with its appeal for the criminal who has never been shown the right way to live, and has been termed one of the greatest sermons ever contained in a play. Its introduction in motion pictures, thus bringing its great moral lesson before the millions of photoplay followers, cannot but supplement the effective influence upon criminal and judicial procedure which the original production exerted.

Carlotta Nillson.

The situation of the woman burglar, reformed by the kindness of the man whose house she attempts to rob, affords unlimited opportunity for camera action. The girl trained by her father to be a thief and the associate of thieves, is brought into the light by the influence of a love of which she is hardly aware, and by kind words of persuasion spoken at the psychological moment when her spirit, hardened and rough by her past training, is just about to merge with the refining and regenerating influence with which she is suddenly brought into contact.

The play should make an irresistible impression on the screen, and contribute one of the greatest morals possible to incorporate in a film production.

## ROSEMARY THEBY.

**Paul W. Panzer.**

Rosemary Theby in future will be identified with Lubin productions. The brilliant player of the Vitagraph masterpieces, "The Mills of the Gods" and "The Reincarnation of Karma," and who later added a score of Reliance successes to her remarkable record, is now leading woman for the Lubin actor-director, Harry C. Myers. Hardly two years in photoplay, Miss Theby's steady course upward is as interesting as it is exceptional. Her beauty, intelligence and womanliness have only partly contributed to her distinguished position: it is her positive gifts as an actress to which Miss Theby owes her prominence. Before making her small beginning in photoplay, Miss Theby had the benefit of thorough instruction in acting. She needed only to adapt her knowledge to the demands of the screen. That in itself gave her great advantage over the untried novice and when her chances came, one after another, they found her prepared and able to do herself justice. Miss Theby is singularly free from whims and fads. Her interest centers in her work. Her recreation comes from the opera during the winter, a few favorite authors and some close friends. Miss Theby is reticent and has said that she cares only to be known by what she gives of herself to the characters she plays.

## THE PERILS OF BEING A MOVIE ACTOR.

When the steering gear went wrong, a taxi, containing Miss Fritzi Brunette, director Daly's leading woman, plunged wildly on the sidewalk, smashed its way through an iron railing and buried itself in the cellar below. Miss Brunette is still working for the Universal.

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Harry Von Meter, as a Mexican, was smoking a cigarette in a tense gambling scene taken for the "Flying A" subject "A Child of the Desert." Sydney Ayres unexpectedly threw a deck of cards at Harry who was about to speak, causing him to swallow the cigarette with a gulp.

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Right at the solemn and crucial moment of the action of "Through the Centuries," one of the new Selig dromedaries reached over and bit off an extra man's ear.

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A number of scenes of "The Power of the Sea" (Reliance), were taken on the rolling billows. Tom Mills, in the leading role, showed a strange lack of interest. Director Vale called him to account sharply, telling him to "Feel the part!" Mills, who was striving heroically to keep from feeling the part, promptly gave an illustration of the "Power of the Sea" that was not in the script.

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In the Universal play "Lasca," Jane Bernoudy and Harry Gant, in the leading roles, are the ones who undertake the dangerous job of fleeing before a great herd of stampeding cattle and then falling to the ground while the cattle rush over them. Harry and Jane are fond of outdoor sports.

## CENSORSHIP ADVOCATED FOR MILWAUKEE.

D. K. Fischer, head of the Milwaukee exhibitors, advocates a censorship for his town which will provide for the supervision of all films not now passing under the view of the National Board. "The National Board is doing good work," said Mr. Fischer. "We need have no fear of pictures it has passed on." He added that if the national body would certify to the local authorities all subjects it has approved it would be a simple matter for the Milwaukee board to take proper care of what remained.

## KATZ BUYS "WATERLOO" FOR NEW YORK.

The exhibiting rights to the "Battle of Waterloo," for New York City and State have been purchased by The High Grade Feature Film Co., of 220 West 42d Street, New York. This office has just been opened and is under the management of Mr. B. Katz.

## "THE PORT OF DOOM" TOO MUCH SO.

Great as is the desire on the part of producers for realism in motion pictures, too much realism can often imperil a picture and defeat the very purposes for which it is introduced through the dangers involved by the actors, however cheerfully they accept them. This was illustrated last week, when the Famous Players sent its Laura Sawyer company down to Martha's Vineyard to sink a ship and do a number of thrilling stunts on the sea for its production, "The Port of Doom," a marine detective drama, and unquestionably the first play of its kind ever produced in pictures. J. Searle Dawley, the director, located a half-sunk vessel, made arrangements to use it in any manner he wished, and began the pleasant work of showing the crew penned in, working at the pumps for their lives, with the water surging into the holds and half-drowning them. This all comes under the heading of realism. It was so realistic that at times, aided by the convincing water, the actors thought they really were fighting for their lives. All were drenched to the skin, and the fact that they were compelled to wear their clothes increased their discomfort which Dawley termed it, but which was given other and shorter names by the victims. Without casting any reflection on the individual members of the company, it is doubtful whether any of them had ever been in such close contact with real "H-2-0" before.

When Dawley thought they had been sufficiently immersed—and it is only proper to intimate that he did not think so until quite a while after every one else did—they were taken back to Vineyard Haven. The tide was out, it was a stormy sea, and the little tug did all kinds of scenic railway stunts with the waves. Everyone became sick. From Vineyard Harbor they were to go to Providence to get the train back to New York. They made the seventeen miles between both points in autos, but missed the last surface car that connected with the last train that night. Dawley knew if he called for any more exertion than he already had, their exhaustion, exposure, hunger, weariness and what-not might invite severe colds, so he proclaimed the welcome edict that they would rest in Providence over night.

H. Lyman Broening, the cameraman, was about the first one to become susceptible to the sea. On the rough voyage back to Vineyard Haven, he said, between sighs, "I always wanted to join the Navy, but ——," three minutes later he completed his sentence: "the army for mine!"

## HE "FOILED" THE ROBBERS.

A duly authenticated story comes from Jacksonville, Fla., of the thrilling rescue of a woman from the clutches of highwaymen by Jerry Austin, a Kalem player with Mr. Buell's company. The highwaymen—four of them—had driven up to the curb in an automobile and attacked the wife of a prominent citizen who was wearing $40,000 worth of jewelry—more or less. Austin, who is a six-footer, came along just then and pursuaded the four highwaymen to get into their machine and drive to the police station where they were locked up. When the hero's exploit became known the Mayor of Jacksonville extended to him the freedom of the city and the County Sheriff appointed him to be a deputy sheriff.

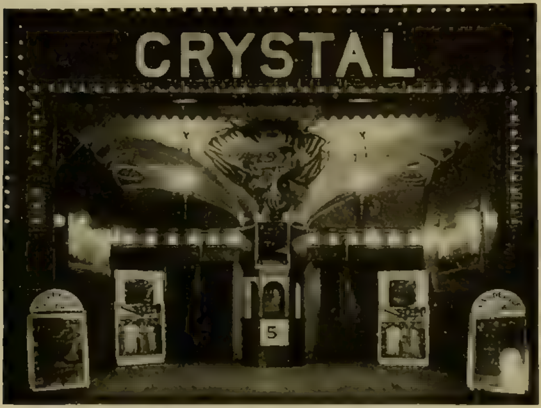
Scene from "Lady Babbie," a Three Reel Feature Released by the Eclair Co., November 12.

# Among the Picture Theatres

## News and Views of Houses Here and There

### CRYSTAL THEATER, WACO, TEXAS.

J. A. Lemke is the manager of the Crystal Theater, Waco, Texas, a photograph of which is herewith published. The building in which the theater is situated is outlined in electric lights, and when lit up has a very attractive appearance. As will be seen by the illustration, the posters are plain and neat, nothing of the blood-and-thunder variety being displayed. The Crystal seats 500. Mr. Lemke runs the Universal program only, and charges an admission price of five cents. He says that it is the most beautiful house in Waco. According to Mr. Lemke's description, the ceiling, which is mostly of concrete, is shell-shaped and has an allegorical panel running through the middle which represents Neptune, the God of the Seas. On the side walls of the house there are panels with views of seashores painted thereon. In the up-to-date projection room there are two Power's No. 6A machines and a mercury arc rectifier. Music is furnished by a Wurlitzer organ, but to keep posted on musical suggestions and all other data, Mr. Lemke reads The Moving Picture World, which, he says, "is the best of all papers."



Crystal Theater, Waco, Texas.

### LYRIC THEATER, PRINEVILLE, OREGON.

The accompanying illustration of the Lyric Theater, Prineville, Ore., is the third house to be opened by L. C. Morgan, proprietor and manager. Mr. Morgan says that it is a little more pretentious than its predecessors, and has been doing a good business since its opening date on May 10 last. The house has a seating capacity of 220 in addition to the capacity of its sixteen boxes. "When I first opened a picture house here three years ago," says Mr. Morgan, "we had to haul our films sixty miles by stage, and we sometimes failed to show when roads were bad in winter, but we get good service now from the General Film Company's branch at Portland, Ore., and have no trouble at all."

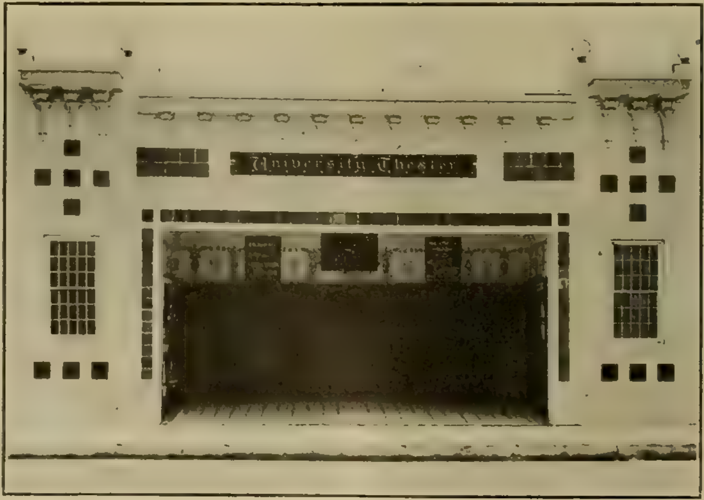
Lyric Theater, Prineville, Oregon.

### UNIVERSITY THEATER, LOS ANGELES, CAL.

The inhabitants of the Southern part of California, especially the part near Los Angeles, are particularly proud of the University theater, located at 931 West Jefferson Street, that city, for the simple reason that it is a moving picture theater of the first order, according to data furnished us by the managers, Messrs. J. O. Canfield and C. J. Wagner. A feature of the house is its large mirror screen installed in the latter part of last April at an expense of $1000. The measurements of the screen are 12 feet by 16 feet, and the managers claim that it is a result of the large increase in patronage. According to the report of Messrs. Canfield & Wagner the commendatory remarks of the patrons of the University have been the means of bringing managers of picture houses in Los Angeles and its environs to the house to see the effect the screen has upon the large audiences the University always houses at every entertainment. All were highly pleased with the magnificence and clearness of projection. The University is the only theater in the Southern part of California to exploit a mirror screen, and the managers deserve credit for being the first in that part of the state to recognize the efficiency of this projection surface.

Another device that helps to give better projection at the University is the Mercury Arc Rectifier. The operating room, which is large, is built entirely of fireproof material. In addition to the Mercury Arc Rectifier the projection battery consists of an Edison Model B and a Motiograph machine. On one side of the projection chamber there has been allotted space for a little workshop where all tools and appurtenances pertaining to such a room are carefully laid away and within easy access in case of emergency.

The auditorium, which is 48 feet by 104 feet in measurement, has a seating capacity of 600 persons. There is a stage 6 feet by 20 feet, with a singer's booth on each side. There is a five-foot aisle on each



University Theater, Los Angeles, Cal.

side of the auditorium and a wide one running across the center. The exits are large and conveniently arranged. Fresh air constantly permeates the auditorium, for the ventilating system is perfect.

Entertainments are given only in the evenings with the exception of the first Saturday of each month, when the managers put on a free show for the children in the vicinity. The University is the only house in Southern California to employ uniformed ushers. Moving pictures and songs constitute each entertainment.

## "The Battle of Shiloh"

### A Four-Part War Feature with Spectacular Battle Scenes. A Lubin Exclusive.

This four reel feature contains many splendid battle scenes and a fire in natural colors which is positively novel and startling. The scenario was written by Emmet Campbell Hall. Joseph Smiley was the producer. Here in frieb outline is the story.

Tom Winston, despite the pleadings of his sister Ellen, who is an ardent Confederate, goes North, and acquires a commission in the Federal army. Frank Carey has entered the Confederate service, though his sister Ethel furiously denounces him as a traitor, and asserts her intention of herself serving the Union. Both girls become identified with the secret service departments of the South and North, respectively. Tom is with Grant and Frank with Johnson, and the movements of the armies bring them into the neighborhood of their homes.

Tom watches his sister closely, and one night observes that she is using her fan in such manner as to make the dots and dashes of the Morse code, and Frank, concealed in the shrubbery, is making notes of the information. Tom discovers Frank, overpowers him, and succeeds in taking from him the memoranda, but allows Frank to escape. Tom places the memoranda in his pocket. The battle of Shiloh has begun, and Tom is given an important despatch ordering up supporting brigades. He proceeds on his mission but is wounded, unable to go on.

The memoranda taken from Frank is found in his pocket, and it is concluded that he is the supposed traitor. A drum-head courtmartial condemns him to be shot. The battle is now raging fiercely, the victorious Confederates pressing steadily forward. The Federal position is carried. Tom is captured and sent to the Confederate rear where he succeeds in eluding his guards. Despite the sentence hanging over him, he determines to rejoin his troops. Johnson is killed; the triumphant advance of the Confederates falters. Tom reaches the Union lines, he rallies a breaking regiment and leads a fierce charge. The tide of battle is turned. Frank is captured, the battle lulls the Confederates sullenly withdraw from the field. Tom is immediately arrested and placed under guard. Frank learns of the fate in store for Tom, and to save him, confesses himself to be the spy. Tom is released. Frank is held as a spy, but cleverly effects his escape. Frank goes to his home to attempt to induce his sister to go South with him, as he must accompany the southern army further into the Confederacy. Tom has gone to see his sister to endeavor to induce her to give up her dangerous work as a Confederate spy, and has been captured by a squad of Confederates while at his home. He sends a note to Ethel, informing her of his situation. Ethel secures several Federal troopers and makes her brother a prisoner. Under a white flag, Ethel and her squad approach the Winston home, and Ethel proposes an exchange of prisoners. This is agreed to, as well as a temporary truce. Then Tom and Ethel turn to the North, while Frank and Ellen ride away into the Confederacy.

The play is full of thrills and sensations, one being a most dangerous and realistic leap of one of the heroines from a high cliff into the raging river below. It will be released by the Exclusive Service Department of the General Film Company.

## BURR McINTOSH BEFORE THE CAMERA.

### Old-Time Actor, War Correspondent-Photographer and Publisher to Play Jo Vernon in All Star's "In Mizzoura."

Burr McIntosh, old-time actor, war correspondent-photographer, publisher and lecturer, has been engaged by Augustus Thomas to play the role of Jo Vernon, the big blacksmith, in "In Mizzoura," the stage success of twenty years ago. Mr. McIntosh created the character. Nat Goodwin had what was supposed to be the leading part in the character of the sheriff, but Mr. McIntosh made such a hit in the part that he divided honors with the comedian. For the last two years and more the versatile actor has been taking life easy in California. He is now in New York, getting ready for his first encounter with the camera. It is said the compnay will start next week for Florida, where the drama will be produced. The players will be under the immediate direction of Mr. Thomas. Director Lawrence McGill will be on the job.

Mr. McIntosh's first appearance on the stage was in Bartley Campbell's "Paquita," in New York, in 1885. He was continuously on the stage until the spring of 1898, when he went to Cuba as war correspondent and photographer for various publications. In October he was back on the boards again, where he remained until 1902, when he retired. In 1910-11 he put in fifty-four weeks in "A Gentleman from Mississippi." Mr. McIntosh has had much experience as a photographer, and for the past year has maintained a studio in San Francisco.

## EXCLUSIVE HAS SPECIAL POSTER ARTIST.

"Show us the lithographs" has become a slogan of such significance in the sales of state right features that the Film Releases of America, realizing that artist work of the best commercial kind is absolutely needed, has engaged George McEvoy, a sketch artist of wide reputation and recognized ability, to draw all sketches for its posters.

Regular lithograph artists, while having value as good work-a-day journeymen, are incapable of producing posters of individuality for each of the many companies for whom they work in the course of their service. McEvoy's work, while high priced, is powerful in sturdy lines and delicate shadings, and his high degree of intelligence enables him to catch the conception and consummate it artistically. The first of McEvoy's work will be seen on the lithographs for "The Secret of Adrianople," the three reel subject which follows "Outlawed."

## PHIL. MINDIL WITH MUTUAL.

Philip Mindil, widely known as the dean of the New York press agents, has been secured by the Mutual Film Corporation to conduct a department of publicity for the Mutual program. Mr. Mindil's wide experience and knowledge of mediums and methods should be of the greatest value to the Mutual.

**Scenes from Lubin's Four-Part Feature "The Battle of Shiloh."**

## David Horsley Opens Lumiere Agency

### In Spacious Quarters in the Mecca Building, He Is Prepared to Meet Buyers of Raw Stock.

As was announced to the trade last week, David Horsley has taken the American agency for Lumiere raw stock, both negative and positive. He has opened spacious quarters in Room 404, Mecca Building, 1600 Broadway. Roland E. Blaisdell, who has been with Mr. Horsley the past half year, is in charge. Before coming to Mr. Horsley, Mr. Blaisdell had had much experience in stock exchange and banking houses and also a selling training. It is Mr. Horsley's intention to surround himself with a competent technical staff, the members of which will take up with his customers any troubles they may have been having in their photographic department and will be glad to give formulas and advice upon a personal presentation or forwarding of details. "I have been a cameraman myself," said Mr. Horsley, "and any advice I may be able to give will be based on my personal experience."

Mr. David Horsley.

Mr. Horsley, as is well known to all in the film business who are not new-comers, is a film technician. His training has been thorough, embracing the whole business, from the taking of the picture to the turning out of the finished product—and selling it. He has specialized on photography; it is with him a hobby as well as a trade, or, speaking more truly, an art. Consequently when he went to Europe last summer it was the natural thing that he should look thoroughly into all matters appertaining to photography and especially into the raw stock market. It was as a result of his investigations that he sought and obtained the agency for Lumiere. "Every merchant thinks his goods are the best," said Mr. Horsley with his grim smile. "I myself think I have a good product. The negative stock is not so fast as some others, but when you get speed you have got to sacrifice something else. In the slower stock the comeraman has got more latitude; if he makes an error in exposure he has a vastly larger margin for correction in developing. We are going to furnish both negative and positive, and where perforating is desired it will be done on Bell & Howell machines under our own supervision in our own plant. The chief requirement in getting best photographic results is good negative stock suited to the work in hand; the next thing is correct perforation." Mr. Horsley also talked interestingly about static troubles and said he might have something to say later on this subject in a course of technical talks he proposes to give in his advertising.

### "THE CAVEMEN'S WAR" (Two Reels. Kalem).

A most novel and daring conception forms the basis of this feature. For the first time in motion picture history a producer has attempted to depict on the screen one of the subtle and mysterious processes by which primitive man came out of his savagery and took the first step toward civilization. The men dwelling in caves and the men dwelling along the rocky arches of the sea-coast are in perpetual strife. The cavemen destroy the power of an enemy by breaking his wrists and he wanders about, a spectacle of pity and distress. He is finally saved and befriended by a savage who, aided by the ministrations of his wife, heals the broken wrist and restores the crippled man to his former health and strength. For this kindness the rescued savage makes poor requital. While the husband is away to war he seeks to steal the wife, and after some vain attempts to get the woman into his power seizes her at last and confines her in a cave. The bereaved husband roams about disconsolately.

Scene from "The Cavemen's War" (Kalem).

As one day he goes in search of food in the water armed with a pole and a rough sort of string, he discovers the principle of the bow and arrow. Slowly it dawns upon his struggling brain that here is a new weapon more apt for the obtaining of food and most dangerous to the enemy. He sees his wife on the beach pursued by the savage ingrate, and just as she is about to succumb to the latter's brutal and cruel embraces the husband draws his new found bow and, aiming at the faithless savage's heart, dispatches an arrow which goes directly to the heart of the foe. The latter tries to pull the arrow from his side, but in doing so leaves the sharp point behind and he dies in agony.

The settings of this feature are wonderfully good. It is, of course, an outdoor feature from beginning to end; rarely have the possibilities of the picture as a mirror of nature's beauties been used with more artistic discrimination than here. The picture has both an educational and psychological value.

### ANOTHER KESSEL IN THE GAME.

Nicholas Kessel, a younger brother of Adam and Charles Kessel, of the New York Motion Picture Corporation, by purchasing and amalgamating the Regal Feature Film Company and A. B. C. Feature Film Company, has become quite a factor in the feature film business. The exchange will be located at 381 Sixth Avenue, New York City, and in addition to the fifty odd, two, three, four and five reel features he now has on hand, Mr. Kessel is in the field to purchase the best features that can be procured.

Mr. Kessel is a well-known real estate operator, but has been a student of the motion picture business from its inception.

### ANN DREW VISITS NEW YORK.

Ann Drew, of New Majestic fame, is spending a two-week's vacation in New York. Miss Drew is the "lightning marriage" girl of the Majestic. She got engaged and married over-night. Now she is out of the films and in Manhattan to visit her parents. The Majestic eastern offices state that the next time they send a pretty New York girl all the way to their Los Angeles studios, a "no marriage" clause will be inserted in the contract.

# Manufacturers Advance Notes

## "THE FALL OF CONSTANTINOPLE" (Gaumont).

The whole history of the Ottoman Turks is a romance. The thirteenth century had half run its course when a Seljuk Sultan was one day hard beset near Angora by a Mongol host. Ertoghrul, a member of the Oghuz family of Turks, was journeying from the banks of the Euphrates, when he unexpectedly came upon the battlefield of Angora. Loving a scrimmage and seeing that the weaker side was getting the worst of it, he led his four hundred riders into the fray and won the day.

Thus was the foundation of "Turkey in Europe" laid. Little did the impulsive Turk think that by his chivalrous act he had taken the first step towards founding an empire which, in the later centuries, has been and still is an intense political problem.

Scene from "The Fall of Constantinople" (Gaumont).

In two generations the little body of shepherds had possessed themselves of the whole of the northwest corner of Asia Minor. Before Orkhan, the new Sultan, lay a valuable prize. The wealthy provinces of the Byzantine Empire were falling to pieces. Constantinople was the goal of his ambition, and the value of the firm and equitable government of the Turk was known to the Greeks, who contrasted it with the persistent and perfidious intrigues of the Byzantine Emperor. Good and impartial government under the conditions obtaining was out of the question. Civil war had reduced the Empire, and the advent of the Turk would have been welcomed.

Slowly but persistently the Turks pushed further into Europe, and by the middle of the fifteenth century, were masters of all the country round Constantinople save the city itself. All attempts to win it had failed, and this film "The Fall of Constantinople," beautifully hand-colored, shows how Mohammed II succeeded in wresting the city from Constantine XIII., the last Christian Emperor of Constantinople.

Beautifully staged and wonderfully well acted, this colored film will unquestionably be in the greatest demand for long to come.

## FOX BOOKS "COPPERFIELD" AND "KISSING CUP."

William Fox, the vaudeville magnate, has arranged to present in each of his houses, of the better class, two of the Hepworth features handled in America by Albert Blinkhorn. These two are: "David Copperfield," in seven reels, and "Kissing Cup," a four part racing melodrama with automobile and aeroplane complications.

## "PARTNERS IN CRIME" (Lubin).

This three reel picture is purely melodrama, but the story is absolutely consistent and worthy of a stage production. It is full of the adventure of crook life, still a liberal quantity of honest heart interest. Love is the keynote, and crime the handicap, but everybody loves a lover and everybody will be satisfied with the denouement. The picture is directed by Harry Myers, who also plays the leading role.

Jansen and Dobley, widowers, are high class crooks. Their children, Frank Dobley and Esther Jansen, are sweethearts, but neither know of their fathers occupation. Frank, who is in a newspaper office, is assigned to run down a band of crooks and joins forces with Andrews, a detective. Frank is caught by the band and on the point of being killed by a bomb when he is rescued by Esther. Again they trail the bandits and Dobley, with some others, is caught. Dobley is captured by Andrews and sent to prison. Jansen then tells his daughter that she can never marry the son of a thief. Dobley escapes from jail, and in doing so, is wounded. Frank again agrees to assist Andrews in capturing the rest of the gang. Esther learns the truth and Jansen promises to assist the young people. Andrews is to go down the river looking for the band in their motor boat. Jansen learns of it and posts his men where they can kill the detective when he gets opposite their hiding place, but Frank takes Andrews place. Jansen finds out and swims the river to head him off, but is shot by the police. The rest of the band is caught. Frank goes to Esther's home to tell her of the death of her father and there finds his own father also dying.

Scene from "Partners In Crime" (Lubin).

## ALBERT BLINKHORN'S IMPORTATIONS.

A. Blinkhorn reports having received a three reel feature of Florence Turner entitled "The Harper Mystery." It is a thrilling detective drama in which Miss Turner takes the role of a detective and very cleverly adopts many different disguises. A full report of this clever feature will be given probably next week. "Kissing Cup" and "David Copperfield" are in great demand and splendid sales are reported. "Kissing Cup" is a thrilling drama and "David Copperfield" is a true and exact version of Charles Dickens' masterpiece of that name. Other Blinkhorn features on the tapis and soon to be released are: "The Lure of a Woman" (General Film Agency, London, Berlin and Paris), three reels, and "The First Irish Pilgrimage to Lourdes" (General Film Agency, London, Berlin and Paris), two reels.

### "BASEBALL'S PEERLESS LEADER" (Patheplay).

A very attractive drama with a pronounced outdoor atmosphere has been produced by the Pathe players under the title "Baseball's Peerless Leader," featuring Frank Chance, manager of the New York American team with Gwendolen Pates and Ned Burton. According to the story, Ethel Norwood's father is a baseball fan of the most rabid type. Incidentally he wishes to have his daughter marry an Italian count, a plan which does not meet with Ethel's approval. She leaves the count on the boat landing one day and goes cruising in her father's motor boat by herself, but the boat is wrecked on the rocks and Ethel thrown into the water. Shivering with the cold she finds her way to a bungalow near by. She finds no one in and makes herself at home, clothing herself in a man's robe which she finds and kindling a fire in the fire place. She is found asleep hours later by Frank Chance, the owner of the bungalow, and explains matters to him. Later her frantic parents, learning her whereabouts, come and get her and, angry at her escapade, send her to her grandparent's house where she is kept practically a prisoner. Chance is called away from an exciting baseball game by a note from her begging him to rescue her. She escapes in a baseball suit and the peerless leader, with his fair recruit, returns to the ball field in time to save the game and appease her father's wrath. Chance shows himself in this film to be an actor of no mean ability.

Scene from "Baseball's Peerless Leader" (Patheplay).

### AS THE NAME SHRINKS THE FIRM GROWS.

The name of the Golden Gate Film Company, of San Francisco, Cal., has shrunk during the past week to "Golgate," by which name this firm will henceforth be known. But while the name was shrinking the business has been expanding. With San Francisco as its place of inception and official headquarters, this firm started business with a single exchange under the auspices of Sol. Lesser and Lester Kahn, the latter of whom is now deceased.

They were a couple of energetic young men who succeeded from the start. One by one they began to establish branches, until now they have fully equipped feature exchanges in San Francisco, Los Angeles, Portland, Seattle, Butte, Mont.; Boise, Idaho, and Spokane, Wash., and, with the establishing of offices in Denver and Salt Lake City, this gives them nine complete offices handling the eleven States, following: California, Nevada, Arizona, Washington, Oregon, Montana, Idaho, Utah, Colorado, Wyoming, New Mexico. The Golgate Features Company has contracted for the entire output of the Exclusive Supply Corporation.

### FIRST THANHOUSER "BIG" ONE.

The first of the so-called Thanhouser "Big Productions," which are issued to exhibitors for exclusive first-run service under regular contract, is "Maude Fealy in the Legend of Provence." There are four parts which take in many hundred scenes. Hundreds of people are employed in the "big scenes." James Cruze, Lila Chester and Carey Hastings, of the regular Thanhouser stock, support Miss Fealy. The "Big" productions will be issued at the rate of one a month, released the first day of the month. "Legend of Provence" goes out December 1st. The following "Big" release will be on January 1st and so on. C. J. Hite hit on the first-of-the-month release scheme as the easiest for exhibitors to remember. The "Provence" billing mentions Miss Fealy in a real theatrical way. It calls her the "late star of Thanhouser's 'Moths'," just as though the latter was a stage show.

### "A FLORENTINE TRAGEDY" (Warner's Features).

This three-part feature is adapted from Oscar Wilde's famous play of the same name. Constance Crawley and Arthur Maude, the renowned English stars, supported by a cast of recognized artists, including Edith Bostwick and Wilfred Lucas.

For a bag of gold, Antonio sells his daughter in marriage to the greedy Simone. On the way to Simone's house, Bianca attracts the attention of Prince Guido Bardi, who makes love to her while his courtiers harass the lowly Simone. Bianca, with the help of Maria, an old woman of Simone's household, contrives to see the prince quite often. Once, while in the act of tossing him a rose from her window, she is seen by her husband, Simone, who warns her and swears he will kill the handsome prince. One night, while Simone is away, the prince calls to serenade Bianca. She bids him enter, saying the "Dragon" is not at home. Simone returns unexpectedly and surprises the lovers in each other's arms. Pretending he has seen nothing, he brings goblets of wine and knocks over the candle, as though by mistake. When Bianca returns with another light, Simone has engaged the prince in a duel to the death. He lunges with vicious strength and the prince is slain. Bianca professes admiration of her husband's strength and thereby saves her own life.

Scene from "A Florentine Tragedy" (Warner's Features).

### GAUSMAN AND WEBER LAUNCH THE ACME LITHOGRAPH COMPANY.

The new lithographic printing shop of Gausman and Weber in the Marfield Building, corner of 47th Street and Broadway, New York City, is now complete. This new firm of lithographers has chosen an excellent site for its plant and has equipped it with all the best wrinkles for turning out first-class work in the poster line at high speed. The Marfield Building, where it has been located, is a brand new structure with glass front on both Broadway and on 47th Street, and this gives the best lighting on all the floors, but especially on the top, where the studio and presses are located. The equipment throughout is worthy of the young men who have launched the enterprise. Mr. James A. Gausman, the head of the concern, is well known in the picture business. He was with the Biograph Company for two years and following that with the New York Motion Picture Company for four and a half years, but left the picture game to take up poster work and was with the Metro Lithograph Company for eighteen months. Mr. L. P. Weber, his partner, has been in the business for twenty-five years. The new firm is now ready to turn out high-class posters and theatrical papers.

### TWO FORTHCOMING PILOT FEATURES.

Director Bert Angeles, producer of Pilot's four-part feature "Across the Continent," has been busy assembling the film. The company predicts that this feature will become one of the most popular films ever produced in this country.

In its four-part feature "Hoodman Blind," now being produced by James Gordon, the Pilot Company will build a reproduction of the Thames embankment, and probably one of London's bridges. In "Across the Continent," it made a reproduction of New York's celebrated "Five Points," which it destroyed by fire.

### "A MAN AND A WOMAN" (Reliance).

By lifting, from their surroundings, a man and a woman of two absolutely different stations in life and placing them together on a desert island, the author of "A Man and a Woman" has constructed a drama containing something more than mere amusement value The characters are brought right down close to Mother Earth where the battle for food and shelter is the first and only consideration.

The man is cast upon the island first and has managed to build himself a rude hut. Then a small raft is thrown upon the beach by the waves and the man rushes to it eagerly, thinking that it carries some of the necessities of life. When he discovers that the sea has brought him another mouth to feed in the form of a frail, helpless woman, he is disgusted and even steals the blanket that is covering her. The woman is placed in the position of a beggar, imploring favors from a big brute of a man who would not be permitted to touch even "the hem of her garment" under ordinary social conditions.

Scene from "A Man and a Woman" (Reliance).

After the couple are rescued by a passing steamer they assume their old positions in society—the woman once more bedecked in silks and jewels—the man shoveling coal in company with his fellow stokers. This exceptionally interesting drama which is backed by beautiful ocean scenery found in the neighborhood of Block Island, will be released on Wednesday, November 19th, with Irene Hunt and George Siegmann in the leading roles.

### "THE PALE FACE SQUAW" (Laclede Feature).

A rattling good story is "The Pale Face Squaw," the first release of the Laclede brand of Western features. There's nothing remarkably new in the theme of the white child being carried off and raised by Indians, but after all there's "nothing new under the sun" and it's treatment and variety of the motive that counts. This story has that.

The Laclede director is a "heap big chief" with the Indians, as in this film he has made Indians act more like Indians with a hankering for scalps than has been seen in many a moon. These aborigines evidently do not believe or have been allowed to believe that dramatic art for Indians consists only in looking red in the face and wearing exaggerated aigrettes. They fight and fall as though they were under the eye of "Sitting Bull" himself and had a General Custer massacre to sweeten their tempers. Their falls from ponies going at breakneck gallops are hard enough to cure any self-respecting redskin of histrionic tendencies.

The Laclede brand has begun auspiciously and "The Pale Face Squaw" will gladden many a five, ten and twenty-five cent wigwam. This brand will be released through the Exclusive Supply Corporation.

### RAVER AFTER PIRATES.

Harry R. Raver, president of the Itala Company, is taking steps to prevent the pirating of Itala films. Geo. W. Timble, of Algoma, Wis., purchased the state rights on "The War Correspondents" for Wisconsin and other states. Recently a Wisconsin feature film company has been attempting to book a so-called similar feature and Mr. Timble has been empowered, as are all Itala exhibitors, by the Itala Company to seize the film or any film infringing the Itala product if it comes in his territory.

### EDISON COMPANY IN JACKSONVILLE.

A large company of players from the Edison studio are now working in Jacksonville, Fla., under the direction of C. Jay Williams.

### "THE SECRET OF ADRIANOPLE" (Film Releases of America).

If ever a leading man was hard worked it is the young man who plays the parlous part of the spy in "The Secret of Adrianople," the multiple reel subject of the Film Releases of America. When he staggers over the embankment under the waiting rifles of his friends, engaged in keeping back the pursuing enemy, he is just about as tuckered out as he acts to be.

This subject, in the opinion of its sales force, is the best picture state rightistically speaking, since "Dr. Nicholson and the Blue Diamond." Heaven knows there's enough variety and catastrophe. They blow up motor-boats, pick off aeroplanes floating near the clouds, and make life and war generally uncomfortable for the spy.

Scene from "The Secret of Adrianople."

Well costumed, superbly staged and with an eye for military detail worthy of a Napoleon, "The Secret of Adrianople" is one which should be exposed early and often to eyes that will admire. Its Balkan War atmosphere helps toward the general effect.

### "THE SPARTAN GIRL OF THE WEST" (American).

As owner of her own ranch, Winifred, Greenwood deports herself in a perfectly natural manner, becoming to one thoroughly accustomed to work on a ranch. Her acting is refined in every detail. The story is a gripping western tale in which she finds herself in love with a neighbor who later proves himself a rustler. She herself catches him in the act of leading her cattle away. Her pride and her spartan nature will not permit her to turn the guilty culprit over to the sheriff so she secretes him in her hay-loft and at night, without a tremor of sentiment, she bids him "go and forget."

Scene from "The Spartan Girl of the West."

Ed Coxen plays the part of the foreman in love with the Spartan Girl and George Field is the villain. The acting is on a par with that of this talented company and the photographic quality is the customary "Flying A" grade that always elicits highest commendation. The subject will be released November 27th.

## ALL STAR TO PRODUCE "SHORE ACRES."

The late James A. Herne's great play of American life, "Shore Acres," is to be produced in motion picture form by the All Star Feature Corporation. It is announced at the offices of that corporation that President Harry R. Raver has entered into a contract with Mrs. James A. Herne, executrix of her husband's estate, for the exclusive rights to produce "Shore Acres" in motion picture form. This sets at rest considerable speculation as to what company had secured these rights and when the play is to be produced. Although at present no definite date has been set for the production, it is not probable that the production will be begun until the spring.

Augustus Thomas, director-general of the company, will adapt the play to scenario form and will produce it under his personal supervision. The closing of the rights for "Shore Acres" is considered a master stroke by the All Star. It has long been sought after and often reported as having been contracted for.

## "VENOMOUS TONGUES" (Kleine-Celio).

"Venomous Tongues" is the appropriate title of a pretty story by which the new Kleine-Celio brand of film will be introduced to American play-goers Tuesday, December 2. Miss Francesca Bertini, that beautiful and talented Italian actress plays the lead with an able cast for support.

The story centers about a tragedy caused by idle gossip. In fact the malicious mischief of Mrs. Grundy is everywhere in evidence throughout the story. The settings are beautiful and the photography of this first offering sets a high standard. The work of Miss Bertini in the part of victim's gossip will elicit much praise.

## "KISSING CUP" (Hepworth).

"Kissing Cup" is a racing melodrama that is full of thrills. Two racing automobiles, an aeroplane flight and a horse race with a nerve racking finish are but part of the many features that are found in this four reel play. It is cleverly acted and no regard was given to expense. The cast includes: Alec Worcester, Chrissie White, Harry Gilbey, and Flora Morris. Albert Blinkhorn, 110 West 40th Street, New York, has the American rights.

## DES MOINES MAN PROMOTER OF THEATER.

A. H. Blank, formerly manager of the Casino Theater, Des Moines, Ia., announces that he has closed a contract for the Exclusive Service, of the General Film Company, which he will exhibit at his Star Theater in that city. Mr. Blank signed a sixteen year lease on the Odd Fellows Temple, a five story structure, situated on Des Moines' most prominent thoroughfare. After extensive alterations, figuring around $50,000 have been made, he will open a moving picture house which will be one of the most elaborate exclusive photoplay houses in the West. It will have a seating capacity of 1200. Mr. Blank also operates the Casino, a picture house in Charles City, Ia., which was completed about a month ago under his supervision. Business at this house is fine. At Davenport, Ia., Mr. Blank recently closed negotiations for another theater which will be called the Casino. He will spend about $20,000 for remodeling alone. By December 15th, it will be completed with a seating capacity of 700. The house will be the largest in Davenport.

## BARON FASSINI—HEAD OF AMBROSIO.

Baron Fassini is the active head of the Cines Company, of Rome, Italy. The Baron was an officer in the Italian Navy prior to his connection with the film industry, and is generally known as one of the controlling factors of the film destinies of all Europe. Baron Fassini is the man who made "Quo Vadis?" possible.

The Baron may be found every day at the splendid executive offices of the Cines Company on the Via Appia Nuova right near the gate of St. John. He has a personality at once pleasing and impressive and his well-bred courtesy has charmed many a distinguished visitor to the vast Cines plant. The Baron is in the prime of life and is a picture of health. He speaks no English but has a polyglot secretary who does the interpreting fluently and gracefully.

## RUBY'S SULZER FEATURE.

A current release that is selling at top-market prices, according to reports from the makers, is "The Shame of the Empire State," a four reel feature by the Ruby Film Co., featuring Ex-Governor Sulzer in a story. The film is not a political document; it shows the wheels within wheels that were responsible for the recent impeachment, and the actual facts with regard to the faith of Mrs. Sulzer in the innocence of her husband, with a strong romantic thread. Other features of the picture are a vivid portrayal of the election methods employed by corrupt politicians, and the excitement throughout the country is reflected in the film.

Now that Mr. Sulzer's election to the Legislature has practically constituted a public vindication, he starts on a nation-wide lecture tour which will no doubt keep the press busy printing his exposures. The film was made to be a permanent feature, regardless of Mr. Sulzer's participation in it.

## SOUTHERN EXCHANGE MEN IN TOWN.

Mr. H. R. Mason, of the Southern States Exchange, is at present in the city in company with his new business constituent, John I. Pittmann, a man interested in several theatrical enterprises in the state of Texas, head office, Beaumont, Texas. Mr. Mason and Mr. Pittmann are contracted for seventy-five per cent. of the Exclusive Supply Corporation program and intend making their head offices at Atlanta, Ga.

## "HER BROTHER'S PARD" (Ammex).

Here's the first of the Ammex three reel Westerns. In proportion to the fact that three reel features are in greater demand than are two reel features, is this subject more sincerely meritorious than its predecessors. Its directors had a good story to work with, and they have handled their material successfully.

How a man who, to save his life from the law when accused of murder, and through circumstantial evidence is seemingly guilty, adopts the name and the place of his dead friend, and what induces later to confess his masquerade, is the crisis of the story. There is heart interest as well as gun fire interest abundant, and the happy conclusion is reached plausibly and without exaggeration.

## EMPIRE DOING GOOD BUSINESS.

Contrary to the report given in the correspondence columns in the issue of November 8, that the business of the Empire Theater, Portland, Me., was fair and that its future was doubtful, word comes from the manager of that house and from the treasurer of the Empire Amusement Company, which owns that theater, to the effect that business at the Empire is 100 per cent. better than had been anticipated.

### "A STOLEN IDENTITY" (Powers).

Edwin August, author, actor and director of the Universal West Coast Organization, conceived, acted and directed this singular two-reel drama dealing with a crook who steals the identity of an honest citizen and comes near winning a fortune thereby. It contains numerous double exposures of the most surprising kind. It is a story of well-sustained suspense and gripping climaxes. Mr. August takes the part of both the victimized art lover and the unscrupulous crook. Ethel Davis plays the sweetheart of Ganton, Iva Shepard is Marx's accomplice, and Fred Gamble is the lawyer.

Scene from "The Stolen Identity" (Powers).

### PILOT FEATURE EXHIBITED.

A private exhibition of Pilot's four-part feature "Across the Continent," was given at Loew's Broadway Theater, 41st St. and Broadway, Thursday, November 13th. The picture was directed by Bert Angeles, formerly of the Vitagraph Company. The cast includes Herbert Barrington and Mrs. Guy Standing; also Herbert Barry, formerly with the Vitagraph. One of the last scenes taken was Caesar being chased through the woods by a bear. A more realistic touch was added when the bear got loose and instead of chasing Caesar, turned on the property man.

Several territorial rights have already been disposed of on Pilot's four-part production, adapted from Oliver Doud Byron's famous play "Across the Continent."

### KLEINE'S POMPEII MAKES HIT IN PORTLAND, ORE.

Melvin Winstock, manager of the Peoples Theater, Portland, Ore., wires the Moving Picture World that at the opening of the engagement of Kleine's "Last Days of Pompeii," at the Peoples on Sunday, November 9, over 6,700 paid admissions were taken and that more than two thousand persons were turned away. A record for Portland is expected to be made with this feature, which Mr. Winstock says is the best feature ever shown in Portland.

### STATE RIGHTS BUYERS.

NOTE.—Exhibitors are requested to keep this list on file or copy from it the names of purchasers in their particular territories. These lists will not be republished and we cannot undertake to furnish back information by mail to those who have neglected to keep a record.

"THE GALLOWS OF THE GODS" (Film Releases of America—three reels).—Famous Players Film Company, Boston, Mass.; Weiland Film Company, Pittsburgh, Pa.; Electric Theater Supply Company, Philadelphia, Pa.; Golden Gate Film Exchange, San Francisco, Cal.; Exclusive Features, Inc., New York City; Northwestern Feature Film Company, Portland, Ore.; Electric Theater Supply Co., Baltimore, Md.; Golden Gate Film Exchange, Los Angeles, Cal.; Northwestern Feature Film Company, Seattle, Wash.

"THE BATTLE OF WATERLOO" (Waterloo Film Company—five reels) for New York City and State by The High Grade Feature Film Company, 220 West 22d Street, New York City.

"MYSTERIES OF PARIS" (Eclectic—nine reels), by Chas. J. Gorman, 665 Washington Street, Boston, Mass., for New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut.

"THE DOOM OF THE OCEAN" (Eclectic—three reels), by A. Podiker, 3860 Woodland avenue, Cleveland, Ohio, for Ohio.

"VENDETTA" (Eclectic) same purchaser and territory as "The Doom of the Ocean."

### CLASSIC MUSIC GROWING IN FAVOR.

The character of picture play audiences is undoubtedly sustaining a high standard and constantly advancing, disputing the old idea that the picture play, as an entertainment for the common people, must of itself be ordinary. A few weeks ago, a well known American composer, Charles Wakefield Cadman, who is recognized as the foremost expositor of Indian music in this country, was visiting at Lyon and Healys, the largest music concern in the West, and someone made a slurring observation concerning moving picture audiences as it touched musical taste. Mr. Cadman promptly took up the question for backing his belief, for a considerable sum. A few nights later he went to a theater on the North Shore, where the regular line of films are run, and asked that the pianist and vocalist to take up a section from one of his concert programs. They did so, and the result demonstrated the truth of his belief, as enthusiasm was most marked. "The Winter's Breath," "The Land of the Sky-Blue Water" and other aboriginal classics were given with equal success. So that his critical guests, invited, paid the wager at once. There is no doubt that music of the classic character is growing more and more in favor with the picture theater audience.

### NOTES OF THE TRADE.

THE fire department of Santa Barbara made a test run for speed which will be used in the "Flying A" production, "At Midnight," scheduled for release Nov. 29th. Stop watches were used by members of the department and a record run, not only pleasing to the department, but very effective on the screen, was secured.

* * *

The New York Motion Picture Corporation has purchased the three-masted sailing vessel, the "Fremont of New York." The purchase price was $12,000. Built in the Philadelphia Shipbuilding Yards in 1850, the "Fremont" has had a varied career, carrying the stars and stripes to almost every corner of the earth. In 1861 she was pressed into service by the Union forces and served in almost every capacity.

* * *

One of the finest of the series of classics yet released by Warner's Features, Inc., is "A Florentine Tragedy," which follows in detail the stage play written by Oscar Wilde.

* * *

Edwin Barbour, of the Lubin Scenario Department, has returned from a serious spell of sickness. On his return to the office he found his desk covered with American beauties from the Lubin admirers.

* * *

The Enterprise, of the Universal Film Manufacturing Company, in exhibiting its pictures at the Electrical Exposition and Motor Show of 1913 at Grand Central Palace, New York City, October 15th to 25th, inclusive, was given appreciative recognition by the presentation on the part of the management of a gold medal to the officers of the big U.

* * *

Tom Carrigan, who has been very busy in leading parts, notably the detective series of "The Man in the Street" during the past summer at the Selig Western studios, has gone East to join his wife, Mabel Taliaferro. It is quite possible that dramatic engagements will preclude Mr. Carrigan's appearances in picture films for some little time to come.

* * *

The organization of the World Special Films Corporation is gradually assuming large proportions. Offices are now open in thirteen (13) towns extending from New York to Kansas City.

* * *

Several scenes were taken by the Reliance director, Travers Vale, on the different decks of the "Imperator" together with an excellent view of the great boat getting under way for her latest ocean voyage. The title of the picture will be announced on the Mutual program at an early date.

* * *

Genial John Steppling, who has a list of successes after his name as long as the River Nile, has been engaged by the Universal Film Manufacturing Company to play character parts in director Albert R. Christie's company at the Pacific Coast studios. For two years Mr. Steppling played leading comedy parts with the Eastern branch of the Essanay Company and he was the originator of the Billy McGrath series.

* * *

The Kinemacolor office staff and their friends held a merry Hallowe'en party in the Mecca Building on Election night. Among those present were Misses Eleanor Burger, Rose Saxon, May Andrews, Dorothy Wallace, Frances Gerard, May Reynolds, May Scott, Beatrice Levy, Leila Tischler, Violet Barnes, Martha Meyer and Mr. Arthur H. Sawyer, Robert C. Ogle, Jack F. Hughes, Mr. Hennessey, Mr. Sargent, Mr. William H. Hickey, Mort. Wiener, Leopold Allen and William Palm.

* * *

A. Warner, the busy vice-president of Warner's Features, Inc., no sooner returns to New York after an extended road trip than he packs his Gladstone and is off again to another part of the country. His present trip takes him to Montreal to open an office there—the first link of a chain that will extend across the Dominion from coast to coast.

ELEANOR WOODRUFF
The Ethel Barrymore of Motion Pictures
PATHEPLAY

# CORRESPONDENCE

## NEW ENGLAND AND CANADA.

FOR the first time in the history of the city of Boston, moving pictures were presented during a regular evening church service last night, i.e., October 26. At the Central Congregational church of Jamaica Plain two reels of pictures showing the first half of the "Passion Play" were presented under the direction of the Rev. Chauncey J. Hawkins, the pastor of the church. Rev. Hawkins, who is a very liberal minded man, and a beloved clergyman, feels that in no other way can he so well explain certain Bible stories, as by the use of the photoplay. Hereafter, pictures will be freely exhibited at the Congregational church.

The Theatrical Stage Employes' Union, Local 11, of Boston, at a meeting held October 26, congratulated Business Agent J. J. Barry, on his election as vice-president of the Boston Central Labor Union. Mr. Barry has also been elected a delegate of the International Stage Employes' Union of the American Federation of Labor Convention, to be held in Seattle next month. He is an ex-international president. The reports of the delegates at the recent District Council Convention of Stage Employes' Union, held at Manchester, N. H., were also received.

The Huntington Avenue Theater, Boston, is doing a nice business, although the Loew competition at the St. James is very sharp.

Mr. H. Hirsch, New England manager of the World Special Films Corporation, with offices at 1047 Boylston street, Boston, is not complaining of slow trade, although this concern is new to the New England territory. Mr. Hirsch tells us that among his best selling features are "Father John," "Two Sergeants," "Sapho," "Protea," "Golden Cross," "Blind Sculptor," "Heart of a Police Officer," "Jack," "Unknown Friend," "What the Gods Decree," "Nihilist's Daughter," and "For the Honor of the Family." "The Two Sargeants" is very well spoken of by the Woonsocket, R. I., Opera House, and the Palace Theater, Fall River, Mass., both of which used this feature. The Granite Square Theater, Manchester, N. H., booked "Sapho" and report good business with this feature.

Mr. I. Navogroski has opened his new theater at Westerly, R. I., and opening indications point to good trade at this house. Mr. R. D. Marson, 597 Washington street, Boston, installed the machines and other equipment. The house will offer a good grade of service, with special features from the Famous Players Film Company, Boston.

Manager Joseph A. McConville, of the New Portland Theater, Portland, Me., featured moving pictures of "East Lynne" last week, and a special added attraction was F. Eugene Farnsworth with travel talks.

Manager D. D. Leader, of the Empire Theater, Portland, Me., has a lecturer on his feature reel in the person of Dr. Harwood, who pleases his audiences. "In the Midst of the Jungle" was the feature the week of October 27.

William E. Reeves, manager of the Big Nickel Theater, at Portland, features the Mutual Weekly, while Mr. Moxley Blumenberg, of the Casco Theater, leads the way with the Pathe Weekly. Both these houses report good business.

Mr. J. W. Greely, manager of Greely's Theater, Portland, a vaudeville and picture house, has sublet his Pavilion, of the same city, to Barron & O'Brien, who will continue the Pavilion about as before.

Manager E. L. Knight, of the Bijou Theater, Springfield, Mass., featured Maud Fealy in "Moths," October 27-29, to good trade.

Mr. Walter Lindahan, manager of the Gilmore Theater, at Springfield, Mass., offers road shows, but his experiment of giving programs of pictures and vaudeville on Saturday, October 18, was so successful that the Gilmore will continue to offer the photoplay all year on Saturday.

The Broadway Theater, Springfield, of which D. D. Scullen is the manager, has made an offer to the Springfield Association for the Prevention of Tuberculosis to set aside one night for the benefit of the Association, the whole proceeds to be devoted to them. This is a very liberal and pleasing offer for the Broadway Theater Company to make.

The Lyceum Theater, at Milford, Mass., has emerged from its renovation looking a great deal better than of yore. New opera chairs also help the looks of the Lyceum greatly.

On November 3, the Playhouse, formerly Hathaways' Theater, Lowell, Mass., reopened with a policy of vaudeville and photoplay programs. The new manager, Mr. Herbert Tibbetts, of Pittsfield, has made a good many changes in the house, and the Playhouse should get its share of the trade.

The Central Square Theater, Lynn, Mass., is undergoing very extensive repairs, and it is said that Colonel Stanton, who manages this house, will add vaudeville acts to his present bills of photoplays after the repairs are completed.

Lyman Howe and his travel pictures played an engagement at the Lawler Theater, Greenfield, Mass., last week, and Lawler Brothers report good business with the attraction.

On October 27, Fox's Theater, at Waterbury, Conn., changed managers, and Louis D. Garvey, is now at the Helm, succeeding Harry Fitzgerald, who has been placed at Jamaica, Long Island, to manage the Fox Theater there. Mr. Walter Thompson, of New York City, will be assistant manager.

The Harros Theater, of Deerfield, Mass., has been closed for some time, and it is not known when it will reopen.

Mr. Ernie Moule, manager of the Apollo Theater, at Brantford, Can., has also been appointed manager of the New Brant Theater, soon to open.

Albert Donaghy, manager of the Griffin Theater, at Woodstock, Can., plays road shows, but manages to find dates each week for vaudeville and picture programs.

Harry L. Cate tells us that he has decided to once again use the Universal program from manager J. A. Eslow, of the Universal's Boston offices.

Manager Fred Lovett will shortly open the large Academy of Music Theater at Haverhill, Mass., with Universal subjects and vaudeville. This house is new and thoroughly modern and up-to-the-minute in every way. Mr. Lovett comes to the Academy with an unusually successful record behind him.

Mr. R. D. Marson, 597 Washington street, Boston, tells us he has just purchased the rights for New England for the widely known Boston Spotlight. This lamp, which has given good service wherever used, is adapted for either a spot or flood light. An important feature of the Boston is the fact that it is safe, in that the closed terminals remove fire danger, due to sparks, etc. Mr. Marson is doing a very large business in moving picture supplies of all kinds and his mirror screen is a big seller.

Mr. Sam Grand, of Novelty Feature Films, 228 Tremont street, Boston, is doing very well with his features and supplies. "The Crime of the Camorra," a four-part feature, was booked in the Palace and South End theaters, Boston, this week, and both theaters turned them away.

Mr. Harry Asher, general manager Famous Players Film Company of New England, 100 Boylston street, Boston, is delighted over his new central offices at 31 Beach street, Boston, where he will be installed on or before December 1. Harry is setting a high water mark for the feature boys to emulate, as he is buying six features each week, in addition to the Famous Players product.

The New Imperial Theater, St. John, Canada, built by Keith & Albee, of New York City, on a central site, King Square, is undoubtedly one of the finest houses of entertainment in that section of the country. St. John has been a profitable proposition for the Keith interests for over seven years, and rather than continue the lease of an antiquated building, they invested in the new house. Nothing has been withheld to make the Imperial a truly Metropolitan theater in every way. The house occupies a lot 170 feet deep by 80 feet wide, and the frontal effect of the structure is particularly handsome, being of ornate architectural design, in terra cotta, polished granite, slate, glass, etc. The theater is of brick, stone, concrete and terra cotta, and the front part is laid off in office suites. The street is concreted in front of the Imperial, and ornamental iron light standards have been erected the full length of the property, giving colonade effect. Inside, the Imperial is most elaborate, the auditorium has perfect acoustic properties, and the line of vision is not obstructed at any angle. There are 800 leather chairs on the ground floor, six boxes, aggregating 100 seats and the balcony, holding 900. The gross capacity of the Imperial is 1,800. Mr. Walter H. Golding is managing the house, which offers picture programs.

Mr. Fred Thompson and his band of photoplayers, are still in and around the suburbs of Boston, where a reel "The Christian" is being filmed.

A new theater to cost $100,000, is promised for Malden, Mass., as a business block has been purchased for this purpose, and work is scheduled to be rushed ahead to raze the present structure to the ground. The location is Malden Square.

Manager Berman, of the Gem Theater, Winthrop, Mass., is doing a good business these days, and offers as a special attraction features from the Famous Players studios.

Moving pictures or no moving pictures, this is the nut which the selectmen of Needham, Mass., have before them to crack. The entire town is divided on the question and the selectmen are bound to make enemies no matter which way they decide the question, unless they can discover some middle course. On November 7, they considered the proposition following a three-hour discussion the night before in the Town Hall. Carl Erickson, of Dedham, made application for a license to run a vaudeville and photoplay house. Several hundred persons crowded into the hall and heard arguments pro and con. It was a very exciting session. E. A. Reimer outlined the project, which included the erection of a $15,000 brick building, in Great Plain avenue, opposite the common, with stores in front, and a theater in the rear, to seat 800. The Rev. A. W. Littlefield, whose church is at the rear of the proposed theater, sent a letter favoring the license, and Rev. C. E. Sawtelle, whose church is on the opposite side, vigorously opposed it. He was supported in his opposition by Rev. Arthur Wright, Rev. A. A. Cambridge, Mrs. F. L. Hutchinson, G. E. Arcutt, Prof. G. B. Haven, D. L. Smith, A. G. Curran, G. E. Mitchell, J. F. Bent and T. J. Crossman. Support was afforded the project by W. C. Carter, W. G. Rae, J. D. Cooke, Robert Coupe, T. A. Hickey, E. J. Lawlor and A. D. Hildreth. Louis A. Holman presented an alternative proposition in the shape of an application for a license to conduct moving picture shows in the town hall, twice weekly, by a corporation of ten Needham men, who would devote the profits of the enterprise to some public charity or utility. The debate was spirited and excitement ran high, scarcely a person leaving the hall during the three hours' session. Against the protests of the opponents of the license, Chairman Potter announced that all present would be permitted to vote, without regard to age or sex. The meeting endorsed Mr. Erickson's application by a vote of 230 to 195, several hundred not voting at all.

Although not at liberty at this writing to name the promoters, the writer has seen the perfected plans for a new theater on the White estate, just opposite the R. H. White Company, Washington street, Boston. This location is the most expensive in Boston, exactly in the very heart of the shopping district. The new house will seat 800 and will be erected at a cost of $125,000; it probably will be the finest and most artistic theater of its size in New England. A marble front is one of the unique features called for by the plans. Pictures and vaudeville are scheduled.

Manager J. A. Eslow, of the Universal's Boston offices, tells us that he has purchased a delivery automobile in the interests of his customers. This runabout will expedite service greatly, and will be used to deliver and pick up films at the depots, in place of messenger boys.

A new theater, to be devoted to vaudeville and pictures, is scheduled for Allston, Mass., to seat 1,800 persons. The estimated cost of the house is $80,000.

Manager Skates, of the General's Boston offices, is a very busy man nowadays, as the new Exclusive service is making a hit with New England exhibitors. Mr. Skates, as a special representative of the General Film Company, is taking an active hand on matters close to the hearts of Massachusetts' exhibitors. Which means legislative matters. Mr. Skates is getting things in such shape now as to be able to effectively oppose any unjust legislation that may come up in the next legislative session, and he also hopes to be able to make the present obnoxious "5 minute" law a thing of the past, before long. Exhibitors appreciate Mr. Skates' efforts in their behalf, and the latter is a very popular man these days.

The world's premier prize fighter, John L. Sullivan, has decided to use the Universal program for the house he just acquired in Brockton—the Empire.

The rejuvenated Academy of Music Theater at Haverhill, Mass., has reopened to the public, with a policy of vaudeville and pictures. The house has been completely rebuilt, and is a modern and up-to-the-minute house in every respect. Messrs. Duncan and Leavitt are the owners. Universal pictures were selected to "put the house across," while R. D. Marson, of 597 Washington street, Boston, was called upon to install Power's Cameragraph machines. The opening week's business was very satisfactory.

Mr. Nathan Gordon and his associates have taken over control of the Empire Theater, Chelsea, Mass., which is being conducted as a photoplay house by them. The Empire was unable to withstand the strong opposition of the Gordon house in Chelsea, but as both houses are now being run by the same interests, the former house will probably do a little better.

The Rev. J. S. Durkee, of the South Congregational Church at Brockton, Mass., is a firm believer in and user of photoplays, in connection with church work. Rev. Durkee is now using moving pictures as the feature attraction on Sunday nights, and the Central Congregational Church in Jamaica Plain, Mass., is doing likewise, as these columns have noted before. In New England the church is slowly but surely turning to the pictures as a legitimate form of relaxation.

Starting on November 19 at Tremont Temple, Boston, Chevalier L. Melano Rossi will give lectures on Peru and Bolivia, illustrated by motion pictures.

"Les Miserables" exceeded the expectations of its promoters at Tremont Temple, Boston, and the engagement was extended until it lasted twelve weeks. For the final two weeks, "Les Miserables" was exhibited twice each day without any break. The engagement has been more than ordinarily successful.

The Gem Theater, Winthrop, Mass., has installed a new Power's Cameragraph machine, bought of R. D. Marson. This house reports good business.

Herman Rifkin, of the Eastern Feature Film Company, 224 Tremont Street, Boston, states he has just bought the New England rights for "Gorki," the demon detective in the "Great Bank Robbery."

Harry Asher, general manager of the Famous Players' Film Company, of New England, 100 Boylston street, Boston, is doing a big business with his Famous Players, All Star and other releases. Mr. Asher tells us that he is now buying three features weekly in the open market to satisfy his customers. Most of these features, called "Class B," to distinguish them from the

"Class A" subjects, are of a highly sensational flavor, and all of them have been passed by the National Board of Censorship.

Manager H. Hirsch, of the World Special Films Corporation, 1074 Boylston street, Boston, reports very brisk demand for "Protea," the five-reel masterpiece.

The Star Theater, Boston, has contracted for the "Battle of Gettysburg" for November 17 and 18.

Mr. L. Fisher, on the road for the Helen Gardiner productions, has struck the New England territory, where he is booking dates for "A Sister to Carmen" and "A Wife of Cain."

The True Feature Film Company, 110 West 40th street, New York, had representatives in Boston and nearby territory this week, and found a brisk demand for True Features.

Mr. E. J. Fisher has purchased the interest of Messrs. Bertrand and Pigeon, in the Dreamland Theater, on Twentieth street, Saskatoon, Sask., Canada. Mr. Fisher will be the manager and musical director. The house will offer a high grade all feature service, and the music will receive particular attention.

The annual tours of Dwight L. Elmendorf, artist, traveler and lecturer, are now taking place at Symphony Hall, Boston. Mr. Elmendorf has a great many very fine moving pictures, taken and colored by himself. The projection is particularly good, and the credit for this is due to Mr. F. H. White. Very interesting pictures of Ceylon, Southern and Western India, are proving business getters for Mr. Elmendorf.

The Provincial Council of Alberta, Canada, has just passed an order, that went into effect November 1, which kills all Sunday shows of photoplays in this territory. The council authorized the cancellation of any theater in the province doing business on Sundays. The new edict also provides for a provisional license fee, ranging from $150 to $500, according to capacity. Any theater in which photoplays form only one number on the program, are not included in this schedule. A straight license fee of $300 will be taxed such theaters, without regard to total seating capacity. Any temporary or transient moving picture entertainment is required to pay a license fee of $50. Moving picture operators are to be assessed a license fee of $10. Moving picture exchanges will be asked to contribute $300 yearly, as a license. Up to this time the photoplay houses of Edmonton had been licensed by the municipality, the fee being $10. Mr. Grant Churchill, owner of the Partola Theater, reports that he was successful when the Supreme Court of Alberta set aside the convictions of four proprietors on the charge of violating the "Lord's Day Act." Mr. Churchill says that the Managers' Protective Association of Edmonton will make a decided effort to have the new council order greatly modified, in several respects. With this as the purpose, Mr. Churchill will make every effort to organize every motion picture theater in the Province of Alberta. The present law is extremely unfair, according to Manager Churchill, who adds that a well knit, strongly organized body of exhibitors, should easily be able to show the Provincial Council the hardships entailed by present laws.

The good right hand of Harry Asher, general manager of the Famous Players' Film Company, of New England, Boston, is about worn out. The reason may be found in the fact that Harry's large circle of friends in the trade are all shaking his hand warmly, to congratulate him on his "one best feature" —Miss Sarah Schwartz—to whom Harry is to be married about January 1.

"The Port of Dooms," soon to be released by the Famous Players' people, is being produced in Boston Harbor. Such things as sinking ships are of frequent occurrence since Laura Sawyer and the other Famous Players took possession of the harbor.

Announcement is made that the public schools of Springfield, Mass., have decided to place motion pictures as a regular part of school instruction. Geography, history, science, literature and kindred subjects are now to be taught the pupils via the picture. This excellent plan is scheduled to go into effect by the first of the new year. At the next meeting of the Springfield school committee, it is expected that the members will vote to buy moving picure machines from the regular school appropriation. George D. Pratt, chairman of the Municipal Building Commission, wrote a letter to Mayor John A. Dennison, stating that the $250 for the purchase of a machine, to be used in connection with the school exhibition at the municipal group dedication exercises, would be taken from the amount raised at the $5 ball. Instructors at Springfield schools are reported as being jubilant over the new innovation, stating that it will help them greatly in their work.

"Captain Kidd," a Universal feature, was exhibited this week at the Comique Theater, Boston, and drew large trade.

Mr. E. A. Crawford, manager the Cumberland Theater at Brunswick, Me., reports good trade with his photoplay programs. The Cumberland also runs road shows now and then. The Pastime Theater, of Brunswick, in charge of W. O. Gould, reports brisk trade with pictures.

Hamilton, Can., has a new vaudeville and picture house in Griffin's Hippodrome, which opened its doors to the public on November 3, with a program of six acts of vaudeville and a large number of photoplays. John Griffin, of Toronto, Can., owns the Hippodrome, and he is very well known in Canadian theatrical circles, with a string of theaters. The house has a fine location in the heart of the city, in James street North. It is one of the most expensive and thoroughly modern theaters in Canada, with a total seating capacity of almost 1,700. The Hippodrome has been placed in charge of R. F. Nallin, a well known manager.

The Klein-Cines photodrama, "Quo Vadis?" was featured this week by the Empire Theater, Edmonton, Can. Business was very good, although the Empire as a rule offers road shows

Rev. Dr. D. G. McQueen, of the First Presbyterian Church, Edmonton, Can., and a delegation from the Edmonton Ministerial Association, interviewed the Hon. C. W. Cross, attorney-general of Alberta, last week, with regard to the breaking of the "Lord's Day Act" in Edmonton, and through the province. This is relative to Sunday shows of pictures. Silas H. Carpenter, chief of police, was present, and insisted that Edmonton was the most law abiding city in Canada. Hon. Cross promised the ministers assembled that legislation relative to motion picture theaters would be forthcoming. Right through the Dominion of Canada just now there is a great deal of agitation on the moving picture theaters, instituted by the clergy. Exhibitors in this territory write that it is about the same thing that the United States theaters formerly contended with.

Local capitalists of Ottawa, Can., are now busily engaged in the erection of a modern motion picture theater in Bank street. The new house promises to be the best in Ottawa, and will run to vaudeville and feature pictures.

Mr. Bayne Perrin, manager of the Empire Theater at London, Can., reports good trade, since the house re-opened on October 27, under new management. A policy of pictures only has been decided upon by Mr. Perrin.

A new photoplay house has been opened in East London, Can., and thus far business has been fair.

Mr. J. M. Winter, manager of the Temple Theater at London, Can., has been finding business quite good, although no vaudeville is used, in connection with the pictures.

Mr. F. Eugene Farnsworth and his travel talks and pictures, played a two-weeks' engagement at the New Portland Theater, Portland, Me., and drew very well. "One Hundred Years of Mormonism" proved an extra good money getter for Manager McConville, of the New Portland.

Mr. Nathan Robbins is now in charge of the Casco Theater, Portland, Me., succeeding Mr. Moxley C. Blumenberg, who has decided to enter another line of business in New York. Mr. Robbins intends to run the Casco along the lines laid down by Mr. Blumenberg, who raised the Casco to a very high grade standard. General film service, and features have done extremely well for the Casco. Mr. Blumenberg's many friends are sorry to lose him, but wish him all success in his new venture.

Springfield, Mass., is scheduled to have another theater, to be devoted to photoplays, as a permit for the erection of a house at 259 Bridge street has been granted the Geisha Amusement Company. The estimated cost of the building is $8,000. Mr. E. J. Pinney is the builder, while G. P. B. Alderman is the architect.

Mr. Herbert Tibbetts opened his Playhouse, Lowell, Mass., to a big house on November 3. Vaudeville and pictures is the policy. The Playhouse is an up-to-date theater.

Mr. "Nick" Lawler, of the Lawler Theater, Greenfield, Mass., is unusually busy these days. Mr Lawler is quite a politician, and this, in addition to the Lawler Theater, keeps "Nick" on the jump.

The Imperial Theater, St. John, Can., has enlarged its orchestra, and now has a seven-piece affair. This picture and vaudeville house is doing a fine business

Mr. Martin Toohey has succeeded Mr. Fred Haman as manager of the Scenic Temple, Providence, R. I

HENRY.

## OHIO.

THE National Cash Register Company will establish a moving picture film plant at Dayton. The company is equipping a studio in connection with its extensive photographic department for the manufacture of films. John Clifford Cook, up until recently associated with the Kinemacolor Company in New York City, is in charge of the work of installing the studio and its photographic departments. The plant will have a maximum capacity of 25,000 feet of film a week and will depict all mechanical operations employed in the big factory and illustrate welfare work maintained by the company.

Manager D. P. Hopkins, of the Palm Theater, Painesville, will open the city hall auditorium as a film theater within a week for use until his new house, the Utopia, is completed.

The Lyric at Lima was slightly damaged by fire November 5. Pedestrians discovered flames above the entrance and saved the theater by promptly calling the fire department.

A machine that sells, records, counts and checks up tickets is under construction at the National Cash Register Company, Dayton, for the express use of motion picture houses.

The Dayton Daily News entertained three hundred school students at the production of "Quo Vadis?" at Memorial Hall.

Earle Williams, with the Eastern company of the Vitagraph Company of America, was a recent visitor at Lorain. He was the guest of Frank Faris, late of the Majestic Theater, with whom he had previously been in the theatrical business.

J. C. Walsh has plans drawn for a new theater at East Liverpool. He expects to erect a motion picture house to cost between $15,000 and $20,000, construction to begin immediately.

One thousand uniformed Boy Scouts of Cleveland saw the film, "The Making of a Boy Scout" at Gray's Armory the first night of its run here.

The old Temple Building, Scovil avenue and East 25th street, Cleveland, and the property on each side adjoining has been sold to J. Makoff, who plans the erection of a theater to cost $20,000.

The new Miles Theater, Cleveland, has contracted for all first runs from Warner's Features, Inc. The house will be open every Sunday afternoon and evening.

Theodore C. Lindsey will erect a new theater at Dayton, estimated to cost $100,000 and will contract for first run films.

The Market Square Theater, Cleveland, has been sold by the Atlas Amusement Company to F. C. Klegin, of Fremont, in consideration of $34,000. The Market Square was built about three years ago and is a modern playhouse with about 600 seats. It has been operated by the Atlas Amusement Company, with Arthur Himmelein as manager The new owner has taken possession.

Moving picture theaters will be established in several saloon properties vacated through the effect of the new State liquor license law at Sandusky.

The Star at Upper Sandusky catered to an unusually heavy business during the run of the three-reel film depicting the latest styles in women's garments. Manager Cuneo was enthusiastic at the success of the pictures.

Wooster merchants are giving coupons good for a ticket to the Alhambra with every twenty-five cent purchase.

J. L. Evans, of the Athenian Amusement Company, of Wheeling, W. Va., has purchased the holdings of O. G. Murray, lessee of the Orpheum Theater at Newark, through a deal conducted by W. R. Davidson, of Richmond, Ind. The new owner assumed charge November 1.

The Cleveland Press took a straw vote on the prospects in the mayorality election in twenty-six moving picture theaters.

J. Grossman has sold the Delmar, on Central avenue, Cleveland, to Sam Shagru.

Moving picture men have been assured there would be no arrests and no interference with their business until after December 4. Attorney-General Hogan and his special representative, R. M. Morgan, appeared in Federal Court and agreed with attorneys for the picture men that they would not attempt to enforce the new film censorship law until after that time. The step was taken after a phone conference with Governor Cox as an aftermath of the suit brought by the Mutual Film Company, of Cleveland, and the Mutual Film Company, of West Virginia, for an injunction.

BUCKEYE.

## PITTSBURG.

THE World Special Corporation has opened an office and sales room at 210 Fourth avenue. Mr. Philip Adler is the manager.

Pittsburgh Local No. 1, Motion Piceure Exhibitors' Association of Pennsylvania, have removed to 210 Fourth avenue, in the same building with the World Special Film Corporation. The new quarters are much more convenient and comfortable.

Permits have been granted for the erection of two new motion picture theaters on the North Side. One will cost $50 000 and will be built at Federal and Reliance streets, and the other will cost $30,000 and will be located on Beaver avenue. C. E. Glenn will own and operate the latter house.

State charters have been issued to the following companies: [illegible] Amusement Company, incorporated by C. S. Goldstein, Harry Myers and C. Goldstein, with a capital stock of $10,000, and the Universal Amusement Company with a capital of $10,000, with the following incorporators: Matthew A Rapp, Stanley Lyon and Herbert R. Hahn.

The Continental Feature Film Company has leased the storeroom and basement at 420 Penn avenue, for a term of years

A building permit has been issued to Joseph Simolevitz for a motion picture theater in Centre avenue, Third ward, to cost $12,000.

James Demas has leased the property at Wylie avenue and Sixth street, for ten years, at an annual rental of $5,400. Mr. Demas will erect a motion picture theater on the plot, to cost about $10,000.

Now that election is over, it is very probable that some decision will be made on the protest of the moving picture theater owners objecting to the new ordinance limiting the standing capacity of a motion picture house to 10 per cent of its seating capacity. In Reply to the protest the Public Safety Committee ordered the motion picture men to appoint a committee of five who are to meet with the city solicitor and superintendents of the Bureaus of Building Inspection and Electricity and try to agree on an ordinance.

A 12,000 motion picture theater will be built on East Ohio street, North Side, for D. L. Clark.

Application for a state charter will be made by S. Leo Ruslander, Neil W. McGill and Malcom Goldsmith for the incorporation of a company to be called the Chatham Amusement Company, which will own and operate motion picture houses throughout the city.

D. L. MANLEY.

## LOUISVILLE.

FROM the beginning which has already been made this season, it would seem that Louisville is to have some exceptional attractions in moving pictures going on all the time. Following the several big features which have been exhibited in the city within the past month or so, the great French production of Hugo's "Les Miserables" is now being presented at the Shubert Masonic. Patrons of the Photoplay are looking forward with considerable curiosity to this production, inasmuch as several short summaries of the Hugo novel have been presented in pictures, and the more detailed treatment possible in the multi-reel production promises much.

The Palace and Clifton Theaters, both located in the eastern part of Louisville, have in common a unique feature, at least as far as Louisville, is concerned. Both are operated in connection with dance halls, a 25-cent ticket entitling the holder to admission to both the picture show and the dance. The plan is a great success, according to Manager Johnson Musselman, of the Clifton, and is a revenue producer both ways. Mr. Musselman has also inaugurated another plan which is somewhat out of the ordinary, selling no tickets to his house unless there are seats available, unless, of course, standing room is satisfactory to the patron. This avoids the ill-feeling and the complaints which frequently result where the house is crowded to capacity regardless of the seating provisions, and has undoubtedly raised the Clifton considerably in the estimation of its patrons.

The Hopkins Theater, of Louisville, recently opened up for the season with a straight motion picture program. Last season's attempt with low-priced vaudeville was not especially successful, and with a competitor in this line in the National Theater, which will open shortly, the Hopkins management decided that pictures would give something more like a guaranty of a profitable season's business. Features will predominate, and Manager Bilger believes he will be able to draw crowds to his house by this plan.

The Orpheum management recently added much to the attractiveness of that popular Louisville house by installing a symphony orchestrion, which is one of the finest in the city.

Fred Sheldon, formerly with the O. T. Crawford Film Company, recently became connected with the Louisville branch of the Kinemacolor Company, and is working Kentucky and the South in the interest of the naturally colored films.

J. H. Brooks recently opened a new house in New Albany, known as the New Lyric. The house is using the Universal program, and its seating capacity of 350 is being taxed regularly.

E. H. Bingham, president of the Empress Feature Film Company, of Indianapolis, Ind., was a recent visitor to Louisville in the interest of his company. Another feature man who was in Louisville recently was Leon Bamberger, manager of the Peerless Feature Film Company, also of Indianapolis.

The new vaudeville playhouse, which has just been completed in Lexington on the site of the old Hippodrome Theater, has been named the Ada Meade, in honor of Miss Ada Meade, a well known young actress, who is a native of the Blue Grass city. Bishop Clay, president of the company which owns the theater, telegraphed Miss Meade for permission to name the playhouse in her honor, and she promptly wired an affirmative response. The house will be opened shortly, with a combined vaudeville and motion-picture program.

Sphar Swift and others are interested in the establishment of another moving picture show in Winchester, Ky., and have several new buildings in mind for that purpose. Plans will be perfected shortly, and definite announcement made as to the name, location and equipment of the proposed house.

Two buildings in Hazard, Ky., which are intended for use in part as motion picture houses, are well under way, and work is being pushed rapidly in order to complete them before cold weather sets in. The two structures belong to Kinner & Johnson and Antoine Zellers, respectively.

J. D. Thomas, of Marion, Ky., will remodel a building in that city, of brick, in order to fit it for theatrical purposes, at a cost of $5,000. Various improvements will be made to render the building perfectly comfortable, including a hot-water heating system, and it will be opened for business as soon as possible.

Work is progressing satisfactorily on the new building, which will house the picture show of E L. Rakes, at Sturgis, Ky. Mr Rakes' house was destroyed, with a number of other buildings, in a disastrous fire which swept the town several months ago, and he, like the other business men affected, promptly made arrangements to replace the structure destroyed with one which will be better in every way.

The management of the Star Amusement Company, which was recently incorporated at Nashville, Tenn., has announced that the Majestic Theater in Cedar Street, which the company will operate, will be for colored patrons only. Motion pictures and high-class vaudeville and dramatic performances, with colored performers, will be given. The company has for some time successfully conducted a picture show at 412 Cedar Street, known as the Star, and this will be continued after the Majestic is opened, which will be very soon.

The Southern States Theater Company, of Wheeling, W. Va., is planning to erect a theater at 3607 Jacob Street, in that city, with a seating capacity of 1,000, at a cost of $30,000. The building will be of brick and stucco.

Some of the advertisers in moving picture theaters are using slides which are provided with clock dials with movable hands. This gives the operator a chance to inform the audience of the correct time. However, most of the Louisville houses have their own clocks, which are properly illuminated, so that there is no real need of the advertising stunt in most cases. Providing a clock has become a matter of course with the average owner hereabouts.

The newspapers have discovered the moving picture theaters as accurate barometers of public opinion, the results in the way of applause, hisses, etc., accorded the presentation of the pictures of candidates for city offices in the moving picture shows have been regarded as peculiarly significant. The fact that a demonstration of this kind can be made without danger of revealing one's identity is said to be one of the reasons why political outbursts are regarded as having exceptional value in showing which way the wind is blowing.

The Majestic Theater, Louisville, has found the Kinemacolor reproductions of the "Promenade des Toilettes" at Gimbel Bros., New York, unusually popular, especially with its feminine patrons. The showing of the latest in handsome costumes and evening gowns has stirred the local audiences mightily, judging by the crowds which throng to the theater when a fashion show of this kind is billed.

The Mergenthaler Linotype Company illustrated a lecture on that subject, which was given in Louisville November 11, under the auspices of the Louisville Ben Franklin Club, with moving pictures. One of its New York representatives delivered the lecture.

In order to prove to the people of Louisville that it will soon supply natural gas to this city, and that work on its new pipe line from West Virginia fields is progressing as rapidly as possible, the Louisville Gas & Electric Company, a Byllesby corporation, recently had a film made showing construction operations along the line. The film was shown at Keith's Theater in Louisville.

Switow's New Grand Theater, New Albany, Ind., which was opened October 25, with fitting ceremony, was given a great send-off by an enthusiastic crowd. The theater, which is absolutely fireproof, has a seating capacity of 1,000, and is showing vaudeville and motion pictures. Ten cents admission is charged.

The National Theater, Louisville, which will show vaudeville and moving pictures, will open November 27, the exact date having finally been announced. The work of completing the theater has proceeded slowly, as it was due to be opened September 15.

The Novelty Theater, Louisville, believes that its policy of running a new feature daily, with a complete change of program, is a winner, as it has developed a big following of regular patrons who visit the theater every day.

The Walnut Theater, Louisville, which is showing vaudeville and pictures, putting on two features and two vaudeville acts, is doing a good business. It is using girl ushers and by careful attention to details, is rapidly building up a following.

Warren Kerrigan, who recently joined the Universal, has been honored by having a theater in his home town, New Albany, Ind., named after him.

W. Drollinger, who is booking the five-reel Ambrosio feature, "Satan," in Louisville, reports that practically all of the local houses have been signed up. The Hopkins will put it on for a two-day run.

Hooker & Wells, Scottsburg, Ind., have put in new opera chairs and a motor generator set in their theater in that city, the Scenic. They are playing to big business.

The Henryville, Ind., Amusement Company has added to its equipment through the purchase of a Baldwin piano from the Louisville store of the Baldwin Piano Company.

J. Ward, Campbellsville, Ky., has been in Louisville purchasing second-hand chairs and other equipment for a new moving picture theater he is opening there.

A. W. Walker, Bardstown, Ky., is planning opening a new showhouse at Bardstown Junction, Ky. Detailed plans will be ready in a few weeks.

H. O. Hammond, New Albany, Ind., has purchased control of the Majestic Theater, Jeffersonville, Ind. Both towns are suburbs of Louisville.

Herbert Kettrie is the proprietor of a new moving picture theater which has opened at New Philadelphia, Ind.

Jordan & Hammond, Campbellsburg, Ky., have decided to establish three moving picture theaters in that part of Kentucky. The exact location of the houses has not yet been decided on.

C. A. Wheeldon, Brodhead, Ky., has opened a moving picture theater at Twin Branch, W. Va. This is in the mountain district, which is being rapidly developed by coal and timber operators, and offers ample opportunity for moving picture enterprises.

Plans are being made by outside capitalists to establish a vaudeville and moving picture theater at Mt. Sterling, Ky. The identity of those interested has not been announced.

The Pastime Theater, Winchester, Ky., is to be enlarged. The building will be extended back 100 feet, and will have a seating capacity of 750 when the alterations are completed. The stage will also be enlarged so as to enable pretentious vaudeville acts to be staged. The Pastime is planning to use Kinemacolor service in the near future.

Hayden Freeman, H. B. Davis and Dunlap Murphy, Fulton, Ky., have purchased the Rex Theater in that city. They have publicly advertised for reports from their patrons as to their favorite films and players, and will endeavor to confine their attention to that line of pictures.

Spahr Swift, Winchester, Ky., has leased the first floor of the new George Building, and will equip it as a moving picture theater. He will expend $2500 in the equipment of the house. He plans to open December 15.

The several Louisville men who are prominent in the Motion Picture Exhibitors' League of Kentucky, are interested in the coming semi-annual meeting of the organization, which is to be held some time during November, probably in Louisville. The date has not been fixed as yet. L. J. Dittmar, Fred Dolle, Max Simons, H. B. Strube and Joseph Steurle, are among those who will attend.

Colored films are taking remarkably well through the South, according to L. J. Dittmar, manager of the Louisville branch of the Kinemacolor Company. Nashville, Chattanooga, Knoxville, Savannah, New Orleans and Mobile, are among the larger towns which have recently taken on this service, besides a number of smaller places.

The Majestic is one of the few places of amusement in Louisville which makes it easy for its patrons to get a drink of water. The Kentucky statute prohibiting the use of public drinking cups, resulted in the removal of the supply of drinking water in most theaters, as it was considered too expensive to furnish water and individual cups, as well, but the Majestic, and possibly two or three of the leading theaters, are now doing this.

Carpenter & Johnson, the Louisville firm which has been taking moving pictures of local events for reproduction in B. F. Keith's theater and elsewhere, have taken a number of unusually interesting pictures recently, including views of actual work on the pipe line which is being built to bring natural gas to Louisville from the West Virginia fields. A ditch-digger in action and a team of twenty horses dragging a load of iron pipe over the mountains near Middlesboro, Ky., are among the features which excited most interest. Not long ago Carpenter & Johnson were able to illustrate the possibilities of moving pictures for commercial purposes, being employed by the National Power Corporation, of Birmingham, Ala., to photograph an experiment made to test machinery on the Ohio Falls, designed to turn the water-power into electric current. These pictures will be used as an aid in the sale of the company's stock.

H. D. Ticknor, manager of the Standard Film Exchange, of Louisville, said recently that business is excellent with his company, the demand through Kentucky, Tennessee and Alabama being especially good. Western dramas and comedies are best with him, the smaller exhibitors being especially eager to get films of this sort. The recent severe weather hurt business considerably with this class of exhibitors, according to Mr. Ticknor, but they have recovered, and are again going forward in nice shape.

The M. & C. Film Company, of Indianapolis, Ind., recently purchased the property of the Straws Mill Rod and Gun Club, which is located in the Silver Hills section, immediately across the Ohio river from Louisville, and will use the property in the production of Indian and other Western subjects. The site is an ideal one for the production of the kind of pictures handled by the company, and it is understood that operations will begin at once.

The Switow Amusement Company continues to build and acquire houses in this part of the country, and expects to add fifteen more to its string of a dozen within the next few months. "Switow's Dream," at Martinsville, Ind., will be completed by December 15, it is expected, and a site was purchased by the company not long ago at North Vernon, Ind., on which a house of the same name will be built. The Rex, the second house in the chain, at Bloomington, Ind., has been remodeled, and is practically a new house in appearance.

The makers of Callahan's White Plume Flour, a Louisville product, are out with a strong bid for popular favor in the shape of an offer of tickets to motion picture theaters in exchange for the tickets given with the flour.

Charles Gates, of Louisville, is looking over several sites in Bowling Green with a view to erecting and operating a motion picture theater in that city. He has taken an option on one of the most desirable, and will probably close the deal and start work on the building shortly.

Henry Guthrie, of Louisville, who is understood to represent a number of business men, is said to be negotiating for a lease on the new Ben Ali Theater, in Lexington, Ky., for a long term of years. The lease is held at a figure in the neighborhood of $15,000 a year. Mr. Guthrie has not stated to what purpose the theater will be turned if he and his associates acquire the lease.

The Lyric Theater, at Pineville, Ky., was thrown open to the public on the evening of November 1, in connection with addresses given during intermissions in the program by various well-known citizens regarding the issues raised in the local campaign. All of these talks were limited to five minutes, and with this assurance, good crowds jammed the theater all evening. Motion pictures of Pineville scenes were shown, besides the regular program, and added much to the interest of the audiences.

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# Calendar of Licensed Releases.

## CURRENT RELEASES.

### MONDAY, NOVEMBER 17th, 1913.

| | |
|---|---|
| BIOGRAPH—A Cure for Suffragettes (Comedy) | |
| BIOGRAPH—He's a Lawyer (Comedy) | |
| EDISON—Nora's Boarders (Comedy) | 1000 |
| KALEM—The Stolen Tapestries (Drama) | 1000 |
| LUBIN—The Two Fathers (Comedy) | 1000 |
| PATHEPLAY—Pathe's Weekly, No. 68 (News) | |
| SELIG—The Escape of Jim Dolan (Special—2 parts—Drama) | 2000 |
| VITAGRAPH—Tangled Threads (Drama) | 1000 |

### TUESDAY, NOVEMBER 18th, 1913.

| | |
|---|---|
| CINES—For the Love of a Toreador (Special—2 parts—Drama) | |
| EDISON—A Cause for Thankfulness (Drama) | 1000 |
| ESSANAY—The Lost Chord (Drama) | 1000 |
| LUBIN—Shadows (Drama) | 1000 |
| PATHEPLAY—Mr. Gaston from Paris (Comedy) | |
| PATHEPLAY—Flowers of Japan (Horticulture) | |
| SELIG—The Port of Missing Women (Drama) | 1000 |
| VITAGRAPH—His Last Fight (Drama) | 1000 |

### WEDNESDAY, NOVEMBER 19th, 1913.

| | |
|---|---|
| EDISON—The Girl in the Houseboat (Comedy) | 1000 |
| ESSANAY—The Usual Way (Comedy) | 1000 |
| KALEM—The Express Car Mystery (Special—2 parts—Drama) | 2000 |
| PATHEPLAY—By Impulse (Comedy-Drama) | |
| SELIG—The Touch of a Child (Drama) | 1000 |
| VITAGRAPH—Why I Am Here (Comedy) | |
| VITAGRAPH—Farming in Ancient Thebes (Agriculture) | |

### THURSDAY, NOVEMBER 20th, 1913.

| | |
|---|---|
| BIOGRAPH—The Detective's Stratagem (Drama) | |
| ESSANAY—The Cowboy Samaritan (Drama) | 1000 |
| LUBIN—Partners in Crime (Special—3 parts—Drama) | 3000 |
| MELIES—Shooting the Famous Hozu Rapids of Japan (Sports) | |
| MELIES—A Lemon Plantation (Ind.) | |
| PATHEPLAY—Pathe's Weekly, No. 69 (News) | |
| PATHEPLAY—The Green-eyed Monster of Jealousy (Special—2 parts—Drama) | |
| SELIG—An Actor's Romance (Drama) | 1000 |
| VITAGRAPH—The Sale of a Heart (Drama) | 1000 |

### FRIDAY, NOVEMBER 21st, 1913.

| | |
|---|---|
| EDISON—A Good Sport (Special—2 parts—Comedy) | 2000 |
| ESSANAY—The End of the Circle (Spec.—2 parts—Dr.) | 2000 |
| KALEM—The Laundress and the Lady (Comedy) | |
| KALEM—The Dublin Horse Show (Topical) | |
| LUBIN—His Chorus Girl Wife (Drama) | 1000 |
| PATHEPLAY—Natives of Australia (Manners and Customs) | |
| PATHEPLAY—The Pond Snail (Zoology) | |
| PATHEPLAY—In the Spanish Pyrenees (Travel) | |
| SELIG—Outwitted by Billy (Drama) | 1000 |
| VITAGRAPH—The Schemers (Comedy) | 1000 |

### SATURDAY, NOVEMBER 22nd, 1913.

| | |
|---|---|
| BIOGRAPH—By Man's Law (2 parts—Drama) | |
| EDISON—A Proposal Deferred—"Who Will Marry Mary" (No. 5—Drama) | |
| ESSANAY—Broncho Billy's First Arrest (Drama) | 1000 |
| KALEM—Primitive Man (Drama) | 1000 |
| LUBIN—The Harmless One (Drama) | 1000 |
| PATHEPLAY—Kenton's Heir (Drama) | |
| VITAGRAPH—The Whimsical Threads of Destiny (Special—2 parts—Drama) | 2000 |

## ADVANCE RELEASES.

### MONDAY, NOVEMBER 24th, 1913.

| | |
|---|---|
| BIOGRAPH—All for Science (Drama) | |
| EDISON—From Durban to Zululand (Scenic) | 500 |
| EDISON—Enoch and Ezra's First Smoke (Comedy) | 500 |
| KALEM—An Indian Maid's Strategy (Drama) | 1000 |
| LUBIN—Just Cissy's Little Way (Comedy) | 1000 |
| PATHEPLAY—Pathe's Weekly No. 70 (News) | |
| SELIG—The Quality of Mercy (Special—2 parts—Dr.) | 2000 |
| VITAGRAPH—The Leading Lady (Drama) | 1000 |

### TUESDAY, NOVEMBER 25th, 1913.

| | |
|---|---|
| ECLIPSE—The Subterranean City; or Trailing the Jewel Thieves (Special—2 parts—Drama) | |
| EDISON—The Vanishing Cracksman (Drama) | 1000 |
| ESSANAY—The Little Substitute (Drama) | 1000 |
| LUBIN—Her Sick Father (Comedy) | 400 |
| LUBIN—The Lost Switch (Comedy) | 600 |
| PATHEPLAY—The Shadow of Shame (Drama) | |
| SELIG—Mounted Officer Flynn (Comedy) | 1000 |
| VITAGRAPH—Little Kaintuck (Drama) | 1000 |

### WEDNESDAY, NOVEMBER 26th, 1913.

| | |
|---|---|
| EDISON—A Sense of Humor (Comedy) | 1000 |
| ESSANAY—Dollars-Pounds-Sense (Comedy) | 1000 |
| KALEM—The Plot of India's Hillmen (Special—2 parts—Drama) | 2000 |
| PATHEPLAY—The Elusive Turkey (Comedy) | |
| SELIG—Cupid in the Cow Camp (Comedy-Drama) | 1000 |
| VITAGRAPH—Fellow Voyagers (Comedy) | |
| VITAGRAPH—Temples and Statues of Rome (Architecture) | |

### THURSDAY, NOVEMBER 27th, 1913.

| | |
|---|---|
| BIOGRAPH—A Circumstantial Hero (Comedy) | |
| BIOGRAPH—The Somnambulists (Comedy) | |
| ESSANAY—The Naming of the Rawhide Queen (Dr.) | 1000 |
| LUBIN—A Waif of the Desert (Special—2 parts Dr.) | 2000 |
| MELIES—The Japanese Judo | |
| PATHEPLAY—Pathe's Weekly No. 71 (News) | |
| PATHEPLAY—Old Nuremburg (Scenic) | |
| PATHEPLAY—The Faithless Friend (Special—2 parts—Drama) | |
| SELIG—A Message from Home (Drama) | 1000 |
| VITAGRAPH—The Cure (Drama) | 1000 |

### FRIDAY, NOVEMBER 28th, 1913.

| | |
|---|---|
| EDISON—The Gunmaker of Moscow (Special—2 parts—Drama) | 2000 |
| ESSANAY—The Brand of Evil (Special—2 parts—Dr.) | 2000 |
| KALEM—The Good Old Summer Time (Comedy) | |
| KALEM—England's King at Liverpool (Topical) | |
| LUBIN—The Scapegrace (Drama) | 1000 |
| PATHEPLAY—Making Eight Ton Ropes (Industrial) | |
| PATHEPLAY—The Capital of Malay States (Scenic) | |
| PATHEPLAY—Fashions Law in the Swiss Cantons (Sociological) | |
| SELIG—The Supreme Moment (Drama) | 1000 |
| VITAGRAPH—Betty in the Lion's Den (Comedy) | 1000 |

### SATURDAY, NOVEMBER 29th, 1913.

| | |
|---|---|
| BIOGRAPH—The Blue or the Gray (Drama) | |
| EDISON—A Royal Romance (Drama) | 1000 |
| ESSANAY—Sophie's Hero (Comedy) | 1000 |
| KALEM—In Peril of His Life (Drama) | 1000 |
| LUBIN—Turning the Table (Drama) | 1000 |
| PATHEPLAY—The Blight (Drama) | |
| VITAGRAPH—The Golden Pathway (Special—2 parts—Drama) | 2000 |

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# Calendar of Independent Releases

## Universal Film Mfg. Co. Current Releases

### SUNDAY, NOVEMBER 16th, 1913.

REX—The Blood Brotherhood (Drama)
CRYSTAL—Out of the Grave (Drama)
ECLAIR—Unseen Metamorphoses (Scientific)
ECLAIR—Does Max Snore? (Comedy)

### MONDAY, NOVEMBER 17th, 1913.

VICTOR—Forgotten Women (Drama)
IMP—Who Killed Olga Carew? (2 parts—Drama)
POWERS—The Doctor's Orders (Drama)
POWERS—Cotton Time in Arkansas (Industrial)

### TUESDAY, NOVEMBER 18th, 1913.

101 BISON—The Raid of the Human Tigers (2 parts—Drama)
CRYSTAL—Her Secretaries (Comedy)
CRYSTAL—Percy's New Mamma (Comedy)

### WEDNESDAY, NOVEMBER 19th, 1913.

NESTOR—The Golden Princess Mine (Drama)
JOKER—Mike and Jake at the Beach (Comedy)
ECLAIR—Partners (2 parts—Drama)
UNIVERSAL—Animated Weekly, No. 89 (News)

### THURSDAY, NOVEMBER 20th, 1913.

IMP—The Child Stealers of Paris (Drama)
REX—Fires of Fate (2 parts—Drama)
FRONTIER—Slim Becomes a Detective (Comedy)

### FRIDAY, NOVEMBER 21st, 1913.

NESTOR—An Elephant on his Hands (Comedy)
POWERS—A Stolen Identity (2 parts—Drama)
VICTOR—Where the Hop Vine Twines (Drama)

### SATURDAY, NOVEMBER 22nd, 1913.

JOKER—The Stinger Stung (Comedy)
FRONTIER—The Double Cross (Drama)
101 BISON—Wynona's Vengeance (2 parts—Drama)

## ADVANCE RELEASES.

### SUNDAY, NOVEMBER 23rd, 1913.

REX—His Old Fashioned (Comedy-Drama)
CRYSTAL—The Cabaret Singer (Drama)
ECLAIR—Oh! You Rubber (Comedy)
ECLAIR—Soldiers Drilling in Turkestan (Military)

### MONDAY, NOVEMBER 24th, 1913.

VICTOR—Back to Life (2 parts—Drama)
IMP—Jane's Brother the Paranoiac (Drama)
POWERS—Jimmy's Deception (Comedy)

### TUESDAY, NOVEMBER 25th, 1913.

101 BISON—The White Vacquere (2 parts—Drama)
CRYSTAL—Hubby's New Coat (Comedy)
CRYSTAL—Baldy Belmont Lands a Society Job (Com.)

### WEDNESDAY, NOVEMBER 26th, 1913.

NESTOR—Hilda of the Mountains (Drama)
JOKER—Mike and Jake Go Fishing (Comedy)
JOKER—Bally Bunion Railway in Ireland (Travel)
ECLAIR—A Son's Devotion (2 part—Drama)
UNIVERSAL—Animated Weekly No. 90 (News)

### THURSDAY, NOVEMBER 27th, 1913.

IMP—Night Shadows of New York (3 parts—Drama)
REX—The Tale of a Lonely Coast (Drama)
FRONTIER—Slim Proposes—But (Comedy)

### FRIDAY, NOVEMBER 28th, 1913.

NESTOR—When He Lost To Win (Comedy)
POWERS—A Seaside Samaritan (Drama)
VICTOR—Unto the Third Generation (2 parts—Drama)

### SATURDAY, NOVEMBER 29th, 1913.

JOKER—Lazy Louis (Comedy)
FRONTIER—The Secret of Balanced Rock (Drama)
101 BISON—The War of the Cattle Range (2 parts—Dr.)

## Mutual Film Corporation Current Releases

### SUNDAY, NOVEMBER 16th, 1913.

APOLLO—Fred's Waterloo (Comedy)
MAJESTIC—The Tomboy's Race (Drama)
THANHOUSER—He Couldn't Lose (Comedy)

### MONDAY, NOVEMBER 17th, 1913.

AMERICAN—The Trail of the Lost Chord (2 parts—Drama) .......... 2000
KEYSTONE—Our Children (Comedy)
RELIANCE—Two Men and a Mule—Series No. 4 (Comedy)

### TUESDAY, NOVEMBER 18th, 1913.

THANHOUSER—Baby's Joy Ride (Com.-Dr.)
MAJESTIC—L'Article 47 (2 parts Drama)
KAY-BEE—The Claim Jumper (Drama)

### WEDNESDAY, NOVEMBER 19th, 1913.

BRONCHO—The War Correspondent (2 parts—Drama)
MUTUAL—Mutual Weekly, No. 47 (News)
RELIANCE—A Man and a Woman (Drama)

### THURSDAY, NOVEMBER 20th, 1913.

AMERICAN—A Modern Steel Plant (Topical)
AMERICAN—The Tale of the Ticker (Drama) .......... 1000
DOMINO—The Witch of Salem (2 parts—Drama)
KEYSTONE—A Muddy Romance (Comedy)
KOMIC—Making Himself a Hero (Comedy)
KOMIC—Murphy's New High Hat (Comedy)

### FRIDAY, NOVEMBER 21st, 1913.

KAY-BEE—Days of '49 (News)
PRINCESS—A Shot Gun Cupid (Comedy)
THANHOUSER—The Clothes Line Quarrel (Drama)

### SATURDAY, NOVEMBER 22nd. 1913.

AMERICAN—Calamity Anne's Dream (Drama) .......... 1000
MAJESTIC—(No release this date.)
RELIANCE—Her Father's Daughter (Drama)

## ADVANCE RELEASES.

### SUNDAY, NOVEMBER 23rd, 1913.

APOLLO—The Mexican Fleet Producer
MAJESTIC—The House on the Tree (Drama)
THANHOUSER—Their Great Big Beautiful Doll (Dr.)

### MONDAY, NOVEMBER 24th, 1913.

AMERICAN—The Occult (Drama)
KEYSTONE—Fatty Joins the Force (Comedy)
RELIANCE—The Other Woman (Drama)

### TUESDAY, NOVEMBER 25th, 1913.

MAJESTIC—(Title not reported)
THANHOUSER—(Title not reported)
KAY-BEE—The Maelstrom (Drama)

### WEDNESDAY, NOVEMBER 26th, 1913.

BRONCHO—The Reformation (Drama)
MUTUAL—Mutual Weekly No. 48 (News)
RELIANCE—A Rough Diamond (Drama)

### THURSDAY, NOVEMBER 27th, 1913.

AMERICAN—A Spartan Girl of the West (Drama)
DOMINO—Belle of Yorktown (3 parts—Drama)
KEYSTONE—Cohen Saves the Flag (Comedy)
KOMIC—A Method In His Illness (Comedy)
KOMIC—The Man with a Razor (Comedy)

### FRIDAY, NOVEMBER 28th, 1913.

KAY-BEE—The Sign of the Snake (Drama)
PRINCESS—(Title not reported)
THANHOUSER—(Title not reported)

### SATURDAY, NOVEMBER 29th, 1913.

AMERICAN—A Midnight (Drama)
MAJESTIC—(Title not reported)
THANHOUSER—(Title not reported)

## Exclusive Supply Corporation Current Releases

### MONDAY, NOVEMBER 17th, 1913.

BLACHE-AMERICAN—The Star of India (Feature—4 parts—Drama)

### TUESDAY, NOVEMBER 18th, 1913.

GAUMONT—Leonance and the Milkmaid (Comedy)

### WEDNESDAY, NOVEMBER 19th, 1913.

GAUMONT—Gaumont's Weekly No. 89 (News)

### THURSDAY, NOVEMBER 20th, 1913.

GAUMONT—Oscar Finances a Theater (Comedy)
LEWIS PENNANT—Decreed to Die (Feature—3 parts—Drama)

### FRIDAY, NOVEMBER 21st, 1913.

GREAT NORTHERN SPECIAL—Baptism of Fire (Feature—3 parts—Drama)
F. R. A.—Outlawed (Feature—3 parts—Drama)

### SATURDAY, NOVEMBER 22nd, 1913.

GREAT NORTHERN—Hard Luck (Comedy)
GAUMONT—Chained to the Past (Feature—2 parts—Drama)
SOLAX—Ben Bolt (Feature—4 parts—Drama)

## ADVANCE RELEASES.

### MONDAY, NOVEMBER 24th, 1913.

AMMEX—The Fatal Reckoning (Feature—2 parts—Dr.)

### TUESDAY, NOVEMBER 25th, 1913.

GAUMONT—Mary Saves the Sculptor (Drama)
LACLEDE—The Pale Faced Squaw (Feature—3 parts—Drama)

### WEDNESDAY, NOVEMBER 26th, 1913.

GAUMONT—Gaumont's Weekly No. 90 (News)

### THURSDAY, NOVEMBER 27th, 1913.

ITALA—The Leap of Despair (Feature—3 parts—Dr.)
GAUMONT—Gymnastics

### FRIDAY, NOVEMBER 28th, 1913.

F. R. A.—The Secret of Adrianople (Feature—4 parts—Drama)

### SATURDAY, NOVEMBER 29th, 1913.

GAUMONT—The Silence of the Dead (Feature—4 parts—Drama)

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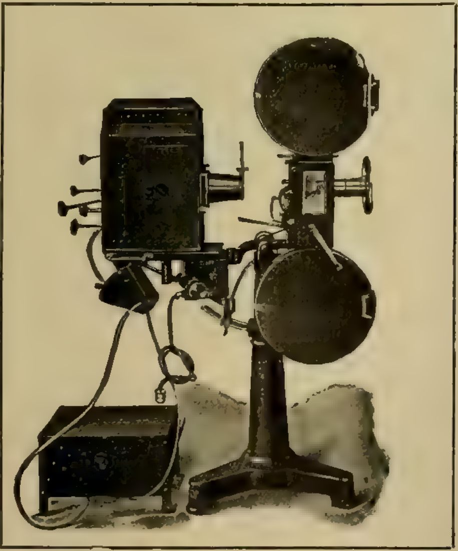

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# LICENSED FILM STORIES

## ESSANAY.

**THE LITTLE SUBSTITUTE** (Nov. 25).—Robert Graham's wife dies, leaving him to take care of their three-weeks old son. Graham is called abroad on business and turns the child over to his elderly aunt. During Graham's absence, the child dies, but a woman who is poverty stricken, leaves her son on the doorstep of Aunt Libby, who takes the infant in and gives it a home. Graham returns and uninformed by his aunt, continues to love the child as his own. Three years later the child is taken sick and a nurse is sent for, who happens to be the real mother. Aunt Libby's conscience makes her confess that the boy is not Graham's son, but the son of the nurse in attendance. Graham cannot give up the child—the mother cannot give up her son—so Graham decides to marry the mother to keep the son.

**DOLLARS — POUNDS — SENSE** (Nov. 26). —"You're worth your weight in gold!" This is what Charles Watson, a young spendthrift, told every girl he met. His father threatened to disown him unless he would marry a girl and settle down, and if he married inside of thirty days, Colonel Watson was to give his son a hundred dollars in gold for every pound the girl weighed. Tall ones, slim ones, fat ones and small ones were proposed to without success, and when Watson called a widow on the telephone who weighed 288 pounds and proposed, he was mighty disappointed when he arrived at the house and discovered that he had proposed to the daughter, who weighed only 86 pounds. Watson makes good and marries the girl and his father gives him a large check, regardless of the girl's weight.

**THE NAMING OF THE RAWHIDE QUEEN** (Nov. 27).—Prospectors discover gold on the outskirts of Rawhide, a small town in the far West. Reuben Glen, a prospector, living in the next county, becomes discouraged and determines to try his luck elsewhere. When he arrives at Rawhide he is gently but firmly requested to remove himself immediately from the vicinity. He refuses emphatically, but is saved from the infuriated prospectors by his young daughter, whom the men later christen as "The Rawhide Queen." They heap laurels upon her head by naming the new mine after her and her father is made "one of them."

**SOPHIE'S HERO** (Nov. 29).—Sophie Clutts goes to town to do her shopping. Slippery Slim dolls himself up in an evening dress coat, a pink and white bosom shirt and a pair of plaid trousers, with a four-foot six-shooter hanging from his belt. Mustang Pete wears the best the country affords and Rawhide Bill, for the first time in his life, gives himself a shave. Some sports, these three sons of the "Alkali" dust, which reminds us that "Alkali" Ike digs up his old brown derby from the bottom of his trunk for the memorial occasion. All four men are courteous in the extreme, each trying to outdo their rivals. "Alkali" Ike is so small that he is abused and his feelings are hurt exceedingly. He gets even, though. A big bearskin helps considerably to carry out his plan, and donning same he puts the three men to fight, at the same time making poor little demure Sophie faint. But he wins her when he shows the fair beauty the skin of the bear he had killed? So "Alkali" Ike becomes her hero, and the three rivals sneak into the background to hide their shame. It's a bear—and so it was.

**THE END OF THE CIRCLE** (Special—2 parts—Nov. 21).—During the early days of the West, when those parts were poorly settled, Will Davis, a prospector, landed in a small town. A Mexican girl, Juanita by name, becomes much interested in Davis, and determines that he be hers and hers only. Dom Wilson, a ranchman, plays his cards two ways, first by making love to Juanita, and second by bestowing his attentions on a beautiful young Miss of the village, Eileen Sheridan. Davis meets Miss Sheridan and the two become infatuated with each other. The young prospector proposes to her and she accepts him. The news of the engagement spreads about the town and Will is congratulated heartily by all, but Wilson and Juanita, who swear revenge. Juanita's love turns to hate, which makes her as bitter towards Davis as Wilson, and when a woman hates, the flames of hell are as heaven in comparison. Wilson calls on Eileen and tells her that Davis is leading a double life, that he is not true to her. Eileen refuses to believe the ranchman, but when he promises that she can see for herself, she realizes that the terrible statement may be true. Juanita "accidentally" calls on Davis at his cabin, where she tries to embrace him. Making sure that Wilson has led the unsuspecting Eileen within sight of the cabin door, she continues to force her attentions on Davis. The climax comes when Eileen sees the Mexican girl leave the cabin of her sweetheart.

Disgusted with the one man she thought the world of, and not taking time to think of the future, Eileen, for spite, marries Don Wilson. Davis sees the two as they leave on a prairie schooner for other parts, and his heart throbs within his breast as though it would break. A few years elapse and we see Wilson, a drunkard of the lowest degree. He has forgotten that he ever loved Eileen and his only thought is of "more whiskey." Eileen's mental strain takes away her physical strength, and she becomes a victim of the white plague. A daughter is brought into the world to curse the unhappy marriage. The family pitch camp by the roadside and Dom becomes very abusive to his wife, when he discovers that they are almost out of provisions. He unhitches one of the horses and rides to the nearest town some miles away, there to sell his horse, the proceeds of which are spent for whiskey and to be gambled away. Eileen becomes worse, and fearing she will die, sends her young daughter in search of her father. Dom, in a drunken stupor, falls over a cliff, which brings about his untimely end. Davis, camping nearby, rushes to the scene to discover that it is his old rival. Davis climbs to the top of the cliff in time to save the life of Wilson's child from a bear. Will Davis carries the child to the prairie schooner, where he recognizes Eileen. Eileen clasps Davis and kisses him fondly, and passes off into another world, leaving the child to be taken care of by her former sweetheart, and he only too willingly promises to take care of her as he would his own.

**THE BRAND OF EVIL** (Special—2 parts—Nov. 28).—Morton, an adventurer, exploring in the wilds of India, steals from a sacred temple the "Eye" of the God which the natives worship. He makes good his escape and finally reaches America. The Indians, wild at the sacrilege which their God has been subjected to, swear vengeance. Twenty years pass; Morton, now a rather old man, lives alone with his daughter, Judith. The twenty years have made Morton practically a weakling, the fear of the Orient being always uppermost in his mind. At length the blow falls. One evening after having just looked at the wonderful stone, which he practically worships, he returns to his library to find his daughter wildly staring into space. Immediately he knows. They have come! Judith comes to herself and tells her father of the dark man she has seen and how under his powerful gaze, she seemed to float into oblivion. Morton, thinking always of the precious "Eye," hides it again. The final blow falls when his daughter, having just told Howard, her lover, goodnight, suddenly disappears. Morton realizes that after twenty years, vengeance has at last come.

Morton is completely broken under the strain and Howard, sticking to him after the servants all leave, at last convinces him that the only thing to do is to return the "Eye" to the natives. True to Howard's judgment, the natives secure the stone and return Judith to them, but under the influence of a hypnotic spell. She does not recognize them. Both Morton and Howard are frantic. Meanwhile, the leader of the Indians, having returned to the ones who are helping him, sends them back to India with the "Eye" to hastily appease the wrath of their God. He remains to further wreak vengeance on Morton. The penalty is death! The Indian returns just as Howard is told by Morton. They secrete themselves behind a movable painting Howard prepared for defense. The Indian suspicions their hiding-place when he hears the noise made by Howard dropping a sword, and thrusts his dagger into the painting. This narrowly misses Howard, and he in turn makes a thrust through the painting, the cut taking effect on the native's wrist. A terrific hand-to-hand struggle takes place, during which the Indian gets Howard under his spell. Morton, meanwhile, a little of his nerve returning, fires. The Indian falls. At the moment of the Indian's death, Judith's senses return to her. Later, the "Eye" is returned to the God, and the curse, Morton's deadened and blackened hand, is removed, the flesh once again regaining its natural color and life. The story ends with this last scene, Morton looking in awe at his restored hand, and Howard and Judith clasped in each other's arms.

## KALEM.

**THE LAUNDRESS AND THE LADY** (Nov. 21).—Bridget, Mrs. Graves' cook, threatens to leave when ordered to do laundry work. Mrs. Graves calls on Bob, her son, at his office. She requests him to send a note to Mary Flannigan, a laundress, telling her to call at the house at once. Bob is writing a note to Mary Hall, his sweetheart. He incloses a theater ticket for the matinee with the explanation that a business engagement will prevent him from calling for her. The boy gets the notes mixed. He sends his sweetheart's note to the laundress, and the latter's note to his sweetheart. Mrs. Graves tells Bridget to put the laundress to work the moment the woman appears. The mistress then departs. Mary Hall, fearing something has happened, hastens to Bob's home. Bridget compels her to do the washing. The laundress gets the theater ticket and the ardent note. She hastens to the theater. Bob finds her there. The two get into an argument and are thrown out. Bob, the laundress and Mrs. Graves reach the house at the same time. They see Bob's sweetheart washing clothes, and cowering in fear because of the tyrannical Bridget.

Mary breaks her engagement, but the humorous side of the situation dawns upon her when the matter is explained, and all ends well.

**THE DUBLIN HORSE SHOW** (Nov. 21).—This interesting feature shows the opening of the famous event in the Royal Dublin Society's grounds at Balls Bridge, Ireland. The parade of the contestants shows some of the finest horses in the world..

Other scenes show sports in England and France. A unique picture is that of the water-cycling contest at Nogentsur-Marne, France. These craft somewhat resemble pontoons and are propelled by an arrangement similar to that of a bicycle.

**PRIMITIVE MAN** (Nov. 22).—Allan .loves Betty, a mountain girl. Not sure that she loves the boy, Betty declines to marry him. Dan, a rough mountaineer, lives a secluded life, with only his dog as companion. The man sees Betty bathing in a mountain stream. He falls madly in love with her. Later, Dan woos her in his rough way. Betty, who is something of a coquette, finds herself seized in his strong arms and pressed to his breast. Despite her struggles, Dan kisses her repeatedly and then rushes away. Betty tries hard to be angry, but the man has awakened the first fire of love in her heart. Shortly afterward, Dan overhears Allan making love to Betty. The mountaineer thrashes Allan, who flees like a whipped cur. Dan orders the girl to choose between Allan and herself. Betty marries Dan. Allan calls on Betty, ostensibly upon a friendly visit. Later he tries to make love to her. Dan sees this and beats the man soundly. Thinking his wife guilty of a love affair, Dan tells Betty that for the rest of her life she is to live in seclusion. The man lives in a shack near the house and keeps visitors away. Dan's dog carries a market basket to the village every day and secures the necessary food. One day, Betty places a note in the basket requesting that a doctor be sent immediately. Dan allows the physician to pass. Several hours later, the doctor emerges from the house, his face beaming. Betty has given birth to a son. Dan is petrified upon hearing the news. Remorse, because of the brutal treatment he has accorded Betty, sits heavily upon him. The man rushes into the house and falls on his knees by the bedside. Betty, with her infant cuddled to her breast, places her hand upon Dan's head and smiles her forgiveness.

**AN INDIAN MAID'S STRATEGY** (Nov. 24).—Wanda, the daughter of the Hopi chief, is forced to consent to be the wife of White Eagle, a Ute. The maid loves Koti, a Hopi brave. White Eagle orders her to return with him to the village of his people.

Koti follows the pair. He attacks the Ute and after a terrible knife duel seriously wounds White Eagle. Friends find the wounded man after the lovers escape. The affair is reported to the commandant of the army post. Lieut. Breen, in love with the commandant's daughter, is ordered to go in pursuit. The lieutenant bids his sweetheart good bye and goes after the lovers.

Discovering they are pursued, the lovers separate, Wanda is captured and taken back to the fort. Koti learns that his sweetheart has been captured and that effort is being made to have her tell of his whereabouts. The Indian disguises as an old squaw and gains admittance to the fort. He makes his identity known to Wanda. A few minutes later, an opportunity is offered for escape and both get away.

Lieutenant Breen and his sweetheart see the lovers' dash for freedom. The officer goes in pursuit. By a stratagem, Koti gains possession of Breen's pistol. The Indian is about to kill the lieutenant, but Wanda saves the officer's life. The girl bids her sweetheart escape. Koti dashes off.

Wanda turns to the lieutenant and tells him her story. She pleads with Breen to allow her to escape to a different part of the country with her lover. Thinking of his own sweetheart, the officer bows his head and slowly walks away.

On the hill's summit, Koti waits for his sweetheart. Wanda approaches with gladness in her heart. Together, the lovers ride down the hill towards happiness.

**THE PLOT OF INDIA'S HILLMEN** (Special—2 parts—Nov. 26).—Count Savanoff, a Russian spy, becomes the guest of the commandant of the British army post. The spy gains the friendship of the Indian hillmen. Count Savanoff learns that Lieutenant Maxam has invented a powerful explosive. He plans to steal the formula. Savanoff discovers that Messlah, the commandant's servant, is the hillmen's spy. He secures the man's aid in an effort to steal the secret. The first attempt fails. Zurah, Maxam's servant, accidentally spills coffee on the Russian's coat. Maxam saves his servant from a beating at the hands of Savanoff. Zurah is grateful. The Russian spy and Messlah are searching for the formula in Maxam's room, when the lieutenant discovers them. They overpower the officer. Savanoff succeeds in finding the paper. He and Messlah kidnap Maxam and take him to the retreat of the hillmen. Zurah, suspecting something wrong, follows the men and learns of his master's predicament. The servant hastens back to the post and gives word of the abduction. Savanoff and the chief of the tribesmen plot the death of the British soldiers. The Russian prepares a quantity of the explosive and places it near the path along which the troops are to be lured. The hillmen encounter the soldiers who have been sent to rescue the lieutenant. A terrible battle takes place. The natives are driven back at the point

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of bayonet. In the rout that occurs, the hillmen forget the trap prepared for the English, and cross over the spot where the explosive is planted. A terrible upheaval wipes out the natives to the last man. A huge boulder strikes Savanoff, killing him instantly. Faithful Zurah leads the troops to Maxaim's prison and the young lieutenant is released.

**THE GOOD OLD SUMMER TIME** (Nov. 28).—Mason, his wife and his mother-in-law, are about to leave for the seashore, when the mother-in-law is taken ill. Mason is ordered to go alone. The others will join him at the beach later

The man is assigned to a room formerly occupied by an actress. The lady has forgotten her kimona, which hangs on the wall. Mason examines it and throws it across the foot of the bed. Later, he leaves the room and indulges in a flirtation with two pretty girls.

Mrs. Mason's mother recovers and the two leave for the beach. They go to Mason's room and discover the kimona. Suspecting something wrong, the ladies go after the husband's scalp.

The man is sitting with his arms about the girls, when he sees his wife and mother-in-law He makes a dash for his room. Mrs. Mason and her mother arrive immediately behind him. After showing him the kimona they make life miserable for the poor man. A knock is heard at the door. A maid enters with a telegram.

The message is from the former occupant of the room and contains a request that the kimono be forwarded. Stricken with remorse for their unjust suspicion, the ladies fall on Mason's neck and beg forgiveness.

**ENGLAND'S KING AT LIVERPOOL** (Nov. 28).—This feature contains a number of highly interesting scenes among which is the reception accorded to King George upon his arrival at Liverpool. Another picture shows President Poincare, of France, opening an Exhibition

The British army is shown at work and at play. Lord Roberts, popularly known as "Bobs," inspected the famous Gordon Highlanders, at Aberdeen, Scotland, recently and one of the scenes gives a splendid view of this ceremony.

**IN PERIL OF HIS LIFE** (Nov. 29).—Bud is in love with Mildred, daughter of Barr, his employer. The boy returns to the ranch intoxicated and is discharged. Realizing that drink is ruining his life, Bud vows never to touch liquoragain Sage, the ranch foreman, tries to make love to Mildred, but is repulsed. The foreman, knowing that Bud is the favored suitor, resolves to bring about the boy's downfall. Manuel, a Mexican, receives a note telling him his only child is desperately ill. Unable to borrow a horse, Manuel steals Mildred's animal. Bud sees him and goes in pursuit. Other cowboys learn of the theft and also go after the man. Bud catches the Mexican. He learns of his reason for taking the horse. The cowboys come up and Bud saves the Mexican from death. He gives the man his own horse. Mildred learns of Bud's noble act. It increases her love for him.

In an attempt to make the boy break the pledge, Sage sends a bottle of whiskey to Bud's room by a roustabout. The cowboy wrestles with a terrible temptation. In desperation, he hurls the bottle out of the window. It hits Sage, injuring him seriously. The man accuses Bud of attempting to murder him. The boy is arrested. Cowboys, believing the foreman's accusation, try to lynch Bud. The boy is placed in jail. Mildred and her father learn of the incident and arrive upon the scene The roustabout, frightened to learn the result of his errand, tells Mildred of how the bottle came into Bud's hands. The girl tells the story to the sheriff. The crowd learns of the true circumstances and Bud is released. Barr, realizing that the boy has overcome his desire for drink, makes him foreman of the ranch and consents to his marriage with Mildred.

## VITAGRAPH.

**THE LEADING LADY** (Nov. 24).—Unfortunately, Mr. Marsden detects his wife, Helen, in the act of concealing a letter beneath her napkin at the breakfast table and his jealousy is aroused.. Helen, the leading lady, is stung by his injustice and refuses to show him the letter Marsden jumps up from the table, packs his suit case, and bids farewell to his wife. She is grief-stricken over his heartlessness

The crowds are pouring into the theater, the seats and boxes are filling up. In a prominent box there is a solitary occupant, a handsome, dark-haired young man He is "Jack," an ardent admirer of Helen's. After the curtain falls for the last time, the actress retires amid a rattling applause, and returns home. Jack follows her, forcing his way into her presence. He makes ardent love and begs her to run away with him.

Marsden, suspecting that his wife is in love with Jack, loses no time in reaching the house, where, with revolver in hand, he hides behind the portieres and waits the confirmation of his suspicions. His jealousy is completely overthrown by his wife's denunciation of the man who questions her faithfulness and love for her husband. Rage against the man who would rob him of his wife now takes the place of jealousy. He comes from his place of concealment and would have shot the man had not Helen stayed his hand. Angrily dismissing the intruder, Marsden draws near Helen and begs her forgiveness. Trembling with love she turns toward him and nestles in his arms.

**LITTLE KAINTUCK** (Nov. 25).—Living in squalor with his mother, "Kaintuck" goes out to earn a few pennies selling newspapers. Mag, his mother, who spends every cent she gets on drink, hastens along the street begging from everyone she meets. A man impatiently pushes her out of his way, causing her to fall back on the pavement and strike her head on the curb. She dies later at the police station. "Kaintuck," a manly little lad of ten, now lonely, not only bitter but sorrowful, starts away through the country as a tramp. A year later he comes to the Cross Roads store and there asks for work to pay for his meal. Hendricks, the kindly, white-haired proprietor, invites the boy to remain. But "Kaintuck" has the wanderer's fever and declines. He starts out again over the mountain roads. He has not gone far, however, when he turns back. He spends the winter with Hedricks, learning from him how to read and write. In the spring, after a long, cold winter, the man and the boy pass happy days together tramping through the woods or angling for fish in nearby waters. They are inseparable companions. But with the warm weather the wanderlust returns and "Kaintuck" has difficulty in restraining himself and in concealing his unrest.

One morning "Kaintuck" sees a rough-looking individual sneaking into the store. Grabbing a rifle he saves the store-keeper from a bad beating. Feeling that he has repaid Hedricks for his kindness, "Kaintuck" writes a farewell message and that night starts away towards the mountains. Hedricks is heart-broken when he finds the boy's message, and despairs of ever seeing him again. But the lad has grown very fond of his friend, and when he reaches the great mountain, which, if he passes, will separate him forever from his late home, he stops and debates. He finally turns back. Hedricks meets the boy with open arms. Words cannot express his joy at seeing him. "I know I'd rather stay with you," is all "Kaintuck" says as he takes his pack from his shoulder and the old man clasps him in his arms.

**FELLOW VOYAGERS** (Nov. 26).—Miss Marbury comes on deck and looks haughtily at Mrs. Gray, an attractive young widow, half-suspecting that she has her steamer chair. When she finds that she is mistaken, she ties a large red ribbon upon her own chair, which is situated between Mrs. Gray on her left and Mr. Martin, on her right. Miss Marbury is quite annoyed when little Dolores and Helen, Mrs. Gray's two playful children, come to settle a dispute over the ownership of a tennis ball.

Tom Blake stops to greet Mrs. Gray and plays with the children, making them forget their animosity. A very good-looking young woman walks by and attracts Blake's attention. With Blake, the widow and her children start for a walk. The little girls stray away and go back to the chair. Finding Miss Marbury asleep, they playfully pelt her with the tennis ball. Rising in a storm of wrath the indignant young woman throws the ball into the ocean. Dolores and Helen, crying, run to their mother. Tom again comforts them and takes them both for a walk. Passing by Miss Chaloner, sitting reading in her steamer chair, he conceives an idea whereby he may meet her. He writes upon a page torn from a magazine that he would like to know her and he entrusts the communication to Dolores. But the little girl is persuaded by mischievous Helen to place the note in the pocket of Miss Marbury's coat, that lady having left her seat for a moment. When Miss Marbury finds the note she becomes very kittenish and looks with longing eyes towards Mr. Martin, who is asleep on her right. He awakens, and is startled by the lady's demeanor. Blake is puzzled when he meets Miss Chaloner on the deck and she passes without noticing him. He discovers what the children have done and makes them get the note, much to Miss Marbury's disgust.

Miss Cholaner finally gets the note and meets Tom.

**THE CURE** (Nov. 27).—Alone in his laboratory, Dr. Harry Lindsay holds in one hand a tall glass vial, and in the other a slim test tube, both containing a colorless liquid. He watches keenly as he drops a little of the liquid from the vial into the test tube. A triumphant expression dawns on his face as the liquid in the test tube becomes milky white. At last, after years of experimenting, he has discovered a morphine and opium cure.

But Dr. Lindsay is worried when his cure kills a guinea pig. To prove its efficiency, he goes down to China Town and endeavors to induce some of the dope fiends to try his cure; but they will have none of it. In despair, the doctor decides to test it on himself. His wife goes away on a visit. Taking advantage of her absence, he injects several doses of morphine into his arm and marks off a day on the calendar for beginning the cure. When the day comes, he is under the influence of the treacherous drug and no longer wishes to counteract its power.

John, the butler, is grieved over his master's wild appearance. He notices with dread, the haunted, mad expression in his eyes. He sends for Dr. Phillips, the only man who knows of the former experiments, but the doctor cannot help the stricken man. John telegraphs to young Mrs. Lindsay, who hastens home. She is filled with horror when she comes upon her husband in the act of driving the morphine into a vein in his arm. She wrests the hypodermic needle and the morphine from him and hides them. Going to her room she puts on her wedding gown and returns to her husband.

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**BETTY IN THE LIONS' DEN** (Nov. 28).—As a hero-worshipper, especially of the long-haired, silk-tied, eccentric kind, Mrs. Kate Long has no comparison. They congregate at her house and are lionized to their hearts' content. There is the bent, stoop-shouldered, white-haired scientist; the long-haired, saucer-eyed musical genius, the long-haired poet; the Hamlet-like tragedian, the artist with flowing tie and Parisian style, together with the dapper French count and the Lord knows who. To this throng of celebrities, Mrs. Long introduces her pretty country niece, Betty, who loves and is engaged to Tom, her manly country sweetheart.

Mrs. Long insists that Betty shall marry a celebrity. "No country bumpkin," says she. So Betty, dressed in the latest and most expensive gowns, mischievously agrees. All the celebrities fall in love with her, to the great displeasure of Miss Zigger, a skinny old maid.

Betty wires to Tom that her aunt needs a coachman and to come on. Tom gets the place. Betty reads in a newspaper about some Brazilian extract which imparts strange feelings to people. She buys some of it and pours it on her gloves and whoever she touches, goes temporarily foolish, tearing around like all possessed. Betty demoralizes the whole place, and the ambulance, the police patrol, the insane asylum wagon, and a force of policemen are needed to handle the crazy celebrities.

When Betty happens affectionately to place her gloved hands upon Tom's cheeks, that young man makes for the water tub in the stable yard and buries his head in the water. Then Betty happens to put her hands to her own face and she too has to make tracks for the water tub. Tom and Betty duck and raise their heads from the water repeatedly before they are able to lean across the tub and kiss lovingly. They are the happiest couple on earth, when Aunt Long forgivingly assists at their marriage.

**THE GOLDEN PATHWAY** (Special—2 parts—Nov. 29).—In direct opposition to John Evans' wishes, his nephew, James marries Grace, an artist model, and is disinherited. The old business man had selected Helen Greene, his partner's daughter, for his nephew's wife, and when James marries Grace, the girl of his heart, the irate uncle places him upon an allowance of fifteen dollars a week. At first James and Grace manage to live happily, sustained by their love, but they are both fond of wealth and luxury, and when the uncle dies, leaving a will stating that if they get a divorce the fortune will be given to James and a large allowance to Grace, they decide that they will get more out of life by taking advantage of the will's offer, than by trying to live together on fifteen dollars a week. Grace leaves for Reno to get a divorce. When she parts from James she cannot hold back her tears, and her young husband is heart-broken. With Grace is a young friend of the old studio days, named May. She is artful and deceitful, and plans to get as much of Grace's future allowance as she can. Needing a friend to sustain her in her hour of trouble, Grace gladly confides in May, withholding nothing from her. May goes to Reno with Grace and encourages her to hasten divorce proceedings, fearing all the time that Grace may lose courage and renounce the allowance.

Grace reaches Reno and engages William Marshall, a shrewd lawyer. While the court proceedings are in progress, Jim Evans, in New York, is so disconsolate that he starts a wild flirtation with Helen Greene. But he is unable to stand the separation and writes to Grace's lawyer to stop the divorce proceedings, saying that he will renounce the legacy to get back his wife. But Marshall intends to marry Grace and wires back that the divorce is about to be granted and cannot be recalled. Marshall is aided at all times by May, Grace's deceitful friend, who more than ever longs for a share of Grace's money. Grace sees in a newspaper that Jim is engaged to Helen Greene; it is really a false report, but she does not know this, and she is so heartbroken that when Marshall proposes, she accepts him. But May is in an adjoining room and overhears the proposal. She loves Marshall and is fearfully jealous of Grace. When the lawyer finds that she is there he excuses himself and goes in to see her, anxious to get her out of the way. Then Grace sees Jim's letter asking Marshall to stop the divorce and she grabs the divorce papers and tears them up. As soon as James hears that his wife is coming back he heads off a note he has sent to Helen Greene saying that he will marry her. James and Grace are overjoyed when they learn that the uncle has left a later will stating that his nephew shall inherit the fortune if, after six months, he proves that his love for Grace is greater than his fondness for money. The divorce is knocked sky-high; the unscrupulous lawyer is left in the lurch; deceitful May is scorned; the reunited couple are crowned with love and happiness.

## EDISON.

**FROM DURBAN TO ZULULAND** (Nov. 24).—Durban, the capital of Natal, is one of the most progressive and up-to-date cities in the whole world, let alone Africa. It prides itself on the immaculate character of its streets, and on the beauty of its parks and public buildings. "Double decked" street cars of the most advanced model seem to be the established mode of locomotion. From the city-proper, we go down to the splendid beaches, where the long surges of the Indian Ocean pound and roar continually, and watch the people bathing, the porpoises cruising along the outskirts of the beach, and the surf raging against the rocks on the point.

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After we have seen the children of the Norwegian Mission going through their calisthenic exercises, we turn to the real feature of the picture—a great tribal dance in honor of Lord Gladstone, in which two thousand natives in full native dress took part.

**ENOCH AND EZRA'S FIRST SMOKE** (Nov. 24).—Enoch and Ezra were just plain, every-day boys, who lived where all boys ought to live—in the country. One day they decided to go fishing, and since there were certain "chores" which yet remained unattended to, they slipped off quietly without advising their mother of their intentions. On their way to the fishing grounds they happened upon a camp of gypsies, and stood watching the strange men and women. What particularly appealed to them was the manner with which the men puffed at their long pipes. The souls of Enoch and Ezra were filled with wild yearnings. The boys dropped their fishing rods on the spot, raced home, and abstracted their father's pipe from the cupboard in the kitchen. Then, they retired behind the woodshed and blew smoke through their noses like veterans. Meanwhile, the boys' father had been hunting high and low for them. He knew their vagrant habits and was indignant rather than alarmed, until he came upon two gypsies beside the stream, fishing with his sons' fishing rods. The enraged father instantly jumped at the conclusion that the gypsies had either kidnapped or murdered his sons, and an extremely vivid series of events followed in remarkably short order. The dramatic strain had just reached its climax when the situation was cleared by the discovery of two very sick young men behind the woodhouse.

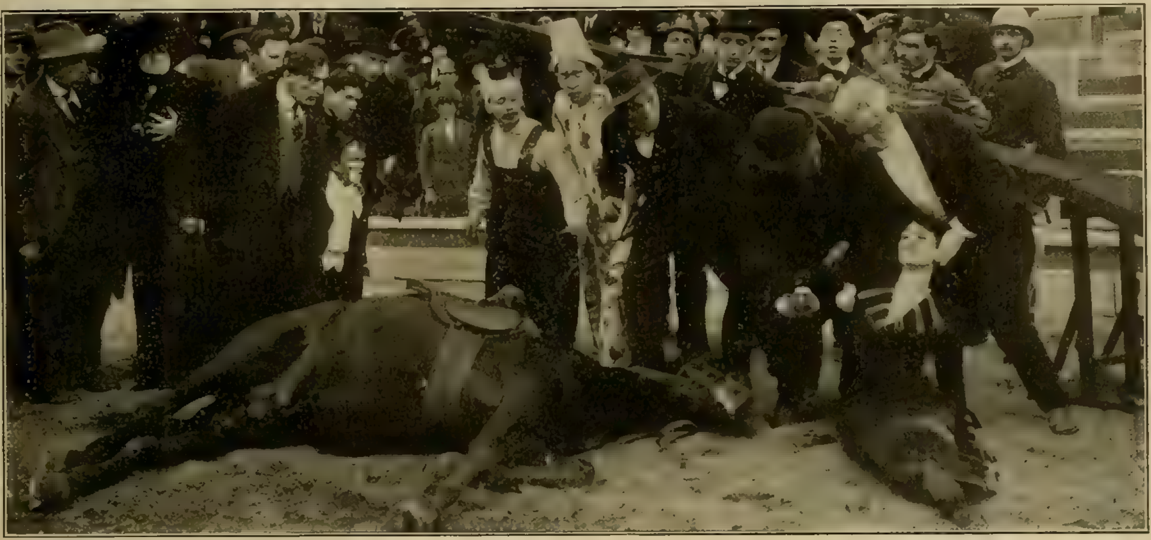
**THE VANISHING CRACKSMAN** (Nov. 25).—Sir Horace Wyvern's daughter, who was to be married shortly, had received some valuable presents for her wedding, largely from the grateful patients of her father, who was the greatest brain specialist in Europe. Cleek, in disguise, went to the police station and left a letter there, in which he coolly informed the astonished officers that he intended to steal Sir Horace's jewels on the following night.

Police Inspector Narkhom, and a trusty detective named Petrie, went to the Wyvern mansion on the evening in question, and were admitted to the room in which the wedding presents were placed. Telling Sir Horace and his niece, Miss Lorne, that they might retire without fear, Narkom hid himself under the table in the room, leaving Petrie to watch the door outside. Shortly after Sir Horace had retired, Cleek, disguised as the great doctor, appeared in the hallway, and coming into the room, told Narkom that he feared Cleek might get in through the cellar window. Narkom accompanied the false nobleman down to the cellar, where Cleek overpowered and bound him. Then disguised as Narkom, Cleek returned to the jewel room.

Miss Lorne suddenly appeared, and hearing Petrie's story about Sir Horace's reappearance, said that she had locked Sir Horace safely in his room to keep him from all danger. The supposed Narkom ordered Petrie to rush down to the cellar to investigate. While he was gone, Cleek cleared the jewels from the table and went out through the window.

But the beauty of Miss Lorne had made a deep impression on Cleek. He returned half the jewels with a note promising to return the rest if Sir Horace would grant him an interview. Sir Horace readily consented, and Cleek appearing, confessed that he had spent his entire life in the study of criminal methods, and was tired of the hunted, evil existence. Hereafter, if the opportunity were given him, he would atone for his crime against society, by safeguarding it against the attacks of other evil-doers. Narkom gladly offered to take him on his staff of detectives, and the picture closes with the police sergeant and his erstwhile enemy shaking hands.

**A SENSE OF HUMOR** (Nov. 26).—From his boyhood days Reginald Ashton had vainly longed to be a cowboy on the plains of North America. At the age of twenty-four, his boyhood desire instead of diminishing had increased to such a stage that he at last decided to leave England and enter upon a romantic career in "the States." Accordingly, he gathered together a tremendous assortment of guns, revolvers, sombreros, monocles and other essentials of the rugged Western life, and set sail. On the boat, he met May Brownson returning with her family from a summer in Europe. May liked



Scene from "A Leap of Despair"

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the young Englishman immensely, and succeeded in persuading him to accept the cordial invitation of her father to spend a month at the Brownson's summer camp.

The Brownson's camp was in the woods, and Ashton, immediately after his arrival began to cast wistful eyes about for the grizzlies and Indians his heart desired. May Brownson learned of her guest's adventurous cravings and decided to arrange a little Wild West show for his benefit. Her brother was secretly despatched to the city for costumes and on his return, the guests garbed themselves in the habiliments of Indians of the most ferocious order. To Ashton, gaily conversing with a couple of guests, the alarming news was suddenly brought that May had been carried off by a band of Indians, and that she was to be burned at the stake at sunset. Ashton immediately retired to the house, garbed himself in his cowboy outfit and went in pursuit of the savage redskins, accompanied by several of the men guests, who begged him to take the lead in their daring venture.

Arrived at the Indian camp, Ashton gallantly charging forward was treacherously deserted by his perfidious allies, captured by the ferocious savages and condemned to share May's fate. The young Englishman managed to slip out of his bonds, and engaged in a terrific fight with his captors. The fight terminated suddenly when Ashton knocked the feathers and wig off one of the Indians and recognized a fellow guest. Naturally enough, he was quite indignant until May asked him to forgive them. Then he decided that even if American humor was in very bad taste, American girls were pretty enough to make up for it.

**THE GUNMAKER OF MOSCOW** (**Special—2 parts—Nov. 28**).—When Count Valdai died, he left his only daughter, Rosalind, in the care of his friend Olga, Duke of Tula. When Rosalind had grown from a beautiful child to a more beautiful young woman, she left the Duke's great estate on the Russian steppes and went with him to Moscow, where on account of her beauty and wealth, she attracted a great deal of attention from the young noblemen of the Court of Peter the Great. Most prominent among these was the young Count, Conrad Damonoff, for whom Rosalind cared not at all. Her affections were entirely centered on another man, Ruric Nevel, "The Gunmaker of Moscow." Duke Olga's debts were numerous and pressing. Of all possible ways of getting the money to meet them, one seemed to him particularly obvious and practical. He was the nearest relative of the rich young Count Damonoff. If Damonoff were only out of the way, Olga would be rich. So Olga decided that Damonoff must die.

Olga knew that Rurie Nevel was the finest swordsman in Russia. By his machinations, he easily succeeded in forcing a duel between the two suitors. But Ruric only wounded Damonoff, and did not kill him as the Count had hoped, so the Duke sent Savotano, a sinister rascal, to finish Ruric's work with a slow poison. At the same time he haled Ruric before the Emperor, and demanded his life for having attempted to kill a nobleman. But Peter the Great was curiously friendly to Ruric, and refused to listen to the Duke's demand. Ruric discovered that Savotano was poisoning the Count, and generously took his enemy into his own house to be cared for. The Duke infuriated at Savotano's failure, decided to put another of his schemes in effect. Rosalind was immensely wealthy in her own right. He would force her to marry him. Rosalind learning of the Duke's danger sent word to Ruric by Valdimir, a mysterious monk whom Ruric had once befriended. Ever since Ruric's kind action, the monk had taken a strange interest in his affairs. Now, when the young gunmaker seemed helpless against the power of the Duke, the monk proved an unexpected ally. A file of Imperial soldiers, with Ruric and the monk at their head invaded the Duke's palace and stopped the forced wedding just about to take place. Then the mysterious monk threw off his robe, and disclosed himself as Peter, Czar of all the Russias. He banished the astounded Duke and bestowed on the happy Ruric the title of Duke of Tula and the hand of Rosalind Valdai.

## LUBIN.

**HER SICK FATHER** (**Nov. 25**).—Lillian's father lives in the midst of patent medicines, lotions and pills under the constant impression that he is sick and the dread of an early and sudden death. Consequently, when Charley meets Lillian, clandestinely, out in the rose garden their romance progresses with little success for father's pains won't leave him unless Lillian is by his side to give him his medicine and the young couple no sooner forget the world and its trouble when the yell of "I've got a pain" breaks in upon them and Lillian has to leave. Charley decides something strenuous must be done and at once. He knows and Lillian knows that father only thinks he is sick, so between them they plan to have Charley, whom father has never met, visit father as a manipulator of the new school and effect a radical change. Charley arrives and against father's wishes they forcibly relieve him of all his medicines and pills and put him through a course of stunts that speedily make him sure he has no further aches and pains. The young couple leave him and out in the garden the old, old question is asked and coyly answered. Father, sure another pain is coming on, starts to yell, but first decides to see if the "doctor" has left. What he sees enrages him and he stamps up and down the room in anger at the trick they have played upon him. Then he realizes that he really isn't sick after all, and when the young romancers return he is more than ready and anxious to give them his blessing.

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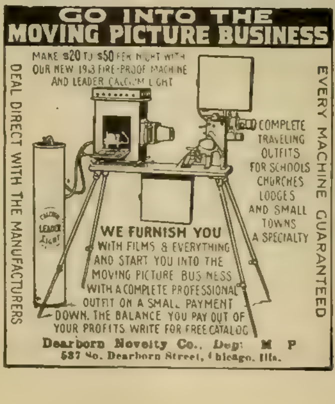
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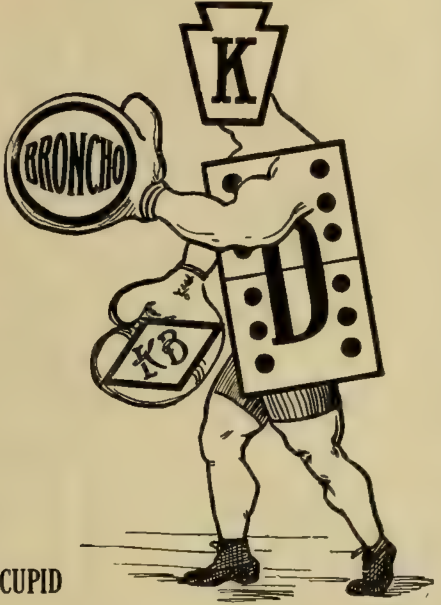
**THE LOST SWITCH** (**Nov. 25**).—Mrs. Grundy places her hair switch in the window to sun. Mr. Grundy has but six minutes to catch the morning suburban train to his city office. He hurries desperately through breakfast and bids wifie a hasty farewell. As he rushes down the front steps, his wife, from the window above, waves him down a farewell kiss and unknowingly knocks out her hair switch with the sleeve of her kimono. The switch falls at the feet of hubby. He recognizes it as his wife's, who has left the window. Having absolutely no time to spare, and greatly embarrassed, he thrusts the switch into his overcoat pocket and sprints for the train. He is greatly embarrassed both on way to, and at the office, when he accidentally exposes the switch. His office boy makes sport with the switch, into which the other employees uproariously enter. The boy is sharply reprimanded to his discomfiture by Grundy and vows to get even. Mrs. Grundy, whose own hair is scanty, discovers her loss, and is made desperate by receiving word that the ladies of the Pink Tea Club will soon call. Mr. Grundy is a pork packer. He receives a letter from his partner concerning the side-tracking, or switching of a number of cars of hogs, asking for advice. At the same time Mr. Grundy receives a message from his wife telling of the loss of the hair switch. Angry, he answers both. The office boy is ordered to see that both are sent. The boy, seeing an opportunity to get even, transposes the names and addresses, which result in consternation by both recipients, and puts Mr. Grundy in wrong until the mistake is discovered and Mrs. Grundy gets back her switch.

**JUST CISSY'S LITTLE WAY** (**Nov. 24**).—Cy is bashful and awkward. His sweetheart, Cissy, lives on the adjoining farm; she is eager to acquire an education, so her parents send her to a nearby city school. Things seem to be different when Cissy returns on her first vacation. Accompanying her is the Rev. James Andrews, whose willingness to help his bright little neighbor results in an arrangement to spend his vacation with Cissy's parents. Cissy is changed now. Cy in his clumsy way tries to continue his courtship, but every time he approaches the girl she is with the city chap. Cy gets desperate when the minister and Cissy start for a ride and Cissy hints that "three is a crowd." Cy slips in the back of the buggy, where he remains undiscovered until they ford a creek. The buggy sticks and Cissy discovers Cy clinging to the back. The horse starts suddenly and Cy is left sprawling in the creek. He scrambles ashore and determines that he will give Cissy the supreme test. He attires himself in a new suit and hat of "advanced style." Cissy refrains from laughing outright and adjusts his tie. Cy detects Cissy's ill-concealed merriment and tears off his tie, casting it at her feet and leaving in a blaze of anger. He determines to bring matters to a head and procures a marriage license. But he has delayed too long. Cissy's vacation is over and he sees her disappearing down the road in the buggy headed for the station with the clergyman. This is the last straw. He'll fix the city chap for stealing his girl. Cy sells his pony, packs his telescope, slips his battered revolver into his pocket and boards the train for the city. His comic rage has not diminished when the Rev. Andrew's butler leaves him in the study while he goes to find the clergyman. Cy conceals himself behind a screen and with drawn revolver awaits the clergyman's coming. But when the athletic young divine enters, Cy loses his nerve. He cannot bring himself to fire: the clergyman tears away the screen to stand face to face with the shivering country man. The servant enters to announce Cissy's visit and James asks him to detain Cissy while he engineers a plan. He forces Cy into his own room and with a show of severity commands him to put on a decent suit. When the change is made Cissy is ushered in. The young minister asks her if she is willing to marry the unhappy Cy and the girl nods a shy "yes." When the clergyman returns with the servants for witness he finds Cy and Cissy, embarrassed, but reconciled, ready for the ceremony. Cy produces the license and the clergyman begins the words that make them one.

**A WAIF OF THE DESERT** (**Special—2 parts—Nov. 27**).—In the early fifties, an emigrant party headed by John Munro is lost on the desert between Salt Lake and the Sierras. All of its members died except Munro, his wife and child, and Zeke Stevens, a young man of about twenty-four. Even these are unable to proceed any further, on account of lack of water. John Munro dies in a fever, the shock kills his wife and Zeke Stevens and little Chispa find themselves the only two left out of a party of twenty-four. Their death too seems inevitable, when the little one suggests prayer, and the rough plainsman and child kneel together. While they await an answer from Heaven, an emigrant train, headed by James Osborne, rescues them and takes them into California.

Ten years elapse and Zeke Stevens is part owner of a lumber camp in the forests of California. The only woman in the camp is Chispa, now a beautiful girl of seventeen, who has been brought up in utter ignorance of the fact that there are other people in the world. Her one companion is Injun Jack who, from childhood, has guarded and pro-

# THE CHAMPION



THE CHAMP SEEKS A BOUT WITH CUPID

THE Champion, being in fine condition and at peace with the world, is taking a stroll. Ah! Yonder approacheth a pretty damsel. The Champ is a little flustered. Says he to himself, "By George, that is the Jane of my dreams and I am going to flirt with her. Gee! I wish I knew how." Miss Exhibitor, the dame who was doing the approaching, kept up the good work till she was in close proximity to our hero. Being a coy dame and knowing a thing, she just gave him the "once-over." Says she to herself, "Pretty nifty chap that, but where have I seen that map (Keystone) before. It looks awfully familiar, and what splendid shoulders and chest (Domino) he has!" The Champ, seeing that he has her number, steps up and engages her in a conversation, in the course of which he tells her what a great guy he is. Now, Miss Exhibitor has had quite a few chaps tell her this before, but when she called them and told them she was from Missouri as a unit they fell down and, well, to make a long story short, the Champion was informed he would have to show her, and right on the road our hero demonstrated that he "was there." He shadow boxed, showing her how he delivered a right cross, upper cut and swing (Kay-Bee) and jabbed, hooked and jolted with his left (Broncho), and between you and me, Gentle Reader, I think the Champion has made a killing, and as we go to press very shortly this little story will be continued in our next.

## FUTURE RELEASES

### KEYSTONE
COMEDIES

November 17—OUR CHILDREN
November 20—A MUDDY ROMANCE
November 24—FATTY JOINS THE FORCE
November 27—COHEN SAVES THE FLAG
December 1—THE WOMAN HATERS
December 4 — ROGUES' GALLERY — SAN FRANCISCO CELEBRATION (Split Reel)
December 8—A RIDE FOR A BRIDE

### KAY-BEE
FEATURES

November 18—THE CLAIM JUMPER
November 21—DAYS OF '49
November 25—THE MAELSTROM
November 28—THE SIGN OF THE SNAKE
December 2—THE REVELATION

### DOMINO
WINNERS

November 20—WITCH OF SALEM
November 27—BELLE OF YORKTOWN (3 Reels)
December 4—DEVOTION
December 11—THE FILLY
December 18—THE CURSE

### BRONCHO
HEADLINERS

November 19—WAR CORRESPONDENT
November 26—THE REFORMATION
December 3—THE BURIED PAST
December 10—THE WOMAN
December 17—THE OPEN DOOR
December 24—HER FATHER'S STORY

MUTUAL PROGRAM EXCLUSIVELY

**NEW YORK MOTION PICTURE CORP.,** *Longacre Bldg., 42d Street and Broadway*
*NEW YORK CITY*

tected her. With her advancement into womanhood, a fierce love has grown up in Zeke's heart, the disparity in their ages never having seemed to him to be an obstacle. Finally others arrive in the persons of Mrs. Osborne, and her daughter, Grace, who have come as the guests of Harry Sinclair, a lumber merchant, who has brought his fiancee and her mother to visit him. They are immediately recognized as being those who assisted in rescuing Chispa and Zeke from death on the desert, and warmly welcomed. A holiday is declared and every man puts on his best to pay respect to the city ladies. The great contrast between Harry Sinclair and the other men she has known causes Chispa to become infatuated, which plunges Zeke into a state of depression. At a dance given in honor of the ladies, Zeke plunges into drink, interrupts the party and challenges Sinclair to fight. This he refuses to do, but suggests an interview alone. They withdrew from the hall to the outside, when a shot from the bushes nearly wounds Sinclair. Zeke is accused of the shooting and is arrested. Zeke is tried and acquitted, when a desire arises in the minds of his friends to drive the strangers from the neighborhood.

Accordingly, they set out at once for Sinclair's cottage, where he has been nursed back to health by the three women, and where Chispa's love has increased. When the mob arrives to make its demand, Sinclair asks Zeke for an interview and they withdraw. Chispa, following them, overhears Sinclair say that while he is deeply attracted to Chispa he intends to marry Grace, and in her despair Chispa suddenly disappears. Search for her proves fruitless, but the faithful Injun Jack, believing that Sinclair has spirited her away, makes him a captive, and carries him to a gorge in the mountain, intending to torture him into revealing where he has hidden her. Suddenly the news comes to the camp that Chispa is still wandering in the mountains. Zeke finds her, and at the same time encounters the party which has been in search of Sinclair. Here the play ends with the two pairs of lovers where they should be.

**THE SCAPEGRACE** (Nov. 26).—John Andover and Phil are brothers. Phil is the outcast of the family and a scapegrace. John leads a lonely life until he meets Agnes Donald, a society belle. Phil has had an affair with a woman and when she begs him to make good and marry her he refuses because he is broke. He goes to John and tells him of the woman and that he must have money. John gives it to him, but instead of marrying the girl he deserts her. Later the baby comes and the girl, Amy Williams, is evicted. She reads of John's betrothal party and goes to him. She arrives at the party and sees John in the hall. Agnes watches. Amy tells John that he must do more than help her financially, that the baby is his brother's child and he must take care of it, and she holds it out to him pleadingly. Agnes mistakes the action and misjudges John. John decides to harbor the unfortunate woman and child and sends them home in his own auto. Agnes sees this and her suspicion is confirmed. When John returns to the house she taxes him with the matter, but to save exposing the disgrace he refuses an explanation. Agnes takes her own explanation and returns him his ring. John is not allowed to explain and gives up his time to the woman and child. He commences a search for his brother, which is unavailing. Agnes has turned her attention to becoming a nurse, hoping that in such work she could forget her heartache. Phil returns and looks into his brother's window. He sees the sacrifice his brother has made and resolves to make good. A typhoid epidemic breaks out and Phil contracts it. John learns that Agnes is going out on typhoid cases and all his great love for her sweeps back. In desperation he decides to stop her. She is called to attend Phil down in a poor quarter of the city, and when John learns of the address he hastens there, not knowing that it is his brother she is to attend. Meanwhile, Phil has sent a letter to Amy begging her forgiveness and asking that she come to him at once with a minister so that he could marry her and give their child a name. Agnes arrives first and is preparing to enter Phil's room when John enters and blocks her way. Agnes tries in every possible way to make John let her pass, but he finally takes her in his arms by force; all his pent up love comes to the surface. He begs her not to risk her life and tells her of his love. At this moment Amy and the minister with the neighbor enter and John learns that it is his brother he is allowing to suffer in the next room. He lets Amy and the others enter and then Agnes learns the truth. Amy and Phil are married before the ambulance arrives and guaranteed every possible help and attention by his brother, Phil is taken to the hospital. Later John and Agnes are married and Phil and Amy are at the wedding.

**TURNING THE TABLE** (Nov. 29).—Ramon, a notorious Mexican bandit, camps his outlaws in a ravine in the hills near John Sawyer's Texas ranch. He rustles some horses from the ranch, leaving a note of thanks on the gate post. The morning following the theft, Bob Tenny and his squad of rangers visit the ranch. Bob is in love with May Sawyer. When Sawyer finds Ramon's note he turns it over to Bob. The latter vows to capture the bandit. Salita, the unscrupulous daughter of Ramon, who roams the roads as a spy, hears Bob's vow and determines to checkmate him. She attracts Bob's attention and infatuates him. She agrees to meet him the next morning at the forks of the ravine trails. Leaving Bob, Salita goes to the bandit camp and plots with Ramon to capture the ranger. Next morning Salita meets Bob and lures him down the trail into the ravine. May finding Bob gone, rides off on the upper trail. On the edge of a high bluff May hears voices and peering over sees the bandits in their camp below. She also sees Bob and Salita talking loverlike. Although downcast by the discovery of Bob's faithlessness, May realizes his danger and rides off to warn the ranger. May arrives in the ravine too late and is forced to watch Bob's capture by Ramon and Salita. The bandit and his daughter disarm the ranger and handcuff him around a slender tree with his own handcuffs. Ramon and Salita then leave the ranger, declaring they will go to the camp, get the remainder of the outlaws and lynch Bob. After the captors leave, May, who has heard the threat, appears and tries in vain to break the handcuffs. Then, using an axe left by Ramon, she chops down the tree. Bob is released just in time to escape. He and May ride off on May's horse, followed by a shower of bullets. The rangers at the ranch hear the firing and meet Bob and May at the forks. May leads them to the point on the upper trail above the bandit camp. Here the rangers descend the bluff and form an ambush for the bandits, who return to the camp with the intention of moving on at once. All are captured. As for Bob's fate in the hands of May, there is a question. She tells the shamed ranger that she "may marry him some time, but not now."

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## PATHEPLAY.

**PATHE'S WEEKLY, NO. 66** (Nov. 10).—**Jersey City, N. J.**—Children from all the schools of this city unite in the athletic and musical carnival at West Side Park.

**New York, N. Y.**—Henry Elionski, the nineteen-year-old giant, swims from Brooklyn Bridge to Bay Ridge, with his hands and feet shackled, towing seven men in a boat. He covers the distance in 3 hours and 5 minutes.

**San Francisco, Cal.**—Maj. Gen. Arthur Murray, delivers an address at the dedication of the Kansas State Building site on the Exposition grounds.

**Coffeville, Kan.**—Walter Johnson, crack pitcher for the Washington Americans, receives a loving cup from his appreciative neighbors when they celebrate "Johnson Day." At the same time Larry Cheney, pitcher with the Chicago Nationals, is given a gold watch.

**Tuscaloosa, Ala.**—Senator Bankhead delivers an address at the ceremony attending the opening of navigation on the all water route to New Orleans, which will be of great value to ships using the Panama Canal.

**Madrid, Spain.**—The torreadors give a remarkable exhibition of agility at a bloodless bull fight.

**Editorial Section.**—In the effort to find an effective device to lessen the number of train wrecks, in line with the "safety first" policy of the railroads, the Gray-Thurber Automatic Train Control is successfully tested at Pittsburg, Pa., before the Congressional Committee.

**Denver, Colo.**—At the Colorado Kennel Club's annual show, the Russian wolf hounds attract considerable attention.

**Princeton, N. J.**—President Wilson is surrounded by an escort of admirers when he visits the polls in this city on Election Day.

**PATHE'S WEEKLY, NO. 67, 1913** (Nov. 13). **Jersey City, N. J.**—The dedication of the new million-dollar postoffice is preceded, in which the police and letter carriers take part.

**New York, N. Y.**—Dr. John H. Finley, persident of the College of the City of New York, delivers the opening address at the ceremonies attending the breaking of ground for a $200,000 stadium.

**Paris, France.**—While in this city King Constantine, of Greece, poses for the correspondent of Pathe's Weekly.

**Schenectady, N. Y.**—At a great saving of time, a hydraulic truck is used instead of mules, to tow canal barges. The truck tows three barges at a speed of six miles an hour.

**Breslau, Germany.**—The municipal authorities receive Kaiser Wilhelm with much ceremony when he arrives to visit the statue of Wilhelm I.

**Denver, Colo.**—Fifty young women leave the Central Christian Church to start a novel campaign on behalf of "Church Attendance Day," for which Mayor Perkins issued a proclamation.

**Panama Canal Zone.**—The lower gates to the upper miraflores lock are tested. An idea of the size of the basin may be gained by noting the pigmy figures walking on the bottom of the lock. Accepted as official records by the United States Government.

**Camden, N. J.**—The United States torpedo boat destroyer "Downs," the first of a series of eight now being built, is launched at the plant of the New York Shipbuilding Company.

**Comic Section.**—Jeff puts the rock through a softening process for the benefit of Mutt. Drawn by Bud Fisher.

**THE SHADOW OF SHAME** (Nov. 25).—John Denham is released from jail, where he has been imprisoned for the misdeed of another. Returning to his old home, he finds the house occupied by strangers. Inquiring from an old acquaintance as to the whereabouts of his only son, he is filled with joy to find that young Denham is now an important

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man in the neighboring county, to which he has moved. The father, filled with a happy expectancy, goes to his son, expecting a warm welcome, but is terribly wounded to find that his son wants nothing to do with him. "If it is known that my father is a jail bird," he is told, "my career will be ruined." Sorrowfully he leaves his son's office to make his living by odd jobs. As it happens a desperate convict escapes from prison and Young Denham, as sheriff, is notified to be on the watch to capture him. While in the pursuit of the criminal, he comes across his father chopping wood and orders him to leave the district, as his reputation demands it. A little later the son is attacked by the convict and escapes death only by the help of his father. When the rest of the posse come up and are about to arrest the father as an accomplice the son publicly acknowledges his father and says that he owes his life to him.

**THE ELUSIVE TURKEY** (Nov. 26).—An ardent young suitor thinks that he has much to be thankful for when he wins "the only girl in the world." To celebrate, he invites the girl and her parents to Thanksgiving dinner, which is to be an engagement party as well. In anticipation of the great event, the lover takes a hand in the fattening of the turkey to be killed for the feast. While feeding the turkey, he drops the engagement ring which he has bought for his prospective bride, and the bird gobbles it up. From that point, the valuable turkey becomes a most elusive creature and the unfortunate lover experiences one misfortune after another in his effort to regain the ring. How he finally succeeds is not the least surprising part of a consistently surprising story.

**THE FAITHLESS FRIEND** (Special—2 parts—Nov. 27).—After nursing his friend, ill with small pox, back to health Harold Sutton falls sick of the same disease. The faithless friend, finding a letter from Sutton's sweetheart saying she has been left a fortune, determines to use it to his own advantage. He leaves the sick man to die, goes to the girl, tells her that her lover is dead, and after the first grief is over woos her and marries her. In the meantime, Sutton is picked up by a wandering tribe of Indians and recovers. Later, learning of his friend's treachery, and disgusted with humanity, he adopts an Indian life. The tribe attacks a wagon train and in one of the dying white men Sutton recognizes the wrecker of his life. A woman is captured whom he finds is his former sweetheart. When she finds out her late husband's character her old love returns and Sutton and she are united at last.

**OLD NUREMBURG** (Nov. 27).—Interesting views of the quaintest Middle Ages city of Europe, of houses and city walls built in the days of chivalry.

**MAKING EIGHT-TON ROPES** (Nov. 28).—Another industrial, showing cordage in the making from the raw material up to the finished product, packed, ready for shipment.

**THE CAPITAL OF THE MALAY STATES** (Nov. 28).—Interesting views showing Kuala Lumpur, the little known and little visited Malay metropolis. Glimpses are obtained of the city's remarkable botanical garden.

**FASHIONS LAW IN THE SWISS CANTONS** (Nov. 28).—The native Swiss costumes, it is said, are becoming a thing of the past. The ugly billycock hat and ungraceful trousers for men and characterless skirt and shirtwaist for the woman are supplanting the quaint and beautiful costumes shown in these pictures, which have, therefore, an added interest.

**THE BLIGHT** (Nov. 29).—Porter, an outlaw and murderer, is captured after a hot chase, and pays the penalty of his crimes. His orphan son, Joe, an infant, is brought up by a charitable negro, and though he shows many good traits, the sins of his father are visited upon him. Warren Fisher, a well to do man, wishing to aid him, gives him a letter to a distant friend, thinking that a change in environment will do the young man good. The friend, Mr Evans, gives Joe a position. Five years later, his native talents have made him a factor in Mr. Evans' business, and he is made a partner. Joe falls in love with Mr Evans' daughter and her father casts his influence on his side. Yielding to parental wishes the girl, against her inclinations, accepts her suitor, and the wedding date is set. Warren Fisher arrives just as the ceremony is about to start and by revealing Joe's parentage, stops the wedding. Crushed by his misfortunes, he kills himself.

## GEORGE KLEINE.

**VENOMOUS TONGUES** (Celio—2 parts—Special—Dec. 2).—Charles Raleigh is a cousin of Miss Clara Burton and is secretly in love with her. She returns his affection in secret also. Time passes and George Conway makes love to Clara. She considers his proposal of marriage long and seriously and makes entry of it in her diary. About this time Charles is called to America to look after his mining interests. He arrives in time to find himself a pauper as the result of a terrific conflagration that has swept his property. He decides to make a new start, but finds the battle difficult.

Meanwhile, believing Charles indifferent towards her, Clara marries George and is very happy. George receives a letter from Charles, saying that he has about given up the battle in America, and is willing to accept any position that George might offer. Despite the remonstrances of Clara, George invites Charles to come and live with him. His arrival, two weeks later, is fraught with much embarrassment by him and Clara. Living in the same house, they are naturally thrown much together, and soon gossiping tongues spread scandal of the young couple.

For the sake of her own peace of mind, as well as to stop the scandal, Clara beseeches Charles to leave. This he promises to do and takes up lodging in another part of the town. One day a gossiping neighbor calls and deeply wounds Clara by referring to the old love affair. Clara is found in tears by her husband, George, and confesses to him all that she has heard of the despicable gossip. George flies into a towering rage, hurries to his club, where he finds the husband of the woman who offended Clara and challenges him to a duel. In the meantime Clara is panic stricken, and believing that George is about to fight a duel with Charles, rushes to his rooms to notify him.

From the club George goes straight to his old friend Charles to ask him to be second and to borrow his duelling pistols. He reaches Charles' rooms just as the latter secrets Clara behind a curtain. In the conversation that follows, George suddenly spies his wife's pocketbook on a chair. In an instant he seizes one of the dueling pistols, throws the curtain back and fatally shoots his wife. He then rushes from the house in the hope of obtaining evidence to justify himself in the murder. At home he finds Clara's diary, and as the innocence of her relations with Charles is made plain to him through the sacred confidences of the diary, his mind gives way and he falls across the table senseless.

## BIOGRAPH.

**ALL FOR SCIENCE** (Nov. 24).—After all, the young chemist proved himself quite human. He would have ended his life because he had not the money to spend on his desired research for a cancer cure, had not his uncle prevented. The old man became a thief "for science, not personal gain." The young man, however, fell in love with the very girl who was sent to trick him, and thus forgot his original intention.

**THE BLUE OR THE GRAY** (Nov. 29).—It was Christmas eve in the South, but the spirit of peace and love did not pervade the Northern girl's heart. The gallantry of the young Southern swains, however, was more than manifest, when a drunken band of Unionists entered the house, among them her sweetheart. From him was protection needed most. His rival, a Confederate soldier, showed

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MINNEAPOLIS, 410 TEMPLE COURT
INDIANAPOLIS, WILLOUGHBY BLDG.
KANSAS CITY, 821 GLOYD BLDG.
PITTSBURG, 210—4TH AVENUE.
BUFFALO, WHITE BLDG.

DALLAS, ANDREWS BLDG.

PHILADELPHIA, 1316 VINE STREET
DETROIT, 68 GRISWOLD STREET
BOSTON, 1074 BOYLSTON STREET
CHICAGO, 37 SO. WABASH AVENUE
CINCINNATI, 224½ E. 4TH STREET
ATLANTA, 519 FORSYTH BLDG.
ST. LOUIS, 804 PINE STREET

her that character is far above political principle, and true love came into its own.

**A CIRCUMSTANTIAL HERO** (Nov. 27).—A champion swimmer? Oh yes, and the ring slipped easily on the diving Venus' finger. He took a rowboat out to the float, however, and refused to do the rescue act. That settled it. The ring came off the finger and went into the sea—a test of courage. As a fisherman, he had magnificent luck, and well, the ring went back on her finger.

**THE SOMNAMBULISTS** (Nov. 27).—It was bedtime at the flat. Hennessy and Schwartz went out for a nightcap. That was all right, but Mrs. Hennessy was a sleep-walker. So was Von Meyer. There was a fine mix up in sleeping arrangements, believe me, when Hennessy and Schwartz tumbled in for the night. Von Meyer's wife to the rescue prevented disaster.

## MELIES.

**SHOOTING THE FAMOUS HOZU RAPIDS OF JAPAN** (Nov. 20).—A thrilling sport for the tourist in Japan. You are taken to the little town of Hozu where you enter boats of special construction and are shot down rapids swift and treacherous. Only by the most expert handling of the boats by trained natives is disaster avoided. The camera is on one of these boats and the sensation is thrilling.

**A LEMON PLANTATION** (Nov. 20th).—The cultivation, harvesting and shipping of this common but important article. A picture of extraordinary interest.

## GENERAL FILM COMPANY'S EXCLUSIVE PROGRAM

### LUBIN.

**THE RETURN OF PETER BLIMM** (Wk. Oct. 27).—Captain Blimm and Mate Jim Seep, old sea dogs, are in love with Betsy Barnacle, landlady of the sailors' boarding house. Blimm goes bathing, leaving his clothes on the beach. He meets a chum and they go on a boat. The tide washes his clothes into the sea and Jim finds them and thinks it easy to win the landlady as Blimm is drowned. The lodgers assemble and tell ghost stories, when Blimm returns. The crowd are frightened, but as they exit they peep through the window and see Betsy in the arms of the ghost.

### PATHEPLAY.

**CONQUERED HATE** (Released Week of Dec. 15).—Gina Gioverni, a beautiful and popular opera star, has but two passions, her old blind mother and her art. Scandal has passed her by and heart-free she is happy. Her beauty and talents, however, win for her suitors and admirers whom she does not desire. One of them, an English nobleman, writes and implores her for a hearing, saying that he has left wife and children for her. She answers with a note, telling him to return to the wife to whom he has sworn fidelity. Broken-hearted with his hopeless passion, he kills himself and innocently Gina is involved in the tragedy. Rene Alexandre, a rising young artist, hearing of the suicide and the cause, idly dashes off a cartoon depicting Gina sitting on a tombstone in a cemetery, and with the caption, "Another monument to Gina's beauty." His friends, against his wishes, send the cartoon to a newspaper, which gives it a prominent position in the next issue. The cartoon brings down upon Gina's head a storm of unjust condemnation, and it breaks upon her at the next performance in which she appears. She is hissed and berated, and is carried fainting from the stage. She learns the cause of her sudden unpopularity and determines upon revenge. With her old music teacher, she seeks out Alexandre in a dance hall and is introduced to him as Mlle. Verdant, an artist's model. Struck by her beauty and not recognizing her, he hires her to pose for him. His admiration grows as he comes to know her. As the picture is finished an operatic contract is tendered her which she accepts. She sends tickets for Alexandre for himself and friends for the opening performance, and on her card writes that she regrets she has not previously complimented him for his clever cartoon. The young men go to the performance, prepared to hiss the singer off the stage. Alexandre recognizes her and dumbfounded, prevents the hostile demonstration. Gina's performance wins the frantic applause of the audience, and flushed with success and happiness, she greets later, in her dressing room, Alexandre, now repentant and a tender lover.

### KALEM.

**THE PADRONE'S PLOT** (Released Week of Dec. 1—2 parts).—Tony Vallenci, just over from Italy, is offered a job by Pietro Valli, an unscrupulous padrone. Ignorant of American money, Tony signs a contract calling for a wage of sixty cents a day. He goes to work in a quarry owned by Dodge. The following day Tony is knocked down by an auto containing Mrs. Dodge. He is uninjured, but the kind lady takes him to his home. Tony finds that all of his pay goes for food and rent. He appeals to the padrone, who laughs at him. Tony discovers Dodge attempting to make love to Maria, his wife. He beats the man off. Members of a bomb organization urge Tony to join their society for revenge. During his absence Maria is taken to the hospital. When he returns, Rosa, his little daughter, tells him a "bad mans" took her mother away. Believing it to have been Dodge, Tony joins the bomb throwers.

Rosa wanders away and meets Helen, Dodge's daughter. The two are "losted." They are found by Mrs. Dodge, who takes them to her home. Her husband repents of his conduct towards Maria and takes Rosa to see her mother. Valli overhears the bomb-throwers plot to blow up the Dodge home. He 'phones the police. Tony is about to plant the bomb when he sees Mrs. Dodge in the house. He cannot injure his kind friend, and declines to carry out the plan. The gang sets upon him. The bomb throwers see Dodge approaching with Helen. They attempt to kidnap the girl. Tony goes to his employer's rescue. Pietro finds Tony's coat and the bomb. To get the laborer into trouble the padrone is about to place them in the Dodge home when arrested by the police. The latter then go to the aid of Tony, who is battling with the gang. And in the gratitude of his employer, Tony sees a brighter future dawning.

### VITAGRAPH.

**THE BLUE ROSE** (2 parts).—After toiling for a lifetime to perfect a species of Blue Rose, Matthew Keith, a poor, aged florist, at last achieves his species and looks forward with joyous anticipation to displaying it at the big annual Spring Flower Show. Herman Von Veldt, a rich rival florist, hears of the wonderful flower and exclaimed that he would give a thousand dollars to get possession of it. His son, Carl, overhears the exclamation and offers to secure the Blue Rose. Carl is fond of high life and needs money to pay debts. Disguised as an old photographer, Carl goes to Keith's green-house. He meets Agnes, the florist's attractive daughter, who, with pride, shows him the beautiful flower. She is called away for an instant, and Carl cuts off a shoot of the rose-bush and sprays the rose with a blighting acid. Von Veldt is delighted. The shrewd florist takes the cutting into one of his green-houses, where he plants it and gives stern instructions regarding its cultivation. Old Keith is horror-stricken. His health becomes shattered from grieving over his loss and months later, when the sweet spring days are at hand, he lies ill in bed looking forlornly at his flowerless rosebud. The stolen cutting develops into a sturdy plant and a small bud comes out upon one of its branches. Von Veldt, now sure of his success, telephones to the newspapers about the Blue Rose, which he is going to show at the Spring exhibit. Agnes, the old florist's daughter, sees the article and decides to investigate. She obtains employment in Von Veldt's flower shop. She and Carl do not recognize each other.

Carl and Agnes fall in love. Through him she gets to see the Blue Rose, a great privilege, contrary to Von Veldt's strict orders. While Agnes looks with wondering eyes at the rose, now full-grown, Carl jokingly tells her how he secured it. White with indignation, she turns and says passionately, "I am the girl you tricked, you thief!" Carl is grief-stricken. Agnes rushes off to Von Veldt and begs for the return of the Blue Rose to her stricken father. Carl backs her up by threatening to reveal the theft. The wealthy florist is determined to keep the plant. On the day of the exhibition, Keith at last discovers a new bud on his rosebush. Agnes shares his joy. At the last minute the old florist plans to exhibit the new blossom. When Keith arrives at the great flower exhibit where over five hundred thousand blossoming plants of all kinds adorn a luxurious Eden of beauty, he recognizes the Blue Rose and claims it as his own. Von Veldt calls him an impostor. Several frock-coated officials push their way through the crowd and see Keith tear the wrapping from the parent plant, revealing the new bud, proving that it has blossomed twice. Keith receives the reward of a life's ambition when he accepts a check for five thousand dollars, a well-merited prize. The second award is realized when, as the old florist looks proudly at his Blue Rose, Agnes and Carl steal a loving kiss.

**BIG BOB WAITS.**—Desiring to seek a fortune, young Joe Woods leaves his mother and father and goes West. Twenty years later he comes across his mother's picture. It stirs up fond memories and he writes home for the first time. The old folks are overjoyed at hearing from him and reply, begging him to come home. When Joe, better known as "Yellow Joe," gets the letter, he decides to comply with its entreaty, for he is eager to see his parents. On his way home he sits in a faro game at the saloon, and he lays the letter from his old folks on the table with his money.

A quarrel arises and Joe is shot and killed by Faro Frank, the gambler. Frank makes a "get-away," taking with him the money on the table and Joe's letter. "Big Bob," the sheriff, with a posse chase Frank, but he eludes them and escapes into the hills. When safe in the mountains, Frank counts the money he has taken and reads Joe's letter. He is so touched by the contents of the letter hat when he thinks of the poor old father and mother home waiting for their son, that he decides to go East and impersonate Joe. He goes to a nearby town and has a costumer make him up as "Yellow Joe."

He wires the old folks that he is coming home. When he arrives at the little New England cottage, the two old people receive him as their son and show him every mark of their affection. Frank resolves to be a good son to them and to make them as happy as he can. Some time later, the costumer finds an old newspaper with the account of the killing of "Yellow Joe" by Faro Frank and writes to "Big Bob," the sheriff, that he believes he has found the criminal. "Big Bob" goes East to get Frank. He is warmly greeted by the old people when he arrives, Frank being away at the time, and is given a hearty greeting as a "friend of the boy's." They tell him of the boy's goodness to them and of their love for him. Realizing that a revelation of the truth might kill the white-haired couple, Bob decides not to wait for Faro's return. He goes back West. When he arrives at his little Western sheriff's office, he writes a letter to the Sheriff in the East, enclosing a warrant for the arrest of Faro Frank on the death of the old people. Then "Big Bob" sits back in his chair puffing contentedly at his pipe, and waits.

### ESSANAY.

**GID-AP, NAPOLEON.**—Napoleon is an old raw-boned horse. Mr. Hayden, his owner, wants to get rid of him. An insurmountable obstacle presents itself in the form of Ruth, Mr. Hayden's only child. Ruth has grown to young ladyhood, but since she was a baby she and Napoleon have been inseparable chums.

Mr. Hayden decides to get ahead of his daughter. He sends her and her mother away on a visit, planning to sell Napoleon during her absence. All works fine and the old horse changes hands many times before Ruth returns home. Her first thought is to go to the stable. When she arrives there and he can't be found, she is heart-sick and disappointed to such a degree that she faints and becomes very ill. The doctor says she will not get well unless the old horse is returned to her. The father employs detectives and spends loads of money trying to locate old Napoleon, but everybody who has bought the plug has found him useless and has passed him on to somebody else.

The search has proven fruitless for Mr. Hayden. One afternoon he and his wife are invited by some friends to take an automobile ride into the country. Ruth flatly refuses to accompany them. All goes well with the automobile ride until they are way out of town; the machine is stranded. A farmer drives up with old Napoleon hitched to a wagon—he stops and asks if he can be of any assistance. The automobile party gave him the laugh, but the farmer says his horse is better than any machine that was ever put on wheels. They gave him permission to try to get them back to town. He hitches Napoleon to the automobile and the old plug, faithful as in his younger days, does his best and in due time the automobile is pulled to town.

Ruth is on the porch grieving when she spies the strange procession coming up the street. She instantly recognizes Napoleon and running down the steps, she throws her arms about his neck. When her parents realize the situation, old Napoleon changes hands again and is bought and replaced in the stable, to the delight and happiness of Ruth, who speedily regains her health.

**FROM OUT THE DIARY.**—Mr. and Mrs. Vernon are apparently a happy married couple. The wife is most affectionate and demonstrative; her husband tires of her simple and unquestionable manner of letting him know that she worships him and he leaves the house in disgust. Mr. Vernon encounters some various types of women who appeal to him strongly, each in her own particular way. He is in the habit of taking his diary with him and jotting down the impressions that the events of the day make on him. This day he makes mentions of the way the women of the world, the stenographer, the athletic girl and the suffragette affect him, and upon returning home, he accidentally leaves his diary where the wife will find it. When Mrs. Vernon reads of the different women she becomes jealous—then a plan formulates itself in her mind. She decides to give him a trial—intending to impersonate each of the types until he is heartily sick of them all.

So successfully does she accomplish each character mentioned in his diary that hubby becomes more and more disgusted, and when at last she shows him how a suffragette can act, he collapses and begs her to be her own sweet self again.

**THE BARTER OF LOUISA.**—Louisa, daughter of the Italian tenement, loves Tony, a fascinating young bootblack. This love inspires the jealousy of Giovani, an Italian landlord. Repulsed in his suit, Giovani makes Louisa's father an offer of a sum of money for the hand of his daughter. In spite of the fact that her father has already promised her to Tony, in a drunken stupor accepts Giovani's offer. Learning of this, Louisa, in a fit of hysteria at the idea of being sold like a sheep, turns furiously upon her father and the landlord. After an intensely dramatic scene, she leaves the house, running to the arms of her lover, Tony. She is pursued by Giovani and her drunken father. In front of Tony's bootblack stand they overtake her. At this point, officer O'Hara, one of Giovani's tenants, and a friend of Tony's, enters upon the scene. Giovani, having made himself obnoxious to O'Hara by putting on airs of superiority, offers

HUGH HOFFMAN

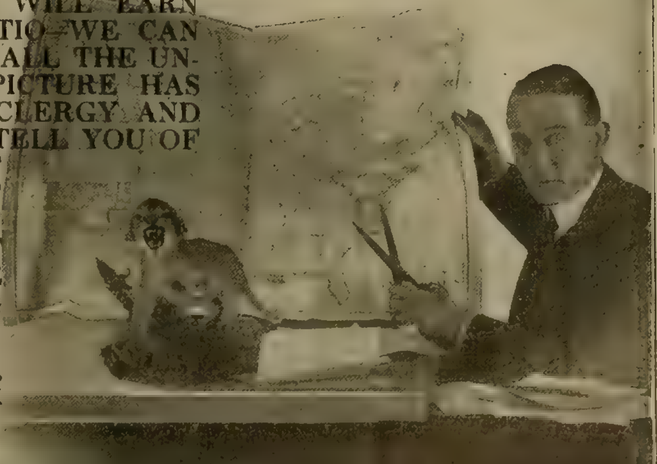
## THE MINISTER'S TALK

THE WONDERFUL POSSIBILITIES OF THE CINEMATOGRAPH, NOT ONLY AS A SOURCE OF INTEREST AND AMUSEMENT, BUT EVEN MORE FOR ITS EDUCATIONAL VALUE, CAN NOT BE OVERESTIMATED. WE WHO HAVE THE MORAL WELFARE OF YOU AND YOUR LOVED ONES IN OUR KEEPING ARE BEGINNING TO LOOK UPON IT WITH FAVOR, BUT WE MUST FIRST BE PROVIDED WITH THE PROPER PICTURES FOR THE WORK WE ARE IN.

# PAUL RAINEY'S AFRICAN HUNT

## THE BUSINESS TALK

ANY PICTURE WHOSE APPEAL IS UNIVERSAL IS ONE THAT WILL EARN MONEY IN THE SAME RATIO—WE CAN NOT BEGIN TO TELL YOU ALL THE UNBUYABLE PRAISE THIS PICTURE HAS HAD FROM THE PRESS, CLERGY AND SCHOOLS. BUT WE CAN TELL YOU OF THE ENORMOUS SUMS IT HAS EARNED, AND 95% OF THE PUBLIC HAS NOT YET SEEN IT. AS A STATE RIGHT PROPOSITION IT WILL BE IMMENSE. STATES GOING FAST—BID QUICKLY.



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him a bribe of rent free for a year if he will not interfere between him and his efforts to obtain the girl. In spite of this fact, O'Hara sends Tony and Louisa off to be married, while he holds the two furious Italians. Tony and Louisa go to the priest and are married forthwith. During the ceremony, O'Hara has his hands full sitting on the two Italians and preventing their interference with the marriage. The marriage over, Tony and a number of his friends, his sweetheart much bedecked with a lace curtain for a wedding veil and some cheap flowers purchased from the priest, are having a grand procession. They come upon the perspiring O'Hara, who is now assisted by two other policemen, all off duty. Indignant at the implied bribe, O'Hara asks Tony what he had better do with the two culprits. In a fit of genius, Tony, who knows the humiliation of shining shoes day in and day out, suggests that the policeman make the Italians shine their shoes. This they do, to the amusement of the entire wedding party, who parade joyously off to Tony's home, where they leave him with his happy little bride.

**TOLDS BY THE CARDS**—A girl with four sweethearts, all desirous of marrying her, is in doubt of their natures. Dreading to step blindly into matrimony and recalling the name of a fortune teller of whom she has heard many wonderful things, she makes a visit to the clairvoyant. She is given, after the seance, a pack of cards in which her fortune has been told, and requested to place them beneath her pillow that night, with the explanation that the cards will tell her in a dream, what her married life with each of them would be. She complies willingly, and result that the dream cards bring is as follows.

The Jack of Clubs appears to her. Through the face of the card she sees herself married to the man whom the card represents, called "The Jack of Clubs." The dream tells her that he at heart is a brute, the dream changes.

Life with the Jack of Diamonds appears to her. He, she finds, has an extraordinary passion for liquor. So much for the Jack of Diamonds.

Next—The Jack of Spades. He is a beast—untrue—cruel—truly "A Jack of Spades."

Lastly comes the fourth—"The Jack of Hearts." She sees herself the simple little housewife, living happily with the man of her heart, kind, generous, and a true lover.

She awakens and determines to test her dream. Calling the four men together that afternoon, she points to the four Jacks of the deck, which she has placed face downward upon the table and orders that each choose a card. To her surprise and awe, each man picks the card that fitted him in the dream, showing that the message must have had some psychological reason. She explains her dream to them and much to the mortification of the other three Jacks, accepts the Jack of Hearts.

## SELIG.

**THE LOVE OF PENELOPE** (Released Week of Oct. 13).—Penelope Blair suffers an accident which, to all appearances, leaves her lame for life. In addition to this trial her sweetheart, Rollin Abbott, comes to break off his engagement with her, considering the unfortunate predicament of Penelope. In the neighboring place, beyond the garden wall of the quiet country place where Penelope in her invalid chair lounges away the lazy afternoons in solitude, comes one day Henry Brent, a bachelor of middle age who imagines that life holds nothing for him. He sits himself down in the shade and wraps himself in the selfish smoke of his own fragrant cigar. Happily he has a singularly intelligent dog that enterprisingly invades Penelope's garden. As a caprice to amuse herself, and break loneliness, she tucks a quaint little note in the dog's collar. When the animal eventually returns to its master, he picks up the note he sees in the collar and curiously reads it. Then he becomes interested and looks over the wall and finally introduces himself. From that time forward his interest grows apace and finally ripens into love.

The clear air and the open life of the country restores Penelope's beauty, while exercise brings back her health. One day a horse and strange rider dash by her up a country lane when the saddle turns and the rider is dragged by the stirrup—Penelope, forgetting her own weakness, runs to see if she can be of assistance and is astonished to recognize her former sweetheart. He is now an invalid and convalescent some weeks later having remained at the farm as the guest of Penelope's aunt. He once again picks up the sentimental thread, sounds the music of the old refrain, and proposes once again. While deeply resenting the injury already done her she reluctantly half consents. At this very moment she hears a low moan and turning, discovers Brent, the faithful bachelor who has come pleasantly into her life, has overheard all and is heartbroken by the shattering of his own hopes as he attempts to steal away unobserved. This brings her to a realizing better sense that she is herself mistaken and she proceeds to correct herself before the astonished and discomfitted Rollin can push his suit, or seal it with a kiss. She tells the man who once repudiated her, that she can never be his. She rushes after Brent and finds him bowed with grief. She touches him; he unbends, the understanding between them needs no mere words for its definition.

**BIG JIM OF THE SIERRAS** (Released Week of Oct. 24).—Big Jim scrawls on a piece of birch-bark: "There aint no law in those mountings but Big Jim, that's me. Git! Last call. Big Jim." He tacks this to a blasted pine with a big thorn and it attracts, the following morning, the attention of the curious mountaineers that pass down the winding road, and they read it with significant grins. Among others who come that way, is Travers, a Secret Service Man, who has been sent to that locality for the purpose of discovering and arresting the individual who is avoiding revenue tax. Unfortunately, the sympathy of the inhabitants is largely with the whiskey runners.

Jean is a mountain girl beloved by Big Jim, who has attracted the attention and admiration of Travers. However, his stern sense of duty does not allow him to falter for sentiment. "The Mountain Telegraph" is a quick working institution, so that expressions pass around about as quickly as if they were put through "via wireless." Jean visits Jim in his secluded cabin, and tells him relative to his ukase: "He didn't scare worth a cent, Jim," which means that Travers is not going to "git" out of the mountains and will remain relentlessly on the job.

The scene flashes again to the open, showing Big Jim a human sandwich between two demijohns, and Travers, like a panther, on his track. Jim, however, can shoot some, and he "lays" for the revenuer, and after drawing his fire, knocks him insensible. He binds his victim to a tree, overhanging a canon, and then begins severing the rope bonds with the bullets from his deadly gun. Jean is attracted to the place by the noise, intervenes, and saves Travers as he is about to be dashed in the depths below. So obligations and honors are even and all is well.

**IN THE MIDST OF THE JUNGLE** (Released Week of Oct. 20).—Col. Jackson, a sportive old Englishman, has cleared a large farm in the region of Fort Congo. He has two daughters, Alice, who inherits the hardihood of her father, the other, one of more gentle mein, Ethel; and his stalwart son, Jack. The colonel receives a letter from his old friend Jodgson in Zanzibar, who asks him to come to Mombasa and equip for a big hunt. He starts at once. The succeeding scene shows Jackson, his daughters and his followers, in the saddle, preceded by the beaters. In the morning one of their camels is missing; a search party is organized and they find that the animal has been killed by lions. The colonel indicates that he would be mightily pleased to capture the animal in a net. They set a net and bait the trap with the remains of the camel. The girls start out for the neighborhood of the trap; in their meanderings miss their father and the hunting party, but find a big lion roaring and rampant in the net. This so terrifies their horses that they run away. Alice is swept from her horse's back by an overhanging limb and is so severely injured that she cannot walk.

When Alice regains consciousness she crawls away from the enraged lion to hide herself in the jungle, so that when the rescuing party come upon the scene, they find neither the girl nor the lion. From the signs of the struggle they conclude that the lion has killed and eaten the unfortunate young woman, and begin to scour the country, following the track of the lion. The injured young woman is given up for lost and the hunting party, after many searches, sadly return to their home. Her hold on life is strong, but her injuries have resulted in a brain clot. She regains her strength, but has lost all memory. She dominates the wild fierce kingdom of the forest like a queen, with leopards as her guardians. And so, while her friends and relatives go back to their domicile, mourning her as dead, she lives on, a strange recluse in the savage depths of the jungle.

Two years have presumably intervened since the death or disappearance of Lady Alice when one night her father has a dream in which he sees the daughter he had given up for dead, as the habitant of a rude hut in the jungle. It is so vivid and strong that he impetuously orders his entourage to [illegible] for a work of rescue. In the lone thatched hut in the wilds of the forest, is discovered Lady Alice with her pet leopards. Her strange wild [illegible] and she seems immune to the manifold terrors all about her. Now comes a new and more desperate danger. She is trailed by hungry lions. She rushes into her hut, throws her weight against the door, reaches for the heavy wooden bar, but it is too far away. The lions are jumping against the frail door, roaring in rage and clawing at the wood and thatch. She leans heavily against the thin woodwork, bending under the terrible leaps and clawing of the maddened beasts. She is faint, well nigh exhausted and is sinking on the floor so that the door bends above her, when there is a sound of a shot. The body of a great beast falls crashing through the frail door and others run away from the fusillade of bullets that come from the rescuing party led by the colonel, for they have discovered the hut in the wilderness and its heroic tenant just in time. The shock of it all restores to reason this woman of the wilderness. She recognizes the father, who sees again his fondest hope and realizes in truth that his dream has indeed come true.

**BETWEEN THE RIFLE SIGHTS** (Released Week of Nov. 3).—Bob, an honest country lad, falls in love with Annie, the daughter of the richest man in that little village. All goes well until Ralph Gunter comes to town. He poses as a gentleman, but has the unenviable handicap of a criminal record. He wins the unsophisticated Annie without much effort, and she turns down Bob without a struggle, dazzled by the grand air of the new man from the big town. The latter has hardly set his matrimonial line before he receives a letter from a former pal in crime threatening him with exposure unless he "comes through" for $500.00. In desperation to hold what he already has and the effort to get more, he contemplates the plan of robbing old Sharp, Annie's father, on the night of the day he collects his rents.

Sharp is a miserly old man and secretes his money about his house, instead of trusting it to a bank. Bob discovers Ralph trying to break into the house and in the encounter that follows Bob is downed and Ralph escapes. The former is taken for the would-be robber and is next sentenced to twenty years in the penitentiary. On his release, he vows to kill Ralph, who married Annie the day he was sentenced. Ralph, a sick and broken man, goes to the mountains to try and recover his health, accompanied by his daughter, who strongly resembles her dead mother. Ralph, now prematurely old, has been out of confinement long enough to wear off the prison pallor, and is a dead shot now, well healed for vengeance. As the pair come driving up the mountain trail, Bob keeps Ralph covered with a rifle from his ambush. Just as he is about to press the trigger and send the bullet home, he sees reflected in the face of the girl, the memory of her mother, whom he loved in the lonely years that have gone. A flood of remembrances overcome him, his gun, the instrument of vengeance, drops from his nerveless fingers and he allows his long, bitterly cherished plan to pass.

**THE TIDE OF DESTINY** (Released Week of Nov. 3).—Frank Stafford, gifted but poor, has been the friend of Hazel White since childhood, and this esteem of years has ripened into love. The young woman has everything that wealth can furnish and her parents, newly rich, have great social aspirations. Stafford expects to make authorship his vocation and is relying hopefully on the acceptance of the manuscript of a novel he has submitted to a publisher. Hazel White's mother, who is a snob by nature, has selected a wealthy club man, Ferguson, as a likely match for her daughter. Thereupon the parents connive to make Hazel break with the poor but beloved Stafford. On the same evening which the importunate Ferguson calls, urging an answer from Hazel, Stafford has his manuscript returned. Hazel's mother is furious over her rejection of Ferguson, and makes the girl's life miserable. In her despair over the intolerable situation, she writes to Stafford that he must take her away and marry her at once, or she must yield to the parental pressure. Stafford has a terrible struggle between love and duty; he has no income for her support, and would have to deny her all the things to which she was accustomed, and her consequent unhappiness would make both their lives miserable. He steels himself and denies her call—so they part reluctantly.

The triumph of Hazel's mother is complete, when the daughter marries Ferguson, whom she loathes. While their wedding-bells are ringing, Stafford receives word from a big publishing house that the second manuscript he submitted has made a pronounced hit—his future seems firmly assured. The bitterness of the blow makes a recluse of him and he enters into a hermit-like life on a wild sea coast, devoting his energies exclusively to literary work, making a reputation on a par with its phenomenal promise.

Hazel's married life was far from happy; but now, as a widow, her sole joy in life is a five-year-old daughter. Through some curious stroke of fate, she unwittingly happens to lodge for the summer by the sea, in the vicinity of Frank Stafford's retreat. Her little girl, left in charge of a careless maid, drifts out to sea on a flowing tide in an open boat. When the maid awakens she finds her charge gone; she rushes to the hotel and informs the mother, who rushes out frantic with fear. Frank Stafford, who has been writing on a pinnacle of rock, observes the boat drifting out with the tide, and the child now awake despairingly rocking the frail craft. He throws off his coat and shoes and dives from the cliff. He swims out and rescues the child just as the boat capsizes. He takes the little one to his own lonely home. The child soon recovers and is vastly interested in the strange surroundings.

In the interim the mother discovers the overturned, drifting boat, and is almost distraught. Frank finally starts out to the resort, leading the little girl. The mother has escaped her restraining friends and is about to throw herself over the cliff, when she meets Stafford and the child. All of her incentive to live has been restored to her, and their own joy comes to crown it and make it complete, with that love seemed lost in the dead, long ago.

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# INDEPENDENT FILM STORIES

## UNIVERSAL

### CRYSTAL.

**HUBBY'S NEW COAT** (Nov. 25).—Mrs. Joyful, dissatisfied with her husband's appearance, buys him a new coat. Hubby wanders forth proud. A tramp visits the house and asks for work. Mrs. Joyful gives him her husband's old coat for sweeping off the sidewalk, unaware that it contains her husband's pocket book. When the goods that hubby buys arrives C. O. D., he is unable to pay for them. There is gloom in the household. Later, Mrs. Joyful receives a letter enclosing the amount of money contained in the coat she gave away, stating that it was sufficient to give the tramp a new start in life.

**BALDY BELMONT LANDS A SOCIETY JOB** (Nov. 25).—Baldy is a hod carrier. Dick is in love with Vivian. Mother objects to him strenuously. Dick needs Baldy and plans a joke on the old lady. He writes to the girl that a rich uncle visiting in the city, wishes to meet her. With Baldy dressed in swell clothes accompanying him, Dick calls later. Baldy, posing as a millionaire, makes a deep impression on the old lady, and Dick is restored to favor. Of course Baldy makes all sorts of foolish mistakes, but they are forgiven and he is asked to call again. The next day the old lady discovers Baldy working at his job. She is furious and goes to confront Dick. He sees her coming and beats a hasty retreat. Baldy rests content that he has been in high society for at least one day.

**THE CONVICT'S DAUGHTER** (Nov. 30).—Roger Phillips holds David Bentley's notes and he refuses Bentley's request to extend payment on them. An argument ensues, overheard by Phillips' family. Bentley makes threats. A burglar enters, and in the struggle fires a shot that kills Phillips. He escapes. Bentley is accused, placed upon trial and sentenced to life imprisonment. His daughter, Pearl, is sent to a convent. Years later, Bentley makes his escape and seeks shelter in the convent where Pearl is, and induces a nun to protect him. When the guards question her she denies having seen the escaping man. Later, Bentley secures work and lives straight.

Roger Phillips' son, now grown, by chance meets Pearl and their friendship soon ripens into love. He writes his mother to visit him and meet the girl. In the meantime, Bentley never suspects that his daughter's fiancé is the son of the man he was accused of killing. Mrs. Phillips arrives, faces Bentley, accuses him, and insists upon his arrest. Things look black for the man when the nun enters with a signed confession from the burglar. Dying, he had made it previously in her presence. Mrs. Phillips, regretting the wrong done an innocent man, consents to the marriage of their children.

### IMP.

**JANE'S BROTHER, THE PARANOIAC** (Nov. 24).—Through continual reading of historical novels, John Marsden loses his reason, and is obsessed by the idea that he should execute Oliver Cromwell. He is taken to the State Asylum. His sister, Jane, and mother move to a house in the immediate vicinity. Jane is soon courted by a rough mountaineer, who, when she refuses him, grows jealous. Professor Thorne, searching in the neighborhood for butterflys, rescues Jane from being attacked by Welsh. He swears vengeance. Later, Jane prevents Welsh from stabbing Thorne, and their friendship grows.

Jane's brother escapes from the asylum, secures an axe and goes in search of Oliver Cromwell. He is met by the mountaineer, who, knowing his weakness, hits upon a diabolical scheme to get even. He tells the father that Thorne is the man he is after. The professor is captured and bound to a tree, the old man telling him the while that he is to be executed. Welsh, fearful at the extent of his crime, tries to dissuade him. Jane, scouring the woods from the top of a tree, sees the terrible position her lover is in. She shoots the axe out of her father's hand. Guards arrive in time to prevent further trouble. Jane tells Thorne that her father is insane and Welsh escapes through the woods. Later, the professor takes Jane to his arms, caring little for her father's trouble.

**NIGHT SHADOWS OF NEW YORK** (3 parts—Nov. 27).—We are introduced to Nell as the sweetheart of Dago Mike, the leader of a gang of New York Apaches. She secures employment as a maid, reconnoitres the premises, and then notifies her lover and his men. In trying to cover their tracks after the robbery, she is apprehended and sent to prison. Months pass. She comes out from behind the bars to find Mike's interest centered upon another woman. Joe Gilbert, an East Side thug, who has always been attracted to the girl, attempts to protect her against the injustices of Dago Mike.

A series of bold robberies annoy the commissioner of police. Gilbert learns that the Dago's gang is responsible for them, and he informs Nell of such, urging her to squeal on Mike as a means of revenge. He is successful in this. The police raid the house and Dago Mike makes his getaway. Nell goes to the other woman and tells her that she is through with the life of the underworld. Nell is accused of treachery. Dago Mike comes on the scene, takes in the situation and separates the two women as they fight. His sweetheart tells him that Nell was the one who squealed. Mike draws his revolver and shoots Nell down. He is arrested and sentenced to twenty years. Nell comes out of the hospital, sick of her former associations and mode of life. The last we see of her she is a salvation army lass preaching the gospel of clean life among the lower classes of New York.

### BISON.

**THE WHITE VACQUERO** (2 parts—Nov. 25).—Dolores first comes in contact with the bandit, when, accompanied by her father and other coach passengers, she is held up and robbed. The consideration which she receives at the hands of the man captivates her romantic spirit. The captain of the attachment of soldiers which are sent after the vacquero is in love with the girl and makes the boast that he will return his man.

The following day, in a spirit of mischief, the vacquero kidnaps Dolores and takes her to his mountain rendezvous. She repulses him and he taunts her. In a moment of carelessness, however, he leaves an opening and she snatches his revolver. Her supremacy is short-lived, for one of his men throws a rifle to him. Later the bandit, fearing that harm will come to the beautiful girl through his own men, allows her to escape. She rides the vacquero's horse to safety and thus refuses to reveal his hiding place. The soldiers discover his whereabouts through following his horse, which they turn loose. The unsuccessful efforts they make to capture the outlaw and his men are both realistic and thrilling.

The vacquero makes his escape and rides to the home of the girl, which is being attacked by Indians. He finds his way through their lines and dies beside the girl, fighting for her safety. The romance of Dolore's life fades away as the vacquero is carried to an honorable burial by the men who realized that their victory was largely due to him.

**THE WAR OF THE CATTLE RANGE** (2 parts—Nov. 29).—The opening of the drama establishes the hatred of Bainbridge, the range boss, for Clifford, a cowboy. Clifford has defeated the boss in all contests of wits and strength. Ruth Ann Baldwin is the author of the script and Henry McRae is the director. With the capable Bison cast and the wealth of natural scenery that is at hand out in California, where this picture was made, and the virile story which is told, assures this Bison feature a great success.

When the new school teacher arrives from the East, a contest for her favor begins between Clifford and the boss. Then begins the delightfully amusing incidents which initiates the school teacher to Western ideas and conditions. In this Clifford is also a victor. Paul, the teacher's brother, arrives from the East and falls in love with Mercia, the ranch owner's daughter. Bainbridge encourages Paul in gambling, loans him large sums of money, and then forces him to join his gang of cattle rustlers. Paul repents, however, and exposes the operations of the gang.

The cowboys, lead by Clifford, attack Bainbridge and his men in a saloon. They escape while Paul and Clifford are wounded. Bainbridge sends the members of his gang across the border, while he remains behind, with the intention of being avenged upon Clifford. He goes to the ranch house and takes a hot shot at the wounded man. He misses and Clifford shoots him dead. Clifford wins the school teacher.

### VICTOR.

**BACK TO LIFE** (2 parts—Nov. 24).—The gambler brings his sick wife to the mountains. The doctor has informed him that she will need special care, and he, with rich, red blood in his veins, is disgusted with life and her in particular. At the local saloon he finds comfort in the smile of one of the female habituals. Jim is jostled and insulted by the cowboys until, maddened, he draws his gun and fires. The posse pursue him, but he escapes to the mountains. In the meantime, the wife has discovered her husband's infidelity, and leaving a note she goes into the hills with the avowed purpose of dying. At the stream she finds Jim, weak from the loss of blood. She nurses him and he, in turn, takes her to an old couple in the hills, where she rapidly regains her health. Jim commences to realize the meaning of manhood. Time goes on, the wife feels now that she can regain the love of her husband and starts for the mining camp. On the road her husband staggers to her feet and dies, having been shot after a saloon brawl.

She goes on, meets Jim, and together they face the future.

**UNTO THE THIRD GENERATION** (2 parts—Nov. 28).—The girl loved her home and she meant to abide by what her parents said. Her intentions might have been realized but for that irresistible force, fate, which brought her to the man. He was a young doctor; he had ideals and he worked in the congested East Side. It was a week after the meeting that she went to call on her grandfather and met the young doctor again. A card which he had given her grandfather, she took home. Later, she, with the maid, visited him at his office and she consented that he should call upon her. The girl's father is the owner of a large manufacturing house and he desired his daughter to marry a business man of his own kind, Mr. Goldberg, a large buyer. Though the man is invited to the house and given opportunities to associate with the girl, he fails to make an impression. Of an evening the doctor called, but her father and mother show their dislike for him. Grandfather, the rabbi, calls and openly shows his feelings, so the doctor leaves. Later, with the consent of the rabbi, the wedding agreement is drawn up with the Jewish salesman without regard of the girl. She has her heart set on the doctor, and she meets him in the street and the park. When the wedding is about to be celebrated, an elopement is arranged, at the urgings of the girl. The rabbi interferes, and after reading the law to the girl, is successful in returning her to her home. However, the wedding with the salesman is called off after he is discovered flirting with one of the girls, and the doctor continues his labors among the poor. This is carefully watched by the rabbi, and after many nights spent in prayer and thought, he goes to the doctor's office, takes him to the girl's home and gives his blessings.

### NESTOR.

**HILDA OF THE MOUNTAINS** (Nov. 26).—Ben Darwin had been a widower since Hilda's birth. Ribbons or anything that suggested finery to the old man was most sternly forbidden his daughter. Darwin was troubled over Hilda's friendship for Frank Boardman, a stranger in the place. It is in her nook in the mountains that Hilda finds Frank's note asking her to meet him the next day. Before the old man can be pursuaded to give his consent, the elder Boardman arrives, and learning that his son is on the verge of marrying the mountaineer's daughter, he showed Darwin a letter in which Frank declared he didn't love, and had no intention of marrying "the girl in question." "The girl in question' is Miss Grace Elkins, and although Mr. Boardman knew this, he silenced his conscience with the "all's fair in love" adage. White with rage, old Darwin insisted that his daughter at once make preparations to visit her aunt. Frank learns of their departure and hastens to head them off. Sending the astonished father up the road at the point of his gun, Frank jumped into the buggy beside Hilda and dashed off to the minister's. The deception is later acknowledged by Frank's father and all ends happily.

**WHEN HE LOST TO WIN** (Nov. 28).—Ramona and mamma arrive at the seashore hotel. So does Eddie, who proceeds to fall in love with the girl. Eddie makes a wager with his friends that he will win her friendship without an introduction. Eddie ogles, ut is snubbed, and then snubbed again. Friends have considerable fun at Eddie's expense. Eddie secures from one of his girl friends a dress, and donning this and a wig he has little troule in making the acquaintance of Ramona, who is glad to have a girl companion. Later, in the hotel, the girl discovers the deception and decides that two can play at the same game. She dresses as a boy. Eddie, thinking it a good joke to be mistaken for a girl, consents to go for a walk with the nice looking fellow. Ramona pulls the wig from Eddie's head and chases him into the lobby of the hotel. After a shower of ridicule the boy pays up his bet. Eddie tries to apologize to Ramona, but she ignores him. Eventually, however, they make it up and everything points to a pretty romance.

### POWERS.

**JIMMY'S DECEPTION** (Nov. 24).—Jimmy is a fine whistler. Mother says to father, "Isn't it just a shame for that boy to waste his wonderful musical talent? We must have him take music lessons." The fond parents arrange for violin lessons with a professor, and send Jimmy off with the instrument and a note of introduction.

Unfortunately, Jimmy's mother does not seem to understand the boy's responsibility and social position. Jimmy is the star pitcher for his team, and the great game with the White Sox, his deadliest rivals, is coming off the day of his first lesson. In honor to his team, he cannot desert it in this crisis, so he sends Vincent, a playmate, to the professor with the violin and letter of introduction. Vincent takes lessons for Jimmy by proxy.

Jimmy's father is the first to discover the imposition. On one condition only he promises that he will not give Jimmy away, and that is, that he be allowed to play himself, for the fact is, he would rather see his son making a home run than playing a high-brow sonata on the violin.

However, the unfortunate time arrives when the friends of Jimmy's mother are invited to hear the prodigal play. Life is a sad matter anyway—taking it all around.

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**A SEASIDE SAMARITAN** (Nov. 28).—Edward Brady and Iva Seward, society crooks, steal $10,000 worth of jewelry. Realizing the detectives [illegible] they decide to [illegible] New York [illegible] Edwin [illegible] Iva. He [illegible] Brady [illegible] Iva [illegible] After [illegible] Iva [illegible]. He then goes to Brady and receives a promise from him that [illegible] Iva and lead a better life. Iva and Brady leave the little fishing village together. Edwin remains, heart-broken at losing Iva's love, but content in the knowledge that he has saved two lives [illegible].

## JOKER.

**JAKE AND MIKE GO FISHING** (Nov. 26).—Dr. [illegible] starts out to deliver some artificial limbs. He distributes them all with the exception of two. Coming to the stream he decides to fish for awhile, and buying tackle, he seats himself on the bridge with the legs beside him. Jake and Mike are boating in a rowboat. They [illegible] all manner of queer things and quarrel violently. A girl comes and takes a seat by the doctor. She picks up one of the artificial legs and allows it to dangle as her own. Jake and Mike, rowing under the bridge, observe it; Mike reaches for it and girl and all come flying down into the water. Jake rows away disgusted as Mike comes up to rescue her. The doctor leaves with the remaining limb and is pursued by Jake and three policemen, who imagine he was carrying a real leg. Following some more excitement, the parties come together and explanations are made.

**LAZY LOUIS** (Nov. 29).—Louis has the sleeping sickness. Mrs. Schultz sees all her fond dreams of prosperity going to wreck. Louis's boss is just about to can him when he gets an idea, conveys it to Mrs. Schultz and all set about to put it into execution. Louis comes home from work at 10 A.M. and tells his wife that he is sick and thinks he had better go to bed. She agrees with him, and calls the boss and the doctor, and all set about convincing the lazy man that he is very ill. The doctor administers an opiate and when Louis is asleep he is removed to the operating table of a hospital and left alone.

He awakens and takes in the skeletons and common butcher knives and other instruments of death and torture. After a full terror of his situation dawns on him, the doctor enters and remarks to one of his assistants, "I'll remove his liver while you cut out his appendix." This is too much for Louis. Clad as he is, he brushes all in his way aside and races home. Before the wife and doctor reach there, however, Louis is dressed and ready for work. They urge him to lie down and rest, as he does not look well, but not he. He rushes to work and the last seen of him he is racing through it like an express speeding down a forty degree grade.

## FRONTIER.

**SLIM PROPOSES—BUT** (Nov. 27).—Whatever might be said of Slim, he was at least steadfast in his admiration of Mrs. O'Riley's daughter, Molly. But Molly had her doubts of Slim. When he proposed she demurred and Mrs. O'Riley fanned him out of her domicile at the end of her boot. When Slim told Molly and her strenuous mother that he would have Molly or kill himself, the buxom widow laughed at the idea. Molly took the threat to heart. She interested the cowhands and all rushed to the river. Slim had no intention of destroying himself, however. He bethought him of another fair damsel, and arranged a meeting at the bridge. Circumstances again operated to disappoint him. He takes a swim.

When the boys find the [illegible] disporting himself in the water like a two-year-old instead of accommodatingly drowning himself, their purpose reverses itself. Just what happened to Slim, and the unlooked-for manner in which he finally extricated himself, and wins the fair Molly is told in "Slim Proposes—But."

**THE SECRET OF BALANCED ROCK** (Nov. 29).—Little attention is given to the many mysterious visits of Chigungu to Balanced Rock. His age and infirmities are blamed for his many eccentricities. Mary's return from school causes a rivalry to spring up between Yale and Elliott. The latter proposes, but is quickly rejected. Yale does not propose [illegible] Elliot, who is the foreman of the [illegible], strikes the old Indian Chigungu during his passion and is soundly thrashed by Yale. That night Elliot, going to Yale's cabin for revenge, overhears the Indian telling him of the location of a [illegible] mine. Elliot finds the mine and [illegible] to return the next day with powder [illegible].

Yale and Mary plan to investigate the Indian's story. On the road the girl is struck by a bullet. It came from Elliot's gun, but was meant for Yale. Thought of the mine is, for the moment, forgotten. A note sent by the girl's horse, brings a relief party. Elliot has set his powder and fuse. Coming out of the cave he pauses to examine a [illegible] with a small magnifying glass. When he returns to the cave a close view shows the fuse being ignited by the glass. An explosion takes place and the villain is crushed to death. A month later, when the girl has recovered, Yale and she return to the mine, find the body of Elliot and [illegible] the [illegible].

## REX.

**THE TALE OF A LONELY COAST** (Nov. 27).—The man is a crude fisherman, a gentleman beneath the tan and rude clothes, who has spent his life before the wind and waves. While returning to his hut on a lonely stretch of coast, after a [illegible] he finds a girl, just blooming into womanhood, unconscious upon the rocks. He takes her to his cabin. She regains consciousness. The man has returned to the beach to make his boat fast. He finds that the receding tide has carried it away, and when he carries the news to her that she is marooned, all the fear that a girl can entertain for a crude man rises in her. He assures her, takes his blankets and leaves the hut.

Gradually the girl comes to see the man beneath the clothes and he comes to love the woman for herself alone. His only thought is for her convenience and safety. When he returns to the beach the incoming tide has returned his boat. He goes to her and tells her that she may now return. She tells him that she would rather remain there until her injuries have entirely healed. He is pleased at this, but almost immediately learns that her [illegible] is [illegible] in affection, and he sadly takes the [illegible] from her and is hurt at the idea that she does not trust him. Then she tells him her story.

She was a stenographer, and her employer made improper advances toward her, which she resented and aroused his anger. He concocted a plot against her. Frightened, she escaped through the window. On the beach she found a fisherman't boat, and in this she escaped from the indignity and injustice which was awaiting her. And then the fisherman found her upon the rocks.

The man is touched by her story and as the picture fades out he places a ring on her finger.

**THE BOOB'S DREAM GIRL** (Nov. 30).—The Boob has ambitions. He imagines that if he can become a detective he can win the admiration of his Margarita. Among the guests at Van Zant's party is Count Alberti and his sister. Van Zant is Margarita's father. Van Zant places the count and his daughter together as much as possible with the hope of making an alliance with nobility. Mr. Count proceeds to steal the girl's necklace. Carrying it to his room he places it in a vase in which he has poured glue. Guests discover the loss, the party is convulsed and Margarita telephones for the famous detective, Long, who arrives the following day.

The Boob, who has repeatedly tried to get a glimpse of his dream girl, meets Detective Long on the street. Long has broken down. The Boob is asked to take care of his grip. Learning who Long is, the Boob gets him to a barn, locks him in and dons the detective's clothes and goes to the house, where he sets to work, posing as the real detective. While he is nosing around he observes the count in some shady work, and failing to get a satisfactory explanation, he searches the count's room. By accident he knocks over the vase and finds the necklace. The count escapes, but the girl is satisfied and after Long has returned to the city in a dudgeon, the Boob has tea with Margarita and receives her approbation.

## ECLAIR.

**A SON'S DEVOTION** (2 parts—Nov. 26).—Eugene Hope, working in the same office with his son Robert, is an inveterate gambler, both in stocks and on the ponies. Crowded by his brokers for more margin, he in desperation, steals $1,000 from the firm and plunges on "Peggy Ann," a tip given him by a gambler who is running a crooked poolroom. The faithful son has tried to dissuade him from entering the poolroom, but to no use. The father discovers he has been robbed and attacks the gambler. The son breaks into the place just in time to prevent his father from being beaten by the gambler's friends.

The loss at the bank is soon discovered and the Hopes are called on the carpet. The son shoulders the blame and is rushed off to prison. The father keeps the news from his wife, mortgages his house and secretly returns the lost money. The son is released, there is a joyous reunion and both return to work. Days pass and the old temptation returns to Hope. He dabbles in stocks, loses again. Worried and pressed on all sides and prevented from entering the poolroom by his son, the father attempts to commit suicide. His little girl attempts to wrest the pistol from him and he is shot in the struggle. An officer is called and the son, believing that his father has fired the shot again, shoulders the blame. While on the road to the station he tries to escape and is shot. He is recaptured in his own home and is again about to be taken away when the father, recovering consciousness, explains the situation. The shock is sufficient to bring a complete reformation to the father.

**ROARING BILL** (Nov. 30).—Roaring Bill, fresh from the West, pays a friendly visit to his cousin and wife. Bill has a playful habit of shooting up the flat at short intervals. During dinner, the wild one is asked to describe his experience in a hold-up. His attentive listeners follow him through the various stages until at the climax, in order to better illustrate his point, he pulls his "gats". Mounted on steeds such as we were wont to ride in our childhood days, Bill turns the family into a "nut" factory and they gallop madly from room to room.

The two young children of the house, disgusted with their wild uncle's peculiar antics, hold him up with a cap pistol and flatten him out in the literal sense of the word; roll him up in a neat bundle labeled, "To the West," and dump him into the auto in which he arrived. The last seen of Bill he is disappearing in a cloud of smoke, making a zig zag course through autos, trolleys and wagons.

**ONE ON TOOTY** (Nov. 30).—Tooty would rather read detective stories than eat, and neglects everything in order to see whether "Old Sleuth" kills the villain at the end of the story or is thrown over the cliff. Reading of a bag mystery which is puzzling the entire police force, she goes forth to solve the case. Her father and brother decide to take this opportunity to cure her of her dime novel habit. In a complete Shamlock Bones outfit, Tooty enters a saloon after two suspicious-looking men. The two men get in an argument with her and start a fight between themselves. She escapes, only to find she has lost track of the two suspicious characters. After a long search she comes upon the trail again and follows the two men to a room. She hurries to the police station and two brave, handsome officers are assigned by the captain to assist her in capturing the suspects. The policemen are pushed tremblingly into the criminals' den by the fearless Tooty. Urged on by the lady detective, the two officers spring on the suspects and are flung all over the room for their pains. After the supposed criminals have tossed the policemen to and fro to their hearts' content, they whisk off their beards and mustaches and stand before the astonished Tooty as her father and brother. The mysterious bag is opened and an up-to-date cook book is withdrawn therefrom. Presenting it to the now crestfallen "sleuthess," they advise her to study cooking and solve the mystery of making eatable ham and eggs.

## UNIVERSAL.

**ANIMATED WEEKLY, NO. 88** (Nov. 12).—**Ground Breaking Ceremonies.**—Ground is broken for the new two hundred thousand dollar stadium of the College of the City of New York.

**Preparing for Mexico.**—The United States troops hereabouts, which will be the first to enter Mexico if it is decided to intervene, are being drilled in mimic warfare.

**International Balloon Race.**—Nineteen balloons, representing all nations, in race for the Gordon-Bennett Cup start from the Tuilleries Gardens, Paris, France.

**A Spectacular Conflagration.**—A disastrous fire all but destroys the Seattle daily "Times," causing a loss of seventy-five thousand dollars.

**Britain's Largest Warship.**—The "Queen Elizabeth," the oil burning Super-Dreadnought, is successfully launched at Portsmouth, England.

**Weekly Fashion Hint.**—Smart styles in Fall suits and gowns (by courtesy of The Ladies' Home Journal).

**Zeppelin Airship Disaster.**—The German navy dirigible explodes in mid-air, killing the whole of a crew of twenty-eight. The start of the fateful trip.—Scenes of the disaster.

**Harvard vs. Princeton.**—The Crimson and Tiger warriors battle for supremacy in the biggest game of the year, Princeton, New Jersey.

**Unique Exhibition.**—England's government employes give an interesting and unique drill at Southampton, England.

**Topical Cartoons by the World-Famous Cartoonist, Hy. Mayer.**

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**Nov. 22nd**

## Griffard's Claw

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A thrilling detective drama in which the famous Sherlock Holmes frustrates the plans of a much-feared blackmailer and restores a kidnapped child to his father.

**Nov. 29th**

## The Goose a la "Colbert"

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In this comedy-drama a former cook grown rich desires a great nobleman for his daughter. She, however, succeeds in destroying his high aspirations through the dressing of a goose, and marries her simple lover.

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# Ambrosio American Co.

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# MUTUAL FILM CORPORATION.

## AMERICAN.

**THE OCCULT** (Nov. 24).—Harold saw a newspaper article, denouncing the Hindoo. He brought it to Edna, his sweetheart who was a believer in the teachings of the Hindoo. Then Edna and Harold quarreled and parted. Believing that the Hindoo should know of the attack on him, Edna showed the newspaper article to him.

When evening came, Edna had begun to regret the quarrel with Harold and she resolved to bring him back to her by the occult means taught by the Hindoo. Harold who was at the same time in his room reading, was led to think of her by a line of poetry that he read.

He then slept and had certain dreams that may have been suggested to his mind by the happenings of the day, dreams that finally drove him back to his sweetheart. His return to her took place just in time to enable him to be of service to her and to unmask the real character of the Hindoo.

**A SPARTAN GIRL OF THE WEST** (Nov. 27).—Molly is the owner of the M. B. Ranch. Her foreman, Ed Coxem, is solicitous of her interests from perhaps selfish motives, but his efforts do not meet with more than passing notice by Molly. The advent of a stranger on the adjoining ranch has a marked bearing on the amount of rustling perpetrated in the vicinity. The stranger has worked himself into the good graces of Molly, but incurs the animosity of Coxem. The latter explains his suspicions of the stranger to Molly and she laughs away his fears, but secretly resolves to make a test. The stranger is caught redhanded by Molly alone, taken in charge and secreted until the sheriff's posse is out scouring the hills for him, when he is released and told to go and forget.

**AT MIDNIGHT** (Nov. 29).—Visiting her father's office in company with her mother, Mrs. Marshall, the little girl is permitted to stay while her mother does some shopping. She soon finds her way into the vault, where the many files and other papers gain her attention. When later Mr. Marshall receives an urgent call to attend to some important business, he hurriedly locks the vault, forgetting entirely the child's presence, and rushes away entirely absorbed by his struggle for the almighty dollar.

When late in the evening he reaches home, happy and joyful, over the success of a well handled business transaction, he finds his entire household almost distracted over the absence of the child. Like a flash it comes over him that his child must be in the vault and that unless rescued at once she will suffocate if she has not already succumbed. Their auto is put into service and all speed limit laws disregarded, barriers are ruthlessly put aside at a great risk to themselves and any other unsuspecting chauffeur that might pass over the same route.

When finally they arrive at the office building they find this in flames and the volume of smoke so dense that it is impossible to enter. Almost bereft of reason they return home, where they find the little one tucked away in her crib by her nurse. How the child was rescued and returned to the home, and what started the fire is given in a vision effect, that lends much interest to the film.

## MAJESTIC.

**THE TOMBOY'S RACE** (Nov. 16).—Jack Simmons, a racing driver, owns a fast car which he enters in the Corona races. Shortly before the meet is to take place, the bank in which the savings of his parents as well as his own are deposited, suspends payment and they are left penniless. Confident in the speed of the car and his ability as a driver, Jack raises all the money he can and bets it on the race. Joe Siler, a plunger, has wagered a large sum of money on the contestant, whom he thinks will win the race, but the form shown by Jack's car in the practice races worries him. He knows that he cannot bribe him, so he pretends friendship for Simmons and wins his confidence. Shortly before the race is to start Simmons is found drugged and unable to pilot his car. Siler, who is responsible for this condition of affairs, goes to the track, secure in the belief that nothing can prevent his favorite winning. To his surprise Simmons' car, with a new driver, enters the race and wins. Almost ruined by the loss of the money he recklessly wagered on the race, Siler is confronted by the new driver, the racing cap is pulled off, and a mass of hair falls over the leathern clad shoulders. It is a girl, Simmons' sister, familiar with automobiles since childhood and rated to be almost as good a driver as her brother. Amid the laughter of the spectators Siler slinks off, while "the tomboy" returns joyfully home to tell her parents and her brother how the race was won.

**L ARTICLE 47** (2 parts—Nov. 18).—George Duhamel, a young Frenchman, visits New Orleans and there meets Cora, a Creole, with whom he falls in love. He takes her with him when he returns to Paris, and in spite of the efforts of his mother and friends, refuses to give her up. Cora becomes interested in Mazilier, a wealthy young man and Duhamel becomes jealous. Cora fans the flame by threatening to leave him, and in a jealous quarrel a pistol is discharged and Cora is wounded in the shoulder. She prefers a charge of attempted murder against Duhamel. He is tried, convicted and sentenced to the galley for five years. At the end of five years, Duhamel has served his sentence and been released, but, in defiance of Article 47 of the Code, which forbids ex-convicts to reside in Paris, resides in that city with his mother under the name of Gerard. He falls in love with and marries Marcelle, a young girl, and they are ideally happy, until he accidentally meets with Cora, who is conducting a gambling house in Paris. Cora threatens to denounce him to the police and compels him to frequent her establishment, which results in Marcelle suspecting her husband of being unfaithful. Marcelle finally follows George to Cora's home, and learns from her husband's own lips the story of his life. Realizing what he has suffered at Cora's hands, Marcelle forgives him and declines to give him up, whereupon Cora writes a letter to the police, denouncing Duhamel as an ex-convict, who has violated the provisions of Article 47 by residing in Paris. The police receive the letter. Duhamel is arrested at his home, and brought to Cora to be identified. She triumphantly declares him to be the man, and Duhamel is about to be taken off to prison when an official arrives with a full pardon and Duhamel is released. Cora, frantic at being baffled of her revenge, goes mad, while Duhamel and Marcelle, forever free from the menace of Article 47, face a happy future.

## PRINCESS.

**A SHOT GUN CUPID** (Nov. 21).—Jack loves Mabel but pa tells him he has no money to support a wife and that when he can show him $500 he can marry Mabel. Chicken thieves bother the old man and he resolves to lay for them, buys a new shot gun and draws $500 from the bank to buy some property. He hides the money in the old shot gun and hangs it up. Mabel sees him, has an idea, tells Jack to pad his clothes and get shot and show the old man his own money. He agrees. A tramp is shot by mistake. Jack recovers the money and gets the girl with papa's blessing.

## THANHOUSER.

**HE COULDN'T LOSE** (Nov. 16).—He was a young clerk with very little ambition and even less money. In the directory he figured as a resident of the great and glorious metropolis, but his home was in a back hall room in a dingy boarding house. One morning fortune smiled upon him, for he received word from a firm of lawyers that his uncle had died, leaving a most peculiar will. Under its provisions the young man was to receive $50,000 outright, and if he succeeded in losing this money in foolish investments within six months, he would inherit $1,000,000 more. Why the old uncle made such a will is not explained, but as the lawyers said, he had a perfect right to dispose of his money in any way he saw fit. The young man believed it to be easy to get rid of $50,000 within the time limit, but the fates seemed to be against him. He made any number of foolish investments, but each time he scored success. Even when he received a straight tip that a plot was afoot to cripple one of the boats in an exciting yacht race, he was unable to lose money by following the information. Finally an excellent chance came his way, for in one of the city parks he met a tramp who had a borax mine to sell. The young man purchased a half interest in the borax mine, giving up all the money he had and was thoroughly confident that he would never hear from the tramp again. On the day that six months were up, he called up his lawyer and claimed to have fulfilled all conditions, but just as he was about to receive the legacy a telegram arrived from the faithful tramp, saying that while the borax had petered out, they two were the owners of a wonderful gold mine, which was worth millions, yet as the young man said himself, "He Couldn't Lose."

**BABY'S JOY RIDE** (Nov. 18).—Baby's parents lived in a suburban town and the father was accustomed to driving to his place of business each day in his own auto. Baby had an idea that she, too, would like to go to business, but her statements to that effect were laughed at. Failing to get directly what she wanted, she determined to try another course, for her little heart was set upon making a name for herself in the city. One morning when father was not looking, baby hid away in the tonneau of his car. Father drove the auto himself and did not notice the precious freight he carried. They arrived in the city all right, but before baby could prepare to embark upon a business career her father hurried out, jumped into the car, and started off again. The reason her father did not remain in the city that day was that his wife had telephoned him that their darling child had been kidnapped—probably by some gypsies who had been in camp near the baby's summer home, and father drove his auto at frightful speed. He arrived at his residence in time to take command of the village constables and lead them to attack upon the gypsy camp. He went afoot so that he could more easily confer with his associates. They found the gypsy camp, but the gypsies had gone. It did not take long to track them down, however, but no trace of a missing child was found, and finally the hunt was given up in despair. Then father and mother returned to their home and found their darling sound asleep in her own little bed. Mother said: "Angels brought her back," and father, thinking of John Hay's poem, partly agreed.

**THE CLOTHES LINE QUARREL** (Nov. 21).—The two commuters lived side by side in a suburban district, each happy in the love of his wife and child. The wives were also good friends and the little boy thought the little girl next door was the cutest child he had ever seen. One day, however, the boy was kept in after school, and when he came home he was angry and at war with the whole world. The little girl "made shame of him," which aroused the youngster's ire and he slapped her and ill treated her doll. Following this, all sorts of unpleasant things happened. The mothers quarreled; the fathers ceased to be chums and avoided one another on the streets and in the suburban trains, and the elder people having started the feud determined to keep it up. They completely overlooked, however, the fact that the children were again good friends. In fact, they did not know it until one day when the two youngsters were lost, and neighbors told of having seen them wander away together after a hand organ grinder. The men promptly dropped their feud to organize a searching party. They found the children in the woods.

## RELIANCE.

**HER FATHER'S DAUGHTER** (Nov. 22).—John Deacon is sentenced to fifteen years in prison for a crime committed by his employer, Graham. From his cell he tells his wife to go to Graham and get a written confession from him. She calls upon Graham, but he laughs at her and gives her a large sum of money, telling her to leave the town. She foolishly consents and goes. Later, when her daughter asks for her father, the mother tells her that he is dead. When Deacon's term is ended he is released, and sets out to find his wife and daughter. About this time Graham dies, leaving his son, Dick, with the knowledge of his crime. The boy vows to right the wrong done the other man. Deacon searches everywhere, but his wife and daughter cannot be found. His daughter, now a young lady of seventeen, receives an invitation to a ball. She attends and there meets Dick. They are mutually attracted. Mrs. Deacon recognizes Dick as the son of Graham, but decides to say nothing, in the hope that a match may be made between Dick and Grace. One day Deacon, who has become an ordinary tramp, meets his wife. He wants to see Grace, but she tells him to go away. He refuses. She tells him to hide in the next room, as Dick and Grace are coming, and if Dick were to know that he was Grace's father, he would never marry her. When Dick and Grace enter the room he realizes that he might be in the way of his daughter's happiness. He leaves, taking with him only a photograph of Grace. That night he is walking along the road, and is run over by Dick in his motor. Dick takes him to his home. Grace's picture drops from his pocket and Dick recognizes it. When Deacon recovers consciousness he sees a picture of Graham, and recognizing him, accuses the dead man. Dick, knowing the truth, shows shame and sorrow. He shows Deacon Grace's picture and asks who it is. Deacon says: "It is my daughter." Dick brings Deacon to Grace's home (next day). She ignores her mother and goes straight to her father's outstretched arms. Later she effects a reconciliation between her father and mother, and she and Dick are married.

**THE OTHER WOMAN** (Nov. 24).—Mary Clarke comes home from a convent school. She meets Tom Morton, a friend of her father, who immediately plans a match between Mary and his son, Harry. Harry is infatuated with an actress, Lasca Duran, to whom he is engaged. He is told of the arrangement, and is not at all pleased, but as the only alternative is to be disinherited, he consents. Mary has fallen in love with Harry and they are married. After the honeymoon she discovers a letter written by Harry to Lasca, in which he tells of his love and ridicules his wife as a nun and a quiet little mouse.

Mary calls on Lasca and pleads for her husband. Lasca carelessly toys with a pistol which she has been using for a paper weight, and says that she would rather kill him than give him up. Mary attempts to take the revolver from Lasca. In the struggle it is discharged and Lasca is killed. The maid, who decides to befriend Mary, takes her out and puts her on a train for her parents' home. Harry comes to call on Lasca and is bending over her dead body when the police enter. He is accused of the crime and arrested. On the last day of the trial, Mary learns of Harry's predicament, goes to the court house, and tells the whole story, thus freeing him. He realizes his love for Mary and wants to take her in his arms, but she will not let him. She returns home with her parents, telling Harry not to come until she sends for him. A couple of months later, Harry receives his summons and learns, for the first time, that he is a father. He gathers his wife and child in his arms and there receives her forgiveness.

# 4

# Logical "Reasons Why"

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## KEYSTONE.

**OUR CHILDREN** (Nov. 17).—This is the first comedy of the Keystone "Kid" Stock Company depicting the tough kid in his downfall, the four year old comedian and the fickleness of femininity even in its youth.

**MUDDY ROMANCE** (Nov. 20).—Mabel has two sweethearts, and is undecided which one she will marry. One accidentally slaps Mabel in the eye with a huckleberry pie, so she runs off with the other fellow, and is pursued by the defeated swain. Dragging a minister with them into a boat, the couple decide to get married on the lake, where they cannot be disturbed. The defeated rival, arriving at the lakeside, gets even by turning off the water and draining the lake. To rescue the minister and the married couple, a life-saving crew has to drag them through the mud that is over their shoulders.

**FATTY JOINS THE FORCE** (Nov. 24).—Fatty accidentally saves a police chief's daughter from drowning and as a reward is made a cop. While on duty one warm day, he goes in for a swim. Some boys that he had chased earlier in the day cut his trousers into strips and steal the rest of his clothes. Donning his trousers he starts to cover his beat, and excruciatingly funny scenes are enacted when he is pursued as a lunatic.

**COHEN SAVES THE FLAG** (Nov. 27).—Rebecca's two sweethearts, Cohen, a sergeant; and Levy, a captain, in the Union army, are bitter rivals. At Gettysburg, Cohen saves the flag and gives it to one of the soldiers. Becoming frightened he runs away. Levy, the captain, finds him hiding in a pig stye and sentences him to be shot for cowardice. Rebecca hears of this and writes to headquarters for a pardon. Cohen is saved by the general, who identifies him as the man who saved the flag. He is made captain and Levy is reduced to a sergeant.

## KAY-BEE.

**THE CLAIM JUMPER** (Nov. 18).—Jim Rankin, a miner, builds a rough cabin for himself and his wife and goes prospecting in the neighborhood. One day just before he starts out on his day's work, he has a visitor named Doyle. Doyle goes away and comes back when Jim leaves and questions his wife about the claim. He leaves and visits the claim and finds it valuable. He shoots Jim and starts to town to file the claim. In the meantime, the prospecor's wife, suspecting Doyle, visits the claim and finds Jim wounded. She jumps a horse and in a most exciting chase beats the claim jumper to the essay office. The claim jumper is later shot by the sheriff's posse.

## MUTUAL WEEKLY.

**MUTUAL WEEKLY, NO. 46** (Nov. 10).—**Harvard Versus Princeton.**—An exciting football game at New Jersey University between two great teams.

**Torpedo Boat Destroyer Launched.**—The "Downs," newest addition to U. S. Navy, is christened at Camden, N. J.

**Football at Harrow.**—Old and new students contest in a spirited game in England.

**Home from Mexico.**—U. S. transport brings several hundred refugees from West Coast into San Francisco.

**Children's Day in Sweden.**—All Stockholm turns out to amuse their little ones.

**The Katy Flyer Wrecked.**—M. K. & T. passenger train is derailed at Lancaster, Tex.

**The Panama Canal Pioneer.**—"Fram" sails from Buenos Aires to make initial journey through Itshmian waterway.

**'Errings Are Ripe.**—Great catch reaches Yarmouth, England, and is handled by Scotch fisherwomen.

**Freight Handling in Kingston.**—The women perform most of the manual labor in Jamaica.

**One Toreador Retires.**—Bombita, most celebrated of French bull-fighters, quits with a fortune of several millions.

**Manicuring Lil.**—Oldest elephant in the world has her nails filed in Cincinnati Zoo.

**The Lord Mayor Arrives.**—Chief executive of London opens exhibition in Edinburgh.

**Chilly, But the Venuses Are Brave.**—Diving girls in some plain and fancy jumps at Cincinnati.

**Paris Fashions.**—Advance styles from the leading designers of the French capital.

## EXCLUSIVE SUPPLY CORPORATION

### GAUMONT.

**LEONCE AND THE MILKMAID** (Nov. 18).—Leonce's cousin, Mary, tries to induce him to marry Annie Lane, but he refuses. He goes to stay at a farmhouse, declaring that as long as Annie remained under his cousin's roof he would stay in the farmhouse. Leonce, however, had not reckoned on the move that his cousin was now to make. She suggested to Annie that she should take service with the same farmer as a milkmaid. The girl entered into the plot with enthusiasm, and the farmer readily consented to the plan. The following morning Leonce met the milkmaid and straightway fell in love with her. His good resolves were swept away by her winsomeness and he realized that she was the only girl for him. Their love-making proceeded rapidly, and Annie was not surprised to receive a note asking her to meet Leonce at the old well at nine o'clock. Cousin Mary was invited to be close at hand. After the avowal and acceptance, Leonce espied his cousin and brought her to the well to be introduced to his fiancee. Then—well, he saw that he had been defeated.

**OSCAR FINANCES A THEATER** (Nov. 20).—Irma Chafolay lays a trap for Oscar, the susceptible. She writes to him saying she will only marry the man who knows how to improve the gifts with which nature has endowed her. Oscar obtains a part for Irma in the new play produced by Cantalophe, the great tragedian. It cost him 100 pounds for premium, but he thought if it would open Irma's heart, the conquest was a cheap one. He afterwards paid a further 100 pounds and various other sums, but money was no object if he gained Irma. Upon that point he soon began to have his doubts. He surprises Irma and Cantaloube love-making. He rushes in, but is calmly informed that the embracing was not love-making but the rehearsal of a scene. He believed it. Three months later Oscar received an invitation to their wedding.

**CHAINED TO THE PAST** (Feature—2 parts).—Colonel Vernon meets an old sweetheart whom he had not seen for twenty years, Madame Rosa Alba. Memories of old are revived and they are married. While they are on their honeymoon the Colonel's mother dies, having cursed in silence she who held her son away from her deathbed. When they returned the old lady had been buried and Rosa felt she was in some measure to blame for the blow that had fallen on Colonel Vernon. Sergt. Michael, of the Colonel's regiment, wishes to marry Mignon, a singer at a cafe. The Colonel forbids the marriage, and the lovers are terribly upset. Mignon interviews the Colonel, but cannot change his decision. Madame Vernon came into the room as the interview concluded. Mignon appeals to her, but she can do nothing. Following the death of her husband's mother and the undeserved censure showered upon her, the interview had a serious effect upon Rosa, who left her husband and shortly afterward dies in Venice.

## LUX.

**TOMMY'S CAMERA** (Nov. 14).—Tommy has been a good boy at school and his delighted parents present him with a camera. Then Tommy sets out in search of something to snapshot. Going into the kitchen he soon finds a subject worthy of his attention. The cook and the butler are caught in the act of consuming their master's whiskey. Unbeknown to them, Tommy steals quietly out and goes into auntie's room. He manages to snapshot that dear old lody in the act of removing her wig. The old lady does not notice his presence, and neither does his fond mamma and papa when they have a slight tiff and papa gets his face slapped. Tommy's sister and the nice young man that calls to talk finance with papa are also caught in a compromising attitude. The consternation of the guilty ones can well be imagined when they enthusiastically inspect the negatives. The cream of the joke is when they get hold of the negative which reveals to them the misdeeds of the others. They all start laughing at each other, but the laughter dies away when they exchange the negatives. Their consternation will afford much laughter to the beholders of this cute idea.

**THE AUVERGNE MOUNTAINS, CENTRAL FRANCE** (Nov. 14).—Forming a central knot in the heart of France, the Auvergne Mountains are a range of the highest importance. This film affords us a splendid view of Basaltic rocks which play an important part in the structure of these mountains. Many of the interesting industries of the inhabitants of the quaint little towns and villages which lie snugly hidden in the valleys, are reviewed, we are introduced to some of the picturesque characters of the district and pay a visit to the cattle fair held at Murat, a town celebrated for the manifold small trades it is engaged in.

## GREAT NORTHERN.

**A DILEMMA** (Nov. 1).—Mr. and Mrs. Clark, both corpulent and easy going, little thought that they would be plunged into a medley of misunderstanding within an hour or two of enjoying their hearty breakfast. It all came about firstly because both their daughter and their maid-of-all-work were blessed with the Christian name of Anna; secondly, because by a hapless chance they both were secretly coveted by two men, whose parents had bestowed the name of Jack on each, and thirdly, through the finding of a letter. This letter was intended for Anna, the servant, but Mr. and Mrs. Clark imagined it was for their own offspring. They prepared for the visit of Jack unknown to the girl—and Jack came. The Jack was an A. B., and when he came he asked simply to see Anna. The daughter was out, but Pa and Ma entertained Jack regally, but, to his discomfiture, his rough and ready ways frequently brought forth a frown from the good lady. Then came another knock at the door. A second Jack asked to see Anna. He was a dapper young lieutenant. He was shown into the kitchen, much to his surprise, to be confronted after a time by Anna, the servant. Mrs. Clark, after reflecting that the servant had shown better taste in her selection of a young man than her daughter, mentioned to her hubby that the fresh arrival was the maid's sweetheart. Up jumped Jack, A. B., and rolling up his sleeves, jealously made a rush for the kitchen, followed by the surprised Mr. and Mrs. Clark, and Anna, the daughter, who had meantime returned. Explanations follow and the two Jacks shake hands in friendly fashion.

## FEATURES

### APEX.

**HUMANITY** (Feature Subject—3 parts).—As the hour of three o'clock approaches, Jacob Cuthbert has staked his remaining all on the favorite of the principal race that day. If the horse wins all will be well, if not——. Now we see a thrilling horse race "over the sticks." As the favorite falls at the last hurdle, a man rushes away from the course to telephone Cuthbert the result! The distraught man hears the telephone bell ring and nervously picks up the receiver. In a moment he has heard enough. Flinging the instrument from him he rises from his seat and paces the room, his mind a blank, his heart full of despair. Creeping to a table he stealthily opens a drawer, bent on self-destruction, and seizes a revolver! At that moment a man enters the room unobserved. It is Silvani, a kindly Jew. Taking in the situation at a glance, he frustrates Cuthbert's horrible resolve. Silvani in the goodness of his heart, invites Cuthbert to come and live with him until the clouds of misfortune have passed away. Cuthbert accepts this generous offer, and soon is welcomed by graceful Mrs. Silvani. Entering the house, Silvani leads his friend to a saloon at the side of the great hall and there introduces him to some guests, who are busily engeged playing roulette. Silvani stops to glance at a letter from a Mrs. Grey, asking Silvani to prevent her husband, who has had sunstroke in South Africa, from gambling, as it excites the almost invalid captain, and further, Mrs. Grey writes, he cannot afford it. Silvani, glancing round the room, espies the Captain and gently, but firmly, escorts him from the saloon and forbids him to gamble again. A month later at their pretty home Mrs. Grey and her husband are at loggerheads. The Captain's love for gambling is a ruling passion, and, despite the entreaties of his wife, he leaves her for Silvani's house with a large roll of new bank notes in his possession. Cuthbert is amusing himself at the roulette table when Silvani hurries from the saloon to telephone his broker respecting some shares that have risen realizing a big profit. While thus engaged Captain Grey is admitted into the hall by Gabriel. Silvani, seeing him, prevents the Captain from joining the players. Silvani, anxious to retire and tell his wife the good news about his shares, hands the Captain over to Cuthbert, and impresses his friend with the necessity of keeping Grey from the saloon and on no account to allow him to gamble.

Cuthbert leads Grey into an anteroom which looks on to the grounds of the house. Grey, alone with Cuthbert, now produces his well-filled pocket-book and implores the man to play a friendly game with him unknown to Silvani. The sight of the crisp notes proves too much for Cuthbert. Calling the butler Gabriel, with whom he has struck up a sort of friendship, the three men confer, and it is arranged to get rid of Silvani for an hour or so by means of a false telephone message, purporting to come from Mr. Moses Silvani, Silvani's father. This scheme is at once put into operation and Silvani leaves the house in his motor car for his father's home. Cuthbert's true colors are now disclosed. With the assistance of the rascally butler, who aids Cuthbert with a small hand-mirror, Grey is soon fleeced of his money. The now penniless Captain tries to borrow a small sum to enable him to get a taxi and fetch more money. Cuthbert insults the young soldier, who becomes suddenly aware that he has been cheated. He runs into the hall, and, taking a revolver from his overcoat pocket, rushes madly back to the anteroom, when a terrific struggle ensues. Suddenly there is a report and Grey falls mortally wounded. For a moment Cuthbert and Gabriel stand as though petrified. Then, hurriedly, they pick up the body of Grey and carry it through the French windows to some bushes nearby and hide it. Returning to the anteroom the sound of knocking is heard on the hall door. Cuthbert tidies the anteroom, while Gabriel opens the hall door and is horrified to see Mrs. Grey. She enters the hall and asks for her husband. Cuthbert has now recovered his sang-froid, and, seeing Mrs. Grey, informs her that her husband is not in the house, thereupon she hands Cuthbert a note for her husband.

Cuthbert, now alone, opens the note, reads it, suddenly a distardly plan enters his evil brain. He goes upstairs and enters the private drawing-room where Mrs. Silvani is seated. The murderer is determined to win the love of his friend's wife and induce her to elope with him. He is about to declare his passion when the telephone bell rings. Mrs. Silvani take up the receiver and listens to her husband speaking from his father's house. He tells her he has been tricked; the message from his father was false, and she is to expect him home at once. Mrs. Silvani is mystified. She turns to Cuthbert and asks him about the message. The man at once produces the letters Mrs. Grey instructed him to give the Captain, signed "Ruth," and persuades Mrs. Silvani to believe that her husband is false and the letter is none other than one from another woman—a rival. With such evidence before her, Mrs. Silvani, unfortunately, falls into the trap. Cuthbert declares his love and shortly afterward the misled wife is persuaded to prepare at once to elope and leave her supposed false husband forever. Whilst Cuthbert and Mrs. Silvani are making hasty preparations for flight Silvani returns and enters the private door of his grounds. In the moonlight he discovers first a revolver, then a pocketbook, and last of all the dead body of Captain Grey. Horrified, he hastily enters the house and, coming into the hall by way of the anteroom, is astonished to find Cuthbert dressed, bag in hand, ready for traveling. In a moment his suspicions are aroused. He questions the murderer. "Where is Grey?" he asks, and produces the empty pocketbook and revolver. Cuthbert, unnerved for a moment, stands self-accused. At that moment Mrs. Silvani descends the staircase and overhears the accusation. She at once confronts her husband with the letter given her by Cuthbert. Silvani instantly realizes his friend is false. Taking out of his pocketbook the previous letter from Mrs. Grey he shows his wife the two letters side by side. Husband and wife now realize the depth of Cuthbert's villainy. Silvani covers the man with Grey's revolver and orders him to stay where he is, at the same time giving Mrs. Silvani instructions to call for the police. Mrs. Grey and his father. Picking up the lamp, Cuthbert flings it at Silvani. In an instant the place is in flames. Then ensues a terrible combat to the death. The beautiful hall is wrecked by the fighting, struggling men. Up the staircase they go, followed by the flames. Half-choked with heavy smoke, they fight on the balcony; from there they struggle into a bedroom. Then the flames drive them out again, and down the burning staircase they come smashing themselves into everything and breaking everything. At last the flames gain the day, and the massive staircase falls with a terrific crash, burying the blood-stained and desperate men beneath the smoking ruins. By this time Mrs. Silvani has called the police, and, with Mrs. Grey and the old father, the party enter the smoking hall. Horrified, they drag out the body of Silvani, and of the murderer Cuthbert, who is dead. The gallows are robbed of their lawful prey. Silvani recovers, however, and is soon clasped in the arms of his forgiving, and at the same time repentant wife. Cuthbert's deceit is now known to all, and the false friend, although he has met a terrible fate, had fully merited it.

**THE ENGINE OF DEATH** (Feature—4 parts).—Professor Dellera and his assistant, Villiers, bring to a successful conclusion their experiments directed to the discovery of a new and powerful explosive. The professor is invited to explain his discovery to the War Office, and as the result of his demonstrations, the Government decide to take up the explosive. Dellera sends the news of his success to Villiers, on holiday. The assistant meets Dr. Katsura, a Japanese, and an old college friend, and shows him Dellera's letter, unaware that Katsura is a member of the Japanese Secret Service.

Dr. Katsura receives secret instruction from his Government to find out, if possible, the formula of the explosive, which is, of course, likely to give an enormous advantage, in the event of war, to the Power able to employ it. By means of a letter of introduction from his Government, the Japanese is able to secure a laboratory over that in which Dellera works, and, drilling a hole in the floor, watches the inventor at work and observes his comings and goings, in the hope of being able to enter the laboratory unobserved.

At last an opportunity offers, when Dellera has been called away to meet some officials from the War Office. Katsura, gliding downstairs, slips into the laboratory unobserved, and begins to hurriedly examine the liquids with which Dellera has been working. Unacquainted with the exact composition of the chemicals, he accidentally discharges the compound. A tremendous explosion follows, and when Dellera and the officers enter, Katsura is found lying insensible amid the wreckage of the laboratory.

The force of the explosion has brought down the floor of Katsura's room, and it is believed that the Japanese has fallen with it. No suspicion is entertained that he is the cause of the explosion. The injuries he has received are so serious that his left arm has to be amputated, but on his discharge from the hospital he is allowed to continue his work in the room above Dellera.

The first suspicion of the Japanese arises when Lieut. Barry, while talking with Dellera in his office, observes in a mirror the door of the room open and the Japanese look in, withdrawing immediately when he observes that the room is occupied. Keeping his suspicions to himself, until they are confirmed, the officer orders a soldier to watch Katsura, and the latter soon reports that the Japanese has left the building with a box under his arm. The officer realizes at once that Katsura has been able to take some of the explosives, and probably copy some of the formula in the laboratory while Dellera has been engaged in the office.

He at once proceeds to the Japenese's lodgings, only to learn that his quarry has gone to the railway station. Following, he is just in time to see him enter a carriage, and manages to leap into another himself. While the train is at full speed the plucky officer climbs out to the footboard and begins to work his way along to Katsura's carriage. The Japanese sees him, and pulls the communication cord. The officer leaps from the train to capture Katsura, whom he expects to see also jump to the ground as the train slows up, but the wily Japanese, creeping out the other side, makes his way to the engine, and, while all are searching for him, succeeds in uncoupling the locomotive, and before he is seen has leapt to the footplate and put on full steam.

The officer instructs one of his men to tap the telephone wires and try to have the train stopped. Soon the reply comes back that the locomotive disregards all signals, but that another train will reach the stranded party in a few minutes. When it arrives the officer and his assistants mount the engine, which is uncoupled and sent at full speed after the flying Japanese.

A series of extraordinary scenes show the flying locomotives ever increasing in speed, and with the second slowly but steadily overhauling the first.

Seeing this, the Japanese throws the box of explosives from the engine, hoping to secure his own safety. But in his anxiety he breaks a lever, the locomotive gets out of control, and shortly the engine from behind, from which the soldiers have leaped on seeing the explosive thrown, crashes into it.

The spy perishes in the collision, while Lieut. Barry, carrying back the box and the formula to Dellera's laboratory, is able to report that the priceless secret is still safe.

## UNION FEATURES.

**LOST AT SEA** (Feature Subject—2 parts—Nov. 20).—The owner of the good ship "Julia" was informed by the ship examiner that, although the boat was weak, he thought it could withstand another voyage. The conversation was heard by an old seaman, who told his friend, Paul, of the condition of the ship. But Paul, having sailed many times before on the "Julia," would neither listen to the old man's warnings nor to the pleadings of his sweetheart, Yvonne. A few days after the "Julia" had sailed, Yvonne dreamed that the boat was shipwrecked. This dream was true, for the "Julia" was shipwrecked and all were drowned, with the exception of Paul and a few sailors, who managed to get themselves and some provisions on the shore of a lonely island. Soon their provisions gave out and one by one they died, until Paul was the only one left. He made frantic efforts to attract the attention of passing ships, but each one failed to observe his wavings. Parts of the wrecked vessel were brought into the little village and these confirmed the dream of Yvonne, now heartoroken. Mariet, the shipowner, did all in his power to make amends, and a friendship sprung up between the shipowner's son, Luke, and Yvonne. A few months later the wedding announcement of the young couple was made, and everything was being prepared for the wedding festivity, when there was a knock on the door. It was Paul, who at last was picked up by a passing vessel. The joy of Yvonne now knew no bounds, and the heartbroken Luke left with his father on a voyage to England to forget his loss.

## PASQUALI-AMERICAN CO.

**THE BRIGAND'S DAUGHTER** (Feature — 4 parts).—While attending the Embassy Ball, the chief of the conspirators receives a letter, telling him the new government has decided to break up their organization, and that they must fly for their liberty and sacred cause. The secretary has put a special agent to watch the conspirators, and try and get possession of their documents. He starts on their trail disguised as a mountaineer and is engaged by them to act as their guide. After traveling some distance they find a cave and making it their headquarters, they plan to free their country. The agent gets possession of the papers and in making his escape, is shot, and the papers are recovered. Then the secretary, having lost his first move, offers 200,000 francs reward for the capture of the conspirators.

The conspirators, hearing of the reward, decide to blow up the road leading to their hiding place. In the explosion a gold mine is discovered and they plan to exploit it for the benefit of their cause. They ask their treasurer, Banker Grunt, for advice. Aly Belfadel, one of the conspirators, calls on the banker to tell of the discovery and to find an engineer they can depend on, to work the mine. The banker gives them the address of Velizetos, an engineer, who he knows is in need of money. They call on him, and after examining the specimens of rock, and knowing it is a good mine, he decides to go with them, for the sake of the money. His daughter, Artemisia, does not like the idea, but realizing that her father will make a fortune, she consents to his departure. They depart in an automobile, and while speeding towards the mountains they blindfold him. He becomes suspicious and his fears are confirmed when he finds himself in a cave with strange men. The chief of the conspirators, revealing his identity, tells him he is in their power, and they will make him rich if he follows their instructions. Realizing it is useless to resist, he pleads for protection for his daughter, while he is with them. They promise to send one of their men to enter the service of his daughter. The mine produces wonderful results, and as a reward they take the engineer to visit his daughter.

During his absence Artemisia falls in love with a young lieutenant. Her father meets him and says he can have his daughter when he has improved his financial condition. Lieutenant Comatis goes to his uncle, the Secretary of State, and is advised to try and capture the conspirators and win the reward. He writes to Artemisia of his plans to capture the brigands and starts. Artemisia is much distressed and her servant, a brigand in disguise, also reads the letter, and realizing the danger of his associates' capture, tells her that her father is one of them, and to save him she must follow him. The conspirators suspect treachery on the part of the engineer when they see the lieutenant, but Artemisia arrives and her father has a chance to explain the situation to Comatis. He feels he must do his duty, but the brigands have taken advantage of the delay and escaped. They leave the mine to their country. The lieutenant then goes to his uncle, introduces his fiancée, and tells him of the gold mine he has won for his country.

## VERNON FILM CO.

**THE SECRET OF THE MINE** (Feature—3 parts).—Harry Duval is confidential clerk to Robert Moore, the manager of the Dornan Coal Mine, and he is in love with Winnie, the manager's daughter. Winnie reciprocated his affection, but he is hated by two of the miners, named Jennings and Hand, who decide to play him an ill trick at the first opportunity that presents itself.

When Mr. Moore is called away on business one day, he leaves the management of the mine in the hands of his confidential clerk, who is told to use his private office. Duval manages the mine very capably, and at the end of the day prepares to take his departure, as he has an appointment with Winnie. It is the first time that he has ever been in the darkness in the manager's office, and he is attracted by a faint light which appears to penetrate a crack in the wall. When Harry examines the crack, he discovers that it is really a joint in a very small door, which is cunningly contrived to hide a small receptacle in the wall. This receptacle contains some radium, and also plans and details which tell of its discovery down in the mine by a man who was manager before Mr. Moore and who mysteriously disappeared in its depths. Realizing that he has made a discovery which means a fortune to his employers, the owners of the Doran Coal Pits, Harry goes off to keep his appointment with Winnie. He is not aware that his discovery has been observed by the miners Jennings and Hand, who have taken another miner named Kean Butler, into confidence. Directly when he has left the office, these three villains break into it and take possession of the papers which they have seen discovered.

When Harry discovers his loss, he is unable to trace the culprits, as the three miners are wise enough to go to work as usual, and thus avoid suspicion. That day, when the mine is full of workers, an explosion of fire damp takes place, and a section of the mine takes fire. Most of the miners working in this section manage to reach the pithead with the rest of their comrades, but Kean Butler, who is working there, is unable to effect his escape, and is overcome by the deadly fumes. No man will venture into the burning depth to save him, with the exception of the confidential clerk, whom he has plotted to ruin. Harry braves the danger of the burning pit, and succeeds in bringing the unconscious miner to the surface in safety.

Later in the day Kean Butler confesses to Harry the part he played in the work of the previous night, and also betrays his comrades, who are fortunate enough to escape in time. Acting upon the information received from the betrayer, Harry hastens to secure the arrest of the two villains, who are at large. He sends Butler to the police but Butler is waylaid by Jennings and Hand, and, to escape their vengeance, the craven-hearted wretch betrays his heroic benefactor. Realizing that time is short, the miners hasten to the mine, thinking to locate the radium before Harry can get upon their track; but, he too, is hastening to the mine on horseback. The miners see him urging on his horse in the distance, start in pursuit. After a desperate chase, they catch up with him by the railroad track. A diabolical scheme then enters into their heads by which to dispose of him. By an ingenious device, they hold up a passing freight train, and make the engine driver and stoker dismount. They tie Harry to the front of the engine, and then start the train rushing down the track at a high rate of speed, without driver or any person to control it. The next action is to switch the freight train on to the track of a down-coming express. Fortunately Winnie is scanning the country at that moment with her father's powerful field glasses, and she is horrified as she sees this diabolical action perpetrated right under her eyes. She recognizes her lover in his perilous position, and hastens to the stable, where she saddles her horse, and dashes out, determined to do her best to save the man she loves. Reaching the junction ahead of the freight train, which is now rocking wildly as it dashes along the rails, she dismounts, and placing her whole strength into one leap, manages to reach the cabin of the engine and stops the train before it exactly meets the down-coming express, which is arrested in time. The distance between the two trains only amounts to a few feet,

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and thus Harry has a most fortunate escape, thanks to the courage of his sweetheart

The three miners have entered the mine expecting to find the radium Whilst they are below another explosion of fire damp occurs, but the miners are confident that they can make their escape through an opening which leads to the river. Seeing that the mine is again on fire, Winnie suggests that as the mine is empty, they should flood it, as the damage done by the flood can more easily be repaired than that caused by fire She and Harry, therefore, open the flood gates of the lock, and the river pours into the mine through the very opening through which the miners are attempting to escape and thus they meet an end which they thoroughly deserve.

## TRUE FEATURES.

**THE WRESTLER'S TRAGEDY** (Feature Subject—2 parts).—Alex Sandow, wrestler and strong man of the circus, holds in his hand a photograph of his wife and himself The wife, unable to contend with the vicissitudes of circus life, has left him, taking their baby boy, and sacrificing her happiness in the knowledge that her husband had possibilities of a great future as a wrestler. Unknown to his wife and son, Hans, now twenty-one years of age, fate has directed the circus to the village where they are residing. The customary challenge is issued on behalf of the wrestler, and Hans is persuaded by his friends to accept it. Hans is in ignorance of his relationship to his opponent The bout commences and Hans is severely thrown With a thud he alights on his neck, and to the horror of the onlookers, he remains motionless. A hasty examination results in the discovery that he is dead. While the unfortunate mother is being summoned, Sandow sees a locket hanging around his victim's neck, and he instantly recognizes it as being a present which he gave his wife. Husband and wife meet, and overcome by the awfulness of the tragedy, Alex Sandow dies of heart failure. The last scene of this touching drama shows the unfortunate widow tending the grave of her dear departed.

**BLIND LOVE** (Feature Subject—2 parts).—Joseph Taber loves his beautiful but heartless wife, Mary. Whatever her whim, he hastens to gratify it To provide more money for his wife, he plunges first into debt, and then into speculation on the stock exchange. Everything he undertakes fails and he gets into the toils of a usurer, who makes him sign illegal papers. He is finally impoverished and arrested and imprisoned for a short period. During his imprisonment the thought of his wife alone sustains him in his despair and after his liberation he hastens to his former home and finds it empty. He wanders about, inquiring everywhere, but is unable to find a trace of his wife. Under circumstances which can be shown far better on the screen, than described in words, the unfortunate man meets his wife, to find that all his love has been wasted and that he has ruined himself for a heartless creature, and he is plunged into the night of everlasting forgetfulness.

## FEATURE PHOTOPLAY CO.

**THE GREAT LURE OF PARIS** (Feature Subject—3 parts).—Elsa goes to the most fashionable restaurant in Paris, offering the guests flowers for a few sous. She comes to a table at which sits a company of high livers. One of them offers Elsa a glass of wine, but she refuses to drink. The unusual attention paid to Elsa by the men, arouses the jealousy of one of the ladies, and she slaps the girl in the face. Heartbroken, the poor girl runs out into the street. Her investment of a few francs is all gone. What is she to do, parentless, homeless, friendless? Overcome by grief, she falls prostrate on the ground.

Two artists come along and stumble across the form of the weeping girl. After some persuasion, they learn the situation and take her to their studio

Elsa becomes the housekeeper for Charles, one of the artists, and love springs up between them. Both are happy over their coming marriage. Fate, however, enters in the person of the great Russian scientist, Leonid Protasoff. The hobby of Protasoff is hypnotism The moment he sets his eyes upon Elsa he knows that the medium for which he has been searching is found

When Charles is absent from the studio Protasoff enters. He exerts his hypnotic powers and from now on Elsa is his slave To avoid suspicion on the part of Charles, he makes Elsa write a letter to Charles, in which she informs him that her present mode of life is too monotonous and she is going away to seek a brighter sphere of action. After two years' time, Elsa, who has until then been entirely voiceless, becomes a famous concert star. Charles and his friend decide to go to the concert of the famous singer. Charles and his friend, occupying a box, do not recognize Elsa, she having changed so greatly in appearance. But during the intermission they accidentally stroll into a parlor where they become witnesses to a remarkable scene. Protasoff, by magnetic strokes, is bringing Elsa out of the spell. Gradually it dawns upon Charles that the woman in whom they recognize the singing "Diva" is Elsa, and the strange man is Protasoff An encounter between Charles and Protasoff ensues, and the latter, from excitement, suffers an apoplectic stroke. Elsa is freed from the spell, but her voice is gone, as her master is dead She recognizes Charles and goes with him to his studio, the latter being firmer than ever in his intention to marry Elsa

Charles' father is informed about the intended marriage, and arrives at the studio. He meets Elsa and persuades her to leave his son, because she is hindering him from ever becoming a great artist. Elsa, who sincerely loves Charles, is again willing to make the sacrifice and leaves. Her life from now on is one misfortune after another, and she soon becomes the victim of a brute. Charles, through love for Elsa, falls under the strain and becomes a nervous wreck. The most eminent physicians assert that the only remedy is the return of his fiancée. An advertisement is instretd in the newspaper. It comes to the attention of Elsa's master—the brute—who, thinking that he sees a large amount of money in the union, urges the girl to go. At the home of Charles she kills herself, and the shock kills the young artist.

## FILM RELEASES OF AMERICA.

**THE GALLOWS OF THE GODS** (State Rights—3 parts).—Jameson, a young civil engineer, is sent out to supervise the making of a railroad through the wilderness, his company being suspicious of Hooper, engineer in charge. Hooper, a whiskey incompetent, does not relish having the work being taken from his direction. Jameson finding favor with Kitty Wilson, daughter of the foreman, does not add to his pleasure. Kitty receives a message from her brother who has escaped from prison, where he has been confined for a youthful act of folly, in which he asks that she meet him at midnight and bring money to aid in his getting away. Hooper finds the letter and decides upon a scheme of revenge. With an accomplice he waylays Kitty and Jameson while they are driving together. The accomplice whips the horses into a frenzy of fear and they run amuck with the terrified Kitty holding impotently to the reins. Jameson subdues Hooper with one stiff punch, and jumping upon Hooper's horse, overtakes the flying team.

Hooper, with added vindictiveness, induces his accomplice to steal the pay-roll, arranging matters so that suspicion falls upon Kitty. Jameson, convinced of her ignorance and suspecting Hooper, follows him and sees his meeting with the accomplice, who turns over the stolen money. For his share the accomplice receives a blow in the face. Infuriated, the accomplice reveals the plot to Jameson, who pursues Hooper. Hooper seeks refuge on a windmill. Thinking to accomplish the death of Jameson, he starts the windmill in action. Instead of its mighty arms striking Jameson, one of its prongs catches in the nape of Hooper's coat and he is whirled high aloft. The cloth gives away under his weight and he falls many feet below to mutilation and death.

## GAUMONT.

**THE DUKE'S HEIRESS** (Feature Subject—2 parts—Nov. 8).—Eighteen years ago the wife of the Duke of Craon left her home and husband and fled to America with her baby girl. As the years grew, the old man's remorse increased. The weight of his sorrow was crushing him. He wanted both his wife and child to return. Through all the long years no word had come of them, and he wondered if all was well.

Engaging the assistance of an eminent firm of inquiry agents, he instructed them to ascertain all that was possible. Their search resulted in the discovery of the daughter. The story they learned and reported to the duke was that his wife died during the voyage to New York. The daughter was adopted by a workman, and with his family was reared and educated. She later became a dancer, and at the time the inquiry was made, was achieving great success in her profession under the name of Yvette Ricordi. M. Otto Blank, a rising young diplomant, was passionately fond of her, but she appeared to treat his advances coldly.

The duke confides these particulars to his confidential secretary, Wilson, and instructs him to proceed to New York, in the hope of inducing the girl to return. At the theater, Wilson sees the duke's heiress dance, and afterwards interviews her. He hands her a letter from her father, in which he writes: "I wish to see my daughter, and hope that you will return with him.—Your brokenhearted father." Yvette resolves to return to her father. Almost immediately Otto is announced, and he presses the girl to give him an answer to his repeated offers of marriage. Again she declines to satisfy him, and the following morning he receives a letter saying that she has gone away. Distraught by the news, he finds, from the manager of the theater, that it is true, and then offers her maid a bribe of $500 if she will tell him where Yvette has gone. In a short time the father and daughter loved each other as if they had never been separated. When Yvette made her debut in society she was received with open arms, and shortly after it was not surprising to find that she was not indifferent to John de Vins, the son of one of her father's oldest friends.

In the midst of their happiness and preparations for the wedding the old duke dies This causes a delay, and three days before the wedding, some months later, Otto, who has discovered her whereabouts, vows that he will recover her. Yvette declines to throw over her lover, John, and Otto threatens to disclose her past life. Viewing the threatened disclosure with alarm, Yvette sinks into a morbid condition, and one morning, after a night troubled by dreams, she wanders to the lake. Otto sees her, and realizing that his threats have brought about her distracted state of mind, he prevents her walking into the water and calls for help. Mentally afflicted, Yvette is taken to the home of her fiancé, where, tortured by regret, and impatient to hear of her welfare, Otto goes.

Here he is met by John de Vins, who demands that their differences shall be settled by a duel. They go into the park, and are taking up their positions, when the mother of John rushes up and prevents the fight The doctor in attendance on Yvette is hopeful that her memory will return, and pursuing a plan, brings a number of dancers to the castle. Their dancing and the music revive Yvette's memory, and all is made right when her future mother-in-law tells her that the duke has hidden nothing of her past, and she gladly consented to the marriage.

**FANTOMAS NO. 2—THE MAN IN BLACK** (Feature Subject—4 parts).—Naturally, after his last experience, Inspector Juve winces under such rebuff as the substitution of Valgrand and the escape of Fantomas. Eventually a mysterious crime puzzles him and his assistant, Fandor. To the chief of the Criminal Investigation Department, he reports that the body of a woman, found in the house of Dr. Charles, cannot be identified. Papers bearing the name of Lady Beltham had been discovered in her clothing. Was the body that of Lady Beltham, the accomplice of Gurn, or was it the intention that people should believe that she was dead? Juve wondered why the body was found in the house of Dr. Charles. He concerns himself to watch the house, and the patience of Fandor and himself is unexpectedly rewarded. One day Dr. Charles leaves the house, and the car in which he rides is followed.

Charles makes a false move. The man who leaves the closed car is not the Dr. Charles who got in. He is now a young man, with a black moustache, whereas Charles is a middle-aged man with a black beard. That is decidedly suspicious, and the detectives are in time to see him accept a note from a woman who is waiting for him. Instructing Fandor to follow the girl, Juve goes after the other man, known to the police as Lawrence, the leader of bandits.

Following Lawrence (alias Charles), in a taxi, he is fated to lose his quarry, as an accomplice of the bandit punctures the tire of one of the wheels, and Juve is stranded in a street while Lawrence gets clear away. So far there is nothing to connect Charles, alias Lawrence, with Fantmas, alias Gurn. Fandor fares much better. The girl does not succeed in throwing the younger detective off the track and is, apparently, unconscious of the fact that she is being followed until she notices Fandor in the same compartment of the railway carriage in which she is traveling. Fandor tracks her to a house. Having seen her safely indoors, he sends a note to Juve, saying that he is keeping a good watch. Meanwhile, Lawrence has read the note Josephine handed him, and he learns that an elderly man, confidential clerk in the employment of Messrs. Brown & Co., has fallen in love with her. That afternoon he is taking $30,000 to clients of the firm, and thinking that she is attached to him, wishes to take her with him on the journey. They were leaving the Gare de Lyon Station for Bercy, by the Northern Express at three o'clock that afternoon. Would Lawrence be at the station with others of the gang?

In consequence of the breakdown of the car, the note which Fandor had written did not reach Juve. Fandor, however, had waited near the house of the girl, and when she left, dressed as a lady, followed her to the Gare de Lyon, where she met the confidential messenger. No doubt there was a hidden meaning in this meeting, and Fandor decided to join the train: so did Lawrence and others of the gang whom he had gathered round him. The whole party traveled in the last coach of the train, and when the time had arrived, one of the men climbed along the footboard and uncoupled the coach.

Lawrence recognized Fandor, but his presence on the train made no difference to the plans of the bandits. As the coach began to fall away from the rest of the train, Josephine left the compartment in which a peremptory demand for the money he carried, whilst Fandor was also attacked. By this time the speed of the coach has very sensibly slackened and the gang easily escaped, fleeing in a motorcar waiting for them. In the car they examined the haul, and to their intense mortification discovered that the notes the man carried were all half notes, the remainder of which were to be handed to the clients of Brown & Co. when the contract was completed. When Fandor recovered from the shock of the attack he pulled the communication cord. To his consternation he found that not only had it been severed, but that the coach was running down the decline. He knew that the Northern Express was following the train in which he had traveled, and nothing but a miracle would avert a serious disaster. The coach ran back, and as the express began to cross the bridge the engine collided with the coach and the whole train was terribly wrecked.

Lawrence determines to obtain the remaining halves of the notes, but decides that before doing so Juve must be killed. With that purpose in view, he, in the name of Fandor, wires to Juve to come to the Bercy cellars of Brown & Co., the following night. Juve, taking the wire as authentic, goes to Bercy, and, seeing someone moving behind the

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casks, fires, and then creeps forward to run against Fandor. Lawrence and his accomplice began firing at the detectives, the barrels of spirit were set on fire, and through a tornado of flames the detectives escape. Fantomas again himself escapes, and they lose entire trace of him until one night when at a hotel, Juve and Fandor meet Josephine, and after Juve is introduced by Fandor, he insists that Josephine divulge the whereabouts of Fantomas. She reluctantly, under the threat of arrest, takes Juve to a place where Fantomas is dining with two wealthy young ladies in the disguise of the supposed Dr. Charles. A card is sent to Fantomas saying that someone is waiting for him outside. Fantomas, believing this to be one of his gang, departs from the hotel and is immediately arrested by Juve and Fandor. After they walk down the street, Dr. Charles suddenly makes a struggle and to the amazement of Juve and Fandor, he leaves in their hands nothing but two plaster casts of his arms with his coat sleeves attached. They decide to track Lady Belthem. After much trouble they discover her to be making midnight visits to her old haunted villa. Here they make a visit in the day-time, and being satisfied that there must be still some connection between Fantomas and Lady Beltham, hide and overhear a conversation where Fantomas decides he must get rid of Juve and will send a silent executioner to destroy him. Juve does not exactly know what this silent executioner means, but he prepares to receive a serpent. He is almost crushed to death in spite of his precaution, but survives and surrounds the haunted villa of Lady Beltham. Fantomas is almost caught unprepared, but being ever ready, he quickly sets a trap in which to get together the whole of the police, including Juve and Fandor, so that he may destroy them all by dynamite. These easily fall into the trap, so quickly but well laid, Fantomas realizes that his opportunity has come, and leaping from a cistern in which he had been hiding, he touches the roll of wire and explodes the dynamite cartridge, blowing the haunted villa to a heap of ruins, together with the occupants. The question still remains unsolved. Are Juve and Fandor still alive?

## AMBROSIO.

**THE SCULPTOR'S MASTERPIECE** (Feature Subject—2 parts).—Countess Eleanor de Meroulle gives Furio Clerici the commission to make a statue of the Piety, to be placed on the grave of her little child. On a visit to the studio she meets Clerici and her little son, Peter. As Lolotte is not a suitable model, Furio asks his wife, Claudia, to sit for him. At first she refuses because he has sadly neglected her for Lolotte, but when he promises to be faithful to her she agrees.

The statue is finally completed and it is a masterpiece, but the exertion has destroyed Claudia's health. Greatly pleased with the work the countess gives Furio $5,000 in payment of it. He, madly infatuated with his model, forgets the sacrifice made by his wife, and leaving a note for her, elopes with Lolotte. Unable to stand the shock, Claudia dies, leaving her little son, Peter, alone in the world. The next morning Countess Eleanor reads an account of the elopement and of the death of the sculptor's wife and is greatly grieved over it.

Desiring to see the statue of his mother, little Peter goes to his father's studio, but learns that it has already been placed in a cemetery some distance away. Escaping the servants, he runs away in search of his mother's statue. The countess visits the grave of her little daughter. She reads the tragedy in the heart of the little child and her mother instinct awakened, she decides to take him with her, entreating Claudia to guard over her daughter in Heaven as she would watch over Peter on earth.

**GRIFFARD'S CLAW** (2 parts—Nov. 22).—Mr. Delmion, a wealthy manufacturer, receives a note from the much-feared Griffard that unless a considerable sum of money be deposited at the Cat's bridge his little son, Mario, would be kidnapped. Much disturbed he appeals to Sherlock Holmes, a well known detective, for assistance, whereupon four guards are immediately stationed to protect his home.

His two servants, with a view to derive some benefit for themselves, decide to become accomplices of Griffard and with the aid of drink and opium they succeed in stupefying the two guards watching the child's room, and also Mr. Delmion. Now that all is safe little Mario is put into a valise and thrown from the window to Griffard's men, who have overcome the other two detectives outside the house.

The next morning Sherlock Holmes gets a disconcerting note from Griffard and immediately goes to his client's house, where he finds all of the inmates under the influence of the drug. The treacherous servants, wishing to avert suspicion, have also inhaled the opium. Although an immediate alarm is made no trace can be found of the child or his kidnappers.

Some time later the suspicions of the guards are aroused by a beggar slinking around the house. Upon searching him at the detective's office a note intended for the servants is found concealed in his clothes. Sherlock Holmes, assuming the beggar's disguise, meets the unsuspecting servants and takes them by surprise.

In the meantime little Mario has been transferred to a new hiding-place. Seeking a means of deliverance he writes a note, which he puts into the roll given him for his dinner, and throws it out of the window. Joseph, a young and hungry shepherd lad passing along, gratefully picks up the bread and discovers the message. Giving it to his father they immediately inform Mr. Delmion, who starts out in an automobile with a search party to the designated den.

Little Mario's jailer, seeing them advancing, grabs the child and escapes with him. They follow his footprints, but are soon without any guidance. The nimble-witted detective, however, seeing an aeroplane leisurely flying around beckons to it. Entering the machine and with a powerful telescope he explores the ground and soon discovers the jailer. Descending, he enters the deserted hut in which he has taken refuge, and the kidnapper is soon rendered powerless, while little Mario finds shelter in his father's protecting arms.

**THE GOOSE A LA COLBERT** (2 parts—Nov. 29).—Mr. Chandron, a former cook grown rich, would like to have his daughter, Susan, marry a Marquis at least. She, however, loves her simple cousin, Paul, and when he requests her hand in marriage, he is driven from the house. The Marchioness of Pontlevis, on the contrary, desires a simple and modest young girl for her son Gondron, although he is infatuated with the beautiful actress, Lulu, much against her wishes. While out touring in their motor, the Marchioness and her son are obliged to stop very near the home of Mr. Chandron on account of a breakdown. There being a heavy rainstorm they seek shelter in his home and are received with great ceremony. A month later the Marchioness and the former cook have become great friends, and they plan together for the marriage of their children. When they see Susan and Gondron together in an animated conversation they think they are lovers, much to their delight, little suspecting that the two young people have just pledged that they would not marry each other.

Susan soon concocts a plan which will fatally frustrate her father's hopes. Mr. Chandron invites the Marchioness and the Marquis to a great dinner in their honor, and he himself prepares a new dish, "Goose a la Colbert." The eventful evening finally arrives and they all enjoy the meal. At last with great pride Mr. Chandron serves his famous dish, but what is his surprise and consternation to hear Gondron say that he does not like it, and that goose should not be dressed in that manner. The cook's wrath is at its highest and in great anger the guests take their immediate departure. Susan endeavors to calm her father's ruffled spirits, and beckons to Paul, whom she has concealed in an adjoining room. She asks his opinion regarding the "Goose a la Colbert," and he apparently likes it so well that he requests a second portion. Extremely flattered and appeased, the inventor of the wonderful dish gladly gives his consent to the marriage of his daughter Susan to him.

## WORLD'S SPECIAL FILMS CORPORATION.

**PROTEA** (Feature—4 parts).—The Commissioner of Police at Gottenberg, Messenia, is informed that a treaty is about to be completed between the two neighboring states, Keltia and Slavonia, which is in opposition to the interests of Gottenberg. Protea, a notorious adventuress, is commissioned to secure a copy of the document. Before accepting the commission, Protea asks for the assistance of a prisoner known as "The Eel." The prisoner is released and he and Protea set out on their mission. The Slavonic ambassador at Gottenberg, learning that Messenia is endeavoring to get a copy of the treaty, sends his secretary, Viscount Osthansen, to apprise the government of Keltia of the intended robbery. At the railway station Protea recognizes the Viscount and succeeds in ingratiating herself into his good graces while her accomplice appropriates his keys. The two spies later go to the Viscount's apartments, take his credentials and place in his valise articles subject to tariff. Unable to prove his identity to the custom officers he is arrested as a smuggler. In Keltia the two spies make their way to the Foreign Office, and as they are about to enter the minister's room the night watchman frustrates their plan. On the report of the watchman the treaty is placed in the safe for greater keeping. Later that day Protea, in the guise of an aged person, calls upon the minister. A large box is received from the Viceroy of Numidie. The minister is quickly chloroformed by Protea and with the aid of her confederate he is placed in the box. At the point of a pistol a young officer is compelled to relinquish his clothes, which are quickly donned by the adventuress. As she is about to take a mandate to the secretary, ostensibly from the minister, the chloroformed official recovers from the effects of the drug and again the plan of the spies is frustrated. It is only by the display of stratagem that the spies make their escape.

The next diabolical plot worked out by the two spies finds Protea as the leader of the ladies' orchestra at a ball given by the minister of Keltia at the Foreign Office and her confederate as a man servant. The Viscount arrives and recognizes the leader of the orchestra as the astute spy. He hurriedly acquaints the minister of her presence. Protea realizes that she has been recognized and as she is conferring with her accomplice the new ambassador for Albania and his wife arrive. The wife bears a striking resemblance to Protea. As the ambassador and his wife are passing through the ante rooms they are pounced upon, bound and gagged by the spies, who proceed to array themselves in the clothes of their captives. They then proceed to the ballroom, where they are welcomingly received as the new ambassador and his wife, nobody penetrating their disguise. Shortly thereafter Protea feigns illness and as she had presaged she and her confederate ambassador are led into the minister's room where they find the document. In order to effect their escape they set the room on fire. The firemen arrive and a moment later the two spies appear as firemen, recognized by none. After the pandemonium has subsided the loss of the treaty is discovered by the minister and Ambassador Osthansen. The official institutes a search and a few days later the spies are captured in their home; but being ready for such an emergency they soon escape through the floor, which carries a secret passage.

In order to cross the frontier unrecognized, Protea acquires some stock of a traveling menagerie and with her accomplice effectually disguised as a man-monkey, stop at an inn near the border of the frontier. Perceiving that her disguise has been penetrated by the proprietor she places the treaty in the care of the lioness Sadie, who keeps the police at bay. By the careful manipulation of a lever Protea sends the authorities and the innkeeper in a heap into the cellar. Securing the treaty Protea escapes into the forest while "The Eel" conceals himself in a tree. Her pursuers, who have been following her in an automobile being unable to navigate in the woods with the car, decide upon another plan to circumvent the daring spy from reaching her destination. They set the bridge on fire, which is the only means of reaching the desired location. Undaunted Protea leaps over a precipitous incline and lands safely on the other side of the water, where she rejoins her accomplice. There they array themselves in the dress of peasants and are later entrusted with the baggage of two officials who had come to inspect the guard on the frontier. Taking possession of the official's uniforms they pass the frontier unchallenged. The next day Protea hands the Commissioner of Police the much desired treaty.

**THE NIHILIST'S DAUGHTER** (Feature—2 parts).—The story is woven about Michael Rosminia, a dangerous revolutionist. The police are hot on his trail. He realizes that his only hope of safety lies in a hasty flight. Just as he is embracing his wife and daughter, ready to depart, the door is suddenly burst open and the police arrive to take Rosminia away. He languishes in his cell while his wife implores the superintendent of police for mercy. "Tell me the name of the accomplices," he says, "and, perhaps, your husband will be pardoned." But this Rosminia, who is at present on a cross examination, forbids. He is taken back to his cell and one night, while pacing up and down unable to sleep, he discovers that through some carelessness of the guard the door of the prison is unlocked. With feverish hands he opens it and finds himself in the vast courtyard of the prison, which had formerly been a convent. Concealing himself in a cache of the wall until the watchman passes, he gets out of the prison walls undetected. The love for his family pulls his footsteps once more to his little home to say a last farewell. While there, his escape is discovered. The booming of the guns announces it to Rosminia. He tears himself away and makes the boundary line in safety. The police are hot on his trail and catching sight of an old mill, throws himself on the mercy of the old miller, who hides him in an acqueduct which is free from water. The police arrive and, not finding him, turn to leave, when a diabolical idea seizes their leader and he pulls the lever, which allows the water to rush into the acqueduct, which holds the unfortunate Nihilist. He miraculously escapes and goes into exile. The news of the supposed disaster reaches his wife and the shock kills her. Several years have elapsed and the child, who was adopted by the head of the police, marries and becomes Countess Lombard. She alone knows of her father's existence, until one day the chauffeur, who is infatuated with his mistress and has been threatened with instant dismissal for his presumption, finds the evidence of what he supposes is an intrigue, which he immediately takes to the Count. That night the Count goes to the garden and, as a figure muffled in a coat makes his appearance, the Count fires, only to find that he has shot his wife's father. They hide him in the house until after he recovers. The law, knowing no mercy, the poor man again departs into exile.

**FOR THE FAMILY HONOR** (Feature—2 parts).—The scenes of the play are laid in Switzerland, and is written around Professor Suger, the father of three children, whom he adores—two daughters who are constantly with him and a son, whom he sends to Paris in order to complete his musical studies. The latter, wishing to increase his financial resources, as his father can only make him a small allowance, seeks an engagement as a piano-player in a cabaret performance. One day Blanche, the youngest daughter, meets with an accident while out coasting and is helped by a young man named Jean de Mangis, who happened

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to be visiting in the country. Their friendship rapidly ripens into love and Blanche is induced to follow Jean to Paris. The son Pierre, while playing at the cabaret, repulses the advances of a beautiful woman, who seeks revenge by having him waylaid on his way home. As he is being attacked, Jean rushes to the rescue and routs the attackers. Having reached home, Pierre relates the event to his sister, who has come to Paris in search of Blanche. They are greatly surprised to find that he is no other than the sweetheart of Blanche with whom he is living in perfect happiness and bliss. An explanation takes place between the two men and Jean promises to marry Blanche, advising her, in the meantime, to return home with her sister and await the time of their marriage. He immediately seeks the consent of his mother the Countess of Mingis, who absolutely refuses, saying that she does not want a misalliance in her family. Overcome with disappointment Jean is taken sick and is threatened with brain fever. He writes to Blanche to come and visit him and, against the wishes of her family, leaves to nurse Jean. The love which the two young people have for one another reunites the families and everything ends as it should.

**WHAT THE GODS DECREE** (Feature Subject—5 parts).—Henriette D'Arsac, the wife of an adventurer, Charles D'Arsac, who has made his fortune in the African trade and now retired, one day reads of the excavation of the famous statue of the Goddess Kali, around whose neck is hung a necklace of precious stones and gold beads of inestimable value. This his wife ardently desires to possess and begs her husband to secure it. Unable to resist her pleadings, he sails for India and on reaching Bombay enlists the services of a guide to take him to the Sanctuary. They reach the sacred spot late in the night, but the guide, seized by a sudden fright, runs away. D'Arsac, revolver in hand, advances toward the statue, unclasps the necklace with trembling hands and starts to make his escape when, turning around, he fancies he sees the Goddess raising her hands as if in the act of cursing him. The sacrilege is discovered the next day and D'Arsac is easily traced to a tavern, where he is trying to dissipate the hideous nightmare with drink. Kali, the priestess, disguised as a man and Doura, a fakir of the secret cult, succeed in shipping as stokers on board D'Arsac's yacht, which at once starts on a return journey. They endeavor to secure the necklace while on board the yacht, but only succeed in arousing suspicion. Cutting a large hole above the waterline they jump overboard and swim to shore before their absence is discovered. D'Arsac arrives and presents the necklace to his wife. But a constant shadow seems to hang over them. Kali and Doura, though unseen, cast their spell on the desecrator and his wife. The Hindoos succeed in gaining an entrance to the villa, but not until they have been forced to climb a tree, from whence they see wild beasts roaming the park.

They enter the drawing-room, overpower the guard, seize the necklace and disappear. An electric appliance warns D'Arsac of their presence. He pulls a lever. A trap opens and the two Hindoos drop into a cage which slowly upsets in a cistern. By an act of Providence they are saved and escape by a subterranean passage leading to the sea. They engage a boat, but are followed by D'Arsac, who overtakes them, seizes the Hindoos and places them on board his yacht. When nearing Marseilles, Kali succeeds in breaking her bonds and jumps into the sea before D'Arsac and his men can prevent her. She manages to get to shore, exhausted, only to again fall into the hands of D'Arsac, who recovers possession of the necklace and leaves her on the shore half dead, where she is found several hours later by the gypsies. Misfortune after misfortune follows the household of D'Arsac, culminating in the supposed death of their daughter, who has been put into a hypnotic sleep under the powerful magnetic influence of Kali. Henrietta is taken violently ill at sight of her daughter in this condition and is threatened with a loss of reason. D'Arsac now has but one desire: to return the cursed necklace. He rushes toward the glass case, seizes the necklace and brandishes it madly. A hand touches his shoulder. Kali, silent, immovable, is behind him. The adventurer pulls out a revolver, which he soon drops under the steady, imperious gaze of the Priestess. He crawls at Kali's feet and pleads forgiveness. She takes the necklace and slowly retreats backward, D'Arsac dropping to the floor in a faint. Kali, overcome with pity, relents, and wakens the child. When D'Arsac regains consciousness, his wife and daughter are bending over him. The Priestess and the necklace have disappeared. Peace and quiet once more reign in the villa. The Priestess returns to India and the necklace once more graces the neck of the venerated idol.

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## Picture Theatres Projected

**Buffalo, N. Y.**—S. Jacobson, 978 Broadway, and others, are planning alterations to their theater building, to cost several thousand dollars.

**Brooklyn, N. Y.**—Samuel Katz, Kinney Building, Newark, N. J., contemplates building a theater, 120 by 100 feet, to cost $100,000.

**Chicago, Ill.**—M. Flicht and S. Weinberger are to build a one-story theater, 25 by 125 feet, to cost $7,000.

**Trenton, Mo.**—John Rose, 1030 McPherson street, will build a two-story moving picture theater, 100 by 42 feet, to cost $20,000.

**St. Paul, Minn.**—J. Christian, South Roberts and Concord streets, will build a one-story moving picture theater, 38 by 106 feet, to cost $6,000.

**Hamtramck, Mich.**—Frederick Fisher will remodel his theater and increase the seating capacity to 400. The improvements will cost $3,500.

**Evansville, Ind.**—Philip Skora, 615 Upper Sixth street, will remodel his moving picture theater and install 150 additional seats.

**Indianapolis, Ind.**—Rauh Realty Company, S. E. Raub, president, are to build a one-story moving picture theater, to seat 500 persons.

**Paducah, Ky.**—R. C. Davis, 419 Broadway, contemplates building a one-story moving picture theater, 25 by 105 feet, to cost $2,500.

**Indianapolis, Ind.**—John Victor and John B. Hubert, 786 Indiana avenue, have about completed plans for a one-story theater, with a seating capacity of 600.

**Bloomsburg, Pa.**—L. J. Chamberlin, Shamokin, Pa., is planning to build a one-story theater, 39 by 160 feet, to cost $10,000.

**Chicago, Ill.**—Anton Charvat, 1801 South Ashland avenue, has prepared plans for a one-story theater, 44 by 125 feet, seating capacity of 800 and to cost $25,000.

**Cincinnati, O.** — Alhambra Theater Company, Charles Wiegel, secretary, 144 West Fifth street, have awarded the contract to C. A. Rawlings, Merchants' Building, for the remodeling of their theater. The improvements will cost $3,000.

**Dayton, O.**—A. H. Williams is to build a twoing, 32 by 135 feet, to cost $10,000.

**Perth Amboy, N. J.**—Ditmas Theater Corporation, State street, contemplate erecting a moving picture and vaudeville theater in this town.

**Schenectady, N. Y.**—Jacob Kruszewski, Cane and Second streets, has started work on the erection of a new one-story moving picture theater, 32 by 105 feet, to cost $3,000.

**East St. Louis, Mo.**—B. A. Mueller, Arcade Building, is preparing plans for a one-story theater, to cost $15,000.

**Kansas City, Mo.**—E. E. Auchmoody, 639 Reserve Bank Building, is planning to build a one-story moving picture theater, 50 by 122 feet, to cost $15,000.

**New York, N. Y.**—Solomon Bloom, 1451 Broadway, is planning to build a three-story theater, to cost $100,000. The seating capacity will be for 1,000 persons.

**New York, N. Y.**—Sonn brothers, 149 Church St., are to build a two-story theater and store building, 66 by 100 feet, to cost $25,000. Haring & Blumenthal are the lessees.

**New York, N. Y.**—Koppe & Moore, 830 Westchester avenue, have completed plans for alterations and additions to a local theater building. The seating capacity will be increased to 3,500. New Hunts Point Theater Company, southwest corner of Westchester avenue and Fox street are the lessees.

**Fremont, O.**—Richardson & Yost, 354 Rockefeller Building, Cleveland, O., are preparing plans for the remodeling of the first floor of a commercial building into a moving picture theater, to cost $10,000. There will be seating capacity for 300.

**Lakewood, O.**—William L. Wilson, druggist, 1160 Detroit avenue, Cleveland, Ohio, will build a two-story moving picture theater and store building, 44 by 140 feet, to cost $15,000. The theater will seat 500 persons. The owner will occupy the store for drug business.

**Philadelphia, Pa.**—Lawrence V. Boyd, Harrison Building, has completed plans for a fire-proof and sanitary moving picture theater to be erected at Midvale avenue and Frederick street. The building will be constructed of brick and rough casted, and will have seating capacity of 500.

**Catasauqua, Pa.**—J. G. Sacks has postponed for several months the building of a one-story moving picture theater in this town.

**Allentown, Pa.**—Channock and Sanderowitz are to build a five-story theater and office building, 30 by 230 feet, to cost $50,000.

**Chicago, Ill.**—J. B. Watson is planning to build a one and two-story theater, store and office building, 150 by 100 feet. The theater will have capacity for 550 persons. The building will also include ten stores and eight offices.

**Philadelphia, Pa.**—Peuckert & Wunder are preparing plans for a moving picture theater to be

**Maspeth, L. I., N. Y.**—Albert Rocker, 90 Woodbine street, has had plans completed for a two-story moving picture theater, 41 by 125 feet, to cost $6,500.

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**Kansas City, Mo.**—M. Johnson, 39th street and Brooklyn avenue, has postponed indefinitely the building of a one-story moving picture theater, 60 by 120 feet, to cost $10,000.

**St. Louis, Mo.**—Knickerbocker Amusement Company, 3145 Park avenue, are to build an addition to their theater building.

**Pawnee, Okla.**—The Model Theater has just opened for business. Mr. Hughes, manager.

**Chicago, Ill.**—F. W. McKinney, 38 South Dearborn street, will build a theater and store building, two-story, 150 by 120 feet. The theater will have a seating capacity of 1,000.

**Richmond, Va.**—William C. West is preparing plans for a moving picture theater, to cost $15,000.

**Omaha, Neb.**—Clarence W. Wigington, 220 South 13th street, is preparing plans for a one-story moving picture theater, 50 by 106 feet, to cost $5,000.

**Philadelphia, Pa.**—A permit has been issued to P. Savar to erect for Leviezk and Waldow a motion picture theater at 2219 North Twenty-ninth street. The theater will measure 59 by 151 feet, have seating capacity for 1,500 persons and cost $20,000.

**Philadelphia, Pa.**—John Sherman is preparing to build a one-story fire-proof moving picture theater at Armingo avenue and Belgrade street. The building will be 65 by 125 feet.

**Philadelphia, Pa.**—Plans have been completed by Hoffman & Company for a one-story moving picture theater, 105 by 140 feet, to be erected at the northeast corner of Market and Salford streets, for the Croskey Amusement Company.

**Webster Grove, Me.**—R. K. Kauffman, 119 North Eighth street, and associates, have had sketches prepared for a two-story theater, hall and natatorium, to cost $50,000.

**Syracuse, N. Y.**—A. F. Metzger, 123 Pond street, has let the contract to William M. Steele, Jr., 251 Gertrude street, for the erection of a one-story moving picture theater, 36 by 98 feet, to cost $7,000.

**Auburn, N. Y.**—George Morgan, 31 Grove street, has let the contract to C. J. Defendorf, 94 East Genessee street, for the erection of a two-story moving picture theater, 50 by 185 feet, to cost $20,0000.

**Parsons, Kans.**—Harry Strausberger is to erect a two-story theater and business building, 62 by 100 feet, to cost $40,000.

**Des Moines, Ia.**—A. H. Tuttle, 459 Twenty-seventh street, is having plans prepared for a one-story moving picture theater, 70 by 70 feet, and to seat 500 persons.

**St. Louis, Mo.**—J. D. Paulus, Laclede Building, is preparing plans for a one-story theater, 60 by 127 feet.

**Washington, D. C.**—Staxon Amusement Company, Theo. Sloat, president, 332 Maryland avenue, N. C., are having plans prepared for a one-story moving picture theater, 40 by 75 feet, to cost $7,500.

**Washington, D. C.**—Feature Film Manufacturing Company, Harry Crandall, manager, Eleventh and Pennsylvania avenue, N. W., have had plans prepared for the remodeling of their moving picture theater, so as to increase the seating capacity. The improvements are estimated to cost $25,000.

**Pittsburgh, Pa.**—R. H. Bogg, Sewickley, Pa., is having plans prepared for a two-story moving picture theater, 44 by 100 feet, to cost about $50,000, to be erected in this city. The theater will have a seating capacity of 800 to 1,000.

**Woodsville, N. H.**—Richard Henderson, Wells River, Vt., has plans about completed for a three-story moving picture theater, hotel and store building, 57 by 137 feet, to cost $35,000.

**New Bedford, Mass.**—V. E. Collettee, 105 Bowditch street, has had plans prepared for a one-story theater, 60 x 125 feet.

**Binghamton, N. Y.**—Timothy Carl, 179 Murray street, is to build a one-story theater, 41 by 73 feet, to cost $8,000.

**Easton, Pa.**—Calvin J. Young, 520 Washington street, Reading, Pa., is preparing plans and specifications for a one-story moving picture theater, 40 by 140 feet, to be erected for the modern Amusement Company, of Easton, Pa.

**Brooklyn, N. Y.**—Schwartz & Company, 87 Richardson street, are having plans and specifications prepared for a one-story moving picture theater, to cost $5,000.

**Brooklyn, N. Y.**—John McKeen and William Cocoran, 413 Smith street, are having plans prepared for a one-story moving picture theater, 25 by 100 feet, to cost $5,500.

**Brooklyn, N. Y.**—Von Beren & La Velle, 507 Fifth avenue, New York City, are preparing plans and specifications for a two-story moving picture theater and roof garden, to cost $35,000. The theater will have seating capacity for 1,200 persons.

**New York City, N. Y.**—Henry Ives Cobb, 527 Fifth avenue, has prepared sketches for the Edwin Booth Memorial Theater.

**Ladd, Ill.**—L. Grivetti has received bids for the building of a one-story moving picture theater, 25 by 100 feet. It will have seating capacity for 350 persons.

**Hazard, Ky.**—A. Zoeller, Jeffersonville, Ind., is planning to build a one-story moving picture theater, 31 by 100 feet.

**Brooklyn, N. Y.**—S. Jacobson, 978 Broadway, and M. Slotkin, 537 William street, and others, are having plans prepared for alterations to the Lafayette Theater.

**Clarksburg, W. Va.**—Victor Charas is planning to build a four-story theater and office building, 100 by 146 feet, to cost between $75,000 and $80,000.

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TRADE MARK

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**Ridgewood, L. I., N. Y.**—Ridgewood Amusement Company, Miss T. Bigall, president, 189 Eldert street, are having plans prepared for a one-story moving picture theater, 48 by 105 feet, to cost $10,000. The theater will have a seating capacity for 600 persons.

**Schenectady, N. Y.**—Arthur Gold, 302 Congress street, is to build a one-story moving picture theater, 30 by 110 feet, to cost $7,000.

**Lowell, Mass.**—Harry P. Graves, Glidden Building, has prepared plans for a one story theater, to cost $25,000.

**Frankfort, Ky.**—James Taylor, 215 South Clair street, contemplates building a one and two-story moving picture theater, to cost $10,000.

**Philadelphia, Pa.**—The Federal Sign System Company have taken out a permit to erect an electric sign on the new Fairmount Theater, northwest corner of Twenty-sixth street and Girard avenue, for J. Fred Zimmerman. The sign will cost $600.

**Philadelphia, Pa.**—George W. Stewart has secured the contract to remodel the stable property on the east side of Mascher street, south of Cambria, for the Victor Amusement Company. The theater will cost about $5,000.

**Philadelphia, Pa.**—Stuckert & Sloan are preparing plans for a moving picture theater, 40 by 15 feet, to be erected at the southeast corner of Fifty-second street and Wyalusing avenue, for Fred Felt & Bros. The building will cost approximately $12,000.

**Bax Axe, Mich.**—Knights of Columbus, J. S. Fremont, chairman of building committee, are having plans prepared for a three story F. of C. hall, store and theater building, 60 by 100 feet, to cost $30,000.

**Rochester, Minn.**—Commercial Club, care Fred Schuster, 205 West College avenue, are considering building a two-story club house and theater, 40 by 135 feet, to cost $30,000.

**Duluth, Minn.**—Ribeneek Brothers, care Lenox Hotel, have awarded the contract for the remodeling of a store property into a modern moving picture theater, located at 315 West Superior street. The theater will have seating capacity for 400 persons. The improvements will cost $25,000.

**Fitchburg, Mass.**—S. J. Ledger has been awarded the contract to build a one-story theater, 54 by 128 feet, for P. F. Shea.

**Superior, Wis.**—Alexander McKenzie, 1708 Winter street, has obtained the contract to erect a theater, 25 by 140 feet, to cost $25,000, for the Interstate Theater Company, care S. C. Buckley. The theater will have seating capacity for 500 persons.

**Buffalo, N. Y.**—Gottfried Strausser, 885 Humboldt Parkway, has let the contract for the erection of a one-story theater, 80 by 110 feet, to cost $40,000.

**Duquoin, Ill.**—Harry Eaton has been awarded the contract for the erection of a two-story moving picture theater, 40 by 100 feet, to cost about $15,000, for Reed & Yemm. The theater will seat 800.

**Los Angeles, Cal.**—H. L. McAllister and J. M. Dobbins, are to build a one-story moving picture theater and store building, 169 by 183 by 36 by 121 feet, to cost about $35,000. Carl Ray is the lessee.

**Richmond, Va.**—W. C. West, Merchants' Bank Building, is preparing plans for a one-story moving picture theater, 28 by 130 feet, to cost $12,000.

**Aikin, Minn.**—B. H. Hungerford is planning to build a one-story moving picture theater, 27 by 112 feet, and to have a seating capacity of 400.

**Philadelphia, Pa.**—It is reported that the properties at 1610 to 1614 South street have been acquired by John A. Barry, and will be demolished shortly to provide a site for a moving picture theater.

**Philadelphia, Pa.**—Henry L. Brown is estimating on plans and specifications for a theater building to be erected at Manayunk, Pa.

**Minneapolis, Minn.**—S. L. Tothapfel manager of the Lyric Theater on Hennepin avenue, contemplates building a theater and store building to cost $15,000. The theater will have seating capacity for 2,250 persons.

**Reidsville, N. C.**—Lee & Diehl, Seaboard Bank Building, Norfolk, Va., is preparing plans for a two-story theater, 45 by 72 feet, to cost $30,000. It will be a brick structure.

**Akron, O.**—A. D. Wilhelm, 748 Grant street, will build a one-story moving picture theater, 30 by 120 feet, to cost $5,000.

**Minneapolis, Minn.**—S. L. Rothapfel and Saxe Brothers, care Rogers Hotel, contemplate building a moving picture and vaudeville theater, two stories, and to have seating capacity for 2,500 persons.

**Indianapolis, Ind.**—V. H. Winterrowd, Lombard Building, is preparing plans for a one-story moving picture theater and store building, 40 by 100 feet. Beside the theater, which will have a seating capacity of 500, there will be two stores on the ground floor.

**Baltimore, Md.**—Walbrook Amusement Company, care R. S. Williams, 801 Gaither Estate Building, are considering plans for a one-story moving picture theater.

**Baltimore, Md.**—Poplar Amusement Company, Poplar Grove street, near Harlem avenue, have completed plans for a one-story moving picture theater, 86 by 26 feet, to cost $5,000.

**Philadelphia, Pa.**—Herman Miller is preparing plans and specifications for a moving picture theater, 79 by 127 feet, to be erected at Hunting Park and Germantown avenues.

**New York, N. Y.**—Cramp & Co., Philadelphia, Pa., have closed a contract and will shortly begin work on the construction of a new $700,000 theater, store and office building at the northwest corner of Forty-seventh street and Broadway, New York, for the Mitchell H. Marks Realty Co. The building will occupy 40,000 square feet of floor space, and the auditorium will seat 3,500 persons. The site which the new building will occupy was formerly used by the Brewster Carriage Works.

**Franklin, Pa.**—F. J. Dron contemplates building in the late fall a modern moving picture theater

**Peru, Ill.**—A local stock company has been formed, and preliminary plans are being prepared for a three-story moving picture theater and club house which it proposes to build. C. Nadler has been selected as chairman of the building committee.

**Chicago, Ill.**—George S. Kingsby, 186 North La Salle street, is preparing plans and specifications for a one-story moving picture theater.

**Chicago, Ill.**—McCarty Brothers, 10 South La Salle street, have obtained the contract to build a two-story moving picture theater, 160 by 55 feet, to cost $35,000, for L. F. Schmal.

**Chicago, Ill.**—William Arthur Bennett, 35 South Dearborn street, is preparing plans for a one-story theater 66 by 125 feet, to cost $75,000. The theater will have a balcony and seating capacity for 1,200 persons.

**Freeland, Pa.**—S. T. Fredericks, Hazleton, Pa., has been awarded the contract to build a two story theater, 50 by 130 feet, to cost $7,000, for Ravowich Brothers, Pottsville, Pa.

**Pittsburgh, Pa.**—John H. Timble & Bro., 2202 Chateau street, has been awarded the contract, and will soon start work on the erection of a one-story moving picture theater, 24 by 120 feet, to cost $15,000, for J. B. and Charles Walker, 1326 Junita street, north side.

**Bangor, Me.**—Otto Nelson Company, 194 Exchange street, has obtained the contract to build a two-story theater 75 by 112 feet, to cost $40,000, for the Graham Realty Company, Graham Building.

**Rochester, N. Y.**—Charles Parker, 23 Boardman street, has let the contract for the erection of a moving picture theater, 66 by 72 feet, to cost $13,000.

**Yankton, So. Dak.**—Students of the University of South Dakota are preparing plans and will build an open air theater, 30 by 140 feet.

**St. Paul, Minn.**—H. E. Erickson, 68 Union Building, who has prepared plans for a moving picture theater, 48 by 100 feet, and to cost $15,000, is being held in abeyance.

**Philadelphia, Pa.**—Louis C. Hickman has completed plans for the Gibson Moving Picture Theater, to be erected at the corner of Sixteenth and South streets.

**Philadelphia, Pa.**—Samuel Devonshire has been awarded a contract to build a $40,000 moving picture theater for William Sachsenmaier, on the south side of Haverford avenue, east of Sixty-third street. It will be a one-story brick structure, 58 by 177 feet, on a 75-foot wide lot. The seating capacity will be 1,400.

**Philadelphia, Pa.**—John McKenna & Son are estimating on plans and specifications for a theater and hall to be erected on Chelten avenue, Germantown, for the West End Realty Company.

**Kenosha, Wis.**—Walter M. Burke and M. J. Isermann have invited bids for the purpose of building a theater, store and office building on Market square.

**Milwaukee, Wis.**—Peter Fischer has had plans completed for a one-story theater, 30 by 100 feet.

**Grand Rapids, Mich.**—Frederick Brothers, 310 Leonard street, northwest, are planning to build a one-story theater and store building, 40 by 70 feet, to cost $5,000. There will be two stores on the ground floor. The theater will have seating capacity of 342.

**Detroit, Mich.**—J. Goose, 174 Farnsworth avenue, will remodel a store property into a modern two-story moving picture theater. It will have seating capacity for 400 persons.

**Detroit, Mich.**—F. Swirsky, 222 Broadway Market Building, has prepared plans for a two-story theater and store building. There will be four stores on the ground floor. The theater will seat about 450 persons.

**Sturgis, Ky.**—E. H. Long is preparing to build a two-story moving picture theater, 25 by 125 feet.

**Cincinnati, O.**—Corcoran Brothers, Colerain and Sassafras streets, are planning to erect a two-story moving picture theater, 75 by 150 feet, to cost $75,000.

**Washington, D. C.**—J. R. Sherwood, 905 Louisiana avenue, northwest, have had plans prepared for a two-story moving picture theater, 26 by 90 feet, to cost $18,000. There will be seating capacity for 1,600 persons.

**Philadelphia, Pa.**—James G. Doak & Co., were granted a permit for the erection of a $100,000 theater for the Stanley Realty Company, at 1614 to 1622 Market street. The theater will be of fireproof construction, with an 1800 seating capacity, and occupy a lot 70 by 176 feet.

**Akron, O.**—Ozier & McCready, 79 South Main street, have plans prepared for a one-story moving picture theater, 40 by 120 feet, to cost $12,000.

**Akron, O.**—Metropolitan Amusement Company are to build a two-story moving picture theater and store building, 68 by 180 feet, to cost $60,000.

**Greenwich, Conn.**—F. Kreamer, Greenwich avenue, contemplates building a two-story theater, store and office building.

**Baltimore, Md.**—C. W. Demme, 1713 Harford avenue, is to build a one-story moving picture theater, 20 by 60 feet, to cost $4,000.

**Allentown, Pa.**—[illegible] & [illegible] are to build a five-story theater and office building, 30 by 230 feet, to cost $50,000.

**Tamaqua, Pa.**—Local stock company formed in this city, are planning to build a three-story theater and hotel building, 68 by 150 feet, to cost $100,000.

**Paterson, N. J.**—Jacob Fabian, 200 Main street, has had plans prepared for a one-story moving picture theater, restaurant and roof garden, 120 by 120 feet. The theater will have seating capacity for 1,800 persons.

**Augusta, Me.**—Acme Amusement Company, Inc., have purchased a site and later on will erect a modern moving picture theater thereon.

**Pittsfield, Me.**—L. St. Ledger will build a two-story moving picture theater, hall and store building, 43 by 100 feet, in the near future.

**Portland, Me.**—Nickel Amusement Company, 526 Congress street, will shortly start work to make alterations to their moving picture theater.

**Lowville, N. Y.**—E. J. Wolfe, care the Bijou Theater, is planning to build a one-story moving picture theater, 30 by 90 feet, to cost $5,000. It will seat 450 persons.

**St. Paul, Minn.**—Hammond Amusement Company are to remodel a store property into a moving picture theater. The alterations will cost $2,000.

**Minneapolis, Minn.**—W. L. Harris, care New England House Furnishing Company, is having plans prepared for a new playhouse, to be known as the Garden Theater.

**Ft. Wayne, Ind.**—Oscar Wolbrock, 2516 Hoagland avenue, is planning to build a one-story moving picture theater, 35 by 100 feet. Seating capacity, 350.

**Cleveland, O.**—Oliver M. Chamberlain, 1105 Schofield Building, is preparing plans for a one-story moving picture theater, 32 by 78 feet, to cost $7,500. Seating capacity, 285.

**Washington, D. C.**—B. F. Myers, Bond Building, is preparing plans for a one-story moving picture theater, to cost $5,000.

**Newark, N. J.**—Atlantic Amusement Company are having plans prepared for a one-story moving picture theater and roof garden, 50 by 109 feet, to cost $10,000.

**Philadelphia, Pa.**—Kathrine C. Haas has sold to John F. McMahon, the moving picture theater on the north side of Morris street, 70 feet east of ninth street, lot 32 by 112 feet, for a consideration of $10,000, subject to an annual ground rent of $510.

**Philadelphia, Pa.**—B. F. Miller, 225 South Third street, is taking bids on alterations to a moving picture theater at 1706 South Seventh street.

**Philadelphia, Pa.**—The Central Amusement Company will have plans prepared in the near future for a one-story moving picture theater, 30 by 60 feet, to be erected by it on North Nineteenth street. Building to have a seating capacity of about 500 persons.

**Philadelphia, Pa.**—Joseph W. Kline, 2530 North Broad street, has been awarded the contract for a one-story moving picture theater, 44 by 88 feet, to be erected at 1528-30 York street, for George Schinn, to cost about $12,000.

**Overbrook, Pa.**—H. Werner, of Philadelphia, Pa., is preparing revised plans for a moving picture theater, to be erected for Charles Weinberg., Building to be one-story brick, 48 by 120 feet.

**Bloomsburg, Pa.**—Benjamin Rush Stevens, 1701 Filbert street, Philadelphia, Pa., has completed plans and specifications for a one-story moving picture theater, 40 by 100 feet, for William Fegley. The cost will be about $15,000.

**Scranton, Pa.**—Blackwood & Nelson, 424 Lackawanna Building, are preparing plans and specifications for a three-story brick, stone and terra cotta theater building, to be erected on Wyoming avenue, for Myer Davidson. It will cost about $60,000.

**Center Point, Ia.**—R. R. Mayberry, 420 Grandby Building, Cedar Rapids, Ia., has prepared plans for a one-story moving picture theater, 42 by 92 feet, to cost $10,000. The building will have a gallery and seating capacity of 600.

**Los Angeles, Cal.**—A. Lawrence Volk, 933 Union Oil Building, has prepared plans for a two-story theater, 80 x 130 feet, to cost $40,000. It is to be known as the Theater De Luxe.

**Columbus, O.**—Fred Raymond has obtained the contract, and will soon start work on the one-story brick moving picture theater, for S. M. Virden, 578 East Fifth avenue, to cost $2,500.

**Longbeach, Cal.**—Kohn Amusement Company, Samuel Berkowitz, secretary, are to erect a one-story moving picture theater, 50 by 112 feet. Building will have seating capacity of 1,000.

**Bergholz, O.**—Herman J. Wagner, 24 Eagle block, Canton, O., has prepared plans for a two-story vaudeville and moving picture theater, 40 by 100 feet, to cost $10,000. There will be seating capacity for 500 persons.

**Frankfort, Ky.**—James C. Taylor will remodel his moving picture theater, to cost $3,000.

**Detroit, Mich.**—Preston & Walker, 1932 Dime Bank Building, has prepared plans for a two-story theater, store and flat building, 41 x 95. There will be one store on ground floor, and two flats on the second floor. Theater will have seating capacity for 400 persons.

**St. Louis, Mo.**—Albert Seitvich, 3705 Minnesota avenue, has had plans completed for a one-story theater building 60 by 127 feet.

**Los Angeles, Cal.**—Joseph L. Murphy, Storey Building, intends to erect a one-story moving picture theater, 50 by 150 feet, to cost about $20,000.

**St. Paul, Minn.**—David Comb & Son, Lumber Exchange Building, have been awarded the contract for the erection of a one-story moving picture the-

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ater, 61 by 78 feet, for W. L. Mansfield, Temple Court.

**Rock Island, Ill.**—H. Paulson, 21 Safety Building, has obtained the contract to erect a one-story moving picture theater, 36 by 76 feet, to cost $10,000, for D. Brady, 700 Twelfth street. The theater will have seating capacity of 400. The lessee is J. P. Quinn, care Majestic Theater.

**Pensacola, Fla.**—Bids were due, on October 15, for the erection of a two-story moving picture theater, invited by Nathaniel Karser and M. J. Elkau, owners. The lessee is Herman Fichtenberg.

**Brooklyn, N. Y.**—Acme Metal Ceiling Company, 2295 Second avenue, New York City, have been awarded the contract for the erection of a one-story moving picture theater, 25 by 100 feet, to cost $5,000, for John Tedesco and J. A. De Elice.

**Tamaqua, Pa.**—W. H. Lee, Shamokin, Pa., is preparing plans and specifications for a $10,000 moving picture theater for F. L. Chamberlain, Shamokin, Pa.

**Beechview, Pa.**—E. H. Johnson is having plans prepared by a Pittsburgh architect, for a one-story moving picture theater, 30 by 85 feet, to cost $8,000.

**North Bend, Pa.**—Renovo and North Bend Transfer Company, are planning to build a one-story moving picture theater, 33 by 108 feet, to cost $4,500.

**McKeesport, Pa.**—D. L. Clark, 503 Martindale street, Pittsburgh, is to build a moving picture theater, 26 by 110 feet, to cost $10,000, at 528 East Ohio street.

**Washington, D. C.**—Avalon Amusement Company are to build a one-story moving picture theater, 63 by 122 feet, to cost $10,000.

**Washington, D. C.**—Anton Heitmuller, 1307 Fourteenth street, representing the owner, contemplates building a one-story moving picture theater, 94 by 44 feet, to cost $8,000.

**Lakewood, O.**—Oliver N. Chamberlin, 1105 Schofield Building, Cleveland, is preparing plans and specifications for a one-story moving picture theater, 40 by 112 feet, to cost $12,000. Building will seat 600 persons.

**Philadelphia, Pa.**—M. Haller will have plans prepared for a one-story brick and terra cotta moving picture theater, to be erected in the southern section of the city.

**Philadelphia, Pa.**—Record has been made of the transfer of the Standard Theater, located at 1126 to 1134 South street, to Frances Adler for a nominal consideration. The theater, which was remodeled from an old church, about fifteen years ago, occupies a lot 75 by 120 feet to Kater. It is assessed for $50,000.

**Philadelphia, Pa.**—George W. Stewart & Company, have in contemplation the erection of a moving picture theater, 50 x 140 feet, at 2119 to 2123 Germantown avenue, for the Cohocksink Amusement Company.

**Philadelphia, Pa.**—The Hoffman Company are preparing plans for a moving picture theater, to be erected on Market street.

**Chicago, Ill.**—Joseph H. O'Neil, 226 South La Salle street, is having plans prepared for a three-story theater and store building, comprising lodge, dance hall and cafe, 88 by 120 feet, to cost $60,000.

**Chicago, Ill.**—Robert Levine, 814 West 64th street, is to build a one-story theater, 48 by 123 feet, seating capacity of 600, to cost $15,000.

**Chicago, Ill.**—It has been announced that the Drexel Square Theater Company are to have plans and specifications prepared for a modern fireproof theater. The structure is to be a three-story one.

**New York, N. Y.**—Murphy Construction Company, 50 Church street, are planning to erect a one-story moving picture theater, 100 by 165 feet, to cost $35,000.

**New York, N. Y.**—Joseph Kern has completed plans for a one-story moving picture theater, to cost $15,000.

**Brooklyn, N. Y.**—Pitkin, Cleveland Co., 24 Court street, are to build a one-story moving picture theater, 38 by 100 feet, to cost $15,000.

**Brooklyn, N. Y.**—Marcy Amusement Co., 862 Manhattan avenue, have had plans and specifications prepared for a one-story moving picture theater, 72 by 43 by 105 feet, to cost $8,000.

**Buffalo, N. Y.**—Jacob Weber and Peter Kern are planning to build a large, modern moving picture theater, 49 by 108 feet, with seating capacity of 1,300, to cost $30,000.

**East Boston, Mass.**—Nathan Douglas, 307 Harvard street, Cambridge, Mass., is preparing plans theater, 50 by 130 feet.

**Schenectady, N. Y.**—S. P. Clute, 1481 State street, is to build a one-story moving picture theater, 24 by 80 feet, to cost $5,000.

**Gloversville, N. Y.**—Cady & Dartch have had plans prepared for a three-story theater, store and office building, 67 by 156 feet, to cost $50,000. There will be two stores on the ground floor and four offices on the upper floors.

**Brooklyn, N. Y.**—John McKeon & Son, 413 Smith street, are to build a one-story moving picture theater, 20 by 100 feet, to cost $5,500.

**Brooklyn, N. Y.**—Charles N. Ohlan, 788 New Lots road, is planning to build a one-story moving picture theater, 47 by 100 feet, to cost $8,000.

**Brooklyn, N. Y.**—P. Piscia, 277 Driggs street, will build a one-story moving picture theater, 26 by 100 feet, to cost $9,000. The theater will have seating capacity for 370 persons.

**Chicago, Ill.**—J. Ettleson, 170 West Kinzie street, is to build a two-story theater, store and office and flat building. Plans and specifications are in preparation.

**Peoria, Ill.**—B. L. Hulsebus, 51 German Fire Insurance Building, is preparing preliminary plans for a one-story moving picture theater, to seat about 400 persons.

**Roxbury, Mass.**—James H. Griffin, 570 Columbia road, Dorchester, Mass., is having plans prepared for a one-story theater, to cost $35,000.

**Seneca Falls, N. Y.**—W. W. Mooney, proprietor of Mooney's Hotel, Westfield, N. J., is planning to build, in the late fall, a theater, store and office building, to cost $35,000. There will be two stores on the ground floor.

**Binghamton, N. Y.**—A. L. Willey, 20 McNamara Building, has awarded the contract for the erection of a five-story business building, 106 by 50 feet, to cost $30,000. There will be a large theater on the ground floor, while the upper stories will be occupied by a lighting manufacturer.

**Brooklyn, N. Y.**—Philip Rosenson, 257 Driggs avenue, is to build a one-story moving picture theater, 48 by 100 feet, to cost $10,000.

**Brooklyn, N. Y.**—Concord Photoplay Company, 414 Sackett street, are to erect a one-story moving picture theater, 51 by 112 feet, to cost $26,000.

**Brooklyn, N. Y.**—St. Thomas Amusement Company, Inc., 292 Flatbush avenue, are planning an open air moving picture theater, 95 by 100 feet, to cost $2,500.

**Washington, D. C.**—Capital Amusement Company are to build a one-story moving picture theater, 40 by 120 feet, to cost $10,000.

**Carlisle, Ky.**—J. A. Duncan has had plans prepared for a one-story moving picture theater, 30 by 72 feet, to cost $5,000.

**Clinton, Ind.**—A local stock company is having preliminary plans prepared for a one-story balcony theater, with seating capacity of 800, to cost $17,000.

**Terre Haute, Ind.**—American Theater Company, Maurice Less, manager, 817 Wabash avenue, are to remodel their moving picture theater, at a cost of $12,000. The seating capacity will be increased to 1,000.

**Tell City, Ind.**—T. Berger has purchased a site upon which he intends to erect a two-story moving picture theater, to have a seating capacity of 300 or 400.

**Los Angeles, Cal.**—A. Laurence Volk, 933 Union Oil Building, is planning to build a one-story theater, 51 by 131 feet, to cost $20,000.

**Los Angeles, Cal.**—A. W. and C. S. Lord are to build a one-story moving picture theater, 52 by 100 feet, to cost $15,000.

**Chicago, Ill.**—O. Sollitt Construction Company, 3880 Dearborn street, have been awarded the contract to erect a one-story $25,000 theater for W. A. Giles.

**Chicago, Ill.**—L. G. Brenner is to build a one-story theater, 50 by 100 feet, with seating capacity for 1,000 persons.

**Wilmette, Ill.**—Henry J. Schlacks, 10 South La Salle street, is preparing plans for a two-story theater, store and office building, 56 by 130 feet.

**New York, N. Y.**—Manhattan Avenue Theater Corporation, Leon Sobel, president, 200 Manhattan avenue, are planning to build a two-story moving picture theater, 65 by 94 feet, to cost $20,000.

**New York, N. Y.**—S. B. Eskeson, 149 Broadway, is having plans prepared for a one-story moving picture theater, 89 by 100 feet.

**Washington, D. C.**—Mrs. Taylor, 918 M street, N. W., is having plans prepared for a one-story moving picture theater, 38 by 29 feet, to cost $5,000.

**Akron, O.**—W. J. Dowl, 806 Bowery street, will build a one-story moving picture theater, 28 by 98 feet, to cost $6,000. The seating capacity will be about 350.

**Akron, O.**—O. E. Jarrett, 373 South Maple street, is planning to build, in the near future, a one-story moving picture theater, 40 by 100 feet, to cost $8,000. Seating capacity, 350.

**Conneaut, O.**—Conneaut Theater Company are having plans prepared for a two-story theater, 61 by 113 feet, to cost $27,000.

**Painesville, O.**—Knox & Elliot, 1248 Rockerfeller Building, Cleveland, O., are preparing plans for the remodeling of an old building into a modern moving picture theater, to cost $10,000. The seating capacity will be 300.

**Ashland, Ky.**—Moore Bros., 318 Greenup street, are having plans prepared for a two-story moving picture theater, store and apartment building, 50 by 120 feet, to cost $15,000. There will be three apartments on the upper floor. The theater will have seating capacity of 250.

**Ft. Wayne, Ind.**—Wile Bros., 324 East Columbia street, contemplate erecting a seven-story theater and office building.

**Highland Park, Mich.**—C. G. Finster, 2984 Woodward avenue, Detroit, is preparing plans for a one-story moving picture theater.

**Long Beach, Cal.**—Kuhn Amusement Company, care George W. McLester, president of the Pacific States Investment Company, 125 South Broadway, Los Angeles, are planning to erect a theater 50 by 100 feet.

**Denver, Colo.**—John Thompson is to build a two-story moving picture theater, 50 by 100 feet, to cost $20,000.

**Troy, N. Y.**—Charles P. Boland, 30 Fourth street, has been awarded the contract for a five-story theater and apartment building, 150 by 130 feet, to cost $150,000, to be erected for Frederick F. Proctor, 1493 Broadway, New York City.

**Binghamton, N. Y.**—N. I. Ford, Phelps Building, has been awarded the contract for the erection of a one-story theater, 41 by 73 feet, to cost $8,000, for Timothy Carl, 179 Murray street.

**Syracuse, N. Y.**—William Cahill, Franklin and East Washington streets, will build a theater with a seating capacity of 1,600, to cost $75,000.

**Buffalo, N. Y.**—Garden Theater Company, care Charles L. Sherrill, Morgan Building, are planning to make alterations to their theater building, to cost $12,000.

**Long Island City, L. I., N. Y.**—John Holley, 3 John street, has completed plans for a one-story moving picture theater, 25 by 148 feet, to cost $12,000.

**Brooklyn, N. Y.**—R. Mendelson, Fort Hamilton avenue and 38th street, will make alterations to his moving picture theater to cost $5,000.

**Brooklyn, N. Y.**—Sarah Miller, 716 Nostrand avenue, will alter dwelling houses into a modern two-story moving picture theater, to cost $10,000. The seating capacity will be 600.

**Philadelphia, Pa.**—Harvey O. Wilkins is preparing plans and specifications for a one-story moving picture theater, to seat about 800 persons. Building to be of brick, terra cotta and reinforced concrete. Cost estimated at $12,000.

**Philadelphia, Pa.**—F. J. Boas is estimating on plans and specifications for alterations and additions to the Gayety Theater, at Eighth and Vine streets, for John J. Jermon.

**Los Angeles, Cal.**—Mrs. S. H. VanMays has awarded the contract to the Alta Plaining Mill Company, 830 McGarry street, for the erection of a one-story moving picture theater and store building, 100 by 125 feet. Cost at about $20,600.

**Rochester, N. Y.**—Flower City Amusement Company, 236 Powers Building, have awarded the contract to A. Frederick & Sons Co., 106 Mill street, for the erection of a two-story moving picture theater and office building, 41 by 100 feet, to cost $12,000.

**East Orange, N. J.**—Progressive Investment Company, 800 Broad street, Newark, N. J., are planning to build a moving picture theater here with a seating capacity for 400 persons.

**East Orange, N. J.**—Mrs. Mariannia H. Pickey, 164 Main street, has completed plans for a new moving picture theater to be built probably in the late fall.

**Austin, Minn.**—L. D. Baird is having plans prepared for a two-story moving picture theater, store and flat building, 75 by 96 feet, to cost $20,000. The theater will seat 551 persons.

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at the most reasonable terms from any office of the MUTUAL FILM CORPORATION

***A Foreign Trade Note from the Moving Picture World of November 8th***

I referred some weeks ago to the success of the American production, "THE BATTLE OF GETTYSBURG." The appreciation of the British public for this class of film cannot be disputed, in view of the fact this subject has appeared in nearly 350 different towns, and at as many as eight to a dozen theatres in some.

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**LIVE WIRE MANAGER**—Open for engagement after Jan. 1st. 15 years experience. An expert mechanical operator, gas or electricity. First class electrician, capable of installing complete electric light plant, also do some sign writing. Can build or remodel entire theater. Want to connect with reliable party. If you do not believe in advertising don't write. I get results and biggest quality of pictures, and the money. Prefer Middle West. Best references. Address L. W. MANAGER, Waukegan, Ill.

**PICTURE PIANIST**—At liberty, orchestra experience. Sober and reliable. Best references. Address PIANIST, Lock Box 123, Marshall, Mo.

**MANAGER**—Seven years experience, thorough knowledge of the business. References. Address S. J. B., care of Moving Picture World, New York City.

**AT LIBERTY**—Experienced house manager, vaudeville director, producer and business getter. Address RALPH A. MARCHAND, 63 Wendell St., N., Cambridge, Mass.

**COMBINATION**—Singer and drummer at liberty. Voice tenor. Carry all sound effects. State all, and highest salary in first letter. A1 references. Ten years experience. Go anywhere you say. Address ROBERT FOURNIER, Gardner Theater, Gardner, Mass.

**CAMERAMAN**—And commercial photographer open for engagement. Special pictures made for exhibitors anywhere. Address J. F., care of Moving Picture World, New York City.

**FIRST CLASS**—Operator wishes position. State salary. Address GEO. ANDERSON, 222 Sixth St., Niagara Falls, N. Y.

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**WANTED**—First class operator. Not [illegible] operator. Address H. B. FRANKS, Grand Theater, Macomb, Ill.

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**WURLITZER ORCHESTRIAN FOR SALE**—Electric Style C, with all attachments, good condition. Used in Moving Picture Theater. Last price, $1,400. Will sell for $400. Address M. R. STERN, Chattanooga, Tenn.

**PIPE AND REED ORGANS**—New and used for moving picture theaters. Large stock, immediate delivery. Write your requirements. Address HUME, 51-608 South Dearborn St., Chicago, Ill.

**FOR SALE**—$1,250 Wurlitzer Electric Orchestra. Used a little over a year. $500 takes it. Address K. A. R., care of Moving Picture World, N. Y. City.

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**FOR SALE**—Picture and vaudeville houses from $500 to $30,000 in Los Angeles and southern California. JACK E. CLOYD Company, 512 South Hill St., Los Angeles, Cal.

**PICTURE SHOW**—For sale, in good, live Nebraska town. Excellent reasons for selling. Address A. R. K., care of Moving Picture World, New York City.

**FOR SALE**—At public auction on premises on Nov. 15, 1913, at 2:30 P. M., a partially completed moving picture theater, a fifteen-year leasehold, and all material on ground. Building ready for roof, frame for roof on ground. Seat 550. Plans approved by the State. Appraised at $5,500. Terms cash. Contractor will agree to complete building. JOSH O. HARBAUGH, Assignee, Piqua, Ohio.

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**FOR SALE**—One A. & W. Cleveland Theatre Sign with Star Top. Star contains thirty lights, word theatre contains forty-seven. Total height 18 ft., width two and one half feet. If interested make us an offer. STAR THEATRE CO., Ithaca, N. Y.

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**FOR SALE**—Used Simplex Projector, first class condition, complete with lenses, rheostat, etc. Only $200. Big bargain. Have bargains also in other makes. Write today. Address AMUSEMENT SUPPLY CO., 160a No. Fifth Ave., Chicago, Ill.

**TWO POWERS MACHINES**—300 Andrews chairs, full equipment in excellent order, for sale cheap. Address P. A. C., care of Moving Picture World, New York City.

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**WANTED**—Motor generator set, or G. E. Mercury rectifier. Must be in good condition. Lowest price. Address A. C. C., care of Moving Picture World, New York City.

**WANTED**—Bell & Howell perforator. Give full particulars in first letter. Address G. J. BADGLEY & CO., 10 Pratt St., New Rochelle, N. Y.

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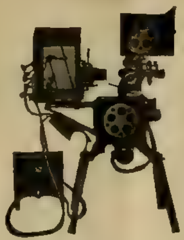

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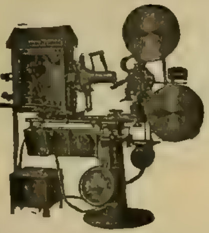

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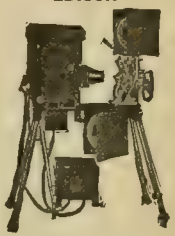

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**July to September, 1913**
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# INDEPENDENT RELEASE DATES

### AMERICAN.

Nov. 15—[illegible] (Com.) 1000
Nov. 17—The [illegible] of the Lost [illegible] (2 parts—Drama) 2000
Nov. 20—[illegible] (Drama)
Nov. 2[illegible]—A [illegible]
Nov. 2[illegible]—[illegible] 1000
Nov. [illegible]
Nov. [illegible]
Nov. 2[illegible]—A [illegible]

### AMBROSIO.

Oct. 4—The Wild Guardian (2 parts—Drama) 2000
Oct. 11—Chopin's Nocturne (2 parts—Drama) 2000
Oct. 18—The Two Mothers (2 parts—Drama) 2000
Nov. 1—[illegible] (2 parts—Drama)
Nov. 2[illegible]—[illegible]
Nov. 2[illegible]—[illegible] (2 parts—Drama)

### APOLLO.

Oct. 19—One Round O'Brien Comes East (Com.)
Oct. 26—The [illegible] (Comedy)
Nov. 2—His Nole the Plumber (Comedy)
Nov. [illegible]
Nov. [illegible]
Nov. [illegible]

### BISON.

Nov. 11—Madonna of the Slums (2 parts—Dr.)
Nov. 15—[illegible] (2 parts—Drama)
Nov. 18—The End of the Human Tigers (3 parts—Drama)
Nov. 22—[illegible] Vengeance (2 parts—Dr.)
Nov. 2[illegible]—[illegible] (Drama)
Nov. 29—[illegible] (2 parts—Drama)

### BRONCHO.

Nov. 5—The Veteran (2 parts—Drama)
Nov. 12—The Impostor (2 parts—Drama)
Nov. 19—The War Correspondent (2 parts—Dr.)
Nov. 26—The Reformation (Drama)
Dec. 3—[illegible] (Drama)
Dec. 10—The W[illegible] (Drama)

### CRYSTAL.

Nov. 11—Oh! You Pearl (Comedy)
Nov. 11—[illegible] Wins a Prize (Comedy)
Nov. 16—Out of the Grave (Drama)
Nov. 18—Her Secretaries (Comedy)
Nov. 18—[illegible] New Mamma (Comedy)
Nov. 2[illegible]—[illegible] (Drama)
Nov. 2[illegible]—[illegible] (Comedy)
Nov. [illegible] (Drama)
Nov. [illegible] (Drama)

### DOMINO.

Nov. 6—The Judgment (2 parts—Drama)
Nov. 13—The Ghost (2 parts—Drama)
Nov. 20—The [illegible] (Drama)
Nov. 27—[illegible] (2 parts—Drama)

### ECLAIR.

Nov. 16—Unseen Metamorphoses (Scientific)
Nov. 16—[illegible] Max [illegible] (Comedy)
Nov. 19—[illegible] (2 parts—Drama)
Nov. 23—[illegible] (Comedy)
Nov. 23—[illegible] in Turkestan (Misc.)
Nov. 26—A [illegible] (2 parts—Drama)
Nov. [illegible]
Nov. [illegible]

### FRONTIER.

Nov. 1—His Conscience (Drama)
Nov. 6—Slim Gets the Reward (Comedy)
Nov. 8—The Girl and the Bandit (Drama)
Nov. 10—Caught At His Own Game (Comedy)
Nov. 1[illegible]—The [illegible] That Fails (Drama)
Nov. 2[illegible]—[illegible] Becomes a Detective (Com.)
Nov. 22—The [illegible] Cross (Drama)
Nov. [illegible]
Nov. [illegible]

### GAUMONT.

Nov. 11—The Bank Messenger (Drama)
Nov. 12—Gaumont's Weekly No. 88
Nov. 13—The Heart of a Doll (Drama)
Nov. 18—[illegible] and the Milkmaid (Com.)
Nov. 19—Gaumont's Weekly, No. 89 (News)
Nov. 20—[illegible] a Jester
Nov. 25—Mary Saves the Sculptor (Drama)
Nov. 2[illegible]—Gaumont's Weekly, No. 90 (News)
Nov. 2[illegible]—[illegible] (Drama)
Nov. 2[illegible]—[illegible]

### GEM.

Oct. 13—The Surf Maidens (Comedy)
Oct. 30—His Double Surprise (Comedy)
Oct. 20—A Trip Through Tunis and Algiers (Sc.)

### GREAT NORTHERN.

Nov. 1—A Dilemma (Comedy)
Nov. 1—An Isle in the Baltic Sea (Scenic)
Nov. 8—A Bogus Hero (Comedy)

### IMP.

Nov. 6—The Old Parlor (Drama)
Nov. 10—On Pine Mountain (Drama)
Nov. 13—Levi and McGinnis Running for Office (2 parts—Comedy)
Nov. 17—Who Killed Olga Carew? (2 parts—Dr.)
Nov. 20—The Gold Stealers of Paris (Drama)
Nov. 24—[illegible] (Dr.)
Nov. 2[illegible]—Night Shadows of New York (2 parts—Drama)

### JOKER.

Nov. 15—Almost an Actress (Comedy)
Nov. 19—Mike and Jake at the Beach (Com.)
Nov. 22—The Stinger Stung (Comedy)
Nov. 26—Mike and Jake Go Fishing (Comedy)
Nov. 2[illegible]—[illegible] in [illegible] Farce
Nov. 29—[illegible] (Comedy)

### KAY BEE.

Oct. 31—Borrowed Gold (Drama)
Nov. 7—An Indian's Honor (Drama)
Nov. 11—For Mother's Sake (Drama)
Nov. 14—Efficacy of Prayer (Drama)
Nov. 18—The [illegible] (Drama)
Nov. 2[illegible]—[illegible]
Nov. 25—The [illegible] (Drama)
Nov. 28—The Sign of the Snake (Drama)

### KEYSTONE.

Nov. 6—Louis' Sickness at Sea (Comedy)
Nov. 10—Small Time Act (Comedy)
Nov. 10—The Milk We Drink (Educational)
Nov. 13—[illegible]
Nov. 17—[illegible] (Comedy)
Nov. 2[illegible]—A [illegible] (Comedy)
Nov. 24—[illegible] (Comedy)
Nov. 2[illegible]—[illegible] Saves the Flag (Comedy)

### KOMIC.

Nov. 6—Poor John (Comedy)
Nov. 8—Caused By a Clock (Comedy)
Nov. 1[illegible]—An Affair of Honor (Comedy)
Nov. 1[illegible]—[illegible] on Her Mettle (Comedy)
Nov. 2[illegible]—[illegible] (Comedy)
Nov. 2[illegible]—[illegible] (Comedy)
Nov. 2[illegible]—[illegible]
Nov. 2[illegible]—[illegible] Razor (Comedy)

### LUX.

Nov. 7—The Amateur Detective (Comedy) 500
Nov. 7—[illegible] Rivers (Scenic) 312

### MAJESTIC.

Nov. 9—The Bravest Man (Drama)
Nov. 11—The Rivals (Comedy)
Nov. 15—The [illegible] That Defies (Drama)
Nov. 16—[illegible]
Nov. 18—L'Article 47 (2 parts—Drama)
Nov. 2[illegible]—[illegible]

### MUTUAL WEEKLY.

Nov. 3—Mutual Weekly, No. 45 (News)
Nov. 10—Mutual Weekly, No. 46 (News)
Nov. 17—Mutual Weekly, No. 47 (News)

### NESTOR.

Nov. 12—In the End (Drama)
Nov. 14—Love, Luck and a Paint Brush (Com.)
Nov. 19—The Golden Princess Mine (Drama)
Nov. 21—An Elephant On His Hands (Comedy)
Nov. 26—[illegible] of the Mountains (Drama)
Nov. 28—[illegible] (Comedy)

### POWERS.

Nov. 14—The Cracksman's Reformation (Dr.)
Nov. 17—The Doctor's Orders (Drama)
Nov. 17—Cotton Time in Arkansas (Ind.)
Nov. 21—A Stolen Identity (2 parts—Dr.)
Nov. 24—[illegible] (Comedy)
Nov. 28—A [illegible] (Drama)

### PRINCESS.

Oct. 24—Lobster Salad and Milk (Comedy)
Oct. 31—Algy's Awful Auto (Comedy)
Nov. 7—[illegible] (Comedy)
Nov. 14—[illegible] Upon the Waters (Drama)
Nov. 21—A [illegible] (Comedy-Drama)

### RAMO.

Sept. 8—The Black Opal (Drama) 10[illegible]
Oct. 1—Cards (Feature—[illegible] parts—Drama)
Oct. 15—The Current (Feature—[illegible] parts—Dr.)

### RELIANCE.

Nov. 10—The Power of the Sea (Drama)
Nov. 12—The Bracelet (Drama)
Nov. 15—For Love of a Man (2 parts—Dr.)
Nov. 17—Two Men and a Mule—Series No. 4 (Comedy)
Nov. 19—A Man and a Woman (Drama)
Nov. 22—Her [illegible] (Drama)

### [redacted]

Nov. 13—The Missionary Box (Drama)
Nov. 16—The Blood Brotherhood (Drama)
Nov. 20—Fires of Fate (2 parts—Drama)
Nov. 23—His Old-Fashioned Dad (Com.-Dr.)
Nov. 27—The [illegible] (Dr.)
Nov. 30—[illegible]

### THANHOUSER.

Nov. 2—The Water Cure (Comedy)
Nov. 4—The Junior Partner (2 parts—Drama)
Nov. 7—Little Brother (Drama)
Nov. 9—Looking For Trouble (Com.-Dr.)
Nov. 11—The Campaign Managers (Com.-Dr.)
Nov. 14—The Children's Hour (Drama)
Nov. 16—[illegible] (Comedy)
Nov. 18—Baby's Joy Ride (Comedy-Drama)
Nov. 21—The [illegible] (Drama)

### VICTOR.

Nov. 10—The Passerby (2 parts—Drama)
Nov. 14—His Wife's Child (2 parts—Drama)
Nov. 17—Forgotten Women (Drama)
Nov. 21—Where the Hop Vine Twines (Drama)
Nov. 24—Back to Life (2 parts—Drama)
Nov. 28—[illegible] (2 parts—Drama)

### FEATURES.

(A. Blinkhorn)

Nov. 10—Kissing Cup (Hepworth 4 parts—Dr.)

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## RELEASE DAYS.

**Monday**—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

**Tuesday**—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

**Wednesday**—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph, (Special).

**Thursday**—Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

**Friday**—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

**Saturday**—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph, (Special).

## BIOGRAPH.

Nov. 1—The Clock Stopped (Drama)..........
Nov. 3—Diversion (Drama)..................
Nov. 6—On the Hands of the Black Hands (Comedy)..........................
Nov. 6—Where's the Baby (Comedy).........
Nov. 8—Old Coupons (Drama)................
Nov. 10—No Place for Father (Drama).......
Nov. 13—Mrs. Casey's Gorilla (Comedy).....
Nov. 13—Mixed Nuts (Comedy)...............
Nov. 15—His Inspiration (Drama) ..........
Nov. 17—A Cure for Suffragettes (Comedy)...
Nov. 17—He's a Lawyer (Comedy).... .......
Nov. 20—The Detective's Stratagem (Drama)..
Nov. 22—By Man's Law (2 parts—Drama)....
Nov. 24—All for Science (Drama). . . .
Nov. 27—A Circumstantial Hero (Comedy) .
Nov. 27—The Somnambulists (Comedy). . .
Nov. 29—The Blue or the Gray (Drama) . ..

## EDISON.

Nov. 1—A Woodland Paradise (Comedy).......1000
Nov. 3—Wild Wales (Scenic)................ 350
Nov. 3—Porgy's Bouquet (Comedy)........... 650
Nov. 4—Tommy's Stratagem (Comedy)........1000
Nov. 5—Archie and the Bell Boy (Comedy)..1000
Nov. 7—A Face From the Past (Special—2 parts—Drama).....................2000
Nov. 8—Elise the Forester's Daughter (Dr.)..1000
Nov. 10—Camping With the Blackfeet (Manners and Customs) ..................... 500
Nov. 10—Seth's Woodpile (Comedy)............ 500
Nov. 11—The Doctor's Duty (Drama).........1000
Nov. 12—His Nephew's Scheme (Comedy)....1000
Nov. 14—The Phantom Signal (Special—2 parts—Drama) ..........................2000
Nov. 15—Getting a Patient (Comedy).........1000
Nov. 17—Nora's Boarders (Comedy)..........1000
Nov. 18—A Cause for Thankfulness (Drama)..1000
Nov. 19—The Girl in the House-Boat (Com.)..1000
Nov. 21—A Good Sport (Special—2 parts—Comedy)... ..................... 2000
Nov. 22—A Proposal Deferred "Who Will Marry Mary"—No. 5 (Drama)... 1000
Nov. 24—From Durban to Zululand (Scenic).. 500
Nov. 24—Enoch and Eyra's First Smoke (Com.) 500
Nov. 25—The Vanishing Cracksman (Drama)..1000
Nov. 26—A Sense of Humor (Comedy)..... 1000
Nov. 28—The Gunmaker of Moscow (Special—2 parts Drama) . ........2000
Nov. 29—A Royal Romance (Drama) .......1000

## ESSANAY.

Nov. 1—The Doctor's Duty (Drama)..........1000
Nov. 4—Quicksands of Sin (Drama)..........1000
Nov. 5—Their Wives' Indiscretion (Comedy)..1000
Nov. 6—The Rustler's Step-daughter (Drama).1000
Nov. 7—The Death Weight (Special—2 parts—Drama)...........................2000
Nov. 8—Broncho Billy's Secret (Drama)......1000
Nov. 11—The Man Outside (Drama)..........1000
Nov. 12—The Last Laugh (Comedy)..... .. .1000
Nov. 13—The New Schoolmarm of Green River (Drama) ..........................1000
Nov. 14—The Boomerang (Special—2 parts—Drama) ..........................2000
Nov. 15—Alkali Ike's Auto (Comedy)..........1000
Nov. 18—The Lost Chord (Drama) ..........1000
Nov. 19—The Usual Way (Comedy)..........1000
Nov. 20—The Cowboy Samaritan (Drama)....1000
Nov. 21—The End of the Circle (Special—2 parts—Drama) ..... ...............2000
Nov. 22—Broncho Billy's First Arrest (Drama).1000
Nov. 25—The Little Substitute (Drama) ... 1000
Nov. 26—Dollars—Pounds—Sense (Comedy) 1000
Nov. 27—The Naming of the Rawhide Queen (Drama)...........................1000
Nov. 28—The Brand of Evil (Special 2 parts Drama) ............. .... . 2000

## KALEM.

Nov. 1—The President's Special (Drama)......1000
Nov. 3—The Fatal Shot (Special—2 parts—Drama.).............................2000
Nov. 5—The Man Who Vanished (Special—2 parts—Drama)...................,....2000
Nov. 7—Tightwad's Present (Comedy).......
Nov. 7—The Marble Industry (Industrial)....
Nov. 8—The Silent Warning (Drama)........1000
Nov. 10—The Runaway Freight (Special—2 parts—Drama) ..........................2000
Nov. 12—Our New Minister (Special—3 parts—Drama) ...........................3000
Nov. 14—The Fickle Freak (Comedy).........
Nov. 14—Hypnotizing Mamie (Comedy)........
Nov. 15—Against Desperate Odds (Drama)....1000
Nov. 17—The Stolen Tapestries (Drama).......1000
Nov. 19—The Express Car Mystery (Special—2 parts—Drama) .... ...........2000
Nov. 21—The Laundress and the Lady (Com.)
Nov. 21—The Dublin Horse Show (Topical) ..
Nov. 22—Primitive Man (Drama).............1000
Nov. 24—An Indian Maid's Strategy (Dr.) 1000
Nov. 26—The Plot of India's Hillmen (Special 2 parts Drama) . ... . . 2000
Nov. 28—The Good Old Summer Time (Comedy)
Nov. 28—England's King at Liverpool (Topical)
Nov. 29—On Peril of His Life (Drama) .. 1000

## GEORGE KLEINE.

Oct. 14—The Last Minute (Eclipse—Special—2 parts—Drama)........................
Oct. 21—The Wheels of Justice (Cines—Special—2 parts—Drama) ................
Oct. 28—The Rajah's Diamond Rose (Eclipse—2 parts—Drama—Special) ..........
Nov. 4—Zuma, the Gypsy (Cines—2 parts—Drama—Special) ....................
Nov. 11—The Penalty (Cines—Special—2 parts—Drama)..........................
Nov. 18—For the Love of a Toreador (Cines—Special—2 parts—Drama) ..........
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (Eclipse—2 parts—Special—Drama) ..................
Dec. 2—Venomous Tongues (Celio Special—2 parts Drama)................ . ..

## LUBIN.

Oct. 31—The Momentous Decision (Drama)....1000
Nov. 1—When the Prison Doors Opened (Dr.).1000
Nov. 3—The Double Chase (Drama)..........1000
Nov. 4—Magic Melody (Drama)...............1000
Nov. 6—The Price of Victory (Special—2 parts—Drama).........................2000
Nov. 7—Cocoanut Industry (Industrial)....... 400
Nov. 7—Getting the Best of Dad (Comedy).. 600
Nov. 8—Hiawanda's Cross (Drama)...........1000
Nov. 10—The Locked Room (Drama)..........1000
Nov. 11—A Miracle of Love (Drama)..........1000
Nov. 13—The Sea Eternal (Special—2 parts—Drama) ...........................2000
Nov. 14—When the Clock Stopped (Drama)....1000
Nov. 15—Whose Is It? (Comedy).............. 400
Nov. 15—Badly Wanted (Comedy)............. 600
Nov. 17—The Two Fathers (Comedy)..........1000
Nov. 18—Shadows (Drama)....................1000
Nov. 20—Partners In Crime (Special—3 parts—Dr.)...............................3000
Nov. 21—His Chorus Girl Wife (Drama).......1000
Nov. 22—The Harmless One (Drama)..........1000
Nov. 24—Just Cissy's Little Way (Comedy)..1000
Nov. 25—Her Sick Father (Comedy) ......... 400
Nov. 25—The Lost Switch (Comedy) ........ 600
Nov. 27—A Waif of the Desert (Special—2 parts Drama) ... .... ........ 2000
Nov. 28—The Scapegrace (Drama).............1000
Nov. 29—Turning the Table (Drama) .... . 1000

## MELIES.

Oct. 2—Things Japanese (Typical)............1000
Oct. 9—Cast Amid Boomerang Throwers (Dr.).1000
Oct. 16—Scenes of Saigon, Cochin China (Sc.)..1000
Oct. 23—Old and New Tahiti (Drama)........ 850
Oct. 23—Grand Opening of the Schichijio Bridge, Kyoto, Japan (Scenic)............. 150
Oct. 30—A Japanese Wedding (Manners and Customs)...........................
Oct. 30—A Japanese Shoemaker at Work (Typical)..............................
Nov. 6—Sidney and Its Harbor (Travel).....1000
Nov. 20—Shooting the Famous Hozu Rapids of Japan (Sports)....................
Nov. 20—A Lemon Plantation (Industrial) . ..

## PATHEPLAY.

Nov. 1—Too Many Tenants (Comedy)..........
Nov. 3—Pathe's Weekly, No. 64 (News)......
Nov. 4—The Vaudeville Star's Vacation (Com.)
Nov. 5—A Yellow Streak (Drama)...........
Nov. 6—Pathe's Weekly, No. 65 (News)......
Nov. 6—Race Memories (Special—2 parts—Drama)...........................
Nov. 7—A Phony Alarm (Comedy)............
Nov. 8—Tortoises At Close Range (Nat. Hist.)
Nov. 8—Egyptian Temples (Architecture)....
Nov. 8—Ice Cutting in Sweden (Ind.).......
Nov. 10—Pathe's Weekly, No. 66 (News)......
Nov. 11—Winter Sports in Switzerland (Sports)
Nov. 11—Siberia's Holy Lake (Travel)........
Nov. 12—Lizard Lore (Zoology) ..............
Nov. 12—The Coast of California Near Carmel-By-the-Sea (Scenic). ..............
Nov. 13—Pathe's Weekly, No 67 (News)......
Nov. 13—A Slave of Satan (Special—2 parts—Drama).... ........................
Nov. 14—Butterfly Preservation (Entomology).
Nov. 14—The Slate Industry (Industrial)
Nov. 15—In the Same Boat (Comedy).... . .
Nov. 17—Pathe's Weekly, No. 68 (News)
Nov. 18—Mr. Gaston from Paris (Comedy) ...
Nov. 18—Flowers of Japan (Horticulture) .
Nov. 19—By Impulse (Com Dr.)...............
Nov. 20—Pathe's Weekly, No 69 (News).... .
Nov. 20—The Green-Eyed Monster of Jealousy (Special—3 parts—Drama) ... . .
Nov. 21—Natives of Australia (Manners and customs) ..........................
Nov. 21—The Pond Snail (Zoology)............
Nov. 21—In the Spanish Pyrenees (Travel)....
Nov. 22—Kenton's Heir (Drama).... .........
Nov. 24—Pathe's Weekly, No 70 (News)
Nov. 25—The Shadow of Shame (Drama) . .
Nov. 26—The Elusive Turkey (Comedy) ..
Nov. 27—Pathe's Weekly, No 71 (News)
Nov. 27—The Faithless Friend (Special—2 parts—Drama) . ..............
Nov. 27—Old Nuremburg (Scenic) .. ........
Nov. 28—Making Eight Ton Ropes (Industrial)
Nov. 28—The Capital of the Malay States (Scenic) . . ............... .
Nov. 28—Fashion's Law In the Swiss Cantons (Sociological) . ............ . .
Nov. 29—The Blight (Drama) . .. . ..

## SELIG.

Oct. 30—Old Doc Yak and the Artist's Dream (Comedy) ...........................1000
Oct. 31—The Dangling Noose (Drama).........1000
Nov. 3—Hope (Special—2 parts—Drama)......2000
Nov. 4—Slipping Fingers (Drama)............1000
Nov. 5—The Probationer (Drama).............1000
Nov. 6—The Conversion of Mr. Anti (Drama)..1000
Nov. 7—The Schoolmarm's Shooting Match (Comedy)..........................
Nov. 7—Views Along the Rhine (Travel).....
Nov. 10—Phantoms (Special—2 parts—Drama).2000
Nov. 11—Movin' Pitchers (Comedy)...........1000
Nov. 12—Trying Out No. 707 (Drama)........1000
Nov. 13—The Child of the Prairie (Drama)....1000
Nov. 14—A Cure for Carelessness (Comedy)..
Nov. 14—The Matterhorn, Switzerland (Travel)
Nov. 17—The Escape of Jim Dolan (Special—2 parts—Drama).......................2000
Nov. 18—The Port of Missing Women (Drama)..1000
Nov. 19—The Touch of a Child (Drama)......1000
Nov. 20—An Actor's Romance (Drama)........1000
Nov. 21—Outwitted by Billy (Drama).........1000
Nov. 24—The Quality of Mercy (Special—2 parts—Dr.) . . ... .... ...2000
Nov. 25—Mounted Officer Flynn (Comedy) . 1000
Nov. 26—Cupid In the Cow Camp (Comedy) 1000
Nov. 27—A Message From Home (Drama).. 1000
Nov. 28—The Supreme Moment (Drama)... .1000

## VITAGRAPH.

Nov. 1—The Warmakers (Special—2 parts—Drama) ..............................2000
Nov. 3—The King's Man (Drama)............1000
Nov. 4—The Silver Bachelorhood (Drama)....1000
Nov. 5—The Hoodoo Umbrella (Comedy)......
Nov. 5—Ancient Temples of Karnak (Travel)
Nov. 6—A Broken Melody (Drama)..........1000
Nov. 7—Flaming Hearts (Comedy)...........1000
Nov. 8—The Diver (Special—2 parts—(Dr.)..2000
Nov. 10—Thieves (Drama) ..................1000
Nov. 11—The Price of Thoughtlessness (Drama)
Nov. 11—The Canals of Venice (Travel).......
Nov. 12—An Elopement at Home (Comedy)...1000
Nov. 13—The Right Man (Drama)...........1000
Nov. 14—Fanny's Conspiracy (Comedy).......1000
Nov. 15—Jerry's Mother-in-Law (Special—2 parts—Drama) .....................2000
Nov. 17—Tangled Threads (Drama)...........1000
Nov. 18—His Last Fight (Drama)............1000
Nov. 19—Why I Am Here (Comedy)..........
Nov. 19—Farming In Ancient Thebes (Agricul.)
Nov. 20—The Sale of a Heart (Drama)..... 1000
Nov. 21—The Schemers (Comedy).............1000
Nov. 22—The Whimsical Threads of Destiny (Special—2 parts—Drama) ....... 2000
Nov. 24—The Leading Lady (Drama).. . . 1000
Nov. 25—Little Kaintuck (Drama). . . . . . 1000
Nov. 26—Fellow Voyagers (Comedy)..........
Nov. 26—Temples and Statues of Rome (Architecture) .. ...... .. ...... .
Nov. 27—The Cure (Drama) . ....... . 1000
Nov. 28—Betty In the Lion's Den (Comedy) 1000
Nov. 29—The Golden Pathway (Special—2 parts—Drama) .........................2000

Greater New York Film Rental Company
116-118 East Fourteenth Street, New York
Licensed Film Supplied to Licensed Exhibitors :-: :-: :-: *Write or Call for Particulars*

# MR. EXHIBITOR

We want to impress on you that GOOD ADVERTISING is the LIFE of any business, and is just as essential towards the success of your house as good films.

## Let Us Assume Your Advertising Worries

Don't fret about Posters, Banners, Slides, Date Strips, Display Photographs, Frames, Photos of Actors and Actresses appearing in Licensed Films and other advertising helps that every exhibitor needs to conduct a successful show. That's our business. We can fit you out completely with dispatch and at prices you couldn't beat if you shopped the world over.

SEND US YOUR STANDING ORDER FOR POSTERS, DISPLAY PHOTOGRAPHS AND "COMING FEATURE" ANNOUNCEMENT SLIDES

*Everything for Advertising a Picture Show*

## GENERAL FILM COMPANY, Poster Department

(Formerly Photoplay Advertising & Specialty Co.)

71 W. 23rd Street and 440 Fourth Avenue, New York; 121 Fourth Avenue, Pittsburgh, Pa.; 1022 Superior Avenue, Cleveland, Ohio; 7th and Walnut Streets, Cincinnati, Ohio; Equity Bldg., Detroit, Mich.; 218 Commercial Street, Boston, Mass.; 122 Pearl Street, Buffalo, N. Y.; 737 Broadway, Albany, N. Y.; 921 Walnut St., Kansas City, Mo.

## The Most Wonderful Invention

# The KINEM

Gaston Anchini's Marvelous Sound Producer for Moving Pictures Adds 100 Per Cent. Value to Every Picture Shown—No Picture House Complete Without One—No Expert is Needed—Gives a Life-Like Effect—A Child Can Operate It

## The Biggest Money Making Proposition Ever Offered State Right Buyers

**Exhibitors Know** the value of this invention and realize that perfect sound effects are more important than music and have a far greater drawing power. The wonderful success of Lyman Howe's Pictures is due to the realistic sound effects used by the Howe operators.

For feature films, special keyboards can be arranged to depict every effect.

By the combination of keys—a number of most wonderful effects can be produced—for instance the fire department answering an alarm—the starting of a railroad train—the escape of steam—ringing of the engine bell—rumble of the cars—soldiers in battle—boom of the cannons—rattle of musketry—which faithfully add realism to every scene.

Every wide-awake state right buyer can realize the wonderful possibilities of the Kinematophone—it will sell on sight—it's absolutely alive—every moving picture house will use one.

Get busy before it's too late—secure a state—part of a state—or several counties. Liberal inducements to state right operators.

Now being demonstrated daily to moving picture exhibitors at the office of

## THE KINEMATOPHONE CO.

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*Suite 601-602* *Geo. M. Cohan Theatre Bldg.*
1482 BROADWAY, NEW YORK CITY, U. S. A.

**WIRE NOW AND RESERVE YOUR TERRITORY**

# in the Moving Picture World

# ATOPHONE

## A Few of the Sounds Produced by the Pressure of the Keys

- Engine Whistle
- Station Master's Trumpet
- Whistle
- Siren
- Steamboat
- Steamer
- Auto Horn
- Lion
- Tiger
- Pig
- Dog
- Rooster
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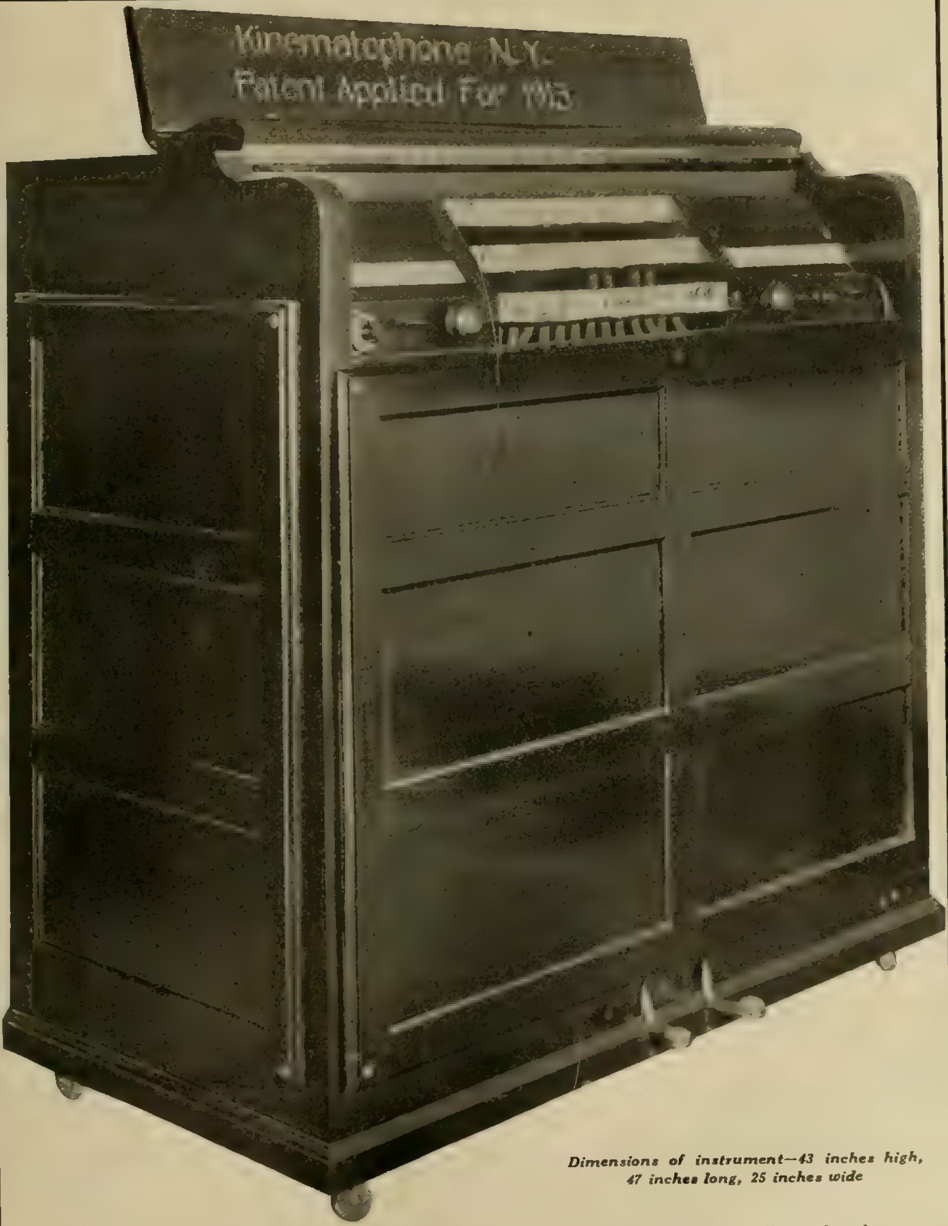
- A Kiss
- Village Bells
- Ambulance Gong
- Sheep
- Sleigh Bells
- Doorbell
- Knock at the Door
- Rapid Firing Gun
- Tambourine and Cymbals
- Clock
- Cymbals
- Engine Exhaust
- Anvil
- Ox
- Thunder Storm and Rain
- Chains
- Applause
- Motor—Auto or Motor Boat
- Rumble of Trains
- Breaking of Dishes
- Aeroplane Motor
- Snare Drum
- Trotting Horse
- Galloping Horse
- Rifle Shot
- Bicycle Bell
- Ocean Waves
- Car Bell and Rumble
- Telephone
- Sawing Wood
- Cannon Shot
- Chimes
- Baby Crying
- And Numerous Combinations



*Dimensions of instrument—43 inches high, 47 inches long, 25 inches wide*

Keyboard of the Kinematophone with sounds produced illustrated above each key. This illustration gives some idea of how the keyboard would appear above the fallboard of a piano

# HELEN GARDNER

IN

# A DAUGHTER OF PAN

## A STORY OF ANCIENT GREECE

Written and Directed
by Charles L. Gaskill

Projecting Length
45 minutes in 3 chapters

Copyrighted 1913
by Helen Gardner

This picture was produced in Miss Gardner's Studio at Tappan-on-the-Hudson for the Helgar Corporation. The world rights have been sold by the Helgar Corporation to the Warner's Features, Inc., 126 W. 46th Street, New York City, to whom Exhibitors should address their inquiries.

The Mar-Leon Corporation present

The Distinguished Photo-Play Dramatic Actress

# Miss Marion Leonard

in

# A Leap in the Storm

An Impressive Story of Womanhood Elemental in Three Acts

Written and Directed by Stanner E. V. Taylor

At Miss Leonard's Studio, 423 Classon Ave., Brooklyn

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# TREASURE ISLAND

BY

## ROBT. LOUIS STEVENSON

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126 WEST 46th STREET, NEW YORK CITY, OR ANY OF THEIR TWENTY EXCHANGES,
TO WHOM EXHIBITORS SHOULD ADDRESS THEIR INQUIRIES**

COPYRIGHTED, 1913

# HELEN GA
# A PRINCESS

**PRODUCED IN MISS GARDNER'S STUDIO**

FULLY conscious of the exact meaning of the words employed here, we state as a fact that "A Princess of Bagdad" is the most beautiful and absorbingly interesting picture ever made in America, the equal of any picture ever made anywhere, and the most beautiful original picture ever made in the world. Its charm is irresistible. It scintillates with brightness and beauty. The story is as interesting as any ever written. Its technical perfection is a model. It is a grotesque tragedy, a light comedy, a fantastic play, a diabolique. It is fascinating always. It holds one's attention as by bands of iron—you are in the midst of tears and laughter every second of time. It has all of the mystery and glamour of a real Arabian Nights' Tale—all of the complications, all of those wonderful complications, of those old stories, all

**Sole Selling Agents** **THE HELGAR CO**

WE SHALL BE PLEASED TO GIVE ANY PARTIES INTERESTED

**BY HELEN GARDNER**

# RDNER IN
# OF BAGDAD

**WRITTEN AND DIRECTED BY CHARLES L. GASKILL**

told so clearly and finely that a child understands as well as the most highly cultured man or woman. The picture is played by real artists—from the most important to the least important character. The wonderful grace and transcendent beauty of Miss Helen Gardner, her tremendous dramatic ability and genius in picture art, have never been seen to a better advantage than in this very unusual work. The picture lasts about two hours, being seven full reels long, each reel comprising one full chapter. Its photography is absolutely flawless. It is the legitimate successor to "Cleopatra." Everybody made money on "Cleopatra"---everybody will make money on "A Princess of Bagdad." Wire for prices now---or you may be too late.

**Edwards-Zetler Feature Film Co. of Dayton, Ohio, owners of Helen Gardner's features for Ohio, Indiana and Kentucky.**

**RPORATION** **472 FULTON STREET**
**BROOKLYN, NEW YORK**

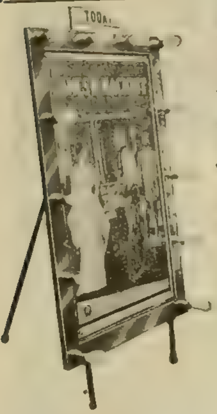
**SCREEN EXAMINATION IN THE ABOVE SUITE OF OFFICES.**

ATTENTION, EXHIBITORS!

Now is the season to get money, and you cannot get it unless you put on big feature productions. We have imported a large stock of features, and are now in a position to rent a weekly service, consisting of six reels daily, including a feature every day, for $30.00 weekly. A trial will convince you that we have the goods.

**ROYAL FEATURE FILM CO. - - No. 21 East 14th Street, N. Y. City**

OUT OF-TOWN TRADE A SPECIALTY



MAKE YOUR LOBBY DISPLAY ATTRACTIVE

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters. We make Lobby and Theatre Fixtures and Brass Rails of every description.

*Write for Catalog.*

Don't fail to visit our complete New York showroom, 101-103 4th Ave.

**THE NEWMAN MFG. CO.**
715-721 Sycamore St.
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*Established 1882*

In Answering Advertisers
Kindly Mention
MOVING PICTURE WORLD.

WHEN YOUR PICTURE MACHINE NEEDS REPAIRING

WHY DON'T YOU SEND IT TO US!

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

WE BUY SECOND-HAND MACHINES.

**GEO. M. HOKE SUPPLY CO.**
176. N State St. (bet.Lake and Randolph) Chicago, Ill.

J·M ASBESTOS BOOTHS AND CURTAINS

Made in styles to meet all requirements. They meet the approval of fire underwriters of every city. Write for Booklet.

**H. W. JOHNS-MANVILLE CO.**
New York and Every Large City.

*LET US DO YOUR*

Developing and Printing

WE WILL DEVELOP YOUR NEGATIVE, MAKE YOU A POSITIVE PRINT AND SHIP WITHIN 24 HOURS FOR 5c PER *FOOT COMPLETE.*

SATISFACTION GUARANTEED BY OUR FIFTEEN YEARS' EXPERIENCE. EASTMAN STOCK USED ON ALL OUR WORK.

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3 Feet for 25 Cents In Any Length

**GUNBY BROS. Inc.**
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AMERICAN MOTION PICTURE CAMERAS

are acknowledged by the leading expert film producers to be the finest and most accurate Cameras in the world.

We also manufacture a complete line of Studio and Dark Room Equipment.

Distributers for Eastman Raw Film

*Send for Catalogues*

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THE EXHIBITOR'S DEPARTMENT STORE

A name that is rightfully applied to our store. Our stock of machines and theatre supplies is the most complete in the West. We have absolutely everything but the film. We make **SLIDES TO ORDER.** Our stock slides covering all necessary announcement and advertising slides, are carefully designed and attractively colored. See those illustrated, 40 cents each. Send today for our slide and supply Catalogues.

**ERKER BROS. OPTICAL CO., - - 608 OLIVE ST., ST. LOUIS, MO.**

FOR SAFETY'S SAKE
STOP!
WITH
THAT PRESCRIPTION
AT THE
DRUG
STORE
that gives the Promptest & most accurate service and the freshest drugs
212

JUST PLAIN COMMON SENSE tells you—When you want to *SEE* yourself you use a *Mirror.* Because you *SEE* yourself better with a Mirror than any other means in the world.

Now the same thing applies. When you want to *SEE* motion pictures, use a MIRROR SCREEN. Because you *SEE* the pictures so much plainer, better and clearer on a Mirror Screen than on any other surface under the sun. Besides it tickles your patrons and makes picture fans. It's a fact. The difference between a motion picture on a MIRROR SCREEN and any other screen of any other kind is the same comparison between seeing your own reflection in a fine French plate glass mirror and in a mud puddle. The "MIRROR SCREEN" is a Mirror. A magnificent mirror made from the finest polished plate glass that the world can produce. *Get Right* and *Write* to us to-day for our new Snow White Prismized Finished Surface.

F. J. REMBUSCH
President

**MIRROR SCREEN COMPANY** SHELBYVILLE, INDIANA

Sargent's Photoplay Service

To aid those who wish to guard against the formation of bad writing habits, or who wish to estimate their progress, I offer the following service:

**Script Criticism** For a fee of two dollars for *each* reel, I will read your manuscript and write a personal letter, pointing out the faults of plotting, technical development, manuscript preparation, etc. Sometimes I can help you to make the script salable, but I do not guarantee a sale. I do not revise manuscript; I do not typewrite it, nor do I offer it for sale. I simply write you a letter that tells you what the trouble is.

**Plot Estimates** If your stories do not sell and you want to know why, send me five synopses and one full script. I will criticise the script and tell you whether it is your plot or your development that is wrong. The fee for this service is $5 for the five synopses and additional plot. Synopses must not run more than 300 words each. Send a synopsis of your undeveloped plot and fee of one dollar and you will be advised as to whether it will pay you to develop the same.

**Please Note** My fees do not include envelopes or return postage. Send prepaid and self addressed return envelope and remit in New York exchange; not local checks. I reserve the right to return unread (with fee) any story or plot that does not warrant treatment. All scripts must be typewritten.

**EPES WINTHROP SARGENT**
Box 70, Madison Square Station, NEW YORK CITY

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SCENARIO WRITERS

Scenarios intended especially for submission to the
RELIANCE MAJESTIC
APOLLO KOMIC
Companies should be addressed to the
SCENARIO BUREAU

**MUTUAL FILM CORPORATION**
71 W. 23RD STREET NEW YORK CITY

*During September*

37 Motion Picture Theatres

in twenty-two cities installed *Wurlitzer Music.* Why don't you? It pays

20 BRANCHES **WURLITZER** 20 BRANCHES
CINCINNATI

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**Headquarters.**

Our 42-inch poster cloth is recognized as the standard fabric for poster mounting. It is used by the LEADERS.

**TURNER-HALSEY COMPANY, 62 LEONARD STREET, NEW YORK**

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## MOTION PICTURE MACHINES

One Powers No. 6-A Mechanism, new with loop setter, shop worn, never used ........................$117.50

One complete No. 6-A with loop setter, slightly shop worn, never used, including lenses to suit......$208.00

Two Simplex, complete with lenses to suit, slightly used, good as new, guaranteed perfect..........$190.00 each

One Powers No. 6, used two months only, guaranteed perfect with lenses, complete..................$127.50

Two Edison type B. Model, good as new, one inside shutter, $115.00; one outside shutter, $125.00. Complete ready to operate.

One No. 5 S. H. guaranteed perfect. Complete....$75.00

One 110 compensarc, slightly shop worn, never used, $42.50

We will take in trade for a new No. 6-A machine or for a new Simplex, your old machine and will make you a liberal allowance in trade. Ticket choppers, asbestos booths, all supplies and repair parts. Catalog on request.

**THE STERN MANUFACTURING COMPANY**

109 N. 10th Street Philadelphia, Pa.

*The oldest established supply house of its kind in the country*

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## Von Duprin SELF-RELEASING FIRE EXIT DEVICES

Simple in construction; unexcelled in workmanship; strong to withstand the severest handling; failure to operate is impossible. Thousands of these devices in use on schools, churches, theatres, auditoriums, factories, department stores, etc. Any hardware dealer can furnish them.

**VONNEGUT HARDWARE CO.**
**General Distributors**
Indianapolis, Ind.

Ask for catalogue No. 10D.

See Sweet's catalogue, pages 794 and 795.

SAFE EXIT IS A UNIVERSAL DEMAND

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## Express Charges Greatly Reduced

by our new method of shipping. Write for our 1914 list and rates on our one exhibitor to a city exclusive illustrated song slide service.

CHICAGO SONG SLIDE EXCHANGE - 6th floor, Powers Bldg., 37 S. Wabash Ave. - CHICAGO, ILL.

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The Bronx Movie Circle are giving a cabaret and ball at the Burland Casino, near Westchester and Prospect Avenues Subway Station, on Sunday night, November 23d. Doors open at 8 o'clock.

Miss Florence Lawrence of the Victor Company, and Mr. Maurice Costello of the Vitagraph Company will lead the Grand March. General admission 50 cents. Music by Louis Fisher's union orchestra.

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## OOKING NOW FOR GREATER NEW YORK AND NORTHERN NEW JERSEY!

*TWO PASQUALIS:*

"A RACE WITH DEATH," 2 Reels
"THE POWER OF INNOCENCE," 3 Reels

*TWO ITALAS:*

"THE GREATER LOVE," 2 Reels
"UNMASKED," 3 Reels

*TWO RAMOS:*

"THE CURRENT," 3 Reels
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Our paper will draw the crowds, and the films will electrify your audience.

**European Feature Film Co.**

*'Phone, 5307 Bryant* 220 West 42d St. *Room 1608 Candler Bldg.*

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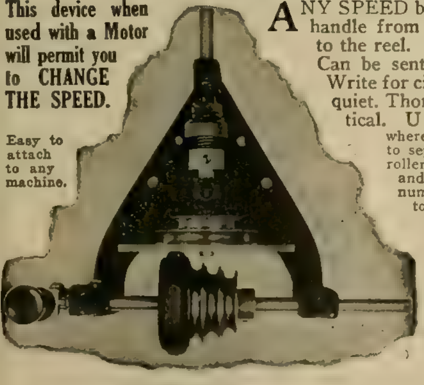
This device when used with a Motor will permit you to CHANGE THE SPEED.

Easy to attach to any machine.



ANY SPEED by moving the handle from 5 to 30 min. to the reel. Price $12.50. Can be sent parcel-post. Write for circular. Runs quiet. Thoroughly practical. Used Everywhere. Has a Clutch to separate disc and roller for starting and stopping, also numbered indicator and Oilcups. Very rugged, simple, and well finished.

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WITH Transpero COLORED SLIDE INK

**RED, BLUE AND GREEN**

Write—letter—draw on glass, attractive slides in colors, with any pen, the same as writing on paper. Transpero Ink projects on the screen in natural colors. Dries in one minute, and will not rub off, but can be easily removed with a damp cloth.

Anybody can make attractive slides, for advertising feature programs, announcing Vaudeville acts, chorus slides when chorus slides are missing, and you also can make different colored spot lights.

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One Ounce bottle, either color, prepaid............$ .50
Complete set of three bottles, prepaid.................1.00

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Solid oak body covered with 2¼-in. wide angle Brass—turned edge, glass front, detachable compoboard back solid brass tilting easel and legs.

**Prices on all of our other styles and sizes of Frames in proportion**
**All prices F. O. B. our only factory, Cleveland, Ohio**

(*We are originators of this type of frame.*)

ASK us to quote you on anything you may need in Lobby Displays, especially Brass Railings, Grills, Easels, Kick Plates, Push Plates, etc. Our Goods Best. Prices Right. We are producers of Lobby and Theatre Fixtures and Brass Rails of any description.

New York Agents, Yerkes Sound Effect Co., 42nd St. & Broadway.
Virginia and W. Va. Agents, Theatre Supply Co., Roanoke, Va.

**THEATRE SPECIALTY MFG. CO., Inc.**
1232 EAST THIRD STREET CLEVELAND, OHIO

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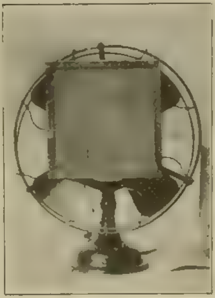

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The latest, most up-to-date method of deodorizing your theatre with attractive disinfectants.

*Why buy a machine* to purify the air? Use your own electric fans, attach a "Vim Vapor Screen" and obtain the same results.

A simple screen with double tanks and wick. Economical and efficient.

Highly finished nickel-plated screen complete with one quart of "Vim Vapor," sufficient for six months' average use.

Your choice of disinfectants, Cedar, Pine, $4.00 each, or the sweet scented redolents, Oriental Sandal, Violet, $5.00 each.

Orchid Blossom Special, $6.00 each.

*Delivered by Parcel Post, C. O. D., any part of the United States*

**HYGIENIC SPECIALTY CO.**
**Greensburg, Pa.**

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20,192, covering United States and Canada, price $40.00, or $3.50 per thousand for such states as you want.

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| 670 | Film Exchanges, U. S. | $3.50 |
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| 520 | Moving Picture Theatres, Foreign Countries | 3.00 |

Ask us for full particulars.

**TRADE CIRCULAR ADDRESSING CO.**
**166 West Adams Street, Chicago**
*Established* 1880.

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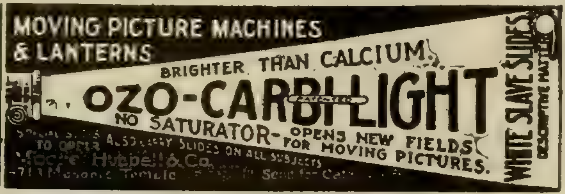

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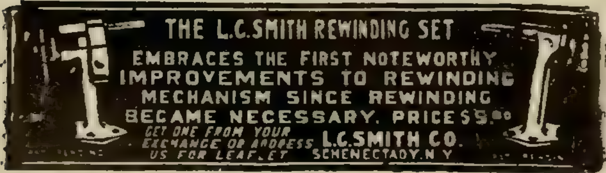
THE L.C.SMITH REWINDING SET
EMBRACES THE FIRST NOTEWORTHY IMPROVEMENTS TO REWINDING MECHANISM SINCE REWINDING BECAME NECESSARY. PRICE $5.00
GET ONE FROM YOUR EXCHANGE OR ADDRESS US FOR LEAFLET
L.C.SMITH CO.
SCHENECTADY, N.Y.

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This sample for 15c. 40 different Players of the General Film Co., at $2.75 per doz.; 2 doz., $5.00. Mutual and Universal at the same price. Send for our catalog of stock slides. Return this ad and $2.00, and we will ship 1 doz. Announcement slides.

**NIAGARA SLIDE COMPANY**
**Lockport, New York**

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# IMPORTED CONDENSERS

## OUR SPECIALTY

Try a pair of our CONCAVED $3.00 condensers.
Regular condensers $1.50 and $2.00 per pair.

***Everything in the Moving Picture line***

**WHITE SPECIALTY COMPANY**
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**Moving Picture Machines and Supplies**
REBUILT MACHINES, REPAIRS, Electric and Calcium Burners

**HENRY MESTRUM,** Successor to C. B. KLEINE
385 Sixth Ave. between 23d and 24th Sts. New York
*Send for Catalogue*

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# MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

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24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

**UTILITY TRANSPARENCY CO.**
**1733 West 9th St. Brooklyn, N. Y.**

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**WE ANNOUNCE FOR EARLY RELEASE**

# IN THE BONDS OF PASSION

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ARTISTIC PHOTOS AND POSTERS GALORE

**GREAT NORTHERN SPECIAL FEATURE FILM CO., 42 East 14th St., New York City**

# TURN ON THE LIGHT

Darkness is no longer necessary to obtain a clear picture.

**A RADIUM GOLD FIBRE SCREEN is the answer**

Daily demonstrations in our projection room

**7th floor, Heidelberg Building**
**Broadway and 42d Street, N. Y. C**

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**American Theatre Curtain & Supply Company**

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G. H. CALLAGHAN, 1405 Broadway, New York
DISTRIBUTORS

# This is Great Weather for Static

My experience has demonstrated that 90 per cent. of all static occurs before the film is placed in the camera. I have solved the problem of how to avoid it.

I can guarantee that 90 per cent. of your troubles will be eliminated by using our perforated stock, which is handled under ideal atmospheric conditions, artificially created. This specially prepared film costs no more than what you are now using. Can you afford to continue losing money when it can be avoided?

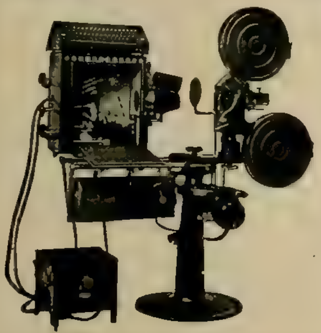
*Write for interesting prices.*

**DAVID HORSLEY**

Fourth Floor 1600 Broadway
New York City

American Agent Lumiere Film

# GENUINE PARTS or "DUPES"



Do you know what is being used to repair your MOTIOGRAPH—Genuine parts or "Dupes."

**A genuine part** is made by the manufacturer of your Machine with care as regards quality and fit, and every genuine **MOTIOGRAPH** part is interchangeable with the part on your particular Model.

A "duped" part is of the cheap, "thrown together" variety, made of cheap material, by cheap workmen and made to sell cheap, without regard to fit or service.

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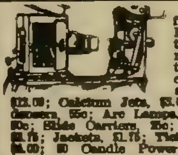

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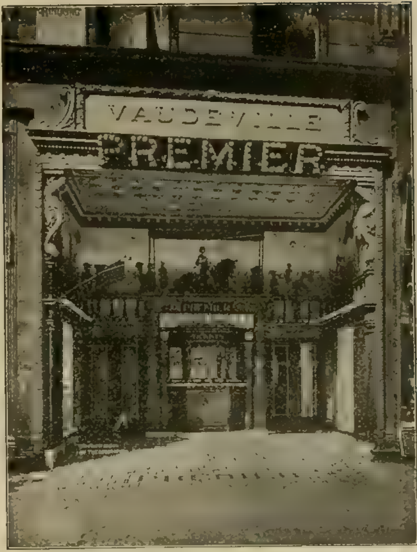

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Now for our regular three reel Ruby features:

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**AND MORE**

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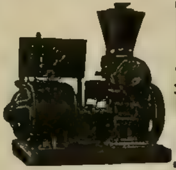

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**As the Operator Looks at it**

**As the Operator Looks at It**

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He can control the machine perfectly now with one hand--gets a clearer, whiter, steadier light and can adjust it to any of the three intensities without even the faintest flicker.

When we sold this machine we guaranteed it would absolutely

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That sounded almost too good to be true, but they put one in on our 30 day free trial plan.

Did the machine "make good?" Well, the first month it reduced the bill from $22.70 to $9.24 and they operated more hours and got better light than ever before.

We can do just as well for you regardless of what voltage you are using and if you will send for our little free booklet, we'll explain how we do it.

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of General Electric Company
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STEEL FRAME THEATRE CHAIRS
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Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

*Second Hand Chairs*

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## "L Article 47" Is the Strongest Kind of New Majestic Melodrama

When New Majestic puts forth comedy, it's mighty funny comedy, and when we put forth melodrama it's the strongest possible kind of CONSISTENT melodrama. Sunday, Nov. 16th, we release "THE TOMBOY'S RACE," which is just plain DRAMA based on a thrilling automobile race in which the New Majestic's heroine wins. Tuesday, Nov. 18th, we release "L ARTICLE 47," in two reels, which is "strongest melodrama" and nothing else. There are TWO terrific trial scenes. All after the famous play, of course, and intended to bring out all the original realism, action and excitement. It's strong enough to set your patrons talking for a week. Saturday, Nov. 22nd, we make no release, because "L ARTICLE 47" is a two-reeler and we "skip" the next release day.

## FLORENCE ROBERTS' "Sapho" Is the Strongest Kind of a Drawing Card

Because it HAS "DRAWN" everywhere. How simple! Merely figure that if Miss Roberts' "SAPHO" draws for *big theatres,* it'll draw for small ones, too. The picture is now a proven money-getter, and there are a lot of fine box office records still to be made with it. If you know any of the tricks of successful exhibiting at all, you can't go wrong in showing a feature that people are anxious to see. All you want to be sure of is that the story is clean. The story of our FLORENCE ROBERTS' "SAPHO" *is clean all through!*

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*"It Boomed Mutual Business Right in Midsummer!"*

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"The Quality of Mercy"

# FIVE

# MONEY WINNERS

## Merit Multiplied In Vast Variety

## "THE QUALITY OF MERCY"

**In Two Reels** **Released November 24th**

This is a modern play, strong in heart-beats, moving in action, touching in heartlessness. The ancient theme of the bogus marriage is handled in new, striking and original fashion. The heroine attains heart's ease and happiness in fullness of time.

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**November 25th** **"MOUNTED OFFICER FLYNN"**

The centaurs of the police force are accredited with superior perception and naturally have advantage of fleetness over their more bulky brethren of the uniform. Flynn has the true detective faculty with intrepidity to match. A big, breezy play.

**November 26th** **"CUPID IN THE COW CAMP"**

A bunch of green but brawny cowboys get the love bee humming in their Stetsons and send money to "small ad" confidence men to get in touch with an alleged wealthy widow. How they give up and then get their money back is decidedly interesting.

**November 27th** **"A MESSAGE FROM HOME"**

A little girl writes with a piece of chalk a message on a car door that eventually reaches the eye of her boyhood sweetheart, given to wanderlust; brings him to himself and restores him to his friends and his family.

**November 28th** **"THE SUPREME MOMENT"**

Two bad men fall out. One seemingly reforms, and the other pursues the error of his ways. How the bad one dies to save the life of the daughter of his ancient enemy, makes a very vivid and vital chapter in film romance.

---

N. B.—Attention of Exhibitors is particularly called to SELIG'S new line of attractive paper. One sheets for every attraction, three sheets for the two-reel releases, and additional six sheet stands for special releases. Make the lobby of your house attractive with this colorful illumination.

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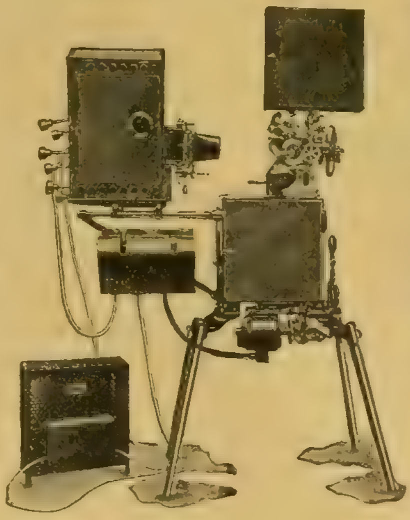
# Perfect Projection

A chain is no stronger than its weakest link; and a film, however good it may be, can only demonstrate its worth through proper presentation on the screen.

The Projection of POWER'S CAMERAGRAPH NO. 6A is absolutely perfect. Every detail on the film is faithfully reproduced, with perfect clearness and without flicker.



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Run at normal speed, "POWER'S" absolutely projects without flicker.

**Power's Cameragraph No. 6A**

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Vol. 18. No. 9 November 29, 1913 Price 10 Cents

H E HOFFMAN

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Ben Bolt" (Three Part Solax).

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THANHOUSER 3 A WEEK

# Thanhouser "Big" Productions

"ONCE A MONTH— —ON THE FIRST OF THE MONTH"

Always on the FIRST
January
Februry
March
April
May
June
1
July
August
September
October
November
December
Always on the FIRST

December 1. MAUDE FEALY in THE LEGEND OF PROVENCE (After the poem by Adelaide Proctor)

The pathetic story of Angela, "The Convent Child," who falls in love with a wounded knight whom she had nursed and was made to face the stern realities of life outside convent walls. How the knight betrayed the trust that Angela reposed in him in her ignorance of the world and man and how, through a wondrous miracle, her place in the convent was kept for Angela until her return and her absence never once noted. The tale of an innocent sinner who was altogether redeemed.

IN FOUR PARTS WITH "PERFECT PUBLICITY" POSTERS, CUTS, HERALDS. Make Your Exchange Give You The "THANHOUSER 'BIG' PRODUCTIONS"

For *exclusive* first-run use for a *full year* by iron clad contract. Ask for the contract! Clamor for the contract! INSIST ON the contract! It is all protective.

## THE THREE-A-WEEK

Sunday, Nov. 23, "THEIR GREAT BIG BEAUTIFUL DOLL"

The Thanhouser Twins had a great, big beautiful doll that was so great, so big and so beautiful, that someone had to steal it, so the Twins got a more beautiful one that was human besides

Tuesday, Nov. 25, "THE BLIGHT OF WEALTH"

(In 2 reels, with Flo LaBadie and Dave Thompson)

His quarry venture failed, but his wife had money and they lived in luxury still. Then a panic swept away her fortune, made a self-supporting, self-respecting man of him and brought him to realize that his helpmate's wealth had been much of a blight.

Friday, Nov. 28, "CURFEW SHALL NOT RING TONIGHT"

Cromwell's men had sentenced her sweetheart to death—he was to go "at the ringing of the curfew." She tried to dissuade the old sexton from his duty, but ring the curfew he must, so she gained the belfry and hanging to the huge bell as it swung, by the iron clapper, kept it silent. Then Cromwell pardoned her lover for her pluck.

THANHOUSER FILM CORPORATION
NEW ROCHELLE, N. Y.

Thanhouser Stars!
Thanhouser Features!
Thanhouser Quality

FIVE-A-WEEK

# Essanay

RELEASED FRIDAY, NOVEMBER 28TH!

## "THE BRAND OF EVIL"

(IN TWO PARTS)

AN EXTRAORDINARY DRAMA OF MYSTERY. AN EAST INDIAN SPECTACLE THAT WILL SEND THE CHILLS UP AND DOWN YOUR SPINE. AN ATTRACTION THAT IS BOUND TO HOLD THE INTEREST. THOMAS COMMERFORD, E. H. CALVERT, RUTH STONEHOUSE AND RICHARD C. TRAVERS FEATURED. POSTERS AND HERALDS NOW READY.

A Scene from "The Brand of Evil"

---

Released Tuesday, November 25th.

## "THE LITTLE SUBSTITUTE"

A beautiful drama of love, affection and sacrifice featuring FRANCIS X. BUSHMAN.

---

Released Wednesday, November 26th.

## "DOLLARS—POUNDS—SENSE"

An excruciatingly funny comedy. A riot of mirth from beginning to end.

---

Released Thursday, November 27th.

## "THE NAMING OF THE RAWHIDE QUEEN"

A Novel Western drama featuring Harry Todd, Evelyn Selbie and True Boardman.

---

Released Saturday, November 29th.

## "SOPHIE'S HERO"

This is positively one of the best comedies ever produced at our Western studio. MARGARET JOSLYN and AUGUSTUS CARNEY featured.

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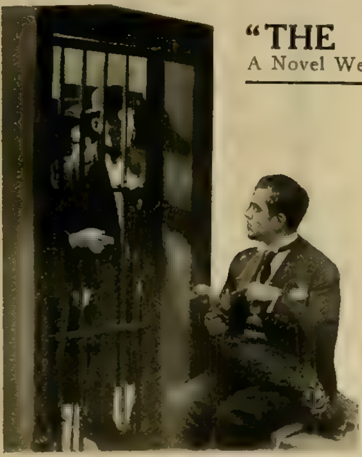

A Scene from "The Pay-As-You-Enter" Man

RELEASED FRIDAY, DECEMBER 5TH.

## THE "PAY-AS-YOU-ENTER" MAN

(IN TWO PARTS)

THIS IS POSITIVELY A FEATURE. A SPLENDID HOLIDAY SUBJECT WITH SUPERB BACKGROUNDS, EXCELLENT PHOTOGRAPHY AND UNEXCELLED PORTRAYAL OF CHARACTERS. RICHARD C. TRAVERS, IRENE WARFIELD FEATURED. HERALDS AND POSTERS NOW READY.

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## Essanay Film Manufacturing Co.

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Branch Offices in London, Paris, Berlin, Barcelona

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## Ten Comedy Reels A Week

## WANTED COMEDY DIRECTORS

*—We want the BEST comedy and comedy-drama directors in the business!*

*—We will pay such men the highest salaries in the business!*

*—We will give them good stories and a strong company!*

*—We will give them carte blanche IF THEY PROVE THEY ARE WORTHY OF IT.*

*—We will let them spend money like water. But they must GET RESULTS!*

*—We want the biggest directors; none of the small fry.*

*—We will keep all communications confidential.*

*—Direct your application to "Carl Laemmle, President, Universal Film Mfg. Co., 1600 Broadway, New York," and mark it "PRIVATE."*

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*SIX* *SEVEN* *EIGHT* *NINE* *TEN*

# EVERY WEEK!

**They will be the best that brains and money can produce. This means that Universal Exhibitors, as usual, will be able to**

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## COMEDY SCENARIOS WANTED

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*—We will pay the highest price for them —AND PAY IT INSTANTLY!*

*—We promise you QUICK ACTION on anything you submit to us.*

*—We will read your scenario at once and either reject or pay for it at once!*

*—We want comedies of ALL SORTS, from slapstick up to highest class.*

*—We want two-reel, one-reel and half-reel comedies and comedy-dramas for our BIG STARS.*

*—We want YOUR BEST STUFF—not something somebody else has rejected.*

*—Direct your manuscript to "Comedy Scenario Dept., Universal Film Mfg. Co." EITHER 1600 BROADWAY, NEW YORK, N. Y., OR HOLLYWOOD, CALIFORNIA.*

# GOD GAVE YOU!

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(Made in Paris)

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# "ABSINTHE"

(Extra Rental)

This 3500-foot feature is going to cost your exchange so much over the regular price that you, too, will have to pay extra for it. DON'T HESITATE TO DO SO. You'll get your money back over and over again. Book it as "the greatest work KING BAGGOT ever did" and the picture will make good your claim!

# "ABSINTHE"

(3,500 Feet)

We took over six thousand feet of negative in making this feature, BUT WE BOILED IT DOWN TO 3500 feet, so that not even the severest critic can ever say there is an inch of "padding" in it. "Absinthe" is a natural length picture. Make early arrangements for booking, and DON'T QUIBBLE ABOUT THE EXTRA RENTAL!

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**Universal Film**

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*"Largest Film Manufacturin*

# FEATURES Coming!

## Under the BlackFlag (3R)

This is our first "Gold Seal" release. It is the second of our masterly pirate series. The release date is December 2nd. Jot it down.

## Over the Cliffs (3R)

Undoubtedly the best feature the American-Eclair ever made. The entire list of Eclair stars is in the cast. Released December 10th.

## A Jew's Christmas (3R)

Made by the Smalleys and therefore totally away from the regular run of holiday pictures. The release date is December 18th.

## The Bride of Mystery (3R)

Francis Ford and Grace Cunard at their very best in a gripping story of intrigue and mystery. The release date is December 23d.

## Rory of the Bogs (3R)

It's a WARREN KERRIGAN feature and it's Irish through and through. The millions who love KERRIGAN will love "Rory of the Bogs."

**Manufacturing Co.** NEW YORK

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*Concern in the Universe"*

UNIVERSAL FILMS
TRADE MARK

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Five
Colors

*NOTE.—Wire immediately to your Universal exchange for SIX SHEETS, THREE SHEETS and ONE SHEETS for "Under the Black Flag." Then BOOM THIS WONDERFUL FEATURE as far ahead of exhibition date as possible. If your exchange cannot supply you with enough posters, order DIRECT FROM THE MORGAN LITHOGRAPH CO., Cleveland, Ohio, NOT FROM US. Price, ten cents PER SHEET.*

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# "GOLD SEAL" Release

# "Under the Black Flag"

# Tuesday, Dec. 2nd Three Reels

## REMEMBER!

No feature will ever be released as a "Gold Seal" unless it is EXTRAORDINARY. "Under the Black Flag" is extraordinary or it would never have the honor of being the FIRST "Gold Seal" film. "Gold Seal" films will take the place of the Tuesday 101 Bison on and after Tuesday, Dec. 2. This does not affect the Saturday 101-Bison of course. We will continue to release tremendous western features under the 101-Bison brand on Saturdays. Now tell your exchange you want the first "Gold Seal" and every other "Gold Seal." And don't forget to get your posters IMMEDIATELY!

CARL LAEMMLE, President

**Universal Film Manufacturing Co.** Mecca Bldg., Broadway at 48th St., N. Y.

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(Proprietor) __________

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"30 FAMOUS FEATURES A YEAR"

"Leah Kleschna" will stir the civilized world with its appeal.

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# FAMOUS PLAYERS

EXECUTIVE OFFICES
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NEW YORK

"30 FAMOUS FEATURES A YEAR"

The
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"Leah Kleschna"
steals into
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"30
FAMOUS
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## NILLSON

December 10th

# FILM COMPANY

ADOLPH ZUKOR PRES.
DANIEL FROHMAN
MANAGING DIRECTOR

"30
FAMOUS
FEATURES
A YEAR"

# Getting The Coin

The one real worry of the exhibitor is to fill up his house with cash patrons.

There are other small considerations, of course—but *getting the coin* is the daily aim and the final purpose; the end of every man's desire.

*Getting the coin* out of a picture show calls for the same simple process that is followed by those who get the coin out of any other business:-

Offer the public the very best to be had in your line, present it attractively, advertise, and be courteous.

The exhibitors who follow this proven rule are the only ones who are *getting the coin* in big chunks and *getting it continuously.*

The best in *your* line—the finest pictures that are now, or ever have been produced, pictures which have long been the favorites of the fans, are made by the Biograph, Edison, Essanay, Kalem, Kleine (Cines-Eclipse), Lubin, Melies, Pathe, Selig and Vitagraph Companies.

The experience of these manufacturers covers the whole history of motion pictures. Upwards of 20,000,000 of dollars have been spent in perfecting the plants in which these brands are made, and hundreds of thousands of dollars have been spent in advertising to make them the best known brands on earth.

Think of getting the whole Pre-eminent Ten on one program of unvarying excellence, furnished at a rate no higher than you would have to pay for unreliable poor grade, unasked for films!

General Film Company (Inc.)
200 Fifth Avenue New York

# Getting The Coin

## The Cypher Message

Selig. Two Reels. *Released December 1st.*

Lionel Verker and his sister Marie, two clever English crooks, make their appearance at an American seaside resort. Lionel rescues Bob Kent from drowning and becomes a guest of the Kents, millionaires, at their house.

Verker, learning of the resignation of a lady's maid, wires his sister to apply for the position which she secures with a forged reference. Muriel Kent discovers the loss of a valuable brooch, which she wears at a lawn fete.

John Kent quietly engages Donald Bryce, a famous detective, who loses no time in being introduced in the family as a friend.

He soon discovers that Lionel and the new maid are in communication. Later, after shadowing Lionel to his apartments, he secures a cipher message which has passed between Verker and the maid.

Cleverly deciphering the message and securing photographs and the criminal records of the Verkers, he catches them with the goods and sends the pair where they belong.

## Venomous Tongues

Kleine-Celio. Two Reels. *Released December 2nd.*

Charles Raleigh, a cousin of Clara Burton, is secretly in love with her. She returns his affection in secret, but, having grown up together, each thinks the other indifferent, and Charles goes to America to look after the mining interests, and Clara, thinking him indifferent, accepts the proposal of George Conway, and is happily married.

Charles, finding himself a pauper, as a result of a conflagration, writes George for a position.

George takes Charles into his own house, and the gossips get busy. George, distracted at the scandal, challenges the husband of one of the gossips to a duel.

Clara, thinking he intends to fight Charles, goes to warn him. George finds her there, and, suddenly blinded by jealous rage, shoots her. His mind gives way, and he falls across the table senseless.

## The Cave Men's War

Kalem. Two Reels. *Released December 3rd.*

In this unusual drama of prehistoric days, Red Axe, of the Cave Dwellers, is exiled from his tribe because he attempts to steal the mate of one of his fellows.

The wounded exile is protected by Strong Arm, of the Shell People, who are at war with the Cave Dwellers, and is nursed back to health by Lightfoot, Strong Arm's mate.

Red Axe shows his ingratitude by trying to steal Lightfoot; failing, he returns to the Cave Dwellers and leads them in a successful assault on the Shell People, and taking Lightfoot by force, is mortally wounded by Strong Arm, who has accidentally formed the first bow and arrow. With the aid of the new weapon, Strong Arm restores peace to his tribe.

## Baseball's Peerless Leader

Pathé. Two Reels. *Released December 4th.*

Featuring Frank Chance, the famous baseball manager, Miss Gwendoline Pates and Ned Burton. A very attractive comedy-drama with a pronounced out-of-door atmosphere. Ethel Norwood's father is a baseball fan of the most rabid type. Incidentally, he wishes to have his daughter marry an Italian count, a plan which does not meet with Ethel's approval. She leaves the count on the boat landing one day and goes cruising in her father's motor boat by herself, but the boat is wrecked on the rocks and Ethel thrown into the water. Shivering with the cold, she finds her way to a bungalow nearby. She finds no one in and makes herself at home, clothing herself in a man's bathrobe which she finds, and kindling a fire in the fireplace. She is found asleep hours later by Frank Chance, the owner of the bungalow, and explains matters to him. Later, her frantic parents, learning her whereabouts, come and get her and, angry at her escapade, send her to her grandparents' house, where she is kept practically a prisoner. Chance is called away from an exciting baseball game by a note from her, begging him to rescue her. She escapes in a baseball suit, and the peerless leader, with his fair recruit, returns to the ball field in time to save the game and appease her father's wrath.

## When Mountain and Valley Meet

Lubin. Two Reels. *Released December 4th.*

Having tasted of the fruits of the Valley, Beth, a mountain maid, like Eve of old desires to return again to the forbidden field.

Pretending to her mother that she is ill, she returns to the Valley, leaving the snow and the big rough ones behind.

The Mountain man who loved her quietly, but none the less fervently, having brought her down, returns to the mountains.

The Valley man, learning of her arrival, dropped his other escapades, and bent upon securing Beth for his own.

The Mountain man's instinct leads him straight and true and saves his God-given mate ere she enters the gate from whence there is no returning. And on the mesa (neither mountain nor valley) the Mountain and Valley meet, and there truth was told and an act was done that prohibited the flowers from overcoming the snow evermore.

## The Pay-As-You-Enter Man

Essanay. Two Reels. *Released December 5th.*

Henry Rosser, clerk behind the silk counter of a big department store at a salary of $20.00 a week, whose children are looking forward to the Day of Thanksgiving with anticipation and pleasure, wonders where the turkey is coming from.

The day before the holiday he meets a friend with a turkey under his arm and learns that he has won it at a raffle; going in, he takes a chance and wins.

Just then the proprietor is arrested for running a lottery, and the inoffensive commuter is held as a witness.

Becoming desperate, he takes a long chance and calls up Straussman, his employer, whom he has never seen, and asks him to bail him out.

Much to his surprise, Straussman does bail him out, and besides, he gives him $50.00, and promises him a substantial raise.

The next day is surely a day of Thanksgiving for Rosser and the little ones.

## Alexia's Strategy

Edison. Two Reels. *Released December 5th.*

Alexia Trexell, daughter of the president of a Trust Co., is wooed by Walter Young and John Osgood, both in her father's office.

Osgood, learning that she prefers Young, succeeds in stealing some bonds from the Trust Company, and arranges so that Young is convicted of the theft.

Usakoff, a Russian, having, accidentally, gotten hold of proof of Osgood's guilt, is living on the blackmail, when Alexia, who is again being wooed by Osgood begins to suspect something wrong.

By a clever bit of strategy, she brings both men together and succeeds in bringing about the arrest of Osgood, and the complete vindication and release of Young.

## Beauty Unadorned

Vitagraph. Two Reels. *Released December 6th.*

Commodore Blunt and Mrs. Preston, who have long cherished the hope of an alliance between their children—Henry Blunt and Helen Preston, are astounded to learn that Henry has suddenly become infatuated with Irene Pearl, while Helen falls a victim to the apparent charms of a foreign adventurer, the Viscount de Cazains.

The Commodore, discovering that they intend to elope, proposes to Mrs. Preston that they all take a cruise on his yacht. In this he hopes to gain time and find some way out of the difficulty.

The Commodore discovers, by accident, that the charms of his guests are false and succeeds in securing the wigs, false teeth and other paraphernalia and throws them overboard.

A revelation comes to Henry and Helen when they see their respective sweethearts without their disguises.

The children beg forgiveness of each other and decide to end all discord in their marriage.

# General Film Company (Inc.)

**200 Fifth Avenue, New York**

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IN 6 REELS

# Exhibitors-Look-Book Now-Rent or Share

George Kleine's Astounding Success
The Ambrosio Photo Drama

# The Last Days of Pompeii

(Copyright 1913, by Photo Drama Company)

NOW CROWDING THE BIJOU THEATRE IN NEW YORK CITY
THE ONLY ONE STILL ALIVE ON BROADWAY

**BEWARE** of being misled into booking imitations.

**YOU OWE** it to yourselves to get the best — George Kleine's always.

## MONEY TALKS

**32,000** paid admissions at People's Theatre, Portland, Ore., week November 10th, making $4,224.20 real money, at 10 and 20 cents.

**$1,902.60** in three days at the American Theatre, Salt Lake City, November 10th, 11th and 12th.

**8,000** paid admissions at Clemmer Theatre, Seattle, Wash., Sunday, November 16th.

**Ask these managers and they will tell you that George Kleine's "The Last Days of Pompeii" is**

***The Greatest Drawing Feature of This Age***

**LOOK** before you **BOOK** all our agents carry proper credentials, so **LOOK** before you **BOOK**

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## An Intensely Dramatic, Highly Sensational, Prettily Told Story of Adventure!

## KLEINE-CINES

**In Two Parts**

# "THE STOLEN LEGACY"

(Copyright, 1913, by George Kleine)

**For Release Tuesday, December 9, 1913**

Essentially a story of adventure, with a snap and go that carries the spectator with breathless interest from title to tail-piece.

A strike causes Manarez to give his little daughter Carmen in charge of his friend Roberts, along with a chart showing the location of a hidden legacy. Manarez is killed and the same fate befalls Roberts immediately after he has given Carmen into the care of two brothers, woodchoppers in the forest.

Temptation is too strong for Juan and he shoots and injures his brother, making way with the treasure. Carmen is picked up by gipsies, becomes a dancing girl and grows to womanhood. Meanwhile, Juan marries a good woman, is rich, influential and respected. One day Juan's wife takes pity on the gipsy girl, takes her home and is good to her. That night the gipsies plan to rob Juan's home; Carmen hurries to warn her benefactress and the gipsies are captured. Meanwhile, after years of fruitless search, Juan's brother locates him. He arrives in time to corroborate Carmen's story of Juan's robbery many years before.

A story rich in emotional touches, charged with action, and splendidly acted by the famous troupe of Cines Players, at the Seville, Spain, studio.

**Book "The Stolen Legacy"—You will want it!**

***Released through General Film Company***

***One, three and six sheets with all Kleine subjects***

## GEORGE KLEINE

**166 N. State
Street
Chicago, Ill.**

KLEINE

# PATHEPLAY

## IN TWO PARTS

¶ A film of unusual excellence. It combines splendid acting and fine photography with a story of great interest and abounding in dramatic situations.

# A MODERN PORTIA

RELEASED THURSDAY, DECEMBER ELEVENTH

# EDISON

## * * * Alexia's Strategy

**In Two Parts** **Released Friday, December 5th**

Osgood and Young are rivals for the hand of Alexia, the daughter of the president of the bank in which they are employed. Osgood, finding that Young is winning the girl, makes a false entry in Young's ledger, steals the equivalent and conceals some of the notes in Young's room. Circumstantial evidence convicts Young and Osgood renews his attentions to Alexia. She is suspicious when she finds a mysterious Russian blackmailing Osgood and cultivates the acquaintance of the Russian, who falls in love with her. She arouses his jealousy of Osgood until he blurts out the story of Osgood's duplicity, which he has learned by accident. Osgood is arrested and Young is liberated in time to kick the Russian downstairs in order to convince him that Alexia does not love him.

### COMING EDISON SINGLE REELS

****The Price of Human Lives**

A Red Cross Seal Story.

Produced in co-operation with the National Association for the Study and Prevention of Tuberculosis.

**Released Tuesday, December 2nd.**

***The Thrifty Janitor**

He sublets the Blythe's apartment. Then the row begins.

**Released Wednesday, December 3rd.**

****What Shall It Profit a Man?**

A gripping story of treachery and final atonement.

**Released Saturday, December 6th.**

***The Manicure Girl**

She acted as personal assistant to Cupid.

**Released Monday, December 8th.**

****The Stolen Plans**

Concerning the British Army's biplane plans.

**Released Tuesday, December 9th.**

***Greedy George**

(On the same reel)

**The Joining of the Oceans**

The Panama Canal, October, 1913.

**Released Wednesday, December 10th.**

* One sheet. ** One and three sheets. *** One, three and six sheet posters by the Morgan Lithograph Co.

TRADE MARK
Thomas A. Edison
*Makers of the Edison Kinetoscope Type "D"*

**THOMAS A. EDISON, Inc.**
**239 Lakeside Avenue**
**Orange, N. J.**

# LUBIN·FILMS

***LOOK FOR OUR MULTIPLE PICTURES EVERY THURSDAY***

**"WHEN MOUNTAIN AND VALLEY MEET"** **Two Reel** **Thursday, Dec. 4th**

A psychological romance, very intense and very beautiful.

---

## "HYDRAULIC WORKS ON THE ADDA"

**400 feet**

**Released Thursday, December 11th**

A demonstration of marvelous engineering.

---

## "HIS BEST FRIEND"

**1600 feet**

**Released Thursday, December 11th**

A beautiful and pathetic tale demonstrating the most loyal friendship of a bank-teller to a rival who has won from him the girl he loved and then proves himself an embezzler. An accidental tragedy occurs in which the unworthy husband is killed and the loyal friend accused and sentenced. Years pass and the dead man's son is about to avenge the supposed crime, but fate tells the true story, which ends in happiness.

"HIS BEST FRIEND"

---

**"A SON OF HIS FATHER"** **Two Reel** **Thursday, December 18th**

A dramatic Western story of the gambling rooms.

---

## Five Releases Each Week

**"HER SICK FATHER"** **400 feet** **Tuesday, November 25th**

Father is a hypochondriac, but eventually cured by the lover.

---

**"THE LOST SWITCH"** **600 feet** **Tuesday, November 25th**

The terrible consequence of pocketing a lost hank of hair.

---

**"A WAIF OF THE DESERT"** **2000 feet** **Thursday, November 27th**

A dramatic emigrant story, a tragedy of the plains.

---

**"THE SCAPEGRACE"** **1000 feet** **Friday, November 28th**

An intense melodramatic story of two brothers.

---

**"TURNING THE TABLES"** **1000 feet** **Saturday, November 29th**

A Mexican border tale—Texas ranchmen and Mexican bandits in fierce battle.

---

**"MELITA'S SACRIFICE"** **1000 feet** **Monday, December 1st**

A pretty Senorita falls the victim of a hopeless love—very intense.

*Lubin FIVE-Color Posters, One Three and Six Sheets.*
*From Your Exchange or A. B. C. Co., Cleveland, Ohio.*

**LUBIN MANUFACTURING CO.** PHILADELPHIA U.S.A

# VITAGRAPH

**"THE LEADING LADY"** *Drama* *Monday, November 24th*

Insanely jealous of his wife he learns his suspicions are unfounded and asks forgiveness for his distrust. EARLE WILLIAMS, EDITH STOREY and NED FINLEY constitute the cast.

**"LITTLE KAINTUCK"** *Drama* *Tuesday, November 25th*

Homeless, he finds a friend in an old storekeeper. The little fellow repays the old man for his kindness and becomes his life-long companion. Karl Formes, Daisy Smith and Paul Willis are the principals.

**"FELLOW-VOYAGERS"**
**"TEMPLES AND STATUES OF ROME"** { *Comedy and Topical* } *Wednesday, November 26th*

1. The mischievous pranks of two children play havoc with Cupid and their fellow-voyagers on shipboard. MAURICE COSTELLO, Clara Kimball Young, Dolores and Helen Costello sustain this comedy. 2. Familiar scene in Rome is a brief addendum to "Fellow-Voyagers."

**"THE CURE"** *Drama* *Thursday, November 27th*

Accidentally a slave to opiates, he is miraculously cured by love for his wife. Her ingenious plan succeeds when science fails. This beautiful play is sustained by Edith Storey and Ned Finley.

**"BETTY IN THE LION'S DEN"** *Comedy* *Friday, Nov. 28th*

Courted by a lot of erratic cranks, she sets them crazy. Tom and she, after putting their heads under the water, decide to get married. Presenting Clara Kimball Young, Darwin Karr and Josie Sadler.

**"THE GOLDEN PATHWAY"**

*Drama*

[ *Special Feature in Two Parts*

*Saturday, Nov. 29th*

For money they start divorce proceedings. For love they stop them and now they have money and love. Two designing women and a scheming lawyer are disconsolately baffled. MAURICE COSTELLO in this Drama, is supported by Mary Charleson, Robert Gaillord and Jane Fearnley.

THE GOLDEN PATHWAY.
IN TWO PARTS.

## SIX A WEEK

"A GAME OF CARDS"—Drama— MONDAY, DECEMBER 1st.
"THE WRECK"—Special Feature in Three Parts— TUESDAY, DECEMBER 2nd.
"A PAIR OF PRODIGALS" / "THE COLISEUM OF ROME" }—Comedy and Topical— WEDNESDAY, DECEMBER 3rd.
"THE SWAN GIRL"—Comedy-Drama— THURSDAY, DECEMBER 4th.
"A LESSON IN JEALOUSY"—Comedy— FRIDAY, DECEMBER 5th.
"BEAUTY UNADORNED"—Comedy, Special Feature, 2 Parts—SATURDAY, DECEMBER 6th.

**The Vitagraph Company releases a special feature in two parts every Saturday, and a comedy every Wednesday and Friday.**

**Vitagraph one, three and six sheet posters — 7 x 9 photos of Vitagraph players.**

**THE VITAGRAPH CO. OF AMERICA** East 15th St. and Locust Ave.
BROOKLYN, N. Y.

YOU make a powerful appeal to every laboring man and employer of labor in your vicinity, in showing this feature. The desperate, hand-to-hand battle fought by the strike-breakers and mine guards, the courage of the heroine in seizing a lighted bomb which menaces her lover, are just two of the many thrilling incidents. *Book "The Strike" Now.*

**Released Monday, December 8th. Get the special 1 and 3-sheet posters for this feature.**

## THE CHINESE DEATH THORN

### IN TWO PARTS

Your patrons want *action*—here it is. Moi Ling's diabolical attempt to kidnap the banker's daughter; the Crime Syndicate's daring robbery of the bank; their furious battle with the police; the depositors' wild clamor for their money—these are incidents that will hold your patrons spellbound.

**Released Wednesday, December 10th. Two special 1-sheet posters and special 3 and 6-sheet posters.**

### GENERAL BUNKO'S VICTORY

How he beats his rival in a fight for the fair Helen's hand will create the heartiest laughs you've ever heard in your theatre. John E. Brennan as "General Bunko" and Ruth Roland as "Helen."

**(On the same reel)**

### PIANO MANUFACTURING

This highly interesting industrial feature shows your patrons how their pianos are made. As good as a trip through a piano factory.

**Released Friday, December 12th.**

### THE INVISIBLE FOE

Billy fights hard to cure himself of the drug habit. The love of a wholesome girl is the prize which goes with victory. How she helps him win will go straight to the hearts of your patrons.

**Released Saturday, December 13th.**
**Special 1 and 3-sheet posters.**

### NOTICE TO EXHIBITORS

**Kalem wishes to announce that its releases for the regular program will at all times be fully as good as its releases for Exclusive Service.**

## KALEM COMPANY

**235-239 West 23rd Street New York**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

**J. P. Chalmers, Founder.**
**Published Weekly by the**
**CHALMERS PUBLISHING COMPANY**
**17 MADISON AVENUE, NEW YORK CITY.**
**(Telephone, 3510 Madison Square.)**

**J. P. Chalmers, Sr.**..................................President
**E. J. Chalmers**..........................Secretary and Treasurer
**John Wylie**..........Vice-President and General Manager
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NOTE.—Address all correspondence, remittances and subscriptions to Moving Picture World, P. O. Box 226, Madison Square Station, New York, and not to individuals.

*(The index for this issue will be found on page 1078)*

Entered at the General Post Office, New York City, as Second Class Matter.

**Saturday, November 29, 1913**

# Facts and Comments

WE heartily recommend the action of an East Side exhibitor who, according to reports in the daily papers, made short work of a young annoyer of girls watching the pictures. This exhibitor had observed the antics of the offender for some time and had determined to make an example of him. It was not an easy thing to do nor was it at all pleasant, but this particular exhibitor had too much regard for the reputation of his place to allow the nuisance to go on any longer. He was rewarded for his patient vigils by being able to catch the contemptible fellow in the very act and, although there were some friends of the young scamp who wanted to rescue him, our exhibitor held on to his prisoner until an officer of the law could be called who relieved the exhibitor of his burden. We are glad to add that the magistrate, before whom the offender was arraigned, rose to the occasion and sent the prisoner to the workhouse. Fines are out of place in such cases. If every exhibitor took an equally serious view of his duty to his patrons the noisome creatures who haunt motion picture theaters with evil in their minds would soon become extinct.

THE MOVING PICTURE WORLD is in favor of strong and representative state organizations of exhibitors. It believes that only upon such a basis will it be possible to build up a strong and powerful and useful national organization. There is much to be done in this line right here in our immediate neighborhood. Let us take one notable example—the state organization of Pennsylvania. We mention this organization and this state not because it is so much weaker than others, but because the condition of affairs in the Keystone state are typical of conditions in other states. When, not long ago, the four aisle law threatened the existence of hundreds of exhibitors in the state there was a sudden awakening and the practical uses of standing together in one common cause were well demonstrated. The danger had no sooner passed away when indifference succeeded zeal and now it is left to a few whole-hearted, energetic exhibitors to keep the pot boiling and to hold the organization together. But for them and their unselfish efforts there might not be any organization at all. We are sure that only this reminder is needed to make the exhibitors in Pennsylvania and everywhere realize their duty and rally to the support of the common cause. In many states the legislatures are about to convene and the months will be only too fruitful in fool legislation affecting the motion picture. The politicians in the neighboring states see great possibilities in the "graft" of censor boards. Our advice to exhibitors everywhere is to watch what is going on in the various legislatures and to appear before the committees in favor of good and in opposition to bad measures. Let the legislatures know that the exhibitors are a powerful intelligent body whom it is not safe to assail or to blackmail. Strengthen your state organizations all through the country.

* * *

HE would be bold indeed who would at this time venture to predict the last triumphs of the motion picture, but we cannot help recording some of the phenomena of the truly fabulous progress of the motion picture. Looking through our foreign exchanges, which represent every civilized country in the world, we find everywhere the same rush of the legitimate actors and actresses to the art of the camera. They have a sort of high class actors trades union in most of the European countries, though they would scorn this name. These unions threatened with expulsion every member acting before the camera, and still the rush continues. This may or may not hurt the legitimate theater, but it surely will immensely help the motion picture. Another sign closer home is the growth of moving picture theaters. A hasty glimpse at the building permits in this city alone will give us an idea of this growth. It is the same story everywhere; there is not a city of any size in these United States without its new and growing big picture houses. Some of this growth is no doubt due to the dying out of older places which have been unable to keep pace with the rapid progress which has been made in the construction of the modern motion picture theater. As recently pointed out in our news columns, even the insurance companies have adjusted their rates on a more liberal basis owing to those improvements. A very large percentage of the growth of motion picture theaters is, however, nothing more and nothing less than new business based upon the ever-increasing popularity of the picture.

---

### WILLIAM BARRY WITH N. POWER COMPANY.

William Barry, who has been associated with Arthur Leslie on the syndicate page, is now connected with the Nicholas Power Company, manufacturers of Power's Cameragraph No. 6A, in the capacity of advertising manager. Mr. Barry is well known to the trade, has had considerable advertising experience, and should prove a valuable acquisition to the Power Company.

# A Distinct Art

By Louis Reeves Harrison

THE founder of this paper saw plainly enough that the production of moving pictures would develop into a large and profitable business and that its introduction as a commercial proposition was entirely wise and right under the circumstances, but he looked deeper than these surface indications and perceived that all that is best in the arts and crafts of men must depend upon honor and usefulness in order to endure, and insisted that this product should not be deformed in its growth.

The first natural movement in production was that of combination for various purposes, presumably to make money and notably to promote sound methods of doing business instead of destructive ones. In natural reaction, other organizations came into existence, and a conflict ensued that was of undoubted importance in developing production along superior lines. From these essential features of evolution has emerged a competition that tends to give moving pictures their highest and most successful expression and make them an important civilizing factor all over the world.

It is to be expected that a number of those engaged in the work of turning out reels should hold to ideals of their early days, not adapted, and sometimes wholly foreign, to the progressive policy of American people. Their conceptions of what is wanted are often of the narrowest and most egotistical kind, involving no idea of responsibility to others, considering almost with contempt any effort to make the New Art conform to the social fabric on which it rests. But the competition that now exists and is bound to grow keener is beginning to prove that we are dealing with something more than a light and cheap amusement for a limited number of people, nothing less than a distinct art.

It has been said that the stage performance calls nearly all other arts into use. The same may be said with less qualification of grand opera, but musical composition is the prime essential in the latter, and the former is a weakling without words that burn. The screen story may be effective without written or spoken language, and is rarely set to music composed especially for it. Depending as it does almost entirely upon visualized motion and emotion, it may call other arts to its aid, but it can powerfully present an idea without the prime essentials of opera and spoken drama. It can stand alone.

Those of us who have faith in the power of human nature to project itself constantly toward enlightenment realize that no right understanding or use of this new and distinct art can come from low motive. Poetry, painting, drama, an art cannot reach any vital strength that is destitute of honorable and useful purpose. They all fail and fall of themselves when they minister to weakness. Ridiculous or pathetic, there exists a weak side to human nature that needs tonic control rather than indulgence, hence it is almost pitiful to note, thus early in the development of a distinct art, an occasional example of what hurts it and helps none.

Real men, not the spineless and compromising kind, stand together for all that is best in this young art. It is like a splendid young boy, rugged with natural health, strong with new and splendid possibilities, yet capable of being spoiled and diverted from good to evil purposes. The big factors in development are sponsors for that boy —whether he is a failure or a success in the future depends almost entirely upon how he is brought up.

The pistol drama, where one man pokes a revolver in another man's face, is nothing very dreadful—it has long since ceased to thrill—and it is gradually dawning on directorial comprehension that events which place a man's life at stake are not everyday affairs, whereas his soul may be at stake during a large part of that varied and adventurous career prosaically known as "making a living." The new and distinct art we are developing is eminently suited to picturing that hazardous enterprise —a form of story it can tell better than the stage.

What more daring thing could be depicted on the screen than that of breaking out of the routine of drawing pay once a week and setting forth, pocket and heart equally light, to conquer circumstances and make an independent fortune? Would it not be exciting to watch the hero keep up appearances and his health at the same time on ten cents a day? It would certainly strike a chord responsive in more than one of those who frequent the twilight theaters. Now that life on the frontier has ceased to be a novelty, the average audience might be deeply stirred while watching the experiences of a bold character measuring himself against the actual difficulties of everyday existence.

His Castles in Spain can be shown on the screen, his fond aspirations, his bright dreams of what he hopes to accomplish, all in contrast with sordid surroundings and influences. Material tragic and comic abounds in such realism. He believes in his youth that strength of individuality will conquer. He learns in the end, when his castles crumble, that we are interdependent and can only participate in an orderly development that it is beyond the power of unsupported individuals to regulate.

There seems to be no better medium than moving pictures for presenting the interesting forces at work among ourselves. The stage is a boxed-in contrivance of tolerated illusions. Literature involves style and much else that is subject to misinterpretation. The projected picture of what is doing is not subject to the limitations of one nor the complications of significance which seriously affect the other. There is no freedom of scope in what is shown within the proscenium frame and but faint sense of reality in what it offers to the eye. The screen portrayal has few illusions based on convention and is shaking off these as old finery borrowed from theatrical wardrobe rooms. Once rid of these trappings and given liberty of movement, it searches out and reveals the hiding places of truth as does no other art.

Moving pictures constitute a distinct art in that they alone hold up to the vision of partially-informed millions the infinite variety of human life at large.

It is directly up to the finest men engaged in production to lead the way for those who have no innate tendency whatever to make progress. It is quite as true as it is strange that the average of what is done today would be the average of what is done next year in screen portrayals except for the few that seem born to blaze the way through all adventures and enterprises. The new and distinct art's development depends entirely on what is defined by an eminent scientist as "the opportunity of superior men of asserting their superiority and of promulgating it as an inheritance for the generations to come." Without such men, the young and beautiful art might, like true love, make us ever kind in spite of long suffering.

# Helpful Suggestions

By W. Stephen Bush

NOT the least encouraging thing about the motion picture art and industry is the intelligent interest taken in its welfare by the exhibitors all over the country. Our correspondence has long ago convinced us that there is a very large number of thinking men among the exhibitors; men of observant minds and of constructive ability. They sleep with their work, as it were, and evolve many thoughts and suggestions which may often be of great use to their brethren and likewise to the producers. It is gratifying to note their clean tastes and their uncompromising hostility to every kind of picture which might offend their audiences. We make no apology, therefore, for culling out from among many characteristic letters a little batch of three or four, all of which are instructive and well worth considering.

In one communication a valued correspondent in a Western state complains of pictures showing the antics of drunken people on the screen. We have never been able to see just why drunkenness should be paraded on the screen. In a normal mind the drunken man or woman excites no other feelings but pity and disgust. Our correspondent points out in his letter that in nearly every audience there may be a sister or wife or mother who had to suffer through the vice of drunkenness, and to see this vice depicted in loathsome detail adds to the anguish and sorrow of these spectators. An exhibition of such sort may spoil and often does spoil the only hour of relaxation which many a poor woman is able to enjoy in a life of hard and nerve-wrecking work. What good purpose can such an exhibition serve? There are directors, we are sorry to say, to whom drunkenness appeals as a fine foundation for "comedy." Their sense of humor stands in need of an operation. There may be something inspiring in the sight of a lot of men lined up against a bar and slowly forfeiting their reason by putting thieves in their brains, but we doubt whether sane people find anything inspiring in such a spectacle. Let us cut these things from the screen forever. The Moving Picture World applauds every exhibitor who, like our correspondent, refuses to run such pictures. That is the surest and shortest way of stopping them. If it is necessary, we will print an Index Expurgatorius, *i. e.,* a list of films exhibiting such disgusting sights, for the guidance of the exhibitor who wants to keep them out of his house. Our friend expresses his surprise at the ill-advised tolerance of the National Board of Censors. They should help to abate this nuisance.

A most helpful suggestion comes from another correspondent, an exhibitor with a large theater on the Pacific Coast.

We embody here a brief outline of his suggestion: "Film producers should realize that the public are vitally interested in the everyday life of their favorite moving picture actors and actresses. They like to see them at home during their leisure hours, to know how they prepare for their different roles." Our friend thinks that "the scenes behind the scenes" always have a special interest and fascination for an audience.

The human interest is always a genuine emotion. I was thinking of this suggestion of our valued correspondent but a few days ago as I had occasion to visit the great Lubin plant in Philadelphia. There is a little Bohemian sort of restaurant right near the factory, and the sight of all the artists in their make-up sitting down to a *hurried* meal amid animated conversation on all sides, would indeed have made a most attractive scene in motion pictures such as might be shown "between the acts." These "scenes behind the scenes" might be introduced as "intimate glimpses from the studios," and there is little doubt that they would quickly become popular.

There is in another letter a complaint about vulgar comedies. The writer says he was compelled to take a picture "off the screen" because it dealt in an offensive manner with the birth of a child. Our exhibitor says that the humor in this picture was far-fetched besides being indecent, and he justly wonders just how this "comedy" escaped the vigilant eye of censorship. He says the usual legend, "Passed by The National Board of Censorship," was there all right, but he is inclined to doubt whether the picture actually received the approval of the board.

Graveyard pictures come in for just criticism, too. We understand that the showing of a cemetery may at times be necessary, but we also think that, on the whole, a producer will do well in forever barring the strictly lugubrious, of which scenes in cemeteries are the most disagreeable instances. Our correspondent writes that the showing of cemeteries always opens cruel wounds, and that, as a rule, the film will be just as good from a dramatic point of view if the cemetery is omitted.

The Moving Picture World is always glad to give utterance to the wishes, opinions and suggestions of its great constituency. We invite communications from readers at all times. They often prove very useful in practice, and are always a source of inspiration to the paper itself. The intimate and confidential relation between The Moving Picture World and all its readers we prize as one of our most precious assets. There is a splendid comradeship in striving for one common cause, the uplift and the progress of the motion picture.

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## PATENTS COMPANY DEFENSE.

### Interesting Testimony Given Before Examiner Hacker by Different Licensed Manufacturers.

The defense continued the presentation of its side at the hearings held by Special Examiner Edward C. Hacker, who is taking testimony at the Hotel Manhattan in the suit of the United States against the Motion Picture Patents Company, the General Film Company and others.

Frank L. Dyer, president of the General Film Company, was succeeded on the stand by A. E. Smith, of the Vitagraph Company, and J. A. Berst, of the Pathe Company. The testimony of both of these witnesses was purely cumulative, as they covered practically the same ground as the witnesses, Marvin and Dyer. Mr. Berst will be recalled for cross-examination.

The defense called Mr. J. A. Koerpell, an exhibitor with a theater located at 157th Street and Amsterdam Avenue. He said that the service of the General Film Company was very satisfactory to him and that since the formation of the Motion Picture Patents Company and the General Film Company there had been a great improvement in film service. In answer to the deputy attorney-general, he said, he had come to testify at the request of Mr. Buxbaum, a branch manager of the General Film Company. The next witness was Mr. Nathan Machat, of 657 Nostrand Avenue, Brooklyn. Mr. Machat testified that he had been in the moving picture business since 1910 and that the film service of to-day is much better than it ever was before. He said that the General Film Company had made it possible to allow the exhibitor to advertise his show weeks ahead. When the witness in the course of his testimony severely criticised the services of a branch from which he had obtained service, Mr. Grosvenor, deputy attorney-general, asked him how it was that "in the motion picture business everybody speaks ill of everybody else." This sally on the part of Mr. Grosvenor brought a general laugh and the hearing was adjourned until the next day.

# Promoter's Rainbow

### The Prospectus of the Colonial M. P. Corporation a Masterpiece of Fanciful Description—The Truth About the Million-Feet-a-Week Plant at Philadelphia.

THE MOVING PICTURE WORLD has deemed it a duty to its readers, many of whom sought its advice and information in the matter, to make an investigation into the claims and statements of The Colonial Motion Picture Corporation. The results of such investigation made with fairness and thoroughness are herewith submitted to our readers. The Moving Picture World does not wish to discourage legitimate enterprise. It is a matter of almost general knowledge that the motion picture field presents great opportunities in the way of investments. Perhaps, because of this almost general knowledge, promoters have sought to attract capital for motion picture enterprises trusting to enrich themselves through the popularity of the new art and caring little as to the means. As to the claims of the Colonial Motion Picture Corporation we present the facts and let the readers draw their own conclusions.

### "The Colonial Motion Picture Corporation."

The Colonial Motion Picture Corporation, organized, it is claimed, under the laws of the State of New York, has its main office at 286 Fifth Avenue in this city. It has issued and is still issuing "invitations to invest." It has also published a booklet, copyrighted by Proctor W. Hansl, its secretary and treasurer. This booklet sets forth in great detail just how investors will be admitted and what extraordinary chances they have to reap wonderful dividends, forty percent being mentioned as a conservative estimate. Here is what the booklet has to say on the subject:

> * * * it is quite within the scope of the Colonial Motion Picture Corporation, with its capital fully paid in, to achieve a net profit of $1,040,000 yearly, which is a little over 40% of its entire capitalization. Other concerns are doing better than this but we set these figures as our goal and shall strive to reach them for the sake of the 2,500 owners; and doing this we shall be fairly content and so we think will the owners. One other thing you ought to know—one vital, interesting, fascinating thing on the money side—and that is, motion picture profits are not deferred and slow. The transactions are rapid, collections swift, the cash turns over quickly, and profits are made weekly—every seven days. The dividends on the stock represented by your Colonial Ownership will be paid to you quarterly as earned—in January, April, July and October but the dollars involved in your investment will be nimble dollars. They are never idle

### How to Become an "Owner."

Now in what manner is it possible for the ordinary American citizen of modest means to become a sharer in the gigantic profits of the Colonial Motion Picture Corporation? Nothing can be plainer and easier. The Colonial Motion Picture Corporation does not want big capital, it wants a class of investors which are eloquently described in the booklet on page 27. We quote verbatim:

> There is in this land of ours a certain salt-of-the-earth class of people who are the bone, sinew, blood, brain, muscle and nerve of this nation. They are neither potentates nor paupers. They are producers not dependents. They sip out of their own bowls and provide with their own hands and energy the gruel which is within the bowls. They are the people who do things and do them so well that this young country of ours is already in the forefront of countries which have become great through the development of their own resources. This worth-while class of citizens includes the business men and bankers of the villages and small cities of our Commonwealth. * * *

These highly flattered classes are invited to come in and this is the way they may enter:

> Our plan of organization is original and sound to the core as you will plainly see before you get through with this book. Two thousand five hundred American business men will own the Colonial Motion Picture Corporation. These business men are admitted as Owners by invitation only. They are now being picked out of the 48 States, just so many owners to each State. Each of these Owners at first puts in $250 (in 10 monthly installments of $25 each). For this $250 he gets 25 shares of Colonial stock, at $10 per share its par value.
>
> When all of these 2,500 selected Owners have put in their $250 apiece, the Colonial will have a paid-in capital of $625,000.
>
> Within a short time after this first quota of capital has been subscribed, all the 2,500 Owners of the Colonial Motion Picture Corporation (who have contributed the first $625,000 of capital) will receive a letter from the Main Office. This letter will contain the story of the Corporation's progress and a statement of the business at that time. Then the 2,500 Owners will each have the privilege of taking 25 additional shares of Colonial stock, at $10 per share, on monthly installments, as before. When these additional subscriptions are collected the Colonial will then have a paid-in capital of $1,250,000. In the meantime the Corporation will go right on increasing its business and making money for its Owners, through the manufacture, lease and exhibition of motion pictures in this country and abroad.
>
> Twice more this same thing will be done; twice more, at convenient intervals, the 2,500 Owners will have the privilege of putting in $250 each, meanwhile have an opportunity to watch the progress of the Corporation and to get personally acquainted with its ability to pay them cash dividends on their investment. When each of the 2,500 Owners has, on the four different occasions, invested $250 in Colonial stock, the total paid-in capital of the Corporation will be $2,500,000. This will make the Colonial one of the largest producing companies in America.
>
> Five producing companies in this class—in the United States—earned during 1912 an average net profit of over 45% on their capital stock. The figures for 1913 are, of course, not yet available, but it is a matter of common knowledge that the first 6 months of this year, 1913, has been infinitely better, from a profit-producing standpoint, than the first 6 months of 1912.
>
> This two-and-a-half million dollar capital will put the Colonial right up in the group of leading producing companies, which earn and pay enormous dividends annually, and whose stock is practically unpurchasable except at prohibitive prices.

The writer of the book makes it very plain that the Colonial M. P. C. could have had all the money it wanted by looking for it in Wall Street. We quote again:

> If we wanted our two and a half million dollars capital from the neighborhood of Wall Street we could get it there. An officer of a Western trust company—controlling many million—said to one of our directors the other day: "If you will take capital in large blocks I want to invest my own money and my friends will put in the rest." But we do not want Wall Street money and we do not want the domineering capital of this Western investor and his friends who are eager to increase their fortunes by profits from the motion picture business.

Beyond an extraordinary philanthropic impulse and a magnifying optimism there would be little in these statements to justify a suspicion of bad faith. It is hard to delve into motives and it is possible though highly improbable that a corporation with a solid prospect of 40 per cent. dividends is trying to sell stock by means of invitations to the public. The writer of the booklet, however, embodied in his prospectus the description of what he fancifully calls the "Factory, Laboratories and Studios." We quote from the book:

### Misleading Statements.

> THE FACTORY, laboratories and studios where Colonial Motion Pictures are made, are located at Wissahickon, Pennsylvania, one of the beautiful suburbs of Philadelphia.
>
> The plant has a capacity of 1,000,000 finished feet of motion picture films weekly. It is entirely modern. It makes its own light and power, and every room and department has been specially constructed and furnished with the latest and best fixtures, appliances, instruments and accessories for economical and speedy motion picture production.
>
> The plant is thoroughly equipped with machinery and collarteral facilities for the manufacture of motion picture films. Much of this machinery is the sole invention of founders of the COLONIAL, is protected by patents granted and patents applied for, and is to be the property of the 2,500 Owners of this Corporation, now being selected from the 48 States.
>
> IF CONVENIENT, come to the factory at Wissahickon, Pennsylvania. You are cordially invited. Come with or without notice. Come alone or bring your friends. And we shall be pleased to show you the motion picture plant, and the machinery and methods of which you may, by acting promptly, become a part owner.
>
> You will find it to be a place of activity and interest from the storerooms in the basement to the studios at the building's top—every step of the way you will see something to surprise you and educate you in the business in which you, as an Owner, are to have a part.
>
> We will also take your photograph, singly or in a group with your friends, and will hand you the glass plate, in the true colors of nature, within fifteen minutes after the sitting. Every hue of your features or wearing apparel will show true to fact. If your eyes are blue they will show blue on the plate; if you wear gold-rimmed gasses the shine of the gold will be there, too; the flush on your cheeks, the colors of your tie.

A representative of The Moving Picture World journeyed out to the "factory, laboratories and studios" in Wissahickon. The plot of ground on which the plant is located is perhaps over a hundred feet wide and of about even depth. The building, said to have been a disused schoolhouse, is about 40 x 60. In answer to a bell a young man opened and showed the World man and his companion over the premises. He said that showing visitors over the plant was part of his duties. The drying rooms were two in number, both quite small and wholly inadequate for more than a very limited output say about five thousand feet a week. There were no sources of heat or power in the building other than a small generator in the basement of about fifteen horse power. The "drying rooms" had nothing but a few feet of radiators such as are in common use in dwellings. There were a dozen or more of racks which were worth not more than 50 cents apiece at the most and there were three drums in the other room. It looked as if neither of the drying rooms had been used in a long time. The developing rooms were about fifteen by twenty feet and there was nowhere any evidence of improvements such as are found in every modern plant. Every thing was of the cheapest and commonest sort. The printing room, so called, could not possibly accommodate more than four persons and there was but one printing machine in sight. The "laboratories" consisted of two shelves of bottles labelled with the names of chemicals and measured about six by twenty feet. The "studios" consisted of the attic which, except in one little corner, was very low, certainly not higher than 8 feet. There was a motion picture camera set against the corner with the skylight and this camera had upon the turn table of the tripod the words "Eberhard Schneider." The furniture of the "studios" consisted of a few old chairs and benches and it may be doubted whether a spotcash man would have given a two dollar bill for the entire outfit.

There was but one person employed in the building, a boy who said he had been there since March and always alone except upon one or two occasions, or when Law or his son visited the place. By no stretch of the imagination could the place be described as "a place of activity and interest from the storerooms in the basement to the studios of the building's top," as the prospectus had assured us. There was, however, a very literal fulfilment of this prophesy in the book: "Every step you will find something to surprise you." The statements in the chapter "The Colonial Factory and Studios" are unqualifiedly false. Even if modern inventions and improvements were installed and every available inch were used to the utmost with a full force of employees, it is inconceivable how more than 50,000 feet could be produced. The claim of one million feet per week is simply ridiculous

No offer and no attempt was made to take any pictures in natural colors. It was the opinion of the expert who went there with the World man that the entire outfit in the building, including machinery, was not worth more than two thousand dollars.

Upon this actual showing the prospectus based the following statement:

> With ordinary facilities, a live concern like the COLONIAL may produce ten or more pictures of this length weekly (1,000 feet), and sell or lease 50 copies of each through its Service Bureaus (or Exchanges) to the motion picture theaters. By the most careful estimate this means $20,000 a week of net profit, and for 52 weeks in the year that net profit yields $1,040,000 annually.
>
> These are conservative figures based upon the earnings of other companies. They take no account of the profits to be derived from Feature subjects (two or more reel pictures, such as "Quo Vadis?") which the Colonial will produce regularly, or from the foreign rights to its pictures or from the sale or lease of motion picture machinery and apparatus which the Company controls. These special profits are extra and additional. Here we wish to tell you only of the ordinary profits that may reasonably be expected by those who now become Owners of this great enterprise.

Any comment other than that furnished by the facts themselves seems superfluous here

The representative of the World, in the presence of the accompanying expert, had an interview with Mr. James D. Law, who came to the factory in answer to a telephone call. Mr. Law said that he was a bosom friend of Andrew Carnegie, that he was well acquainted with John D. Rockefeller and on most friendly terms with Sir Gilbert Parker, the British novelist, whose works, by the way, the Colonial Motion Picture Corporation intends to portray on the screen. These men, Mr. Law said, had all been willing to finance his inventions, but he would rather have the plain people of the land, so he declined all offers from Carnegie, Rockefeller and Sir Gilbert. He said he had inventions which were superior to any coloring process now on the market and the patents on these inventions, he said, he intended to control but the use of them he would allow to the Colonial Motion Picture Corporation as long as that corporation treated him right. He said he was not at all after the money but aimed to become the educator of the world.

A World man also saw a majority of the gentlemen whose names appear in the book as connected with the Colonial Motion Picture Corporation. None of the men seen had ever been to the "factory, laboratories and studios" at Wissahickon and not one of them knew anything whatever of the actual conditions at the plant.

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## MRS. FISKE GIVES LYCEUM MATINEE.

### Hundreds of Her Professional and Society Friends Attend a Special Showing of "Tess of the D'Urbervilles."

On the invitation of Daniel Frohman, managing director of the Famous Players, and Harrison Grey Fiske, acting on behalf of Mrs. Minnie Maddern Fiske, hundreds of the friends of the actress attended a special showing of "Tess of the D'Urbervilles" at the Lyceum Theater on the afternoon of Friday, November 14. These were representatives of the business and social life of the city, as well as many prominent stage artists. Mr. Frohman personally greeted the guests of Mrs. Fiske, the actress being in the West on tour. It was a most appreciative gathering, there being liberal applause not only on the appearance of Mrs. Fiske as Tess, but also for the many fine settings, landscapes and photographic effects. Among those present were Jane Cowl, John Mason, Ethel Barrymore, Marguerite Clark, Grace George, Mrs. Lewisohn, Mrs. Wormser, Mrs. Untermyer, Mrs. Speyer and Norman Hapgood.

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## AMERICAN ANNOUNCES CHANGE OF TITLE.

The subject announced as "Moth and the Flame," has been changed to "Trapped in a Forest Fire," and will be released on Monday, December 8th.

# "A Leap of Despair"

### A Four-Reel Itala Feature.

Reviewed by Louis Reeves Harrison

ALTHOUGH this is a thriller, exhibiting one of the most startling feats ever seen in screen production, the pictured story is an original and very delightful one. It has a finish and charm that makes even the weary reviewer sit up and take notice. This is partially due to the new and varied settings, but the central figure, Countess Lillian, expert equestrienne, is mainly responsible for the pleasing effect. Besides natural beauty and that grace of movement that comes from athletic training, she is one of the most accomplished actresses yet seen in photodrama.

Scene from "A Leap of Despair" (Itala).

There is no longer any doubt that certain men and women have an exceptional fitness for screen representation, a special aptitude not to be acquired in any other art, that enables them to be veritable stars in this new field. Countess Lillian is one of these. Without motion, with scarcely a change of facial expression, she conveys what is passing in her mind. And when she becomes more intense, when the situation calls for emotional action delicately subdued, there is not a discoverable flaw in her performance.

This is true art. It may have resulted from careful training, but much of it bears the unmistakable imprint of spontaneity. She is womanly in every form of self expression, though a daring rider, and an essence of refinement in her conduct under trying circumstances indicates a training that came from no studio director. There is a whole lifetime of preparation manifest in the elegance of such women, preparation from the fine self-control necessary in achieving high social success.

This interesting woman is out riding with a party of friends when she performs a reckless feat, that of causing her horse to leap upon the parapet of a high bridge and walk there. A blase young gentleman of great wealth witnesses the feat and falls in love with the rider. She notices him at the opera—some striking and unusual scenes here—and becomes infatuated when he is presented. It is a love match pure and simple. After marriage, he receives news from his mining properties indicating that he is ruined.

The husband—his acting is an admirable foil for the resourceful woman—falls into a state of helpless despondency, from which she is unable to rouse him. She is a twentieth century woman and believes that it is up to her to relieve the situation. She contracts to take the place of a circus rider who has met with death in a nerve-racking exploit and succeeds, but the husband can not reconcile himself to being supported by his wife and imagines that he should give her freedom. That she may not be compelled to share his comparative poverty, he pretends to pay attention to another.

While Countess Lillian is mounted on her horse, and the latter is standing amid blazing fireworks on a slender platform high above the heads of the spectators, she looks down and sees her husband deeply engaged with "the other woman." In a moment of despair, the brave wife forces her horse from the platform, and they fall to what seems to be certain death. She survives, and the desperate act brings her husband to his senses. It is then found that his wealth has been preserved, and beautiful scenes of reunion follow. The story will make a hit.

# "The Wards of Society."

### Two-Reel Pathe Feature.

Reviewed by Louis Reeves Harrison.

THE powerful interest involved in this photodrama will be felt by every intelligent human creature who sees it, and the effect will sink deep in sympathetic hearts. A tremendous question is involved, of such universal appeal that one or more supreme developments of life portrayals on the screen will be constructed upon this theme. The play is rudely put together, but it steps to the front rank of contemporaneous production by sheer force of its sincerity. Like those who opened up the country we now enjoy, it is a hardy pioneer, an early and robust explorer in this department of human enterprise, one in splendid keeping with progressive American spirit.

Not to seem authoritative in pronouncing upon a picture of this kind, I will quote from Montessori, whose work among both normal and defective children has startled the whole world, so marvelous have been her discoveries in actual contact with the little ones. "When we speak of the redemption of the workingman, it is always understood that beneath the most apparent form of agony there exists another wound from which the soul of any man subjected to slavery must suffer. Moral degredation of the slave is, above all things, the weight that opposes the progress of humanity—humanity striving to rise and held back by this great burden. The cry of redemption should be for their souls and for the souls of their children."

Scene from "Wards of Society" (Pathe).

It may be asked what that has to do with the drama. The great dramatist and critic, Ferdinand Brunetiere, says, "There can be no tragedy without a struggle; nor can there be genuine emotion for the spectator unless something other and greater than life is at stake." It is the soul of man, of woman, of the child, that furnishes the greatest stake ever played for in human drama. That the soul is universal, causes interest to be universal in the forces playing for and against its development. There are some hard facts beneath "The Wards of Society" and some staggering deductions from those premises that will set people thinking on a subject very near their hearts.

The first part of the Pathe feature shows the actual work performed by the Clearing House for Mental Defectives in the New York City Department of Public Charities. The environment deemed conducive to improper mental development, the life of two boys crushed out of semblance to normal existence by the brutalities of their father, a confirmed drunkard, and the physical effect of a father's drug habit upon another little son, open the play and their careers are followed amid a running commentary on our weak and inefficient social body. We are just beginning to take notice that the human mind is a flower, the inherited physique, the soil in which it grows, favorable environment its proper nourishment. We only inherit the seed of a soul.

Montessori accomplishes wonders with that flower in its early formative period, but it is with the stunted plant, the mind deformed, that the charitable men and women of the "Clearing House for Defectives" has to deal in the play. The three boys are arrested in the act of obeying predatory instinct and taken to the Children's Court. A social worker, performing her duties from tender love of humanity, investigates the social and economic conditions at the boy's homes, while physicians and psychologists conduct a physical examination and apply the Binet test for determining their mental age. On general recommendation, the boys are sent to Randall's Island, and we are given many views of actual conditions there.

Much is done there to improve the children, but there is plenty of room for improvement in the methods now in use. The logical consequences of showing just such pictures as those of the Pathe release will be to improve what now exists, probably by the material application of all that science and intelligent teachers have discovered to be operative against degeneration. The pictures present some powerful contrasts in the second reel. Two of the boys have been allowed to go because of rights exercised by their parents and have fallen victims to their unfavorable surroundings. The other, having lost his sole parent, the dope fiend, has remained under gentle restrictions and is doing well, though his mind has not attained normal maturity.

The two waifs at liberty return to Randall's Island the worse for their freedom, hopeless defectives, there to pass their lives, because they have become a menace to society while at large. Possibly the most profound lesson of the picture is that pointing out the necessity of self-development to the point of a measure of self-control, but there are so many deep and fascinating questions called up that they are beyond the limitations of discussion in a review of this kind. The release is an important one and should attract wide-spread attention among parents who hope their children will be something like those Christ meant when he said, "Whosoever shall become as one of these little ones, he shall be the greatest in the Kingdom of Heaven."

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## MISS ELEANOR WOODRUFF.

A very pretty and talented young lady with a strong personality is Miss Eleanor Woodruff, now playing leads in Patheplays. Though just out of her 'teens, Miss Woodruff, known as the Ethel Barrymore of Motion Pictures, has enjoyed five years of professional stage work, which experience has stood her well in photoplays. Philadelphia being the nearest large city to her place of birth and residence —Towanda, Pa.—it was there she made her first appearance before the footlights, when she became a member of the Orpheum Stock Company, but after a year and a half of stock, her ambition carried her to the larger and more profitable field of musical comedy and drama. It was in the productions of "The Five Frankforters" and "The Gamblers" that Miss Woodruff acquired a real reputation as leading woman and attracted the attention of the directors of Patheplays. She is now snugly tucked away under the protection of that company and recognized as a popular favorite.

# "The Port of Doom"

### J. Searle Dawley Writes and Directs a Stirring Three-Part Melodrama for the Famous Players.

By George Blaisdell.

WITH a strong cast of trained screen actors, the Famous Players has gone to sea to stage some of the scenes in an exciting three-part melodrama. "The Port of Doom" is the latest release of the Kate Kirby series, the various numbers of which are written and directed by J. Searle Dawley. In the role of Kate Kirby is Laura Sawyer, who continues the uniformly successful work she has given us in these stories of crime detection. House Peters is again in the chair of the paralytic ex-detective and does commendable work. Portraying the heavy role is Dave Wall, who in a far more difficult part repeats his success as the crook in "In a Bishop's Carriage." In this picture Mr. Wall is a dope fiend who maintains outward respectability so long as his drug is available, but who, when deprived of it, suffers tortures that force him, in the hope of obtaining another supply, to reveal his guilt in sending to sea an unsafe vessel. It is a strong portrayal. Peter Lang, known to screen followers through his excellent work with the Lubin company, is the shipowner and father of the young woman who out of love for the commander of the vessel secretly leaves home, is married to him and sails away on the doomed craft. It is Mr. Lang who, sitting in the glow of the fire with the little daughter of the dope fiend who has succumbed to his illness, furnishes in this story of love, misdeeds and narrow escapes the one bit of pathos as he reads the message that his missing daughter sailed on the unseaworthy ship and is probably lost. It is a finished piece of work. Hattie Forsythe and Hal Clarendon, both known to theatergoers, are the bride and bridegroom.

Scene from "The Port of Doom" (Famous Players).

Some of the strong scenes are of the attempts to capture the shipowner's secretary, whose dual life has been uncovered by Kate Kirby, and his escape; the encounter between the now down-and-out dope-using secretary and the detective when she refuses to give him more of the drug, the father sitting helpless in his chair and watching the struggle until finally impelled to end it by shooting and wounding the crazed man—with the wife and child of the latter and the shipowner separated from them by a locked door and also powerless to interfere; the successful mutiny on shipboard as the exhausted crew refuses longer to work the pumps; the confinement of the captain, the women and one or two others in the cabin as the sailors row away in the small boat; and the cutting of a hole through the side of the half-submerged and careened cabin and the rescue of the imprisoned men and women.

A picturesque scene is the pursuit by the tug of the ship under full sail. The little craft makes an unsteady camera platform in the heavy sea, but this in no wise detracts from the effectiveness of the picture. Mention should not be omitted of the interiors. They are elaborate and in many cases of marked depth. Much care has been bestowed on the arrangement of lights. If the memory serve, tinting has been used in a proportion unusual even with the Famous Players. This gives to the fine photography an added quality and charm. Another factor noted by the reviewer is the attention paid to newspaper extracts thrown on the screen. In this much neglected detail of picture-making the Players in this production make a marked advance. In the two instances referred to the writer recalls nothing approaching it for approximation of the real thing. In a business communication thrown on the screen use is made of a regulation commercial letterhead. It is a pleasure to note this attention to the little things that count so strongly in the making of a picture.

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# "A Bargain With Satan"

### Strong Dramatic Feature Subject in Five Parts Released by the Apex Film Company.

LITERATURE contains numerous instances of bargains with Satan in which the bargainer, in dire need of the wherewithal to sustain life and enable him to pursue happiness after his own fashion, barters his soul or his hope for the future life to the Prince of Darkness. These stories possess a weird fascination for the reader and some of them have taken a high place in the world of letters. That they should be visualized by motion pictures is to be expected, though not all of them are suited to such reproduction. A notable example of the successful picturing of this class of story is produced by the Deutches Bioscope Company under the title of "The Student of Prague," and is now offered for exhibition in the United States by the Apex Film Company as "The Bargain With Satan." It is a five-part subject of more than usual excellence.

Scene from "A Bargain with Satan" (Apex).

As the story goes the Student Balduin, a leader among his fellows, is broke—financially at the end of his rope. In his extremity Dr. Scapinelli approaches him and offers substantial assistance. Going to Balduin's quarters he offers to give the young man one hundred thousand pieces of gold if he may be permitted to take from the room anything that strikes his fancy. To Balduin this proposition is very amusing, since he has already pawned everything of value, so he is quite ready to assent to Scapinelli's terms.

Looking about the room Scapinelli sees the reflection of Balduin in a mirror and indicates that it will suit his purpose. A few passes of his magic hand and the reflection is seen to step out of the glass and follow the mysterious doctor out of the room. In amazement Balduin watches the apparition disappear, but the sight of so much gold causes him to forget the incident as he prepares to enjoy himself.

Starting out in search of adventure, Balduin rescues the Countess Margit Schwarzenberg from drowning and falls in love with her. Although the Countess is betrothed to her cousin she does not love him, so when Balduin comes into her life so romantically she gives her heart to him instead. Balduin is happy and pursues his love successfully, but just as happiness seems to be coming his way he is confronted by his other self—the shadow that Dr. Scapinelli took from the mirror. This shadow happens along at each critical time to disturb Balduin driving him mad with fear. He attempts to fly from his other self, but it pursues him relentlessly, confronting him finally in his quarters. In desperation Balduin seizes a pistol and fires it at the apparition, but it is himself he kills.

The remarkable feature of the picture is the double exposure effects by which this otherself of Balduin is enabled to so relentlessly pursue its victim. It is doubtful if such an effect could be obtained except by photography. To this add the strong impersonation of the character of Balduin by Herr Paul Wegener, and numerous beautiful and massive scenes which mark the production throughout, and the result is most satisfactory. It is the interest in the story, however, that holds and the production cannot fail to have considerable success as a feature.

# "The Harper Mystery"

### Florence Turner Comes Back to Us in a Three-Part Detective Story Produced by Larry Trimble.

By George Blaisdell.

THE friends of Florence Turner—and who would have the hardihood to attempt to estimate the number of them—will heartily welcome back to the screen their long-time favorite. It is much more than a half year ago that Miss Turner sailed for England, there to fill many theater engagements before taking up in the Tight Little Island her work before the camera. Albert Blinkhorn is now showing the first production of the Turner films. It is in three full reels and was produced under the direction of Larry Trimble, who, by the way, also wrote the script. The work of Mr. Trimble is well known to American exhibitors, as up to the time of his departure for England with John Bunny a year or more ago he had directed most of the subjects in which Miss Turner appeared. The picture will interest all the way, from the opening scenes introducing a fine bit of character work by Miss Falco and Miss Sibley, to the conclusion, where Miss Turner, as Miss Kent, a private detective, turns over to the officers of the law a band of scoundrels. It is not often the admirers of Miss Turner have had the opportunity to see her in a character part. Those who have witnessed these rare portrayals know they are worth while. So it is in the present instance, where at times we see her arrayed as a decrepit old woman.

Scene from "The Harper Mystery" (Turner Films).

The picture will have added interest by reason of the fact that it marks the debut on the screen of Mrs. Frances Turner, the mother of the popular American girl. Mrs. Turner's role was that of a well-to-do woman kidnapped by a designing nephew with the aid of notorious criminals for the purpose of getting possession of her fortune. It was intended to subject the prisoner to treatment calculated to bring on insanity. Mrs. Turner's work was well done; it was natural and showed that she has not in vain closely followed for years the acting of others on the screen.

Miss Turner has the role of a woman detective. When two female habitants, or, at least, habitues of Grub's alley fall a-fighting over the possession of a handkerchief containing a valuable ring and are carried to the police station it is Miss Kent, the detective, to whom the younger appeals to fortify her statement that she would not steal. Looking at the handkerchief which the woman had picked up the detective found the word "help" printed on it. This was the beginning. Before the imprisoned woman was released from the house of captivity many things happened—some of them exciting and all of them entertaining. Among the diverting incidents was the employment by the detective and her male partner of a trained monkey. The two minions of the law were posing as organ grinders. To the little animal was given a pencil wrapped in a sheet of paper. Up the waterspout he climbed and in at a window. The cheered prisoner wrote a brief note describing her identity and the reason for her detention, and the wise little fellow promptly returned to the ground. Armed with this information the detective soon effected the release of the prisoner and the capture of the crooked nephew and his notorious accomplices.

The opening colloquy and struggle between the two women of Grub's alley furnishes opportunity for excellent character work. The sequel of this situation, in the police station, is finely acted. The struggle between the detective and the nurse in charge of the prisoner will stir any house. Miss Turner avails herself of a jiu jitsu grip on her opponent's wrist, and in short order has her bound fast. It is quick work and cleverly done. There is not space available for the description of the many interesting scenes. There is good support, the types being well chosen. Frank Tennant has the role of Steve Bright, the crook; others in the cast are Messrs. Sefton, Llewellyn, Goodman, and Wrighton.

It will be of interest to Miss Turner's admirers to know that other releases in which the old-time screen favorite will appear are scheduled to follow regularly.

## JOHN HARDIN JOINS AMBROSIO COMPANY.

John Hardin, for the past nine years connected with the sales department of the Edison Company, announces that he will shortly sever his connection with that concern to accept the position of sales manager of the Ambrosio American company for the United States and Canada. While Mr. Hardin's relations with the Edison Company have been most agreeable, he believes that the new position offers greater opportunities.

## "AFTER DEATH."

### A True Feature Release in Four Reels.

Through an error in the last issue of The Moving Picture World, it was stated that the feature, "After Death," released by the True Feature Company, consists of two reels, when as a matter of fact the feature is four thousand feet long.

## SYDNEY AYERS.

Sydney Ayers, popular leading man of the "Flying A" Company, bears his laurels well. His record on the legitimate stage has been most enviable for his years. His first experience dates back to the time when Little Lord Fauntleroy was famous in America. He was one of the original four boys to play this part. He has been associated as leading man with such celebrities as E. H. Sothern and Otis Skinner. He played the part of the original clansman in Thomas Dixon's problem play "The Clansman." For Wilton Lackaye in Hall Caine's "The Bondsman," he played lead and has been identified as a star with almost all principal stock companies in America.

His experience in moving pictures dates back several years. He originated and played the leads in the "101 Bison" features produced by the New York Motion Picture Company. Later he served with the Selig and Edison companies.

# "A Princess of Bagdad"

### Helen Gardner Plays Heroine in a Love Story from the Arabian Nights.

Reviewed by Hanford C. Judson.

A VERY attractive picture has been made by Charles L. Gaskill from the love story of the Princess of Bagdad and the cobbler's son, as told by the inimitable author of the Arabian Nights. There are seven reels of it, called chapters, not acts, for the producer, as he states in a bit of foreword, has aimed to keep clear of the pretentious and to provide light and sprightly entertainment. "Punch" is not what he wanted, nor emotion, nor deep meaning; and he hasn't got any of these things. Interest he has provided and human fun, and, in large part, he has been able to put the liveliness of the original on the screen. It is this alone that makes the offering with its seven full-length chapters (a bit over seven thousand feet) a success as an entertainment. These Arabian Nights tales have been kept alive a long time and solely by their liveliness; it is their chief greatness. That there is more of this quality in the original than in the picture is true; but how could there help being? There is enough of it left to make the picture a pleasing offering for most places. The spectator who would enjoy looking at fine etchings illustrating the Arabian Nights would find a great deal of interest here; but a spectator whose mind is not quite so wakeful might grow weary before the seven reels of it are unrolled.

Scene from "A Princess of Bagdad" (Helgar).

The first chapter, and it is one of the most delightful of them all, is filled with the color and feeling of the story's place, known as Bagdad. One will not think of the stage while looking at these scenes, not after he gets used to the producer's style. They are natural and sincere. Perhaps not much money was spent on any one setting, but a great deal of care and patience must have been used all through the production. There are plenty of admirable little things, as though every scene had been done for itself leisurely. This first chapter doesn't seem to be concerned over much with any important story, but it never permits the spectator to notice this. It is a lively chapter, and it keeps the spectator's attention from doubting; makes one entirely willing to be led on to what is coming.

The second chapter, which begins the love story in earnest, does (only once or twice) make one impatient to be hurrying on, but in the third chapter we find a mighty good story unfolding. Here the sprightliness that was noticeable in the first chapter is found again. All the incidents that go with the cobbler's finding the treasure, including the cave that one will notice is made of canvas, but which will satisfy him none the less, have been done by the producer with a light and airy touch that has left the fairy dew of freshness on them still. The sincerity of the acting also has no small share in this; and we find sincerity all through the picture, except at small places where one feels that the producer's imagination, for the moment, nodded, as in the way the slave girl delivered the message sent by the hypothetical Seyn Annam, of great riches and power, to the calif, as told in the fourth chapter. This fourth chapter seems more like a bridge to the more dramatic incidents that are to end the tale; it would be the second act in a drama. The calif has ordered the cobbler's son arrested, and has sent the vizer to bring him in, but the princess has played a trick on her dad, and has even fooled him into thinking that she herself, in disguise, is the youth. The trick cannot fool the old man long, and the cobbler's son is soon in prison and condemned to die. But, in the meantime, a partly extraneous story of three other characters is made perhaps too much of, and in this lesser story the part played by the corpse of the one-eyed man is not pleasant. The Arabs of the time were fighters and corpses were of little moment to them; but we are different, and a picture always has to show more than mere words. Offsetting this in part, three dervish musicians stalk, comically solemn, through the picture at opportune times and bring a fairy-tale touch, their own peculiar humor, that is very acceptable.

In the last three chapters, the fifth to the seventh, the story holds by its own merit as a narrative of what happened to a hero and a heroine of a love story. The calif, exasperated by the insolent message of the four slaves who took the cobbler's treasure from Seyn Annam to the palace, has told the princess that, if she will go out and bring in the head of Seyn Annam, she can marry the cobbler's son. This incident would hardly have been invented by a writer of to-day, and is acceptable only because it is an illustration of the classics; not for its own sake. Under these circumstances, the mind passes over it, but it doesn't add to the effective entertainment of the picture. As most people know, the story closes with all the evil characters punished (one character commits suicide), and all the good characters rewarded.

The grace and histrionic skill of Miss Gardner are too well known to make it necessary to do more than recognize them again in this picture. The character of the Princess Ojira requires nothing but the ability to be human and charming, and she is both of these in the role. Hinda, the pretty Arab woman, had what might have been made a more spectacular part to play, and perhaps nothing shows the producer's intention of keeping the offering toned down to a fairy-tale atmosphere than his not making her the most interesting character and casting Helen Gardner in it. It would have been a very different picture. As it is, the part is very well played. The cobbler is dignified and interesting; his son and the calif carry their business easily and naturally. The one-eyed man looks very villainous as does his dark friend, and this was what was wanted. The whole cast, a large one, does commendably. And the picture will make, we think, an attractive offering.

## SELIG LUCK.

Last week a huge crate came from Hamburg, containing a pair of immense boar-hounds, a recent purchase for the Selig Zoo, in California. These boar-hounds are said to be the only animals who do not fear the lions, and consequently are useful to the trainers in a variety of ways.

The surprise of Superintendent Davison at the Chicago plant was complete, but he had presence of mind enough to ejaculate: "Selig luck" when he opened the big crate and found in addition to the pair of giant dogs, a litter of little puppies. He hurried back to the office and sent a cash remittance for two. It is thought the puppies are entitled to citizenship, but their parents are of distinguished Russian lineage according to the red-letter book of canines.

GLADYS HULETTE

In Edison's "A Royal Romance" which she wrote herself.

# "Checkers"

### Six-Part All Star Feature.

Reviewed by Louis Reeves Harrison.

"CHECKERS" looks like a winner for many reasons. There is exhibited a desire to get at the actual facts of life as many of us know it, a striving for verity that receives splendid support from the way the play is put on; there is reality in environment that will be widely recognized in this country, and the folks in the story dress and act very much like human beings would under the circumstances. The admirable selection of types and their sympathetic handling contributes so heavily to the success of the piece that two of the minor roles shine out illustrious and steal honors from the leads.

As depicted in the photodrama, "Checkers" is a lovable young man, and he has the weaknesses of that character. His mother's death is the signal for his downfall. He begins to gamble, at the suggestion of a leathery and humorous young tough named "Push," and is helped to freedom by the same resourceful young pug when the joint is raided. "Push" is made of enduring material. He is untroubled by ethics of any known kind, a hard piece of driftwood tossed about on the waves of circumstance, a firm believer that chance rules the world. He persuades "Checkers" to leave town in a freight car when a crime committed during the raid is wrongly attributed to "Checkers," and the two beat their way to Clarksville, Ark., brother adventurers far more forlorn than the knights errant of Dumas and Scott.

Scene from "Checkers" (All Star).

Perhaps it is the feeling that these two unarmed young knights are really traveling in search of adventure that holds interest in the vagrant story, for only the horses of Clarksville's racetrack would have arrested the attention of Kenilworth. They completely fasten the attention of "Checkers" and "Push," to the extent that the former obtains honest work in a humble capacity at the stables and the latter finds an easy mark when he touts the winner of a race. "Push" promptly loses at crap-shooting all he has made. He is such a delightfully human character, and is so delightfully impersonated by Jack Regan, that Thomas W. Ross as "Checkers" is hard put to hold the interest built up around his role. To "Push" will go the honors, so far as the audience is concerned.

The racetrack scenes at this point are among the best I have ever seen. They are taken from the right viewpoints, and at moments when the gathering of spirited thoroughbreds is most attractive. Particularly interesting are views of the horses pounding furiously along the track which must have been taken from an automobile running at high speed a short distance ahead of them. This is an effort to secure the effect of naturalness at any cost, and is probably a glimpse of movement that has never been had by race frequenters themselves. In the handling of ensembles at the track, and in all other scenes, exterior and interior, there is exhibited some masterly craftsmanship by the director.

The "atmosphere" of that part of the story pertaining to the adventures of "Checkers" and "Push' at the racetrack greatly enriches and deepens interest in the action, giving it so much significance that the village scenes grow tame in comparison. It is only when the races are over that "Checkers" and "Push" are drawn into the village social whirlpool, and the author of the story now seems to feel it his painful duty to introduce a love interest. He does it so painfully that his women are about as interesting as those of Conan Doyle were before he married. He did not, apparently, know much about them.

Little theatric glooms would have taken possession of this portion of the story and driven the humanizing joys from it, particularly as the author thought incumbent upon the hero to win five thousand dollars on a hundred-to-one shot and introduced that arbitrary element, but for Gertrude Shipman. Nothing daunted by the small part assigned her, and its humble requirements, she infuses it with so much spirit and individuality that it rivals the characterization of delightful "Push." The scenes between her, as "Cynthia," a servant maid, and the inimitable "Push" prove to be more than oasis in a rather barren stage of the story—they brighten up all of the last reels, and give joyous color to the conventional ending.

"Checkers" looks like a winner for many reasons.

# "The Third Degree"

### An Adaptaticn of Klein's Play by Lubin in Five Parts.

Reviewed by W. Stephen Bush.

TO transfer such a play as "The Third Degree" from the stage to the screen was attended with extraordinary difficulties. The Klein variety of modern melodrama depends not a little on its dialogue. On closer examination, however, it will appear that dialogue is not essential to the success of the play and that, in the hands of a competent director, there is enough purely dramatic material to make a very attractive screen play.

The situations in the play are all strong and logical and action is never neglected for the sake of mere characterization. The difficulties in filming a play of this kind come with the problem of condensing. We cannot expect the touch of a master hand at the very first attempt. Mr. Barry O'Neil has taken great pains in finding the right measure of elimination and I think that he has, on the whole, succeeded. He may have been overanxious in the early part of the feature, but he gains and grows with his task. He passes the rocks of the finale of the second and third act and finishes very strongly. Therein lies a good test of quality always.

Scene from "The Third Degree."

The climax is reached swiftly with the loss of never a minute and no audience will fail to appreciate the splendid work which the director has done in building up the sequence of events in the last three reels. Mr. O'Neil has made a most conscientious and creditable effort and has shown no mean ability. There is no doubt in my mind that he will in his next adaptation give us even greater evidence of talent plus special experience.

"The Third Degree," consisting of five reels, will constitute a full evening's entertainment. It is the legitimate in films. There are fine possibilities ahead, and nowhere seems this fact to be appreciated more thoroughly than in the Lubin studio.

The acting in a feature of this kind is of course the overshadowing factor, and here, too, I think, the experience gained with this first attempt will be of great future benefit. The part taken by the younger Jeffries was on the whole well taken and no serious fault can be found with any of the other characters. Everybody was evidently in hearty accord with the director and always doing his best. The part of the brutal policeman, "Captain Fordham," deserves special mention; his characterization left nothing to be desired. The acting like the play grew better as the story progressed on the screen. Settings and photography were uniformly good. A word of praise is due to the title builder, who discharged his work with rare skill and discrimination.

# "Armed Intervention" American

Reviewed by James S. McQuade.

THE title "Armed Intervention" fails to prepare us for a really delightful and pleasant surprise that has been sprung by Thomas Ricketts and his capable company of actors and actresses. It is quite a time since I have been so pleasantly entertained by a one-reel subject; and, right here, I want to take advantage of the occasion and say that, in my estimation, a good one-reel subject can hold its own with the longer subjects, with, perhaps, a shade in its favor. The manufacturer who turns out good films of a thousand feet need have no fear of the future, and since we are bound to have the smaller picture theaters—seating several hundred people—always with us, it behooves manufacturers to pay particular attention to the quality of their one-reel product. Such policy will prove to be the true basis of lasting popularity.

Scene from "Armed Intervention" (American).

"Armed Intervention" is a Western comedy, brimful of fun, away from the slapstick brand; and it has the saving grace of being somewhat different. It is a true breeze from the West, and one laughs gleefully at the good-natured, rollicking cowboys, and especially at the hero, who makes it a practice to propose to every girl at the first meeting.

Scene from "Armed Intervention" (American).

Ed. Coxen is in his element, in the part of the hero, Bob Phelps, and he is particularly favored by having Miss Winifred Greenwood as his opposite. These clever artists can be congratulated on having such excellent support.

I have been struck by the happy grouping of characters at certain points in this production. As an example, I would draw attention to the group of cowboys on the highway, after the purchasing of the wedding rings. Just look at those faces! Every one of them, in a natural way, beaming with joyous good humor and suppressed mirth. It is a fit subject for a great painting. Director Ricketts is to be complimented on the art and skill bestowed on this production.

The photography throughout has softness, depth and fine definition.

Bob Phelps, a strapping cowboy, is noted among his companions for his tendency to propose to every girl he meets, just after introduction. When Dora Lawson, daughter of the boss of the ranch, makes known to the boys that her bosom friend, Betty Newton, is about to pay her a visit, the said boys immediately decide that Bob must be prevented from meeting that young lady. Accordingly, on the day of the arrival of Betty, they force Bob into a barn, at the points of pistols, and lock him in.

Betty arrives, and the boys worship her at first sight. Noticing the absence of Bob, Mrs. Lawson makes inquiry, but the boys are mute. Much to their surprise, Bob appears on the scene, having made his escape. He is introduced to Betty, who is impressed by his manly good looks. A moment later she is dumfounded by Bob's query, "Will you marry me?" Seized by the humor of the moment, she, laughingly, consents, and they shake hands on it.

Bob Phelps, immediately afterward, is seized with fright, for the first time in his life, when he reflects that he cannot support a wife. Betty also, feeling that she really loves Bob, resolves to tell that worthy that she promised only in fun. As a result, Bob and Betty meet and agree to be good friends.

But the boys in the camp will have none of it. Bob and Betty must be spliced, willy nilly. Bob, who is now sick with love for Betty, is in despair. He has just finished reading a letter from his father that an uncle has died, leaving him a fortune of $50,000, when two of the boys come into his room, and force him into wedding togs. The wedding takes place, much to Bob's delight, and he announces his good fortune, to the surprise of his happy bride and all present.

The release date is December 13.

## UNIVERSAL FILM DIRECTOR MARRIES LEADING WOMAN.

The marriage of Wallace Reid, director and actor of note, and Miss Dorothy Davenport, his leading woman, both of the Pacific Coast Universal studios at Hollywood, Cal., took place at Christ Episcopal Church, Los Angeles, on October 13.

Mr. Reid is the son of Mr. and Mrs. Hal Reid, his father being a noted playwright. Miss Davenport is the daughter of Mr. and Mrs. Harry Davenport, well-known actors, and a niece of the late Fanny Davenport.

Mr. and Mrs. Wallace Reid.

Monday night Mr. and Mrs. Reid were entertained by Mr. and Mrs. Isadore Bernstein and Mrs. Rose Janowitz at the Bernstein residence. The young couple are held in the highest esteem by their professional associates, and their reception at the Hollywood studios Tuesday morning attested to their popularity. There was the popping of guns and cheers as the couple were heralded down the street, until the locality presented the aspect of an insurrecto proceeding.

## MAN KILLED IN MOVIE RIOT.

### Universal Actors in Search of Local Color, Run Into a Hornet's Nest and Are Badly Stung.

PERHAPS one of the most unusual incidents that ever occurred in the taking of moving pictures happened the other day in the Hell's Kitchen" district of New York, when Director Wm. Robert Daly was filming a scene in the forthcoming three-reel Imp feature, "The Militant." Including his leads, Miss Frizzi Brunette and Glen White, he had almost two hundred "supers" on the street to take part in the suffrage meeting and mobbing to follow. Just prior to the giving of the signal after the meeting, by Mr. Daly, which was to start the stampede, a man was run down and killed by an auto across the street. A huge crowd of men immediately gathered. Before explanations could be made by Daly, supers charged the curious onlookers, and the latter, believing they were being seriously attacked, fought back. A general fight ensued. Those who saw it say that it would make the Donnybrook Fair look like a pink tea. Eyes were blackened, noses smashed and several women who were caught in the eddies had their hair pulled down and faces scratched. Anyone who knows the reputation of the Hell's Kitchen district knows that a riot over there is an awfully good thing to keep away from.

When peace was finally restored about thirty-five men, onlookers, discovered they had unwittingly become motion picture actors; the camera, continually clicking, had photographed one of the most beautiful fights that was ever pulled off, and the said men decided they stood in for reimbursement. King Baggot, moving among the crowd, discovered their plot and warned Daly that a hasty retreat for himself would be about the best course to pursue. He did, and failed to return until several hours later, when the men, giving up in disgust at trying to find him, had dispersed. Nearly $1,000 worth of wardrobe was destroyed in the mad fracas.

"It was the most delightful riot I ever witnessed," said Mr. Daly afterwards in speaking of the affair. "No doubt our actors dressed as 'bobbies,' mistaken by the crowd and the policeman who came to the rescue later, helped to create the misunderstanding. When the mistake was discovered the crowd didn't do a thing but batter in the helmets and tear the English uniforms to rags. When the men onlookers learned they had been photographed, they thought, I suppose, that they should be payed as well as the supers and likely they would have used force in obtaining it if I hadn't acted on King's suggestion and 'beat it.'"

In the taking of this photoplay many other unusual things occurred. Mr. Daly secured several prominent local suffragists to enact certain roles in the play. Miss Brunette is a furious anti-suffragette. Mr. Daly nearly turned gray when he found this young lady in a heated argument with some of the ladies, ready to tear their hair. Daly had experienced trouble in persuading these women to appear in his picture and for a time he stood in the way of losing them after about half the film had been photographed. That Bob combined attributes of a peacemaker with his gifts as a director was responsible for the picture being finished.

## THEATRICAL MEN HEADING KLEINE'S COMPANIES.

George Kleine has twenty companies of "The Last Days of Pompeii" on the road and twelve of "Quo Vadis?". Among the agents with the "Pompeii" companies are: Tom North, O. R. Henkel, E. R. Gerson, Wm. Miller, Chas. C. Knapp, W. G. Snelling, Harry Greenway, R. E. Riddick, Harvey Day, A. K. Pearson, Chas. E. Bragg, Harry Scott, Robert McDowell, M. C. Coyne, David Young, Z. M. Harris, Ed Abrams, Ed F. Guzman, J. W. Boyd and R. D. Kinmond.

Among the managers of "Pompeii" companies are: M. D. Wilson, R. W. Horn, E. C. Andrews, Wm. Tully, J. H. Norwood, Robert Evans, Ben Bass, O. H. Butler, Al Wiswell, C. A. Shaw, Wm. Graham, Matt Sheeley, Frank L. Bixby, Jules Walters, Harry Rowe, Sim Allen, H. C. Naugle, Julius Sowalsky, C. G. Windsor, Miles Gibbons.

Agents for "Quo Vadis?" companies include John Black, Foster Moore, George Henshall, Charles Wuerz, Ben Simpson, Bert Glickauf, Clarence Burdick, Sam Mott, George Costan, Joseph Frankel, Branch O'Brien. Among the "Quo Vadis?" managers are Arch McGovern, Harry Jackson, John Hope, Ed Manley, Jack Brehany, Henry Pierson, J. C. Sutherland, Ed Lester, E. J. Dolan, Charles Collins, Ernest Warde, Merle Smith, Wm. Hale.

Fully sixty-five well-known theatrical business men are already on Mr. Kleine's payroll, and, according to very reliable authority, there will be many more before the season ends.

John Tippet, the Universal's European Business Agent, as Seen by "Peter," Caricaturist of the "Bioscope"—London.

## CALIFORNIA RUGBY CONTEST PICTURED.

The big Stanford University of California rugby contest this year was filmed by the California Motion Picture Corporation, official and exclusive photographers, and it is the resultant reel that rugby enthusiasts contemplate using to boost the English game in the East. On the day following the game these pictures were shown at the San Francisco "Pantages," and, according to the management, were the greatest drawing card on the entire vaudeville bill. The game was a close one and the play was fast and sharp.

Scene from the Stanford University Rugby Contest.

Beside the game itself and its spectacular plays, the cameraman caught the bleechers and rooting sections during some of the more exciting periods of the contest. In addition to their collegiate contest reel, the producers have one of the game played on November 15th between the New Zealand "All Blacks" and the American "All Stars."

# "The Life of Richard Wagner"

**Made by Messter & Co. in Four Reels and Imported by Klaw and Erlanger.**

Reviewed by W. Stephen Bush.

THE subject, the music, the lecture and the acting of the principal characters hold out great hopes for the success of this feature. There are flashes of superb beauty in it. Here we have an innovation in motion pictures. The life of a great composer is depicted on the screen with impressive selections from his operas. As presented in the New Amsterdam Theater, it is of the highest educational value. Such a feature brings the refining pleasures of impressive music and great dramatic creations within the reach of all. The spell of Wagner was slow in arriving and up to the end of the second reel I was fearful lest the feature turn into a caricature. There was, however, in the last scenes of the second reel the promise of far better things and they came with a rush in the third and fourth part. Never was an audience more responsive to the genius of Wagner; there was the ever sincere tribute of profound silence in the representations from the operas and the applause came in swift electric outbursts, such as high merit alone can evoke. The figure of the King of Bavaria, the youthful idealist and friend of Wagner, was one of the strong points in the biographical depiction. The glimpses of the very lake where king and composer dreamed together were most charming and lent a rare touch of reality to the scene. The man who acted the part of Wagner was very capable, his portraiture was thoroughly convincing and even the most ardent Wagnerite will not withhold his meed of praise. The finales of various operas were on the whole well presented, the "Awakening of Brunehilde" and the "Oath on the Spearhead" and the "Funeral of Siegfried," being among the best. The finale from "Tristan" and "Isolde" was presented with shockingly poor taste. The photography was generally good but there were some bad spots.

Without wishing to detract in the least from the high and extraordinary merits of this feature, it must be pointed out that the Messter type of kinematographic workmanship is not of the highest. This feature shows vast improvement but it is not wholly free from jarring traces of that amateurishness which characterizes so many German film productions. The "early bad manner" is especially evident in the first and in parts of the second reel. There is too much "doubling in brass" of the minor characters, the double exposure work is very faulty at times while the attempts to introduce a comedy element here and there results in flat failure. There is a tendency on the part of the lesser artists to look at the camera at the most inopportune moments and there are two or three noticeable instances of a lack of finish such as is apt to provoke adverse comment from American audiences. None of these defects, however, go to the essence of this filmplay, for which I venture to predict a great success in all motion picture theaters of the better kind where it can be well presented. It is indeed an attraction which will go well in the big legitimate theaters.

The presentation of the pictures at the private exhibition in the New Amsterdam was most acceptable except as to projection. The music was rendered with great skill. An organ is much to be preferred if a man can be found who handles it as well as the performer at the New Amsterdam. Mr. R. S. Piggott, a well-known lecturer, who helped to make "Hiawatha" such a success performed as "narrator" and his work was good in spite of a note of unnecessary mournfulness.

### KATIE EMMET WITH SELIG.

Katie Emmet, the popular star actress a decade ago, known as a protean player by reason of her versatility, was not only an accomplished actress in her own right, but exceedingly clever in writing her own plays and strengthening those of others who happened to come her way for suggestions. This gentle and mellow actress is now a valued member of the Selig stock company in Chicago.

### NOTICE OF CORRECTION.

Referring to the advertisement of Warner's Features which appeared in the issue of the Moving Picture World for November 15th, in which they mention the Eclair Film Company as being one of the manufacturers supplying them with films, the Eclair Company expressly desire to correct this impression. They are making films solely for the Universal Film Mfg. Co., of New York. While the Eclair Company appreciates that Warner's Features referred to the Eclair-Paris Company, the statement was a trifle misleading, and they desire to set the matter right in the eyes of all concerned.

# "The Yellow Slave."

**A Three Part Feature of Japanese Life by Melies.**

Reviewed by W. Stephen Bush.

THIS Melies feature is a tragedy of the most compelling kind. It is built on a profound and fascinating mystery. With the dawn of every civilization men have regarded a woman's chastity as one of the precious possessions of the race. Civilization has always advanced as women have honored themselves and as they have been honored by men. The purity and health of a race is always connected with the respect which is paid to a woman's dignity and her right to choose her mate as Nature moves her.

This feature is woven around this theme. A Japanese girl becomes engaged to a young man who must hurry away to war. A false report of the man's death reaches the home of the girl. She is in deep poverty and her mother lacks food. The parents of the soldier offer sympathy but no assistance. Believing her fiance dead, in danger of being thrown on the street with her aged mother, despairing of happiness the girl becomes the victim of a tea-house keeper and carries the white badge of shame and slavery. In due time the soldier returns. He discovers the shameful bondage of his bride. He spurns his parents for failing to save her from her evil fate and then rescues the girl from the clutches of the procurer. Both realize that no happiness is possible for them. They attempt no bargain with fate, but read their doom in the inexorable course of circumstances. Here is the true tragic note and is played with sublime self-denial. In the end, as they wade into the waters to blot out the stain which fate had marked them with, we feel that instead of submitting dumbly they are nobly defying the decrees of fate.

Scene from "A Yellow Slave" (Melies).

The story is invested with deep and strange power, but the story is by no means the only merit of this feature. We learn something of the weird fatalism of the Far East. We see the curious inconsistencies of the Old Japan and the New Japan. We get an insight into the character and the emotions of the Japanese and of their home life. Those in these pictures do not pose but are unconscious of the camera.

Scene from "A Good Sport" (Edison).

# OBSERVATIONS

## BY OUR MAN ABOUT TOWN

AS the fall and winter season progresses results in the amusement world grow more and more gratifying to those who are interested in the photoplay branch of the business and the developments of the past week plainly showed that, so far as the metropolis is concerned, the time is not far distant when a majority of the theaters will abandon their present policies and turn entirely to motion pictures for attractions. The managements are in a dilemma. In their efforts to hold and draw patronage new plays have been crowded into the theaters, but even the most conservative critics declare "it is becoming apparent that the season is none too satisfactory from a business point of view." The same critics say "competition among the theaters has created a condition in which only plays that touch extremes either of merit or unique interest can hope for substantial patronage." The managers frankly concur with the critics in these views and many of them are seriously considering giving up the fight and throwing open the doors to the products of the camera.

* * *

During the past week several of the newspapers declared in their dramatic columns that the feature motion picture is becoming more and more a factor in the amusement world; and simultaneously announcement was made that many of the large theaters will soon produce photoplays on days that are not designated for matinee performances of the regular attractions. The first to fall in line is Klaw & Erlanger's New Amsterdam Theater. Motion pictures will be the attraction at the house every Thursday, Friday and Sunday afternoon, and also on Sunday night, the prices being 25 and 50 cents. The new policy was put in operation last Thursday. Last Sunday the Berkeley Theater, on Forty-fourth Street, opened a photoplay season, the entertainments to continue daily at 2:20, 4, 7:20 and 9 p. m. On the same night the spacious Hippodrome was thrown open to pictures, the prices ranging from twenty-five cents to a dollar. The regular attraction continues during the week. This is the first time that motion pictures have been the exclusive attraction at this big house during the fall and winter season. About two years ago Lyman H. Howe took the house when it was "dark" and made money for several Sunday nights with pictures that were far below the standard of today.

* * *

Then we have the Bijou, on Broadway, giving daily productions of "The Last Days of Pompeii," and the Carnegie Lyceum opening for a season of afternoons and nights with motion pictures depicting wild animal life. We also have Prof. Elmendorf, one of the veterans of motion picture work, holding forth at Carnegie Hall Sunday nights and Monday afternoons with prices ranging from fifty cents to a dollar and a half. That is going some.

* * *

A survey of the field must satisfy one that the demoralized condition of the theatrical business is not, as many critics would have the people believe, due solely to the fact that "regular attractions are not available" and that several important play houses have taken advantage of the motion picture form of entertainment on that account. The photoplays are steadily forging ahead. They are no longer looked upon as simply an "entertainment for the masses" by the amusement public. Their adoption by the large theaters is sufficient proof that the popularity of what many disdainfully referred to until quite recently as "the canned attractions" has extended to the higher priced zones and will stay there so long as the present standard is maintained.

* * *

Among the latest recruits at the motion picture studios is the widow of one of the greatest comedians of his day, Stuart Robson. "I was urged sometime ago to go into this work," said Mrs. Robson the other day, "but I really could not persuade myself to give up the stage work for what appeared to me at the time childish, pantomimic effort. One day a friend invited me to visit a studio and the result was a revelation to me. It was a surprise to find so many of my old-time friends engaged in work which I had for so long a time underestimated, and which proved so intensely interesting that I decided to take part in it. In the old days when members of our profession were criticised for shortcomings we used to say that if the public knew of the vicissitudes attending life behind the scenes they would be far more lenient and charitable towards many of us. And now that I have acquainted myself with life before and about the camera I am led to say that if the people knew the actual conditions of that life the results that come from it would not meet with the indifference I have observed in some quarters. The material employed in the casts, the expenditures to perfect details of production, and the hard, earnest labor expended by players, directors and producers give the photoplay a complexion of merit that can only be seen behind the screen. I have learned the secret of the marvelous growth of the motion picture business."

* * *

On the same day Mrs. Robson made her first visit to the studio a man called at the same place on business of a private character. While waiting, he was invited to see a scene. Although being a man whose business keeps him almost constantly traveling through the States, the visitor had never seen a moving picture. He said his family never patronized the picture houses because they looked upon them as a cheap and inferior form of entertainment. He also added that some of the newspaper reports had conveyed the impression that the shows were of a rather vicious character. The names of several prominent photoplayers were mentioned, but he said he had never heard of them, adding that he never paid attention to the printed matter in front of the picture houses. On reflection, he said, "O! yes, I have heard of one man. He is a fat man, I believe; I think his name is B-u-n-n-y." The drawling manner with which the name was pronounced showed he was in doubt as to whether he recalled it properly. "But I have never seen him, or anyone else," he added. The original intention of the visitor was to spend "only ten minutes in looking around." He remained nearly two hours, and at the conclusion of the visit said: "This has been a treat. Everything is intensely interesting and I assure you the motion pictures have a convert in me."

* * *

How many more people like this visitor are in existence? Is it true, after all, that much of the criticism and abuse that has been heaped upon the motion pictures has been due to such people—those who have not seen the pictures, or have not tried to see what merit is in and behind them?

* * *

The local press is giving space to extended reports of a movement in Montclair, N. J., by reformers in that town, to end "social dissipation" of school boys and girls. The organization behind the work is said to have a membership of 1,500. The chief accusation is that social dissipation, unrestrained precocity and silly indulgence by parents have "broken down and made prematurely old and blaze" the children of the town. Dances and other late affairs, it is claimed, have made the boys and girls neglectful of school work and other wholesome things. It is not known whether the opposition came from the reform organization of 1,500, or the dancing boys and girls, but until a comparatively recent period the opening of picture houses in Montclair was bitterly opposed. Permission was eventually secured, but under almost prohibitive conditions. If the people of Montclair will "loosen up" a little, give encouragement to wholesome motion picture shows and encourage the youthfuls to patronize them, the reformers will find the work they have undertaken more than half accomplished. The pictures will go a good way towards abolishing late hours and reducing the "menace to life in automobiles," as well as inculcating economy in the seeking of pleasure and instructing the offenders on some things the course of study in the schools does not reach so effectively.

* * *

The newspapers give to a man in Japan credit for the discovery that if you think you are cool you will be cool, even in summer. It is said the Japanese has hung the walls of his work shop with arctic prints, which set his imagination into the right temperamental groove. The Japs are given credit for being among the shrewdest and far-seeing of the human race, but this particular Jap is at least ten years behind in his discovery. In the early days of motion picturedom, when a reel closed the vaudeville shows, Mr. Percy G. Williams hit upon the same theory. In the summer time he insisted upon having pictures that depicted winter scenes. The Alps, plenty of snow and ice, sleighing parties, snow-covered farm yards, the ice palace at Montreal and all such scenes were his hobby. Verily, there is nothing new under the sun. The motion pictures have touched upon them all.

# Foreign Trade Notes

## BRITISH NOTES.

(*Special Correspondence to* THE WORLD.)

A FIRM of electrical contractors on this side have now, for some time, been advertising an incandescent electric lamp for use in moving picture theaters which gives a candle power of light for a consumption of half-a-watt of energy. They have now created something of a stir in electrical circles by announcing this week that they will shortly market incandescent lamps on this principle—which puts it almost on a level with the arc—at a price that compares with the present tungsten filament lamps. The globes are filled with nitrogen and the first specimens are credited with a candle power of 1800.

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It was recently considered that tape machines and telegraphic apparatus in moving picture theaters represented the limit in luxurious detail. The New Gallery Kinema now keeps a fully qualified doctor in attendance for the benefit of visitors and the staff.

* * *

Raold Amundsen, the celebrated Norwegian discover of the South Pole attaches so much importance to moving picture records of the snowy regions that he has deputed his brother Leon to organize the Kinematograph department of his Arctic expedition next year. I have been given to understand that Messrs. Pathé Freres will handle these releases.

* * *

The combination of picture playwrights in this country is now practically formed. The society, its name has not yet been decided upon, will insist on the name of the author being given on every title with a minimum payment of two guineas ($10), for a one reel script.

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Paris dominates the realm of feminine fashions and by common consent the "young blood" (American "dude" or "guy"), must turn to London if he would have the last word in masculine modes. It has, therefore, fallen to the lot of an English producer to turn out the first moving picture fashion plate for men. Of this, I am told, there are to be periodical releases while special sections will show what clothes a fashionable Englishman wears on different occasions.

* * *

Particulars have been given to me of a gigantic scheme to turn the moving picture into a vast advertising agent for commercial and domestic articles. The proposal—yet in embryo but vouched for by a member of the London Stock Exchange—contemplates taking over in every city of any size a non-paying picture theater. The public will be admitted free but the program for the most part will consist of films introducing advertisements of different articles. From what I have heard, some of these pictures have been very ingeniously produced in a special studio and surpass many of the clever fabrications of the American press agent. If it is found that the program "drags" upon the patrons it is proposed to introduce as an inducement an occasional feature film from one or other of the leading makers. In view of admitting people without charge the promoters anticipate keen opposition from exhibitors and renters but the individual who supplied me with this information states that in the event of a boycott in films they will produce their own subjects in their own studios in the North of England. Apropos of this the Great Northern Railway Co. announce that they will lend free, to responsible persons, films and projectors for lectures upon the territory covered by their lines.

* * *

A Viennese gentleman is applying for a patent here for a pair of spectacles for special use in kinema theaters. They are supposed to prevent eye strain from flicker for persons with defective sight. It is also claimed that people sitting close to the picture will see the image as if at a distance.

The Manchester trade exhibition closed last week after a successful but limited existence. Glasgow is the next Provincial center to hold an exhibition but this is not until next year. Of the Manchester show, Mr. E. H. Montagu (Selig's Agent), things it productive of more good than the one in London. "The one in London," he says, "was a fine thing for the promoters and the public, while the one in Manchester is good for the trade."

* * *

An amusing note, but one which speaks volumes for the western cowboy and domestic drama type of picture, has been struck in one of the large industrial towns in Yorkshire. At Batley it is the custom of the manager of a local moving picture theater to admit free to a special matinee all people over the age of seventy. A week ago he showed the "Last Days of Pompeii" and at the conclusion of the show the manager waited at the door for the old folks' congratulations as they passed out. The first veteran gave him a heavy scowl and went his way, the second hobbled along with his stick muttering something unrecognizable, and the majority of the others went out without even saying "good afternoon." He inquired of the next old man the cause of their displeasure and was informed that if he wanted to retain their patronage for his free matinees he would have to provide more suitable pictures. "We want less of that stuff and more cowboy pictures." the old man added. Thus we are given a very representative illustration of the popularity of the simple Western subject which, in most cases, were the sub-titles omitted, would impose no great tax upon the intellect; a modification impracticable with most historical pictures. Exhibitors in laboring class districts would be well advised to bear this fact in mind in choosing programs.

* * *

An ingenious ticket issuing machine has been placed upon the English market this week by Wrench and Sons, the Bioscope manufacturers. It issues tickets of several different colors with greater rapidity than the ordinary metal disc machine. An attachment upon the lines of a cyclometer registers the number of tickets issued and the dial of this can be fixed in the manager's office or any part of the house. Mr. Engelke, of Messrs. Wrench, is the inventor. A still more valuable invention, but one, the value of which can only be ascertained by a practical test, is being exploited on this side by a young Antipodean inventor. It consists of an endless projector shutter (circular), with bridge pieces connecting the openings thus reducing flicker. The projecting lens is embodied within the shutter with a mechanical device for its adjustment.

* * *

An apparatus of very limited application must be credited to an Italian inventor who is seeking to patent the materialization of his labor in this country. It has for its object the provision of reflected light as an illuminant for the projector. In place of an arc, in the lantern is an arrangement of mirrors that can be tilted to any angle. The outer mirror is to catch sunshine or very powerful natural light which is directed by the other mirrors in turn until it reaches the film.

* * *

It is common knowledge that a stereoscopic effect can be produced by super-imposing upon the same surface two distinct outlines of the picture, one black and one red, and viewing them through spectacles tinted with complementary colors. Can this effect be obtained on the screen? Messrs. F. Munie and H. T. Weck, of Brussels, say it can by developing out two images upon the same film in the two colors mentioned. The disadvantage of this proposal is that the exhibitor would have to furnish every patron with a pair of spectacles made of green and red celluloid, or glass. This deterrent, however, is not preventing a scheme for its practical negotiation in this country.

The Thanhouser Co., of New Rochelle, are looking out for a suitable London office and when this has been selected Mr. P. Kimberley (formerly of the Imp Co.), will, I hear, be put in charge of this end of their business.

* * *

An expedient which might commend itself to exhibitors in industrial—particularly colliery—districts and which is being successfully worked in Yorkshire and Lancashire is the morning performance. In these and many other districts throughout this island a large percentage of the male population is employed during the afternoon and evening in workshops and factories. Consequently it is being found profitable to run every day what are termed "morning matinees" at which the ordinary evening program is exhibited. Some of these start as early as six o'clock and continue for about two hours, while a theater at Cardiff, I am told, maintains a continuous program from that hour until ten-thirty in the evening.

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Another attempt is being planned by the London County Council to secure Parliamentary legislation to enable them to enforce the licensing of all buildings where celluloid is stored or manufactured. Obviously this action has been inspired by the many recent fires in the Metropolitan area.

* * *

There are, a prominent film agent tells me, a few changes impending in the B. & C. Company, no doubt occasioned by their recent disastrous fire. Harry Lorraine, who took the lead in the noted Lieut. Daring series, has left to start business on his own account under the title "Daring Film Co." His first productions will be another series of Lieut. Daring pictures.

* * *

Mr. Charles Urban, the proprietor of Kinemacolor, has evolved an improvement in projector illumination which dispenses with the use of electricity supplied from the main or a dynamo. The device is expected to popularize Kinemacolor as an entertainment for private houses and from his price list, Mr. Urban intends to cater solely for the wealthy. The price for a two hours' entertainment is approximately $225.

* * *

A fashionable moving picture theater in the West End of London retains a clever black and white artist on the spot to decorate any special notices or slides which it may be found necessary to hang in the lobby or throw upon the screen. This week the Continental film "The Three Musketeers," is being shown and the artist's caricatures along the borders of the announcements are highly diverting. Americans contemplating booking this subject might obtain some insight into its potentialities from the fact that over 20,000 people have paid for admission to see it at the New Gallery where it has been showing for a week.

J. B. SUTCLIFFE.

## NEW ENGLAND PICTURE PERSONALITIES, "CHARLIE" STERN.

Nearly everyone knows Charlie, so there is no need to introduce him. For the benefit of those of the trade not acquainted with Mr. Stern, let it be known that he is manager of the Universal's office in Bangor, Maine.

Charles Stern.

Mr. Stern broke into this industry in 1904, when he was an operator for A. L. Harsten at 138 East 14th Street, New York. He was a good operator, but even a better "booker" and worked until 1907 in this capacity for the Harsten people. The New England Film Exchange, of Boston, then advanced the ante, and Mr. Stern came to the Hub in 1907, as assistant manager of that exchange. In 1908 he became manager of the exchange, where he remained until 1910, when he went back to New York to manage the Peerless Film Exchange. In 1912, Mr. Stern again returned to Boston, opening the Exclusive Feature Film Company. After this he associated himself with Manager J. A. Eslow, of the New England Universal Film Exchange, Boston. Mr. Stern recently left this firm to manage the New England office of the World Special Films Corporation, but he didn't remain away long. Mr. Eslow decided to open a Bangor, Me., branch, and made Mr. Stern an offer so attractive that he simply couldn't pass it up. Everyone likes Charlie; he's pleasant, aimiable and a hustler, which is another way of saying that he has a host of friends in the trade, and is "planting" the Universal standard in every city, town and hamlet of the Pine Tree State.

## QUEEN MOTHER ASKS TO SEE "POMPEII."

George Kleine's "The Last Days of Pompeii" was shown at a private exhibition to Her Majesty, Queen Mother of Italy, on her request last month. The Marquis Guiccioli, Gentleman in Waiting to the Queen Mother, wrote to Turin, October 22nd, asking that the picture be projected at the Castle of Stupinigi. The principal "leads" motored down from Turin, which is twenty miles away and were presented to Her Majesty.

Scene from the Kleine-Ambrosio Version of "The Last Days of Pompeii."

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

### Of Course It Pays.

J. W. BALLENGER, of the Dean Theatre, York, Neb., is the latest manager to discover that advertising pays. He sends in his first program; a souvenir of their anniversary, and writes:

> We cannot tell yet what results this will produce, as it is just off the press. However, prospects look good for it boosting our business. We feel that it *will* be a boost for our house even after the anniversary week has passed, as nothing of this kind has been attempted in our town before.

We cannot see how the program can keep from being helpful. It is sixteen pages and cover, the cover being cut to let through part of a half tone of John Bunny, carrying out the idea of the title line: "The Home of Good Humor." The only other printing on the front is Anniversary and "where your dime does its duty." It would have been better had the name of the house been printed in on the cover. The paper is a very light brown with a darker cover, printed throughout in brown and tied with a brown silk cord, instead of being wire stitched. Typographically it is well done, though too large a screen was used for the cut. The course 50 or 60 screen is all right for rapid newspaper work, but a finer screen should be used for slow printing on better paper. The cuts supplied by the manufacturers are all for use on cheap paper and with hurried press work, but in a careful job of this sort a 110-screen would have been better, even had it been found necessary to have a cut made direct. It should pay the manufacturers to have some fine screen half tones made up for precisely this purpose.

Two pages are given to the program for each day, a six and twelve-point face being used interchangeably. The effect would have been more elegant had an eight or ten-point face been used throughout, though this would have interfered with the arbitrary two pages to a day. The day and date is given on each left hand page.

It was the intention to use some general matter and other cuts, but the cuts did not arrive in time and the program had to be ready, so the general reading is confined to an explanation as to why sometimes the program had to be changed on account of the non-arrival of the reels, and a back page for a simple and convincing reading notice of the house.

So elaborate an edition is not practicable, nor necessary for that matter, each week, but for a souvenir program it does credit to the management and the printer and we agree with Mr. Ballenger that the effect will last long past the special occasion.

### Getting Back.

Hay and Nicholas, of the Haynic Theater, Fairmont, Minn., have been getting into the papers. We would not be so uncharitable as to suggest that they wrote a letter denouncing their performance that they might make reply, but at any rate the local paper printed a letter from a "Fairmont Mother," declaring that she regretted that Hay and Nicholas did not live up to their talk of the educational value of the pictures and giving the titles of five films as samples.

Hay and Nicholas took twice as much space for their defense and we clip some of the argument that may be useful to others:

> We have ever had a keen realization of the responsibility which we assume in selecting the amusements for the youth of our city, and we have conscientiously tried to give our people the best programs obtainable.
>
> When we started we believed that "Fairmont Mother" would be interested in the kind of entertainment her offspring patronizes. We accordingly selected beautiful educational programs, and with what result? "Fairmont Mother" was conspicuously absent from the show, and "Fairmont Mother's" offspring in large numbers spent their money for entertainment of the Dead Eye Dick variety.
>
> There never has been a moment since the Haynic opened that we have not desired and sought the co-operation and assistance of the Fairmont mothers in the selection of our programs. The shaping of our programs is in the hands of the Fairmont people. If "Fairmont Mother," individually and collectively, will help select the kind of programs that Tuesday's communication mourns for, and will then patronize those programs, we shall be only too happy to put them on. We have no wish to show pictures that can be objectionable to any mother, but with an overhead expense of more than ten thousand dollars a year we have found it impossible to run only programs which will satisfy "Fairmont Mother," who, on her own admission, patronizes us to the extent of 10 cents once in three months—40 cents per annum.
>
> We want to ask our friends to avoid the use of the word "movies" in connection with this business. It is unpardonable slang, emanating from the gutter, and its use is deplored by everyone who wishes to see the photoplay occupy the dignified position which it deserves.

### Help to Kill "Movies."

We particularly like that last paragraph with its reference to the use of the word "Movies." Like most current slang, it has been widely accepted, but it is not in any sense a word that will advance the cause of photoplay. It is all right to argue that a nickname helps to popularize, but it should be the right sort of nickname and to take the coining of the streets and the children's playground is not going to give emphasis to the fact that the photoplay is not the cheap and nasty thing it was.

Educate your own clients to use the more dignified "photoplay." Do a little missionary work on the screen with slides. The popular expression is a curse to the pictures and confirms the fanatic in his belief that the motion pictures are still the cheap rot that he saw back in '98.

Advertise that you do not show "Movies," but pictures in motion. Lay stress on the fact that your offerings are better than the word "Movies" would suggest. It will not hurt the attendance of those who employ the term. It will help to bring to your house many who do not know how good the photoplays now are.

### Tinted Postals.

We have seen some of the new Kraus hand-colored postcards in sheets. There are thirty of the licensed players on postcards, but the sheets are not trimmed to postcard size, but kept in the original form, about 22 by 29 inches. Outside of the fact that we do not believe that so many of the players wear red neckties, the coloring is good and the sheet framed for lobby display or as an interior decoration is worth while, particularly at the prices asked. The card may be had either framed or unframed. They also make a number of the licensed players in larger size, which are sold by the set. Several exhibitors profit by an offer to give one of these with every sale of two dollars worth of tickets purchased in one block. They are not the familiar brown finish, but a mat surface card, suggesting a platinum print in the absence of half tone screen marks, the plates being virtually geletain negatives printed with ink instead of by exposure to the light. They are very effective.

### Another Bunny.

We have had John Bunny theaters, but there is another Bunny in the field, Carl E. Schultze, whose Foxy Grandpa pictures, signed "Bunny," have delighted millions of kiddies of all ages. Mr. Schultze is vice-president of the Bunny Theater Company, which is to open a house at Broadway and 147th Street, New York. As a starter, cards were distributed bearing a pictorial puzzle, the solution of which entitles the solver to free tickets for the opening performance. The puzzle is too purely local to warrant reproduction, but "Bunny" announces that he is going to sketch for the house bulletin boards and we hope later on to show some of his work here.

At the moment the greater interest lies in the fact that a man of Mr. Schultze's standing in the world of men who do things finds it worth his while to lend his name and talents to a photoplay theater. In the last few weeks a number of really worth while photoplay theaters have been opened in New York, and presently we shall no longer suffer under the stigma of having the poorest collection of photoplay theaters in the country. A manager of national reputation is a most welcome addition to the growing list.

### Card Folders.

The Broadmour Theater, Kansas City, issues a four-page card folder with a full week's program on three pages and a summary of features on the front cover. Those who have recently asked for programs should send a return envelope to the management and ask for one. It offers a very neat display, the titles being in full face and the underline in roman. A little smartening of the lines would help a little. Lubin's "All on Account of Daisy," for instance, reads, "Daisy is just a little pup, but she causes all kinds of trouble. Sure to please the children." Maybe it will, but the wife thinks it's another kind of a daisy and it is not altogether and completely a child story. If you can't be exact it's better to generalize. Nothing hurts a house more than the feeling that the manager himself doesn't know what he is talking about when he talks films.

### His Rules.

S. C. Hurley, who has been with the Spencer Circuit in Nova Scotia and New Brunswick for about four years, has become the owner of that circuit's Princess Theater, Truro. It is a six hundred house, using Mutual service. Announcing his new venture he sends samples of a book mark for the children, carrying a picture of Marie Eline, the very clever little Thanhouser Kid, and these moral precepts:

A good rule to make a good life:
Study hard!
Don't get discouraged;
Obey your parents
and attend the
Princess.

A book mark in the school season is certain to be kept and this is attractively gotten out, a card two by six and a half with the upper ends clipped and punched, apparently for cord and tassel.

### Again!

Here is a letter from George M. Blackburn, of the Empire and Rand Theaters, Salt Lake City, who writes:

> Today I did not look over my program in the Empire Theater, at the first show, as I ordinarily do and, therefore, did not know until late in the evening that I was paying for and running a whole reel of film advertising a brand of canned peas under the title of "From Pod to Plate." To say that I was angry while looking at this film on my screen was putting it mildly. I consider it an unpardonable imposition and one that the trade in general should know of.

Most assuredly other exhibitors should know of this effrontery and should watch for the reel. Give your operator instructions to notify you of the slightest suggestion of advertising in any film and pass on it promptly. The insolent effrontery of exchanges in presenting in the guise of entertainment advertisements for the circulation of which they are paid should be resented in some material form. It should hold in law that this is obtaining money under false pretenses, since the contract with the exchange implies the supplying of entertainment and not advertisement. This thing is growing worse with the growth of the so-called industrial companies, and managers should be watchful. We are far behind England in this regard. There the evil was stamped out a long time since.

### Fine for Four.

The Alamo theater, New Orleans, advertises that a special rate will be made to "Florence Lawrence parties" of four or more on the days when that favorite will be seen on the screen. It may seem foolish to offer a reduction on an extra strong attraction, but we take it that the reduction will not be continued after the theater party habit has been formed. Get the point?

### Why Five Cents?

S. Barret M'Cormick, of the Denver Times, seems to have a keen perception of the exhibiting situation, better, perhaps, than some of the Denver exhibitors can show. In a recent issue he speaks of the multiplicity of features and adds:

> In view of all these notable attractions, the remarkable spectacles, the mammoth and beautiful productions, I think the most wonderful part is the price that Denver is asked to pay for such entertainment. Five cents! While the playing of such splendid attractions as these for the price of a street-car ride may reflect the enterprise of the exhibitors and probably net a dividend besides, I wonder if it doesn't detract just a little from the proper respect due such productions?
>
> We Americans, so they say, judge no little bit by the price we pay, which evidences a considerable, and not unwise faith in the selling agents, due, no doubt, to the high principles that govern our present day business. We let the seller appraise his merchandise, then we either purchase or reject.
>
> The comparison applies to the drama as well as other merchandise. Would we respect Mrs. Fiske in a speaking play at 10, 20, 30 cents as much as we do at $2? Would Caruso draw as many at variety show prices as he does with Mr. Hammerstein's scale? I doubt it. Our idea of the seller's appraisement surely has its effect.

One of the prominent feature film men put it into fewer words the other day when he remarked that some exhibitors cannot think more than ten cents at a time. Think it over.

### Mr. Blanchard's Bookkeeping.

J. M. Blanchard, of the People's Theater, Sunbury, Pa., sends in a sample of his statement sheet. A single sheet carries all of the totals by days for the month and carries it in very comprehensive form. He says he can sell a year's supply for three dollars. We think that twenty-five cents a sheet is rather too large a cost, but we do believe that at a lower price than three dollars a dozen he could sell a lot, though he argues that it will cost a local house more than this to have the box type set and the ruling machine work. He might do a little more figuring. We have found stencils for the stencil seekers, photographs for those who wanted photographs. We will be glad to sponsor a good bookkeeping system.

By the way, did you ever stop to realize that it is through this department that you are able to get actual photographs of feature subjects if you want them? We inaugurated the agitation that led the Kraus Company and eventually the others to take up this scheme. If you do not see what you want, ask for it, but please don't ask for ten-cent "Quo Vadis" films.

### A Seal Suggestion.

Mr. Philip P. Jacobs, who, by the way, is the assistant secretary and not secretary of the National Association, that one way of helping along the seal proposition is to have a Red Cross Seal day and stamp each ticket with one of the seals.

### Bettering Mr. Chaney.

Even before the story of Mr. Chaney's door knob programs came out, D. L. Cornelius, of the Saenger Amusement Company's Princess Theater, Monroe, La., sends this letter:

> Am enclosing the second and third edition of a little publication that I have named "The Door-Knob Special" on account of it being intended for door knobs throughout the city.
>
> I print 1,000 of these each week, which almost covers the town, and every Saturday afternoon I get a bunch of small boys and we make every street and hang one on every house, being very careful not to miss any that we made the week before, and though it is pretty hard work to cover the town thoroughly I believe that my efforts are rewarded, as I find that they have caused favorable comment; a great many are looking for them and don't even give us a chance to hang them on the door, but come out and get them in person.
>
> Will appreciate your criticisms and suggestions.

The D. K. Special is one sheet of heavy card, 5½ by 8½ inches, with two or more lighter sheets all stapled together and provided with a string loop. The top sheet carries a greeting and the inner sheets various special announcements and a weekly program of the Lyceum and Princess theaters, the card working for two houses.

One card carries the offer of a free matinee admission if the other side of the card is filled out. The other side is self-explanatory—and a good idea, an extension of the lists of special interests spoken of before. In a small town with unlimited telephone service the scheme is doubly good. This is the card:

> FAVORITE PLAYERS' REQUEST CARD
>
> No doubt you have special favorites who appear in Photoplays shown at the Lyceum or Princess, and it will be a great pleasure for us to notify you in advance when they will appear, if you so desire; therefore, if you will fill out the blank below and write the names of your favorites, we will either phone or write you when they can be seen and the title of the picture in which they play.
>
> My name is..........<br>
> My address is......................................Street<br>
> My phone No. is....(If you have a phone be sure to give number)
>
> PLAYERS' NAMES
>
> ............................ ..............................<br>
> ............................ ..............................<br>
> ............................ ..............................

One thing we like is the care Mr. Cornelius takes to get the proper distribution. This is just as important as getting out a good card. Now that the blowy, snowy days are coming, the loop scheme is valuable. It is odd that two managers so far apart should have hit on the same idea about the same time.

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### Add Reading.

Add Reading, Pa., to the list of cities with photoplay departments in the local paper. The News has a Monday column conducted by Paul E. Glaze. From the same paper we note that Ben Zerr is importing a part of his program direct from Germany and showing it first at his house there. It's a wonder he wouldn't tell us something about it. He actually is getting the pictures, too.

### Bad Business.

We note the advertising matter of a company that offers to supply exhibitors with one hundred books on how to write photoplays for five dollars the hundred and throw in an advertising slide free, suggesting that the exhibitor can easily sell the books for one dollar a copy. Possibly he can, but no exhibitor can get a dollar book for five cents that will look like a dollar's worth and in making the ninety-five cents' profit he may lose a customer worth more than the dollar when the patron finds out how badly he has been stung. An incompetent who starts to write pictures and finds he cannot will not thank the manager for leading him into trouble.

### With Mrs. Fiske for Guest.

Mrs. Minnie Maddern Fiske was the guest of the Lyric Theater, Minneapolis, while playing there in "The High Road," at a performance of "Tess of the D'Urbervilles." A handsome souvenir program was gotten out for her company and other invited guests that shows the usual good taste displayed by the Saxe Brothers, a folder of heavy cream paper printed in green on only two pages; merely the announcement and date and the cast of characters. The occasion was a unique one and fittingly marked.

### Two for a Cent.

The Hippodrome, Lebanon, Pa., is giving two thousand feet of film for a cent, or ten for five cents. This sort of thing is foolish in the extreme. It is worse than foolish, it is wicked. The house uses a mixed program of Licensed and Mutual service and offers two two-reel subjects and four to six singles for each program. It is recent stuff, too. We do not know what the local conditions are or what opposition fight may be on, but we do know that when the fight is over all of the combatants will be dead—and the picture business, too, so far as the town is concerned, for a time, at least. This craze for long shows is regrettable in the extreme. Even where the reels are of recent issue instead of junk, the speed at which they are run is sufficient to kill off all interest. We know a place not a quarter of a mile from our office where we can see eight reels inside of an hour for five cents. Eight reels in sixty minutes; less than ten minutes to a reel! That is not management. It's murder. There should be some way of preventing a person from killing off another man's business even if he has no regard for his own.

### De Suber's Catchlines.

H. De Subers has sent in some more catchlines, which will be good news to a lot of exhibitors. Here are some of them:

> One visit proves it.<br>
> The best dime's worth.<br>
> Friend-making films.<br>
> The most of the best.<br>
> No baits—just pictures.<br>
> Every patron pleased.<br>
> Always just what you like.<br>
> Satisfying and gratifying.<br>
> Pictures that back up our statements.<br>
> No after regret goes with our pictures.<br>
> Our success lies in your appreciation.<br>
> Every dime a sure yielder of happiness.<br>
> Pictures that make you come again.<br>
> We build reputation by showing good pictures.<br>
> Civil service is in vogue at the ———————— Theater. Their attachees are always polite.<br>
> Those who believe they have no happiness in life are those who do not go to the————.<br>
> There are a few folks in town who don't go to the————————. That's not our fault, but it is their loss.<br>
> An ounce of "satisfaction" is worth a ton of talk. Satisfaction goes with every picture shown at the————————Theater.

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## Please Notice.

WILL readers of this department who are in possession of the literature of any school or who have been pupils of any school kindly send to this department the literature and their experience. If the latter, please supply name and address. This will not be used for publication, nor will it be given out in any way. We would particularly like to get hold of some of the alleged revisions made by these school concerns together with the original script of the same. It looks as though it was going to be hard sledding for the schools presently, and as most of the material we have accumulated has been passed over to other parties who can make better use of it for the time being, we want to build up our collection for the benefit of other competent inquirers. We will very greatly appreciate the co-operation of our readers in this matter.

## The Inquest Club.

Miss Gene Gauntier and Phil Lang were the star witnesses at the last session of the Inquest Club, with Jack J. Clark as an added attraction.

Miss Gauntier gave a lot of useful advice to the beginner, telling of her sources of inspiration and giving a most interesting account of the writing of "From the Manger to the Cross," the most remarkable photoplay yet written and one that will long hold its supremacy.

Like all trained writers Miss Gauntier finds her inspiration in almost anything—books, paintings, the newspapers and the everyday things of life. She declares that there is a vast store of inspiration in every art gallery and food for thought in every magazine and book, nor did she forget to add that the inspiration did not lie in copying the story, but in getting the idea for another story from some single situation or character.

Mr. Lang spoke of the need for better two-reel scripts, citing, as we have done, the declaration of B. Nichols, that unless the American multiples run to stronger stories the European market will be lost.

The next session will be held at the Savoy Theater, November 24th.

## Easy On One Reels.

It will be well to go easy on the one-reel stories for a time. Few studios are buying the one-part story, but all are eager for the multiple reel. Essanay is the latest to shut down on the one-reel story. The market will come back to the one-reel, but for the present the greater attention is given the multiple. This does not apply to comedies, but to the general run of drama.

## Wants Optimism.

A Denver writer wants to know why we do not print some letters from the successful to offset the chronic kicker. We do, but the kicker merely decides that the writer of the letter is doing a little press work and remains a doubting Thomas to the end.

There are dozens of writers who are having fair success, who are plodding along toward the goal of fuller achievement, but they are too busy writing stories to write letters, and they are succeeding because they are not kickers.

There are few men outside of the studios who make a living writing photoplays and nothing else, and their wants are modest, but we know a lot of men and women who are making good money writing stories We know a man who has to ride nearly forty miles to mail a script and the time when he is not writing he is riding the ranch, yet his last letter says:

> Business continued fair during September; one to Essanay, one to Kalem and two to Selig. Prospects good for November with four, at least, being held for consideration.

Miss Cora Drew, who plugged away for two years without selling a single script, has started in to sell, slowly but regularly, and a young Westerner is getting rid of his comedies about as fast as he can write them. Editors are fairly begging for brisk comedies and no one is going to pass up a good two-reel story. The market is there, but really good scripts are scarce, because 998 out of every thousand writers get the idea that it is so easy to write stories that they do not have to half try.

## Still At It.

Frank E. (Spec) Woods tells us that the Mutual Corporation is receiving letters by the score all in the form printed some weeks ago in this department and from all parts of the country, asking what the Mutual wants. Some time ago we sought through letters to some of the inquirers to locate the school advising this form letter, but we received not a single reply. If any reformed student knows what school it is that recommends this assinine stunt, we would appreciate the information. It damns the "pupil's" chances with every studio queried, and it should be stopped. The so-called graduates should at least be given a standing start.

## Pricing Scripts.

A woman told us the other day that she no longer did business with a certain company because she always had to write and tell them that the check sent was not sufficiently large. The company always paid her an additional check, but they never took the hint, so she stopped sending there She is selling elsewhere and it is the company's loss—not, hers.

Some of these days they are going to find out that this is the reason why they get such poor scripts and then there will be a change in the editorial policy and a more liberal scale of prices will be adopted, just as has been the case with a lot of other studios. The matter is one that must adjust itself. It cannot be adjusted by the writers. The company must come to realize that they must pay for what they get or else merely get what they are willing to pay for.

Now that the great demand for two and three and four part stories has struck, coming almost overnight, the market is better than ever for those who really can write. There is no denying that the present output of two-reel stuff is deficient in plot and that this lack of story is killing the European market for American stuff. Every English sales agent is writing that there must be more story or no sales and the manufacturers are beginning to realize this. The first manufacturer to come out flat-footed and advertise that he will pay one hundred dollars a reel, in real money, for a subject with a part of the story in every foot, *and who will keep his word*, will get that sort of stuff if he looks to the photoplay author and not to the fiction writer, but he cannot be hurried to take this step. We must wait until the conviction come from within his own consciousness.

If we were doing two-reel dramas we would hold out our best until the prices get better. It's easy to string out a strong one-reel into a two-reel story, but to get a two-reel story in two thousand feet is quite another thing. The hardest thing to write is a half-reel comedy, unless you are used to it, but a story that is worth two thousand feet of film is worth more than the profit from one single print of the subject. We have mentioned Mrs. Breuil's sale of a two-reel to Pathe for $200 as being the top price that we know of for a regular release, but we know of a two-reel that brought only $35 the other day and a three-reel that went for $60.

We know some editors who do not "see" stories readily who let the best of the stuff get past them, and we know others who almost have heart disease when they are called upon to think more than $25 a reel, but there are a greater number of editors who see the conditions clearly and who are merely waiting for the head of the concern to wake up—and the alarm clock started to go off when the European sales began to fall.

It's ringing yet, and ringing hard.

## "Something Easy."

Someone sends in a clipping from a middle Western paper that tells of the season's plans of a Greek letter fraternity in a woman's college. The paragraph states that some of the other chapters write stories while others edit college magazines, and continues:

> Since the members of the local Chapter are few, they have decided not to do anything so difficult as short story writing, but to try the scenarios for the rest of this term at least.

The members of the Chapter will find that it is just as difficult to write a good photoplay as to write a short story. The same command of good English is not required, but it is required that the author shall be perfect in the technique of the camera, the studio and photoplay form and able to invent original ideas and express these in novel and striking action, and if they can do that they will find that they are doing regular work.

This belief that photoplays are easy to write, requiring no application, is what floods the studios with impossible scripts and feeds the bank accounts of the fake schools. It costs the people of these United States hundreds of dollars every week to discover that the work is far from easy, and few, if any, are learning from the experience of others. There is just as much intelligence, just as much skill and more imagination required in the writing of an acceptable photoplay as in the preparation of a short story.

## A Three Finger Script.

If you've written a script for a three fingered man (and we hope you have not) we can perhaps help you to connect with a man with the index and middle finger of his right hand missing—if that will fit your script. Mr. William Wright, of the Kalem Company, sends us this letter:

> I am sending you a drawing of my right hand, which has two fingers missing. Could you use me or my hand in any scenario? I have been a railroad brakeman for seven years and can be useful to you in a railroad scenario or maybe you can use my hand in some Sherlock Holmes plays or anything you may suggest, as the public is always looking for something new.

The Kalem Company courteously passes the idea along. We will supply the address to any company working in the vicinity of New York. We used to have a one-legged man who wanted to be an actor. Perhaps a script could use both of these starts, but we are afraid that the chance of selling a story written around a fingerless hand is too slight.

## Meat.

There is so much in a letter from a Washington correspondent that we are printing it almost in full for the benefit of others.

> About a month ago when I visited New York and was in attendance at one of those enjoyable Inquest Club meetings, you made me promise that I would write you as to what I discovered in Washington, D. C., in the way of photoplaywrights, so here goes:
>
> As near as I can come to it, there are only three live ones; and by live ones I mean the sort who want to mingle, who want to find out what others are doing, who are willing to help and be helped by co-operation and who are willing to work for themselves and work HARD. We three, Bill, Fred and I, because of the scarcity of members, conduct our Inquest meetings a little different than we could if there more of us, but this doesn't mean that we don't want any more members; far from it, for there's always a glad hand waiting. After attending a picture theater, we knock and boost the films witnessed for a while, and then read each other's scripts with "malice intent." And oh, the faults we find and the mud we throw! Why, there isn't an eagle eye in the head of any editor who could possibly search out the reasons for rejection in such quantities as do we—when we read the other fellow's script. When our meeting adjourns and we wend our way sorrowfully to our respective beds away down deep in our hearts we feel a great sympathy for

> editors in general, which lasts until we've turned out another masterpiece, one of those perfect scripts. But wait, just wait. On the next meeting night some one of those other guys is going to discover that you took a character, a principal, too, and worked him right into the heart of the action in one scene and then just because you didn't have any more use for him for the next few scenes you left him standing there; then when you did want him again you went and found him in an entirely different place, and it was a three-reeler, too! Lots of fun copying a revised three-reeler, I don't think. No use in saying "perhaps the editor wouldn't notice that." Oh, wouldn't he though! There's only one thing to do and if you are a true sport you'll do it—get busy and re-write it at once while the plot is still fresh in your mind. I know just how hard the blow felt, for I was the chap that got hit, but I do know that it was a lesson that I'll never forget, until I go and do the same thing over again. Here's hoping it won't be soon.
>
> Say, let's start a graveyard with some of those kickers. They seem to think that an editor is the personification of Dante's Inferno. I have had a script held up by one company since away last summer, and it's a summer story in two reels, too. But why should I worry when my noodle is so full of plots and things that I don't seem able to get rid of them fast enough. That's my worry—to find time enough to punch them into the keyboard of my Remington. And some there be who cry that an editor has no heart. 'Tain't so an' I can prove it. The editor who first discovered that I had a good idea in a story bought it and was there with the helping hand, for all my future stories, whether or not he bought them, for when he returned them (and he most always did), there was pretty apt to be a little note of suggestion or criticism that would make the story salable if heeded. And when I turned my hand to the photoplay I discovered an editor whose tactics were and are the same as my friend the magazine editor. Also, I have never lost a single story, article, verse or photoplay through fault of any editor. Uncle Sam lost an article for me once, but I had a carbon and the making of another copy didn't take me one-hundredth part of the time it does these kickers to get over their grouch.
>
> Also, why all this strong talk about having the author's name screened. I am in favor of it, yes, but I'm not making myself a pest to editors by requesting it every time they buy a script. When I can turn out stuff equally as good as Charles Van Loan, whose name at times adorns (and rightly, too) the cover of "The Saturday Evening Post," then, and not until then, shall I begin to worry. I think I'm getting my share of the checks and it's there I like to see my name.
>
> I took a run over to the Library of Congress last Sunday afternoon and looked over a bunch of the photoplay books and literature there. They have on file some of the stuff from the correspondence schools. Ugh! It's rotten. I counted 16 books listed on the art of photoplay writing, including yours and Leed's. Both your book and his have been missing since last June!
>
> Now, as to quantity. I mean to write two reels a week and get them onto the market. Sometimes I do and then again I fall down on my schedule, but I very seldom do more than two. I find that the class of stories that I write (mostly detective or along that line) demands a careful study of each detail. To *make* one's characters do a thing is easy, but to *let them* do it naturally and seemingly of their own accord, is another. And I find this especially true in working a detective story where logical movement is essential. Therefore, only two reels a week. I think it pays.
>
> Here's one of those unexplainable mysteries. Why is it that Bill, one of those quiet, thinking sort of chaps, who likes to sit and ponder over the heavy stuff, can sit down and punch out a rattling good comedy, farce or burlesque, while I, who habitually go about with a grin just ready to pop at the slightest provocation, who read Mutt and Jeff and the funny pages regularly, am listed by Fate to write drama—mysterious and tear-squeezing dramas? If any part of this letter is published, kindly refrain from mentioning my name. No press agent for me, thank you.

His lament that he must write drama while his serious friend does comedies is merely the exemplification of a natural law. The saddest stage comedian we ever knew was the funniest off the stage. Line him up in front of the bar and he would keep the crowd in a roar of laughter and then walk out on the stage with a doleful monologue that had been his offering for years. This correspondent wants to write comedy but he is better in serious stuff and so he keeps on writing serious stuff because that is what he does best, instead of insisting on writing what he wants to write. That's all a part of his willingness to wait for screen credit and his unwillingness to be credited here. His attitude is much the same as that of a more advanced writer who recently said that it didn't help any to roast the editors, or try to praise them, either.

## Not Miss Justice.

The other week we spoke of a writer who had ambitions toward a purple velvet dress in her childhood days, but who had gratified another ambition by selling scripts. Miss Maibelle Heikes Justice writes that many of her friends have declared her to be the writer. It is not Miss Justice, but another and wholly different person, and in a more recent letter she writes that she has sold other scripts to Selig since she first wrote this department. She adds:

> I was overcome with bashfulness when I read my letter in the World, but other people's experiences had been helpful to me and probably mine will help someone else to keep "pegging away." That and horse sense is what it takes.

That is the whole prescription, only it is part of the horse sense to keep pegging away. There are some potentially good writers who throw away their careers because they want to sell the first few scripts and grow discouraged when they do not.

These little experiences do help. The other day we told of a housewife who had sold a number of stories in spite of domestic duties well performed, and it helped keep another busy housewife on the track and running in the right direction.

## Another.

"Here's $150 a month.

"Increase your present income this amount and get somewhere."

That is the heading of a double column advertisement that is being run in many papers on the Pacific slope. Without qualification the advertisement states that "We make you succeed," as they do the technical work.

In other words, you can get $150 a month for supplying ideas to a technical expert.

There is not a writer in the country supplying ideas alone who makes that much, and with ideas being paid for at the rate of from $3 to $15 each, we fail to see where anyone can make even a third of one hundred and fifty dollars.

We hope that some of those who reply to this advertisement and get bitten will place the matter in the hands of the Post Office Inspectors. The entire advertisement is specious and misleading and many of the statements are absolutely untrue.

A somewhat similar scheme is being run in the suburbs of Brooklyn by a man well known as an author. It is the newest development of the correspondence school idea, but no more safe from the prying eyes of the postal authorities.

We will be glad to have the literature of either concern.

## Railroad Stations.

It's out of fashion nowadays to take the company down to a railroad station and wait half an hour or an hour for a train to come along. The directer takes the crowd down and makes the picture in back of the station with the railroad atmosphere, but with no train in sight; the suggestion being that the train is on the other side of the station building and that these people have just come from that train. Generally it is just as effective and in the aggregate it saves forty-seven years and three months of the individual players' time each month. Do not write:

7—Railroad station—train comes in—Bess alights—greets father.

That was all right six months ago, but now you write it:

7—Rear of station—passengers coming from train—Bess enters with father—enters auto—off.

# Inquiries.

**NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.**

**W. A. M.**—Jack Smith, or Jack Pickford (he is Mary Pickford's brother), is seen now and then in films, but not as frequently as of old. We imagine he is at the awkward age.

**G. E. M.**—Roscoe Arbuckle, now with Keystone, is the player you ask for.

**E. R. W.**—The company has gone out of business. It never was really in it. All companies are buying multiple reels. Companies want plays in photoplay form. The "average price" is somewhere between $5 and $50 a reel.

**R. B.**—We do not place that first player. Miss Carmen Sobranes was the girl in "The Lesson."

**RUBEENA.**—The Answers Man did not laugh at your letter because he understands. Hard work always brings success in the long run. In "Daddy's Soldier Boy" the captain's wife was Mrs. Harris and the colonel's wife was Mrs. Fortune. Charles Clary is the Selig Tobias. Crane Wilbur is still with Pathe.

**MRS. J. R.**—Don't believe all you hear. No chance of a revival.

**PAR.**—Better try and get the story back and send no more there.

**E. F. R.**—There are three riding camels in Los Angeles that any company can hire and we believe that Selig has others. But don't write this special stuff except on order.

**M. J.**—Vitagraph is very careful about scripts and if they have no record it was not received. Copy the carbon and try them again.

**X. Y. Z.**—Sign your name and address when you ask questions, please.

**J. J. P.**—Vitagraph came east last summer. Send for a list of addresses every three months and keep posted. See note at the head of this column. It is probable that the scripts were sent east after the company.

**F. A. W.**—Don't blame all poor films on the staff writers. The scripts are generally good. The butchery is done by the producer and in the cutting room, as a rule. You cannot cut 500 feet of film out of a story and acceptably replace the amputation with twenty words of leader.

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# Projection Department

Conducted by F. H. RICHARDSON

## Operators Union Directory, I. A. T. S. E.

EACH union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

### Local No. 546, Akron, Ohio.

Charles Sams, president; Henry Ross, vice-president; William Shaw, financial secretary and treasurer; Henry Hamm, recording secretary, P. O. Box 58, Akron, Ohio; R. A. White, business agent.

## Question No. 8.

Best answer will be published and names of others sending in replies of excellence will be published in the "Roll of Honor."

*Suppose your employer purchased a motor-generator set, and instructed you to go ahead and install it. Tell us in detail where you would locate it and the various devices appertaining thereto, explaining in detail your reasons for the selection of each location.*

Now do not imagine this is quite as simple a question as it appears to be, because there are some very important matters involved. I wish to again impress upon the operators the fact that the use of theater power plants, and the rectifying of current by means of motor generator sets is becoming more common every day, and will become still more common in the future therefore you do not know what minute you may be called upon to apply the knowledge you must possess in order to answer these questions, and it is very much up to you to acquire it if you are not already posted.

The Chicago union idea, which advocates the suppression of knowledge will, before very long, be in disrepute, both among managers and operators. Knowledge is the thing, and the only thing, that is going to boost you permanently into the high salary class of the future, where, more and more, real ability will count. Therefore, it is up to you, and very much up to you, to study these questions, and study them deeply, whether you see fit to send in answers or not. Organizations can take advantage of this series, and I will be more than glad to co-operate with any union, to the end that these questions be made of the greatest value to their numbers. Unions may increase wages and better conditions simply by main strength, true, but to make their success permanent the members must be in position to "deliver the goods," and that is only possible through study and improvement. Good salaries and high-class work go hand in hand.

## Roll of Honor for Question No. 2.

The Roll of Honor is somewhat limited this week; evidently the question was a poser. However, Mr. L. C. La Graw, Albany, New York; Mr. John Stone, Albany, New York, and Mr. A. C. Stewart, Rossland, B. C., Canada, are entitled to be enrolled, as well as an operator in Texas, whose reply is very excellent indeed, but whose name must, for certain reasons, be suppressed.

Is it possible that out of probably 30,000 operators less than half a dozen have sufficient knowledge to give a really intelligent answer to a question of this kind? Well, it simply goes to prove that my position is correct. The names above given were all that were sifted out after five hours spent in reading replies to this question.

## Emmett E. Mickey, of Fostoria, Ohio, Again Reaps Honors.

I would recommend to all operators that they study Mr. Mickey's reply to Question No. 2. Taking everything into consideration, it is a very excellent and understandable explanation of dynamic action. Good-natured criticism or discussion of the published replies will be of value, therefore, will be welcomed.

The Question:

*How and by what means is electric energy generated in a dynamo?*

The Answer:

> Electric energy is generated in a dynamo by the phenomenon known as induction. By rapidly cutting "lines of magnetic force" an electro-motive force is generated which, in turn, produces a current when acting in a closed circuit. If we move a magnet rapidly in a coil of wire a current of electricity is induced, or, if the wire be moved over the magnet a current is induced. The strength of this current is dependent upon the rapidity of the movement and the direction, upon the direction of the movement. This is the principle by which electric energy is generated in a "Dynamo."
>
> The pole pieces of a dynamo, upon which are wound a number of turns of wire, become a magnet when a current of electricity is caused to follow along the wire. The magnetism produced by the current flowing over the field magnets consists of "lines of force" because they tend to flow in certain lines. The number of these lines of force depend upon the amount of current flowing around the field magnets, or the number of ampere turns of wire on the pole pieces; also the diameter, length and quality of the iron core of the field magnets, for magnetism, like currents of electricity, tends to flow along the path of least resistance, therefore, if the reluctance or magnetic resistance of the pole pieces is low the flow will be great, whereas if the reluctance is high the flow will be small, proportional to the number of ampere turns. Lines of force can also be shunted.
>
> "Ampere turns" is a term to indicate the magnetizing force. They are equal to the number of turns of wire on the pole pieces, multiplied by the current in amperes, flowing over same. Thus, one ampere flowing over ten turns of wire is ten ampere turns; also two amperes flowing over five turns of wire is ten ampere turns, because two amperes flowing over five turns of wire would produce the same flux density as one ampere flowing over ten turns of wire.
>
> The flux is equal to the total magnetizing force or magnemotive force, divided by the reluctance or resistance of the pole pieces.
>
> When the armature of a dynamo (which consists of a number of coils of wire that terminate at different points on the commutator) begins to revolve between the pole pieces, it is turning in a magnetic field of force, and as it cuts through these lines of force at an angle to them, and e.m.f. is generated, the strength of which depends upon the number of lines of force cut per second.
>
> We can, therefore, increase the e.m.f. by increasing the ampere turns, thus increasing the number of lines of force, or by increasing the amount of wire on the armature, or by increasing the speed of the armature, which would increase the number of wires cutting through lines of force per second. The direction of these lines of force, also the polarity of the field magnets depends upon the direction the current flows around the pole pieces, while the density of these lines of force depends upon the number of ampere turns—By their density I mean the number of lines per unit area (square inch, Ed.) of cross section. These lines of force leave the North pole of the field magnets, pass through the air gap and enter at the South pole. While air will insulate currents of electricity it is a conductor of magnetism, although it could not be transmitted very far on account of leakage. There is no known insulator of magnetism.
>
> As the armature revolves, passing from the influence of a North pole into that of a South pole, the current in the armature reverses its direction, so that the current is alternating in the armature of all generators, but the brushes are so set on the commutator that they change the connection as the wires of the armature pass from the influence of one pole to that of another, and thus the current is kept constant in the line. In an alternating current dynamo the current is collected from collector rings just as it is generated in the armature.
>
> Again referring to the field magnets. As the current is increased in the field magnets, thus increasing the ampere turns and the number of lines of force per square inch, the fields create a counter electro-motive force through self induction, which opposes the increasing e.m.f. That is why it is sluggish in reaching its maximum value. If it were not for this counter electro-motive force the change would be instant. There is, however, a point where no noticeable increase in magnetism is obtained by increasing current flow around the field magnets. This is called the "point of saturation," for as we increase the ampere turns, the permeability, or magnetic conductivity of the iron cores of the field magnets decreases, and when the point is reached by the increase in current flow, the iron is said to have become saturated, but all dynamos are so designed that they will not become saturated. If designed right the degree of saturation will be such that the e.m.f. is no longer equal to the ampere turns, for as the current is increased around the field magnets the per cent. of increase in flux density is decreased. If a dynamo is running too far below the point of saturation, the voltage will be very unsteady. After the pole pieces have once become magnetized, they will retain some of their magnetism, proportional to their retentiveness, which is called "Residual Magnetism," and it is this which starts the generation of current when starting up the machine. It may be very weak, but will nevertheless build up the field.

Brother Mickey has failed to say that this residual magnetism is not present in certain types of dynamo, and that with them the fields must be "excited" by a separate, small generator.

## New Repair Department.

The Peerless Film and Supply Company, Indianapolis, Ind., have secured the services of Mr. Ralph E. Bishop, who was for many years connected with the General Film Company of that city. Mr. Bishop will have charge of the supply department of the Peerless, and it is the intention to immediately install a thoroughly up-to-date repair shop, which will no doubt be appreciated by the exhibitors in that vicinity. Mr. Bishop has the good wishes of this department in his new field of endeavor.

## A Rather Foolish Examination Question.

From Brooklyn, New York, comes the following:

> I took the examination for operator's license not long ago, and one of the questions was: "What would you do in case of fire?" My answer was that if the fire be at the aperture plate I would snuff it out, or blow it out, before it could gain headway. If the fire was in the magazine I would keep the same shut tight and notify the manager. I later learned that this reply did not meet with the approval of the examiners. Now, I have had practical experience under an A1 operator; also I have studied your books and the department, and find nothing in the same pretaining to this subject.

No, you do not find anything on that subject, because such a question as this is, with all due respect to the honorable examiners, rather a foolish one. It is a good deal like asking a locomotive engineer what he would do in case his engine got off the track. He might give you any one of a hundred answers, but, as a matter of fact, what he would do would depend absolutely, entirely and altogether upon circumstances. The writer has himself, on several occasions, had the film catch fire at the gate, and he has always done exactly what you said you would do, viz.: Blew it out. When the fire first catches, a sharp blow will extinguish it, not sometimes but *always*, but the operator must be right there on the job, which is right where he should be, for that matter. Ordinarily I would not tell you what the examiner expected you to reply, but, inasmuch as I consider this question to be, for several reasons a rather foolish one, I will say that he probably expected you to answer: Drop the shutters and instantly carry the film storage box outside. I suppose that is what the examiner expected, because I, myself, could not evolve an answer that would fit all circumstances any better, but the truth of the matter is the operator ought not to have to touch the shutters at all, since they should drop automatically within two seconds of the starting of a fire, and they would do that if they were properly installed. The editor of this department has no desire whatever to hamper the work of examiners; in fact, he would much prefer to help them in any possible way, but he is not in sympathy with the turning down of men through failure to answer a question which, when all is said and done, cannot be correctly answered, except that the circumstances of each individual case be known. The most comprehensive answer and what would really be the best answer, everything considered, would, I think, be as follows: "I would see that the shutters dropped instantly, and that the vent-flue, if one there be, was open, and would then do everything possible to prevent alarming the audience, or, if a panic started, to quell it; also to save the other reels in the operating room from being ignited."

Now, this doesn't mean that a lot of you should start writing asking me the answers to other examination questions. If you do you will not get them.

## Foolishness or Worse.

From time to time there comes a report from various sections of the country of the enactment of foolish legislation. Massachusetts furnishes the last example of ill-considered, ill-advised and rather silly law making. The particular example which I shall now lay before you was enacted something like two years ago, but although during all the time which has elapsed since then it is a perfectly good law, which the officials of the State and cities took a solemn oath to uphold, it has only quite recently been put into action, or, in other words, "enforced."

What the law really means is that there shall be a five-minute intermission, with a lighted house, after every twenty minutes of projection.

This law was brought into being by the report of a committee of eye specialists, who were appointed to investigate the matter of supposed injury to eye sight. To give the district police, whose duty it is to enforce the law, due credit, they seem inclined to regard it as being unnecessarily arbitrary and stringent. In fact, I am informed they would be glad to see it modified. As for the public, they find it exceedingly annoying to say the least; but after all it is the exhibitor who "gets it in the neck"—as usual.

The law requires a five-minute intermission every twenty minutes. Now, if you live up to that and run a reel of pictures in eighteen minutes you would either have to have a wait of three minutes and then a wait of five minutes, making a total of eight minutes, or else you would be compelled to run the next reel for three minutes and then close down. How absurd! The law allows the five minutes to be used for illustrated songs, or any other form of entertainment, but that does not work out worth a cent, especially when one is running, for instance, a two or three-reel special. In this case the continuity of the performance is absolutely interrupted. Imagine stopping "Quo Vadis?" at the end of twenty minutes and regaling the audience with five minutes of illustrated songs, or letting them enjoy that time in gazing at the surrounding walls, or amuse themselves with the efforts of the ordinary cheap vaudeville "artist."

As I said, the exhibitor is the one who suffers most, but he is not himself altogether blameless. Not so very long ago I was up in Springfield, Mass., and put in one whole afternoon visiting shows. For the most part I found the projection machinery to be of an antiquated type, which produced unnecessarily excessive flicker, and excessive flicker is precisely the reason for this particular piece of legislation. There is no doubt but that the eye strain caused by the flicker is to some extent injurious, and it therefore behooves the exhibitor to study the subject and keep up-to-date in his projection machinery, in order to eliminate flicker so far as possible. With the right kind of a screen, a reasonably long throw, or small picture, and a modern up-to-date projection machine having a three-wing shutter with all blades approximately the same width, there is no appreciable flicker in an ordinary picture, and very little in the lightest film made.

But in any event the lawmakers would have shown more sense and real knowledge of the subject with which they were endeavoring to deal had they, instead of enacting such a piece of idiocy as the foregoing into law, formulated an ordinance requiring the installation of modern projection machinery, or one or two other things which would largely reduce the flicker with the old style machines. I am not going to tell these lawmakers what the other two things are, because they might take action on it, and this is unnecessary, since the same purpose is served by the installation of a shutter of the type I have named, though such a shutter cannot be used with an objective lens of less than 4½ e.f. without excessive travel ghost.

As a matter of fact lawmakers are not, as a rule, sincere in wishing to secure full information before formulating legislation. For a long time past the fire commissioner of New York has been making more or less of a sputter about fire danger in moving picture theaters. In order to test the altruism of this estimable gentleman, Mr. Johnson by name, I wrote him a letter on the stationery of the Moving Picture World, on which my name appears as editor of the Projection Department, telling him that the prevention of panic in a moving picture theater was, at least in most of them, a childishly simple proposition. In this letter I informed Fire Commissioner Johnson that I, for one, was just the least bit weary of hearing all this howl about the danger of panic, when theater after theater is being built in which this could be prevented absolutely at very little expense, and I offered to tell him, and show him how it could be done. The Honorable Commissioner did not even take interest enough in the matter to reply to the letter; therefore, I feel justified in saying that his howl about fire danger and panic is nothing but a grand-stand play. If he was sincere he certainly would have spent a two-cent stamp to find out whether or not I really had anything of value to offer. He did not do it. Therefore, I repeat, his excitement about panic danger and fire should be taken with a couple of barrels of salt. When Mr. Johnson wants to know how to prevent fire panic in a moving picture theater badly enough to ask the question I will tell him, and what is more I will deposit the sum of $100 as a forfeit if I cannot equip a properly constructed operating room so that Mr. Johnson, or anyone else, can start a fire at either machine or the film box, and allow it to burn up as much film as they wish—one reel or a dozen—without the audience knowing anything at all about it, and the whole thing will be absolutely automatic in its operation. If the forfeit of a $100 is not sufficient for the Honorable Commissioner to bother with, why I will increase it to $200 or even $500, because I know what I can do, and the necessary equipment won't cost any large sum either. This is not hot air. I will do exactly as I say. Now, if the Fire Commissioner is not playing to the grand-stand let us hear from him.

## Rectifier Question.

Mr. L. B. Minges, Lestershire, New York, sends in the following communication and interesting query. He writes:

> Enclosed find sketch of a choke coil connected in the positive circuit of a mercury arc rectifier. The operating room was first wired to use a.c. Later a mercury arc rectifier was installed and the wires from rectifier connected with the switchboard in such a way that the choke coil which had been in use on the a.c. is still in circuit between the rectifier and the lamp. I would like to have you answer the following questions in the Department. The wire in the choke coil measures .128 of an inch in diameter and 128 x 128 = 16384 circular mills area. It was, therefore, probably meant for No. 8 wire. And now the questions: (a) Does the coil connected with the rectifier injure the rectifier in any way? (b) Will the coil connected in circuit change the amperage or voltage at the arc? (c) No. 8 wire has about .025 ohms resistance per pound. About how many pounds of the wire would be in the coil?

Not being entirely certain of my ground, I referred this matter to the General Electric Company, Schenectady, N. Y. Their answers to the questions are as follows:

> (a) Provided the resistance of the coil is not too great there will be no damage done by leaving it connected in series. (b) Do not know how much resistance the coil has, but any amount will tend to lower the voltage, and the greater the resistance of the coil, the more the voltage will be lowered and the more loss there will be in the coil, meaning that the combination of rectifier and coil will not be as efficient, or, in other words, will be more inefficient than the rectifier would be without the coil. (c) As we haven't the dimensions of the coil or the number of feet of wire it is impossible for us to tell how many pounds of wire are in the coil. It is, however, a very simple matter to estimate this by counting the number of turns and estimating or measuring the length of one of the turns and multiplying this by the total number of turns, and dividing by the number of feet per pound.

As to this whole matter I do not quite see the point. The only reason there could possibly be for the use of a choke coil in series with a mercury arc rectifier would be where a rectifier was used which was built for a lower voltage than that of the line to which it was connected. If the rectifier is a 110-volt machine working on 110 volts, or a 220-volt machine working on 220 volts then there is no reason whatever for connecting the choke coil in series. I am not positive, but it seems to me that the effect would be to compel the making of the internal connection of the restifier such as to deliver its maximum amperage, where without the coil this might not be necessary; and even then the rectifier might not deliver sufficient current to the arc, since the effect of the coil is to lower the voltage and cause the rectifier to work on a lower voltage than it is designed for. I presume Brother Minges simply propounded this question to settle an argument he has had with some one who is using a plant connected up in this way.

## To the Massachusetts Lawmakers.

The Massachusetts solons have, as set forth in another article, passed a law compelling a lighted house five minutes out of every twenty minutes. This is done on the assumption that the eye strain of continuous moving pictures in injurious.

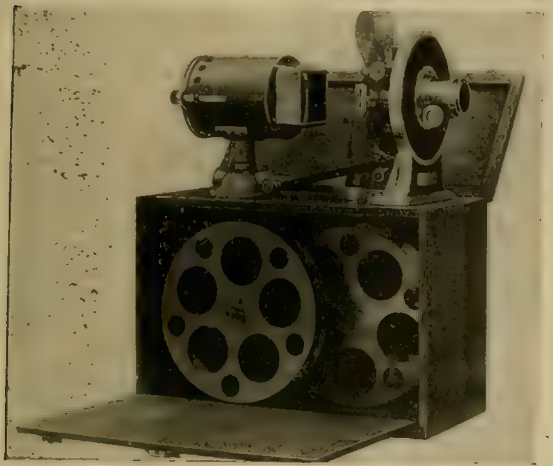
I would like to ask them this question: If the eye strain is so very injurious why is it that motion picture operators who have been operating eight hours a day continuously from four to five years have suffered no appreciable ill effect?

Kindly answer me this question, ye wise men of Massachusetts, the baked-bean town of which is supposed to be the seat of all learning

## A New Projector.

Last week the editor was asked to examine, and pass upon the merits of a projection machine which is, in its complete form, the property of the Knickerbocker Film Company, of which Messrs. J. L. & R. W. Davis are the moving spirits.

The machine is not designed for theatrical use, nor would it be practical for that sort of work, but for a home projector, and for the purpose the Knickerbocker Film Company proposes to primarily apply it to, it seems to be excellent. The construction is shown in the picture, as is also the action of the film. When closed the mechanism goes down inside the oak case, from which the reels are first removed. The case when packed contains the entire mechanism, including the lamp-house, rheostat and the sheet. It is then about the size of, and no heavier than, an ordinary suit case.



The head of the mechanism is of aluminum, hence very light. The shutter, fly-wheel and actuating cam of the intermittent are in one piece. The movement is an adaptation of the star and cam, and a very ingenious adaptation. It is strong, rugged and fairly accurate, though a little bit noisy. In action the film is taken off the outside reel (in the picture), passes up and then down through the mechanism on to the inner reel, which is the take-up reel. The machine projects a very good picture, from four to six feet in width, using something like three amperes of current. The plug is simply attached to any ordinary incandescent lamp socket.

The primary idea for its use is to demonstrate commercial propositions. For instance: A road grader manufacturer has moving pictures taken showing his machines at work grading roads. He then supplies his salesmen with one of these little projectors and is in position to show the authorities the machine in actual operation by means of moving pictures. He can do this in any room which has electric lights, and can prepare for the demonstration in less than five minutes. It seems to me this little machine is ideal for such purposes, and it certainly looks as though it has an enormous field.

As a home projector the machine is compact and perfectly safe from every point of view. The film can be stopped at any point and left standing with the full light on indefinitely, thus making possible a stereopticon view out of every one of the pictures in the film. The film is standard size.

## From China.

The Arcade Amusement Company, Tientsin, China, writes:

> Since writing you August 1st, the mercury arc rectifier failed entirely, but two days thereafter we received from Mr. Hallberg the new starting magnet coil and replaced the old mercury bulb with the new one. The machine now works very satisfactorily. The tube rocks automatically as soon as the carbons are brought together. About this time we also received the notes you forwarded us from the General Electric Company, and these were very useful in putting the machine right. Please accept our thanks. As I said in my last, I am yet obliged to use a 110-volt, 25-ampere Pathe resistance between the arc and the rectifier in order to keep the current at the arc under 30 amperes, although the light company's engineer tells us that the rectifier is connected for its lowest output. I think there is still something wrong with it, as the first tube lasted barely eighty days, working about three hours a day. Do you think the short life of the tube was due to the resistance between the arc and rectifier? From table 2, page 33 of the handbook, I am able to find the current consumption of carbon filament lamps, but how am I to find the current consumption of Osrams and other metallic filament lamps? Is the ratio between wattage and amperage of lamps constant, or is it varying? What I want to know is, if a carbon lamp of 16-c.p. 110-volt, 56 watts will consume .51 of an ampere, will the consumption of an Osram marked 55 watts be the same as the 16-c.p. carbon lamp? Could you inform me as to where I can obtain a table similar to number 2, page 33 of the handbook, showing the consumption of Osrams and other metallic filament lamps?

In the first place, compare the wiring of your rectifier with the detail photograph on page 177 of the handbook. See to it that lead 6 is connected as per 11, page 181. Also observe the third and fourth paragraphs on page 178 and be sure that lead 32 is connected to stud 13, which will give you the lowest amperage. I think I cannot better reply to your question concerning the lamps than by quoting from a pamphlet entitled, "National Index to the Proper Lighting of Homes." The Mazda is a metallic filament lamp, which I am informed closely approximates the Osram of which you speak:

> Old-fashioned carbon filament lamps are generally purchased according to their candle-power. This is not an exact method of buying, because the lamps give their rated candle-power only when they are new. As they age, they will give less and less light, and the amount of electricity they use per candle-power actually increases. National Mazda metallic filament lamps are rated by the amount of electricity they consume in watts. This varies but slightly during the life of the lamp and is sufficiently accurate to form a basis for naming National Mazda lamps according to the number of watts of electricity they consume. The following table shows the relation between watts and candle-power for all National Mazda lamps ordinarily used in homes; also the number of watts that would be used in carbon lamps to produce the same amount of light.

| Type | Approximate Candle-power | Size of National Mazda Lamp, Watts | No. of Watts that would be used by Carbon Lamp to give same amount of light | Diameter National Mazda Bulb, Inches |
|---|---|---|---|---|
| Regular | ..........11.5 | 15 | 35 65 | 2⅛ |
| Regular | ..........16. | 20 | 49.6 | 2⅛ |
| Regular | ..........21.4 | 25 | 66 34 | 2⅜ |
| Regular | ..........34.2 | 40 | 106.02 | 2⅝ |
| Regular | ..........53.6 | 60 | 166.16 | 3 1/16 |
| Regular | ..........92.6 | 100 | 287.06 | 3¾ |
| Round Bulb | .......11.5 | 15 | 35.65 | 2 5/16 |
| Round Bulb | .......21.4 | 25 | 66.34 | 3⅛ |
| Round Bulb | .......34 2 | 40 | 106.02 | 3⅛ |
| Round Bulb | .......53.6 | 60 | 166.16 | 3¾ |
| Tubular | ..........21.4 | 25 | 66.34 | 1¼ |

From this table it will be noted that National Mazda lamps use about 1.2 watts per candle-power, while carbon lamps use about 3.1 watts per candle-power.

## Information Wanted.

Ohio submits the following, asking for a personal raply. Personal replies are only sent where a fee of $1.00 is enclosed, otherwise I would be swamped with that kind of requests. He says:

> I have always been ashamed to ask an operator this question face to face. I ran a Simplex in Chicago, with a two-wing shutter and d.c., and had the best picture on the south side, as conceded by both the manager, and the business agent of Operators' Union No. 2. An operator whom I know has a Power's Six and d.c. with a three-wing shutter, and had a trace of flicker. Now here is the question: Is there any difference in the two and three-wings with regard to the kind of current used? I am ashamed to thus expose my ignorance on this subject, but I have heard that with a.c. the three-wing shutter should not be used. I am a member of No. 2, I. A. T. S. E., Chicago.

The difference in effect you mention might have been caused by several things. The Power's Six man might have been using a more brilliant illumination or a semi-reflecting type of screen, as against your having a non-reflective type. Given the same conditions the two-wing shutter will produce much more flicker than the three-wing, not sometimes, but always, unless the three-wing shutter be a very badly proportioned one indeed. The three-wing shutter is, however, likely to get in synchronism with the alternations of 60 cycle current, if the speed of the machine be a little bit high, thus producing a flashing effect of the light—not a flicker, but a flashing or waving effect. The light will be bright and die down and suddenly flash up again.

## Ye Editor No Longer with Power.

For almost four years the editor of this department has been inspecting finished machines for the Nicholas Power Company. Every working day from 2 p. m. to 4:30 he has inspected and passed upon the output of the factory, examining all mechanisms, adjusting them and testing them with a film. In that time he has projected the first film (a short one, of course) through about 12,500 machines.

The output of the factory is, however, increased to such an extent that it is necessary to enlarge the scope of inspection and have a man there all the time which was, of course, an impossible proposition for the writer. Therefore, with the best of feelings all around, the connection was severed Saturday, November 1.

I feel that the alliance with the Power Company was not the best thing anyhow. The time can be employed to as good or better financial advantage, and there was always the idea among other machine manufacturers that the editor was favoring the Power Company unduly by reason of his affiliation with them. The severance of the connection removes this suspicion, and I feel that it is, therefore, better that things are as they are.

My long connection with the Nicholas Power Company was very pleasant. From Mr. Power and Mr. Earle down to the machinists, the editor felt that he was dealing with friends and that friendship will, I am sure, continue. The Nicholas Power Company is now turning out more than one hundred machines a week. They have again enlarged their factory, and from present indications will have to enlarge it still again before very long. Square dealing has been the motto of the company and they are now reaping their reward.

### Charging Batteries.

Appleton, Wisconsin, writes at some length commenting on our statement that Lyman Howe had trouble in securing first-class operators. He says it has been his desire for some time to get on the Lyman Howe force, but that he has failed to get a try-out, and wants to know the why and wherefore. He then continues:

> As to charging a storage battery, mentioned in October 11th or 18th issue, the voltage of the charging current does not make much difference, so long as it is not lower than the voltage of the battery when fully charged. The amperage, however, must not be more than the plates can stand. I have charged storage cells from a 20 light constant a.c. generator of 9.6 ampere capacity, with the 20 lamps in series with the battery. This would give you between 1,000 and 1,100 volts and 9.6 amperes. The same battery was a 6-volt, 60 ampere battery. The ideal way to charge storage batteries would be to have a generator of just the proper voltage and amperage, but as this is not always to be had, we have to put in a regulating device to control the amperes. The size, of course, depends upon the voltage of the supply current and the size and capacity of the battery to be charged. I take great interest in the department, and believe you are trying, at all times, to do what is best for the boys. Let the good work go on.

In the first place, Wisconsin, I think you would get a try-out quickly enough if you were willing to stand your own expenses in going to Wilkesbarre, Pa., but is costs a good deal to take a man there from your town, who may or may not prove to be competent after he arrives. I have sent your letter to Mr. Walkenshaw, business manager, for Mr. Howe, with the suggestion that your case might be worthy of investigation. As to the storage battery proposition it seems to me that what you say amounts to exactly what I said and that I am, after all, right. I stated that you could not charge a storage battery without resistance between the battery and the line, assuming, of course, that the line was an ordinary power plant line, in which the dynamo capacity was large and the voltage 110. You say that the voltage does not make any difference if the generator capacity is just the capacity of the battery, but otherwise you must have resistance to control the amperage. Well, doesn't that mean that you must have resistance to cut down the voltage? I do not pretend to be very well posted on storage batteries, but I will gamble a brass suspender button against a lady's powder puff that if you connect a storage battery directly to a 110-volt power plant line that battery would not be worth two hurrahs in the new Jerusalem inside of a very short time. If I am wrong, I am willing to be corrected, but I do not believe I am wrong. I don't understand what you mean by "giving 1,000 to 1,100 volts." Explain yourself, please.

### That New Power's Plate.

The editor's mail is being congested with inquiries cencerning a new plate which the Power's Company is attaching to its number six machines. This plate informs all and sundry that only individual repair parts manufactured by the above company may be used on the machine. The sense of most of the inquiries is: (a) What is it all about? (b) Can they make it stick?

Replying to the second inquiry first, I will say that the Power's Company can undoubtedly make it "stick." The plate is attached to the machine when it is purchased, therefore, the purchaser is assumed to know that he is purchasing the machine with a restriction as to the use of parts and to agree to it. It is the same as selling a piece of real estate with the restriction that you cannot operate a saloon on it, or you cannot build a house costing less than a certain sum. The court would, I am quite sure, hold that the Power's Company is well within its rights in making this restriction. Replying to (a), I will say that the Power's Company is perfectly right in making this restriction for the following reasons: A machine manufacturer spends thousands upon thousands of dollars in perfecting a mechanism, and equipping a factory for its manufacture. The income upon all this expenditure depends, to a very large extent, upon the reputation the machine itself makes for the projection of a steady, flickerless, and otherwise perfect picture. By and by, however, some of the parts wear out, and instead of installing new ones received from a factory, which are guaranteed by the company to be mechanically perfect, the manager, perhaps, in an endeavor to "save" a few pennies, buys a cheap imitation from some small irresponsible manufacturer who cares nothing whatever as to the operation of the mechanism to which the parts are to be attached, as a whole. He is only interested in selling parts, not in producing a machine which will deliver good results on the screen. Now, when these parts are installed, as likely as not, they do not fit perfectly, and cause the whole machine to act badly and deliver poor results on the screen. Does the manufacturer of these parts get blamed? No! as a rule he does not, but the machine as a whole is pronounced guilty, and the penurious manager goes around telling others that he has a Power's machine, and that, while it used to deliver good results, now, after it has become old, it is rotten. He does not stop to think that the "rottenness" began with the installation of the cheap parts he bought. The editor of this department is heartily in accord with this method, and hopes that it will be made effective.

### Carelessness.

Logansport, Indiana, writes thusly:

> Am using a Motiograph projecting an excellent 9-foot picture at 65 feet, with a 6-inch e.f. objective and a 7½-6½ condenser combination, the latter next to the arc. The current is 110-volt a.c. through a Fort Wayne compensarc. With the latter on 40-ampere contact I get a better light than an operator at another house who uses a greater number of amperes d.c. This, however, must be due as much to his carelessness as to my skill for, though I have never used d.c. myself, I understand it to be far superior for projection purposes. Have not broken a condenser lens in four years. I believe that keeping my lamp-house perfectly clean accounts for this, at least in part, as I know of another operator having precisely the same equipment as I, who suffers his lamp-house to become so dirty and clogged up that it has about as much ventilation as the interior of an incandescent lamp. He runs with his lamp-house door partly open to keep from breaking a condensing lens every five minutes, which is as long as a lens lasts with the door closed and the arc burning. As this man has "had eight years' experience," etc., I hesitate to suggest that he clean his vent holes, myself only having been four years at the crank. To settle a dispute: Can two Fort Wayne compensarcs be wired in multiple and their combined amperage delivery be used on one arc? I say they can, but am not equipped to prove it, therefore, ask your opinion.

Yes, you can wire two compensarcs in multiple and use their combined current on one arc. The wiring would be perfectly simple and practically the same as the wiring of two rheostats in multiple. You are perfectly correct in keeping your lamp-house scrupulously clean, and the other fellow is worse than wrong in failing to do so. If you are getting a better light with a.c. than another man is with a higher amperage of d.c., it is greatly to your credit and the other party ought to be ashamed of himself.

### Loving Cup Presentation.

Cleveland, Ohio, contributes a newspaper clipping concerning a fifty-mile national motorcycle championship race pulled off in Cleveland, Sunday, October 12th, and writes:

> The boys of Local 160 are going to present our speed king, Mr. Don Canada, chief operator of the Dreamland Theater Company, with a loving cup, when the race is finished. By the way, I would like to say, with regard to the high amperage d.c. preposition, that I have used 80 amperes with ¾ top and 9/16 bottom carbons with a 16-foot picture on a plaster wall, the coating having a trifle of blue in it. The house is very well lighted and the picture—well, our friends, using forty amperes, envy it anyway.

Yes, you certainly would get a brilliant illumination with 80 amperes d.c. on a 16-foot picture, but I do not think it is enough better than what you would get with 45 to justify almost double the amperage. What I have said is this: While there is gain after you pass the 45 amperage mark with d.c., it is very slight compared with the increase in current.

### Machine Binds.

Mr. J. A. Wetter, Stanton, Iowa, is having trouble as follows:

> My Power's Six A has, for the past two weeks, had a "catch" in it which I cannot locate. About every second turn of the crank there is a jerk. Have tightened every screw on the head, but that did not help. The last two or three runs the machine pulled very hard. I have given it a gasoline bath and oiled everything, but cannot locate the trouble.

Turn the machine very slowly until the "catch" occurs, and then stop instantly. Now rock the gears with your fingers, one at a time, and see which one, if any, is tight, and there you will probably locate the trouble; also try the shutter and see that its shaft is not bound up. I think, however, you will find that the vertical sliding bar, which carries the toggle gear at its top, is loose in its ways. If so, look at your Power's machine instructions in the Handbook, and tighten it. If that jerk occurred with every turn of the crank it wouid indicate that something had become wedged into the teeth of one of the large gears, probably the one on the crank shaft, or the large idler below it. However, you say that it only occurs every other turn, so that knocks that out.

### Metallic Non-Breakable Slides.

The Never Break Slide Company, Omaha, Nebraska, whose address can be had from its advertisement, sends in a sample of its metallic, non-breakable slides. These slides appear to be made by drilling the outline of the letters with a very fine drill. Their appearance is identical with the paper slides punched out with a punch which outlines the letters in little round holes. The slide is made of heavy, galvanized metal, and would be, to all intents and purposes, indestructible, nor would they ever require cleaning, and there is no reason why one of them should not last for twenty years. The company has an assortment of eighty stock slides, covering almost every possible subject for which such slides are used. Their first cost is somewhat high, but in the long run they would be very cheap as compared with glass.

### Local Union Ball.

The editor received a very neatly engraved invitation to attend the fourth annual entertainment and ball of the Motion Picture Union Operators of Paterson, Passaic and Rutherford, New Jersey, at Paterson, Friday evening, October 31st, the same being given by Local Union 543 I. A. T. S. E.

Sorry boys, but I attended your ball last year and, although there were all kinds of perfectly lovely ladies scattered around, you did not provide me with a single one—and I'm mad. In fact, as our French friend would remark, I am insult! Hope you had a nice time, however, and that the blowout was a howling success in every way.

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# Comments on the Films

## Licensed

"WHEN THE CLOCK STOPPED" (Lubin), November 14.—A business story in which the young husband endangers his own and his wife's property by taking an option on a valuable plot of ground. The buyer fails him and he writes a note to his wife that he will die by his own hand at five o'clock. The clock stops and the buyer changes his mind, so he is saved. This type of plot has been shown many times. In this instance it is well acted and is helped materially by smooth photography.

"THE SLATE INDUSTRY" (Patheplay), November 14.—Demonstrating very clearly how slate is handled, from the time it is blasted out of the mountain side until it is cut up into thin slabs and packed for shipment. Instructive and well worth seeing.

"BUTTERFLY PRESERVATION" (Patheplay), November 14.—Showing the manner in which butterflies are captured in nets, chemically treated, stretched, washed and mounted as specimens. Fine examples of them are displayed on the screen. An exceptionally interesting reel.

"THE MATTERHORN" (Selig), November 14.—Numerous views of the famous jagged peak in Switzerland which many persons have vainly tried to scale. The Matterhorn and its surroundings are picturesque and in this instance very well photographed.

"A CURE FOR CARELESSNESS" (Selig), November 14.—On same reel with above. An amusing little comedy in which the husband tries to cure his wife of thoughtlessness in leaving her rings lying around. He merely succeeds in making matters worse. This, with the scenic half, makes an enjoyable split reel.

"FANNY'S CONSPIRACY" (Vitagraph), November 14.—A light comedy offering, in which the young wife attempts to reduce her husband's weight by secretly doctoring his coffee. The hired girl suspects her of attempting to poison him and quite an amusing situation results. The torn note was an ingenious feature. Many quiet smiles in this.

"THE FICKLE FREAK" (Kalem), November 14.—An original comedy, featuring George Larkin as the Human Pincushion. His love wavers between the Bearded Lady and the Circassian Lady. The double love affair becomes complicated and a funny half reel is the result.

"HYPNOTIZING MAMIE" (Kalem), November 14.—This, on same reel with above, shows Ruth Roland in the part of a girl who poses as a hypnotic subject. John E. Brennan is the lover, who tries to stop the performance. Breezy and enjoyable. A good comedy reel.

"GETTING A PATIENT" (Edison), November 15.—An old theme touched up in a natural, quietly amusing manner. The young doctor has a hard time landing his first patient until the girl comes to his rescue and gets her gouty father to employ him. This comedy is well handled, but seemed a little strung out in places. The photography was dark in a number of scenes.

"HIS INSPIRATION" (Biograph), November 15.—One scene in the latter part of this reel makes the story worth while. That is where the enraged artist's wife rushes to the studio and pretends to be serving tea to her husband and his surreptitious visitor, in order to prevent a scandal. The film is clear and attractive photographically, but contains many seemingly purposeless scenes. One or two additional sub-titles would have cleared the action up in spots.

"ALKALI IKE'S AUTO" (Essanay), November 15.—A good Western comedy, in which Alkali Ike and Mustang Pete make love to the hired girl simultaneously. Pete gets a buggy to take her riding, but Ike goes him one better by trading two horses for an antiquated auto. The ride in this machine was indeed a wild affair and brought out much laughter from the audience. A pleasing comedy offering.

"WHOSE IS IT?" (Lubin), November 15.—A half-reel comedy, in which a flirtatious fat man on the beach becomes possessed of a stocking belonging to one of the bathing girls. His wife makes a scene. The pictures are well taken and this makes a fairly amusing subject.

"BADLY WANTED" (Lubin), November 15.—On same reel with above, in which the village constable confuses the moving picture outlaw with a real bandit and proceeds to arrest him. This works up considerable laughter.

"AGAINST DESPERATE ODDS" (Kalem), November 15.—A Western offering of ordinary interest, in which a trained pony rescues the girl from a perilous situation. The scenes lack continuity and the action as a result gets up little suspense. Some of the night scenes were too dark, though some pleasing Western views are shown in other parts of the film.

"IN THE SAME BOAT" (Patheplay), November 15.—Charles Arling in his character of Spuffy proves very funny. His efforts to prevent the widow and her friends from learning about his baldness were decidedly amusing. A very lively boy helps the picture along immensely. The final scenes were the best and the reel as a whole is a good laugh producer.

"A CURE FOR SUFFRAGETTES" (Biograph), November 17.—That the audience laughed over this picture is its justification as entertainment. It is a farce of suffragettes and comic cops.

"HE'S A LAWYER" (Biograph), November 17.—There was even more laughter over this than over the first on the split reel, but there is not real humor in it and it is aimed at a cynical and sophisticated audience. The lawyer is a grafter and is presented in a farcical way to make laughter that can hardly be called hearty, for the heart has nothing to do with it.

"NORA'S BOARDERS" (Edison), November 17.—A little farce of many characters with a love story for contrast. It is clever, brisk, amusing and has been well handled in every way and makes a pretty and acceptable offering, but there is no special vigor to it. Audiences will count it good company.

"THE STOLEN TAPESTRIES" (Kalem), November 17.—The story interests, but has many improbabilities. The photography is very commendable. Its hero has been told by the girl's father that he is a dreamer, but gets a chance to do some not very marvelous detective work and wins the girl.

"THE TWO FATHERS" (Lubin), November 17.—Not a very good picture. Its business is most improbable and the situation not much better. Besides, it is old without any new interest to justify it. Written and produced by Robert Drouet.

"PATHE'S WEEKLY" (Nov. 17).—From the Panama Canal comes a picture of the busting of Gamboa Dam as President Wilson put it. Among other items of much interest is a portrait of Judge R. Lindsey, good American.

"TANGLED WIRES" (Vitagraph), November 17.—It is more convincing to see people listening at party telephone wires and so overhearing plans of comedy conspirators than to see them in the immediate background or behind a curtain. The story of this picture which deals with such tangled wires is new enough and was the cause of laughter, but it has not been written skillfully enough to keep us from guessing the incidents before hand.

"HIS NEPHEW'S SCHEME" (Edison), November 12.—A farce around a rural breach of promise suit. It is artificially constructed, but there are moments in it when the fun gets over to the audience. It was written by Edward Montague and produced by Charles Seay.

"THE LAST LAUGH" (Essanay), November 12.—A farce of a boarding house keeper and her daughter, who think a newcomer is the missing heir to a fortune, as advertised in a paper, but after the mother has tricked him into marrying her, instead of the daughter whom he wanted, it turns out that he is not heir. It is a rather far-fetched offering and not spontaneous or very funny.

"LIZZARD LORE" (Patheplay), November 12.—Gives some authentic glimpses into the nature and habits of lizzards, choosing the most interesting ones. Raymond Ditmars, of the New York Zoological Gardens, directed it and it is certainly both interesting and of great value, especially to those who like to know something about the world's creatures. A fine offering.

"THE COAST OF CALIFORNIA" (Patheplay), November 12.—On the same reel is this series of sea pictures. Some of them are full of beauty.

"TRYING OUT 707" (Selig), November 2.—A picture with a human appeal. It seems to choose a hypothetical case in order to show the effects of kindness on the character of a convict, yet its author has carefully developed his situation for the sake of its dramatic possibilities and has made a picture that, if not wholly convincing, is not improbable. It is well acted.

"AN ELOPEMENT AT HOME" (Vitagraph), November 12.—A comedy that surely tickeled the audience; there was hearty laughter in which the reviewer joined. The author, Vita Hurst, has built up her climax to include an astonishing number of fresh elements of fun and gets it over in good shape. Van Dyke Brooke produced it.

"MRS. CASEY'S GORILLA" (Biograph), November 13.—A farce of Irish husbands, a foreign count and a monkey party and then, to go one better, a gorilla party. There is some fun in it, but Mr. Casey was more like a gorilla without his gorilla costume.

"MIXED NUTS" (Biograph), November 13.—Gives us the whole asylum and a few more. Some of them can act. William Murray, for instance, as Hamlet-Romeo, got laughs, but there was not a great deal of real laughter while it was on

"OUR NEW MINISTER" (Kalem), November 12.—These rural melodramas, "The Old Homestead," "Our New Minister," and other favorites of a quarter of a century ago found a human response in myriads—they were truly popular. This reviewer never saw the play here revived by the Kalem Company, but watched it with the pleasure that one greets an old acquaintance from the home town. None of these melodramas were great, but they were human and justified themselves. We believe that audiences through the states will find in it a very welcome relief from many modern stage plays. It is well acted and competently handled all through. Joseph Conyers plays his old role, the village constable, with Thomas McGrath as Lem, the scape-goat. And what could be better than to have Alice Joyce, as Lem's daughter, and Tom Moore, as the new minister? Neither the minister, nor Hannible, the unscrupulous lawyer (Henry Hallam) nor the deacons are modern or very real, but they have been long liked.

"THE SEA ETERNAL" (Lubin), November 13.—A more modern melodrama of a fishing village by Lawrence McCloskey and produced by Arthur Johnson. It is vigorous and makes itself felt on the screen as well as seen. This is because there is logic in its action: for if expectation doesn't foresee all that happens; the time of its happening is natural and it all passes as matter of course. Then the characters are strongly contrasted and, if not actual, most of them have recognizable counterparts in life. Also, the locality and the backgrounds were well chosen and add much. Last of all, the cheerful spirit of a melodrama's storm and final sunshine are present. This is not real life, but it is acceptable. Florence Hackett plays the misunderstood wife, who goes mad very effectively; opposite to Arthur Johnson as her husband. Charles Brandt plays the miserly agent and Lottie Briscoe with Howard Mitchell play the juveniles.

"A SLAVE OF SATAN" (Patheplay), November 13.—A good, effective offering made abroad. It deals with a great love that many waters, and pretty filthy ones, too, couldn't wash out. The picture itself is not unclean, but it is passionate, and it certainly convinces us that the hero, an artist, is truly in love with the girl, a true Bohemian, and a daughter of a rich man, who poses for him under the name of Smith. The man's father tries to make a match between the son and the daughter of the rich man and then, of course, the son recognizes his model. Then she is cast out by her father and goes the whole bitter road as the slave of Satan, but is rescued in the end by the artist. It is artistically staged and acted.

"THE NEW SCHOOLMARM OF GREEN RIVER" (Essanay), November 13.—A Western that opens in a dreary tired way that has been used in too many other pictures, but the story, once it gets started, is good and was worthy of a fresher beginning. In spite of its poor start, it makes a good offering and will be liked.

"THE RIGHT MAN" (Vitagraph), November 13.—A worth-while story of modern life that is strongly presented. It has weaknesses, but its virtues far outweigh them. The characters ring true. George Cooper plays one of the most veritable cads we have ever seen on the screen. The role demanded a good deal of him, but he shows perfect command of it all and certainly convinces. It seemed to us that the reluctance of the girl, after the proposal, was over-pictured; the audience is looking at her to see what she feels, but it cannot forget that the man who has asked and been accepted is present, too, and must see what we see. Then having the butler show the cad out in another scene didn't convince under its circumstances; the boy was still the brother of the girl the man wanted to marry. Lillian Walker was perfect in her role, as well as lovely in the last scene. Earle Williams carries the role of the "right man" with dignity. The picture was written by W. A. Tremayne and it is not the first excellent thing he has done in the picture line. Frederick Thompson produced it.

## Licensed Specials.

"THE BOOMERANG" (Essanay), November 14.—A story of intrigue in high government circles, with a touch of melodrama running thorugh it which renders the whole rather unconvincing. The yarn is entertaining, however. E. H. Calvert appears as a man of dual personality. He is in love with the daughter of the secretary of war, and at the same time is trying to steal plans for a criminal organization. The girl, portrayed by Irene Warfield, succeeds in outwitting and unmasking him. The photography is clear and pleasing.

"THE PHANTOM SIGNAL" (Edison), November 14.—A terrific arraignment of railroad officials for their failure to provide safety appliances and decent working hours. Death stalks through the picture in the form of an animated skeleton. Two train wrecks are graphically portrayed, involving in each instance families of the president and employees of the road. Not a pleasant picture, but very strongly presented and one that should do much to awaken public conscience and the attention of railway officials. The necessity for improved equipment should have been brought out more strongly at the close. A powerful preachment for better regulation of railroad service.

"JERRY'S MOTHER-IN-LAW" (Vitagraph), November 15.—A two-reel comedy dealing with the family of a young married man, which is invaded by the wife's aggressive mother. Kate Price proves very effective in this part and proceeds to stir up trouble for the newlyweds, portrayed by Sidney Drew and Clara Kimball Young. The situations are farcical and keep the audience in constant good humor. All of the scenes were good: The French ball, in the museum, at the club, the shower bath, shopping, etc. Married folks will particularly enjoy this.

"THE ESCAPE OF JIM DOLAN" (Selig), November 17.—In using this old theme, the escape of an innocent man from prison by the help of his friends who provide relays of ponies, the Selig people have justified themselves by the new verve and elan in the way they do it. It makes a good picture with sensational riding and with no breaks in the action. That is all that can be said about it, but that is enough. It is an offering sure to entertain. The producer's name is not given, but it seems to be to the credit of William Duncan.

"THE JUDGMENT OF BUDDHA" (Melies), November 13.—An extraordinary picture and unquestionably a first-class offering as entertainment. It is one of the few attempts to picture distantly former times that have seemed to this reviewer truly successful. In the first place, it was photographed in and about one of those astonishing buildings that were the glory of the East when it was in the heyday of its vigor, a palace and a temple of immense proportions and beauty and most convincing as the very locality where the myth story was born. It is plain that no white man made up the story. It is thoroughly Oriental and Buddhistic and has been played mostly, if not wholly, by Cambodians. There is a simple and effective sincerity all through it. Best of all, from the viewpoint of the exhibitor, it is a good story, clearly articulated, interesting and human. We believe it a very desirable release from all points of view. There is one poor scene, but the rest of the two reels seem to us about all that would be desired.

## Independent

"SLIM PROPOSES, BUT——" (Frontier), November 29.—It is to be presumed this is a "Western" comedy. In it we have the not exactly new situation of a man trying to flirt with a woman whose face is concealed behind a sunshade and who proves to be a wench. Again Slim indulges in what we are assured is an annual bath, although whether he is moved to the step by habit or necessity we are not informed. When Slim asks a mother for the hand of her daughter he is greeted with the assertion, so the screen tells us: "You can never marry my daughter, you long, lanky, muzzle-faced sausage." Surely, this striving for the rough stuff is getting to be "somethin' fierce."

"THE SECRET OF BALANCED ROCK" (Frontier), November 29.—A story written around a rock. There is not much of entertainment in it; it is possible the personal brawls that are featured may have interest for some.

"FATTY JOINS THE FORCE" (Keystone), November 24.—In this number the Fat Boy saves a drowning child and is rewarded with a place on the police force. The boys steal his clothes while he is in bathing and much excitement follows. The humor of this is not as strong as in other offerings by this company.

"A MUDDY ROMANCE" (Keystone), November 20.—No political mudslinging occurs in this typical comedy offering. It is real mud that decorates the members of the Keystone Company when the jealous Ford dries up the lake and leaves the fair Mabel stranded with her friends. The police force appears and everyone is bespattered. Good comedy of its kind.

"THE SIGN OF THE SNAKE" (Kay-Bee), November 28.—The story of the love of a Chinese girl for a white man. The scenes are Western and quite appealing; the photography is only fair. Revenue officers are seen rounding up a band of Chinese smugglers and the love of the lieutenant for the Chinese girl follows. Later, when his sweetheart arrives from the East, Moon Choo saves him from assassination at the cost of her own life. A very fair production of its type.

"THE BURIED PAST" (Broncho), December 3.—The chief objection to this two-reel offering is that it presents so much of the seamy side of life, unrelieved by lighter situations. The characters of the brutal, drunken husband and the abused wife have been shown so many times that the opening scenes lacked freshness. Later the husband is sent to the penitentiary, for no reason shown in the story, and the wife marries another man, apparently without obtaining a divorce. The second husband shoots the first at the close. There is but little in this type of an offering to commend.

"UNTO THE THIRD GENERATION" (Victor), November 28.—A two-reel offering which presents those phases of the Jewish religion dealing with the subject of intermarriage. The work of P. D. Standing as the Rabbi was excellent. Others in the cast were J. Newton, Florence Lawrence, F. Bennet and Earl Fox. The story, written by Walter McNamara, is seemingly a plea for intermarriage, as the Rabbi finally allows his granddaughter to marry outside of her own religion. The story develops slowly in the first reel, but is strong and convincing in the second. The acting is sincere and competent. A picture that is certain to awaken much thought and comment and, while delicate subject matter, should not offend.

"MARY SAVES THE SCULPTOR" (Gaumont), November 25.—The famous sculptor is loved by his pupil, but loves a dame of fashion. His hands become paralyzed and he can't finish his sweetheart's bust, which gives her a chance to show how cold and heartless she is and gives Mary a chance to win his love. A pretty picture set in the studio of a sculptor and filled with well-made scenes. The photography of Gaumont offerings is well known.

"OSCAR FINANCES A THEATER" (Gaumont), November 20.—A good comedian plays Oscar, a character full of human nature and something of a "simp" who gets a job for a very beautiful woman as leading actress. He has to pay much and often, and instead of marrying her gets only a hot lemon handed to him in the end. It is in good taste; has some very amusing scenes. A safe offering.

"WHEN HE LOST TO WIN" (Nestor), November 28.—A comedy which will furnish amusement, but which, nevertheless, cannot stand the test of probability. A man is arrayed as a woman and is supposed to fool a girl; in time she discovers the deception and in turn arrays herself in man's garb. Certainly she could have deceived no one but a blind man. The idea was good, but was imperfectly executed.

"LAZY LOUIS" (Joker), November 29.—A low comedy, with Max Asher in the part of a lazy fellow who goes to sleep at his work. His wife and the doctor make him believe he is sick and give him such a scare that he is glad to work again. There are funny spots in this, but it is also very vulgar in places and will not appeal to the best houses.

"THE CLAIM JUMPERS" (Kay-Bee), November 18.—A typical Western release, the story being written by Richard V. Spencer. Doyle, in an effort to get Jim's claim, stuns the latter with a foul blow and begins a race to the registration office. The blow seemed unnecessary, as Jim was unaware of Doyle's knowledge that he had discovered the gold. But the scenes which follow are well photographed and the wife's experiences in heading off Doyle were exciting.

"THE BOND THAT BINDS" (Frontier), November 15.—This picture may serve as entertainment in the primitive community, such, for instance, as that in which it was filmed. The story is of the orthodox Western kind. There is a bride, a husband nearly in the possession of an old saloon flame; the pursuit by the cowboys when it is believed the two are eloping, which they are not, and the return of the husband to learn he is a father.

"HUBBY'S NEW COAT" (Crystal), November 25.—Pearl White and Chester Barnett try hard to make some fun in this short film; if they fail the fault is not theirs. They had little to work on.

"BALDY BELMONT LANDS A SOCIETY JOB" (Crystal), November 25.—On same reel is this short farce.

"ROARING BILL" (Eclair), November 30.—In this somewhat fantastical farce-comedy we are introduced to a city family's cousin, "Roaring Bill," who comes to town in a wildly driven automobile, with both his guns going overtime and dressed in his Western garb. His subsequent deeds will hold attention and are sure to win a laugh.

"WINE" (Keystone), November 13.—As a half-reel subject, dealing exclusively with the manufacture of wine from grapes, this would be very acceptable. The vineyard scenes and transporting of the grapes to the wine press were well shown, but the comedy scenes at the end were very poor from every point of view.

"THE MAELSTROM" (Kay-Bee), November 25.—The plot of this story is rather mechanical in its development, but the photography is good and there is plenty of action and excitement in the later scenes. Jim saves the sheriff's wife from the enraged half-breed and later they assist him to escape. An ordinary Western story with better handling than usual.

"OUR CHILDREN" (Keystone), November 17.—A story played entirely by children, containing some coarse spots and nothing of a particularly commendable nature.

"COHEN SAVES THE FLAG" (Keystone), November 27.—A burlesque on war, in which Ford Sterling appears as a Yiddish private. The photography is not very good in places, and while there are humorous moments, the story is not very strong. A few of the scenes will get laughs.

"HILDA OF THE MOUNTAINS" (Nestor), November 26.—In this drama of mountain folk a rich man's son and the daughter of a poor mountaineer fall in love and both his and her father are bitterly opposed to the match. Out of this situation is built up an interesting, at times, exciting story. The characterizations are good, particularly that of Hilda's father.

"A CLOTHES LINE QUARREL" (Thanhouser), November 21.—Portraying the domestic difficulties of two suburban families in a very pleasing manner. The husbands are seen running for the morning car; the wives and children get into a quarrel. Later the children make up and get lost in the woods. A light plot nicely photographed and close enough to human nature to be entertaining.

"HE COULDN'T LOSE" (Thanhouser), November 16.—Another of the "money-spending" stories fathered by Brewster's Millions, in which the hero must get rid of a large sum in order to inherit another. In this case his hazardous ventures win him millions. This is well pictured and nicely handled, but the edge has been taken off of this style of story pretty much.

"FRED'S WATERLOO" (Apollo), November 16.—This offering is rather off the key so far as the humor is concerned, although Mace's burlesque characterization of Napoleon was very good. But dealing with a mental affliction in the particular way it does, the observer's feelings are too much divided between smiles and pity; as a result the picture is not a great success either way.

"THE TOMBOY'S RACE" (Majestic), November 16.—A very speedy auto race is featured in this film. The slight plot hinges upon the girl's substitution for her brother, who was drugged before the race. The girl wins. The race feature is interesting, but the plot has been done many times and is, therefore, not very fresh to the observer.

"THE FIRES OF FATE" (Rex), November 20.—Wallace Reid and Dorothy Davenport play the leads in this tenement story. In spite of the fact that the plot itself is not very new, the scenes hold a strong interest and the story works out very appealingly. The motive is a good one, the girl striving to induce her father to improve the condition of his tenement structures. The fire scenes, while clearly manufactured in part, were realistic and gave opportunity for the hero to distinguish himself very creditably. Clear photography also helps this creditable production.

"A SEASIDE SAMARITAN" (Powers), November 28.—Trick photography, such as that employed at the beginning of this film, has no place in a legitimate drama, but should be shown only in fantastic offerings. The thieving couple are cast up on the seashore. They pretend to be insane, but the girl finally confesses their crime. Edwin August plays the part of the good Samaritan who reforms and converts them, and urges the man to marry the girl despite the fact that he himself loves her. The photography is cloudy in places, but the story possesses a fair degree of interest.

"PITCH THAT DEFILES" (Majestic), November 15.—The presence of a Christmas tree in this number gives it a timely appeal. The plot is rather tragic in a way, but ends happily. The young wife, whose acquaintance from the slums induced her to leave her husband, is finally reclaimed after some sad experiences. Good photography and competent acting help the story along.

"BREAD UPON THE WATERS" (Princess), November 14.—A pleasing film story in which a broken-hearted young man goes away to forget his first sweetheart. Later he falls in love with the landlady's pretty daughter, although he does not realize it for the time being. But when the first sweetheart sends for him, he then learns that his heart belongs to the second. Boyd Marshall and Muriel Ostriche make a very pleasing couple in this.

"TWO MEN AND A MULE," Series 4 (Reliance), November 17.—The last of this series in which the mule balked and refused to face the camera after the first number. The two hoboes go through further antics of a quite amusing nature.

"COMMENCEMENT AT THE INDIAN SCHOOL" (Reliance), November 17.—On same reel with above. Interesting views of the Indian school at Carlisle, Penn., showing the students in drill work. Close views of the intelligent appearing graduates are also shown.

"MAKING HIMSELF A HERO" (Komic), November 20.—Good photography makes this half-reel offering quite pleasing. The husband scares away the burglars and tells his wife a great story of his bravery. Just an ordinary comedy.

"MURPHY'S NEW HIGH HAT" (Komic), November 20.—On same reel with above. A rather amusing slapstick offering, in which the chief fun centers about breaking up hats by Murphy and Carey.

"HER FATHER'S DAUGHTER" (Reliance), November 22.—In this interesting story a man serves a long term in the penitentiary for a crime foisted upon him by another. Years later he returns to find his daughter engaged to his enemy's son. The photography is good throughout and the acting very pleasing. Anna Laughlin and Thomas R. Mills are among those who appear. The plot is somewhat hackneyed, but it is well handled and leads up to a pleasing climax.

## Independent Specials

"L'ARTICLE 47" (Majestic), November 18.—This two-reel number gives a strong rendering of a well-known play. The opening scenes are laid in New Orleans, where the hero, George, meets a Creole named Cora. The later scenes occur in Paris. George is thrown in prison after shooting Cora. On his release he lives in Paris with his mother, under an assumed name, in violation of Article 47. The plot is dramatic, the settings agreeable and the acting and photography well above the average. A strong offering.

"THE WHITE VAQUERO" (Bison), November 25.—A hold-up in this two-reel drama of Mexican bandits and soldiers sent to capture them shows an exceptionally good piece of photography. The scenes throughout are very interesting. The White Vaquero, a very romantic Mexican bandit, is a character who will win many friends, and the story of his capture will command attention. An attempt to blow up his den and an Indian attack characterize the latter part of the film. It ought to be well received.

"THE WAR OF THE CATTLE RANGE" (Bison), November 29.—This is a commendable Western production of two reels, full of the best Western atmosphere and characterized by exciting episodes. The principal characters are a new school teacher, her brother, a bad range boss and a very courageous cowboy. The drama grows out of a war which a ranchman begins on some cattle rustlers whose identity is unknown until it is discovered that the range boss is leader of the gang. A brisk fight in a barroom, a good chase and a man-to-man fight at the finish make the film a good one of its kind.

"THE BELLE OF YORKTOWN" (Domino), November 27.—The story of Colonial days has now come around again and in this three-reel number is handled with a degree of care and liveliness that make it of strong appeal. The scenes occur in Yorktown in 1780, Anna Little appearing in the part of the girl. The spy and Colonel Gordon fight two very spirited duels with swords in the course of the story. The latter is seriously wounded, but the girl nurses him back to health. The photography is excellent, the costuming good and the settings well selected. Numerous battle scenes occur and the surrender of Yorktown by Lord Cornwallis is shown at the close. A good story of the revolution.

"A STOLEN IDENTITY" (Powers), November 21.—Edwin August produces these two reels and plays the lead. The theme is bold in conception—a crook attempting to take advantage of his resemblance to a successful hotel man in order to remove the latter while he secured possession of money. The picture is notable for the double exposure. In one instance the two, in different garb, walk together along a sidewalk in conversation. This, perhaps the most difficult scene, is convincing and certainly entertaining. "A Stolen Identity" is a good release.

"A SON'S DEVOTION" (Eclair), November 26.—The first reel of this story gives an unusually graphic picture of the trouble a man can get into by playing the races on money appropriated from his firm. Alec Francis portrays the part of the erring father, whose son assumes the blame. The first scene in the second reel practically completes the original story, which might better have been confined to one reel; the following scenes are padded and so improbable as to bring laughter where it was not intended.

"BACK TO LIFE," November 24.—Warren Kerrigan, as a redeemed bad man in this admirable picture, presents a likable character. He appears shooting up a saloon in the West, riding away with a posse at his heels and escaping to meet up with the dying wife of a gambler, who has deserted her for another woman. It seems that she is afflicted with tuberculosis, but the sun and the air in the mountains cure her and she lives to fall in love with the man she has rescued. The gambler, killed after a card scrape, leaves her free in the end. The story is well dramatized, the action is spirited and the whole gets over in good shape.

"FOR LOVE OF A MAN" (Reliance), November 15.—This offering, written by Carey Lee, who plays one of the leading parts, is quite strong in many ways. It shows convincingly how a trusting servant girl, in love with the rascally chauffeur, permits herself to be convicted of theft and sentenced to prison. Stanley Walpole and the girl are very good in these first scenes. Later, after the girl has been released, there follow further dramatic scenes and the chauffeur is finally made to pay the penalty of his crime. A good production of its type.

"WHAT THE GODS DECREE" (World Special Films).—A four-part picture made by the Paris Eclair Company. Charles Krauss and Josette Andriot have the leads. There is an abundance of action, although the director does not at all times pay heed to the probabilities. A wife in France, reading of a necklace adorning a statue in India, decided she must have it and that her husband must secure it. He steals the jewels. Before getting away from the locality he is detected, but, nevertheless, permitted to escape. Two persons confined in the hold of a ship unaccountably obtain possession of mallet and chisel and cut their way out of the hold, apparently near the bottom of the ship. When the two dive off it is from a point well up on the side. An Indian girl, without hesitation, writes a note in the language of the European country. She appears inside a mansion, but her mode of egress must be guessed at. There are titles that are necessary. The photography throughout is good; at one point, a pursuit in the water, is remarkable. There are thrilling incidents, one of the more notable being the capture of the two foreigners by the opening of a trap and dropping them, caged, into the cubliette.

# Among the Picture Theatres

## News and Views of Houses Here and There

### THEATER DE LUXE, SAN JOSE, CAL.

Messrs. Turner & Dahnken, who own and operate a chain of moving picture and vaudeville houses on the Pacific coast, opened, in San Jose on August 14, last, an exclusive picture house known as Theater De Luxe. The house was started upon its career with speeches by the mayor of San Jose, who eulogized the opening of such a high-class picture house in the city. The Alaska-Siberia pictures, followed by "The Prisoner of Zenda," were the first films to be shown at the new picture palace, for an admission of twenty-five cents in each case. After the opening period, which lasted for six days, the price was lowered to ten cents for adults and five for children. When features are shown the price is raised to twenty-five cents.

Theater De Luxe, San Jose, Cal., of the Turner & Dahnken Circuit.

The structure and the ground upon which it stands represent an expenditure of $125,000, the building costing $75,000 and the remaining $50,000 being the value of the property. The auditorium is furnished with 1,350 opera seats, each one costing $4.25. A feature of the theater is the velvet drop curtain, the expense of which is $600, which is opened and closed at the beginning and close of each show. The entertainments are run on schedule time. The ventilation system is another feature of the house. Before a capacity house has made the air impure a fresh supply is sent into the auditorium, thereby always keeping the atmosphere healthy. A Kimball organ that is operated by a competent player furnishes the music.

Interior of Theater De Luxe, San Jose, Cal., of the Turner & Duhnken Circuit.

A word should be said of the employees. The ushers are dressed in blue with immaculate white caps, while the doormen and cashiers are uniformed in a cardinal red with gold trimmings. A man is kept constantly on the sidewalk who calls, by the electric number system, the automobiles of the patrons. On the mezzanine floor are the manager's office and the women's and the men's retiring rooms. These rooms are commodious and richly furnished, and an attendant is always ready to minister to the wants of those asking questions or desiring aid. Paper towels and liquid soap are used throughout the building, thus carrying out the policy of sanitation. The interior is beautifully decorated, and the different colors are in harmony and blend with one another. Predominant in its beauty scheme are bay trees, palms and other greenery placed in proper positions throughout the house.

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### NEW EMPIRE DETROIT, MICHIGAN.

One of the latest acquisitions to Detroit's amusement houses is the handsome New Empire Theater in Woodward Avenue. One of its features is a beautiful pipe organ, which alternates with the fine orchestra. The interior decorations are very harmonious and restful. The balcony effect is very clever and artistic. Its entire front is artistically hidden by realistic flowers and foliage, and a soft glow emanates from the hidden electric lights. The house is never dark, and a person, no matter where he sits, can read the program during all entertainments. The ventilation system changes the air in the house every two minutes. The upholstered opera chairs are of the most recent design; they are large and comfortable. An innovation in the management is the reservation of the last seven rows for ladies only, so that those who come without escorts may be seated by themselves if they wish. All the attendants are courteous and stylishly uniformed. The women's retiring room, which is of marble and tile and beautifully decorated, is always in charge of a maid. The decorating scheme throughout the house is old gold and ivory. Drinking fountains with sanitary drinking cups is another feature of the New Empire. Shows are given from 9 A. M. to 11 P. M.

New Empire Theater.

A new fireproof house, to be known as the Hyde Park Theater, is being built at 5314 Lake Park Avenue, this city, and will be completed in time to open on Thanksgiving Day. The theater is owned by the Hyde Park Theater Company. It will be under the direction of Philip Garrigan, who has been connected with the show business, in various capacities, for several years. Mr. Garrigan visited us last week and subscribed for The World. The Hyde Park will seat 700 people, and the admission will be ten cents. It is the intention to use exclusive service at this house.

## CHICAGO LETTER

### By JAS. S. McQUADE

IN an unostentatious way several manufacturers are daily adding to the store of educational moving pictures. They are aware of the trend of the intelligent mind, if not of that of the public at large, towards film subjects that make for instruction and for knowledge. The heights that are yet to be reached by this function of the camera and the projecting machine are still lost in the mists of future achievement; but that the pathway leads upwards and towards those sunlit regions is discernible to every thinking mind, wherein there exists a love for cinematography and its triumphs.

I was talking, the other day, to a well-traveled, widely-informed, genial, professional gentleman, whose name has appeared several times in my preceding letters, in connection with educational films, touching on geography and travel. The name, Dr. Edward B. MacDowell, will be recalled by many who have read these articles; and, if moving pictures could speak for him, many millions all over the earth would rise up and call him blessed.

Dr. MacDowell just recently returned from a zig-zag, round-the-world trip, which has lasted for over two years. In that time he has traveled 40,000 miles and over, and the negatives taken by him, at the nearest guess, will run between 60,000 and 70,000 feet. Dr. MacDowell assures me that every foot of film taken by him, on his long route, has a special educational value, and that he has ever kept that point in view when he turned the crank of his camera—every turn registering something that will assist in rightly informing millions of people (who have not the means or the opportunity for travel), on the far away, outside world. He believes that the thousands of feet of negatives taken by him will furnish a storehouse of geographical, scenic and sociological knowledge for the great predominating many who cannot see these sights for themselves.

Dr. MacDowell sailed from San Francisco for Tahiti, in the South Sea Islands, in September, 1911. He had visited the Samoan group as early as 1902, when a 50-foot reel was considered a long stretch of film. The Samoans he pronounces "Indolence personified." Even in those early days he took about 3,000 feet of negatives, all of which possess fine educational value, and which he uses to this very day in his lyceum lectures.

But to return to Tahiti, on his last trip; he spent several weeks there and took about 2,500 feet of films. This is a promising French colony, and the films show the customs and means of livelihood of the natives, who are a care-free, happy race. They simply eat, drink, sleep and sing, like most of their island neighbors in the South Seas.

After Tahiti, the Fiji Islands were visited. The natives were formerly cannibals, and would better not be trusted yet by any white man, in case of a stringency in victuals. Here 2,000 feet of negatives were taken. In fact, Dr. MacDowell has well covered all the South Sea islands by moving pictures.

The voyage to New Zealand was made from Tahiti in a small inter-island steamer that cruised for several weeks among the islands of the Cook group, named after Captain Cook, the great English navigator. Oranges, bananas, etc., were picked up on the islands and taken to New Zealand. The Cook Islands are visited by the steamer for only four months in the year, being completely isolated from the world for the remaining eight months. About 1,500 feet were taken in this group, which should prove exceedingly instructive and entertaining.

Two months were spent in New Zealand, where between 8,000 and 9,000 feet were run off, chiefly fine travelogues, with some magnificent scenics included. The famous hot springs, in the geyser district at Rotorura, in the North Island, were pictured. They do not at all compare with our Yellowstone Park, being only "vest pocket editions" of that great natural resort, according to the Doctor.

The great geyser of this district had been "mum" for several years, the Doctor found. It had not spouted naturally the last time, he was told, being induced to do so only by "soaping." This meant the throwing of a large quantity of common soap into the crater of the geyser. Wishing to obtain a moving picture of the largest Antipodean gusher, Dr. MacDowell—after the untying of much red tape—was permitted to coax the sleeping wonder with a liberal supply of saponaceous food. Thousands had assembled to view the sight, and, as the soap was poured into the cavernous mouth, the crowd rushed wildly to points of safety. Alas! There was no need for such precautions. The water remained at its normal level, and the only sign that the food had created energy somewhere was seen next day in the spouting of several miniature geysers, two hundred feet or so away. And thus have we all missed a view of the giant geyser at Rotorura!

On his way to the South Island, Dr. MacDowell rode down the valley formed by the Wangunui River, which he describes as affording the most thrilling and picturesque scenery viewed by him in any of his travels. The Rhine, the Hudson and even the marvelous beauties of the St. Lawrence, with its Thousand Islands, are all put into the shade by this river with the Mayori name. Here the Doctor took 1,000 feet.

The scenes pictured in the South Island climaxed all taken during the Doctor's New Zealand trip. The great feature was the fiord on the Western coast, known as Milford Sound. Here the mountains rise sheer from the water to a height of 5,000 feet, and wear their caps of snow all through the year. Rugged grandeur marks every vista in these pictures.

To reach this seldom visited region, Dr. MacDowell traveled on foot for 100 miles over the high mountains towards the west. As no domestic animals are to be found in the wilderness, the government loaned him three men to carry his impedimenta. A trail made by the government, with two log cabins located on it about 20 miles apart, where food and lodging could be procured, made the trip possible. The only wild living creature seen on this trail was a wingless bird, about the size of an American partridge, called by the native name, the "wiki." This strange bird is quite tame and runs swiftly along the ground. Dr. MacDowell got a good picture of it.

Tasmania, the playground for Australian tourists, was next visited. It affords a delightful contrast to the monotonous plain stretches of Australia. Here pictures were taken of a wonderful natural bridge and of a strange basaltic formation called the "Tessellated Pavement"—a stretch of sea beach formed of rectangular blocks, with all the appearance of carefully laid masonry.

Melbourne and Sydney were then visited, steamer to Japan being taken at the latter port. Five weeks were spent in the "flowery kingdom," and then China, the Philippines, Burma, India, Ceylon, Italy and Switzerland followed in succession, all these countries furnishing subjects for the Doctor's storehouse.

All the negatives taken by Dr. MacDowell on this trip were developed by him, and the films will be used by him in his illustrated lectures given on lyceum circuits throughout the country. These films will also be used in their entirety, from time to time, by the Selig Polyscope Company, among the firm's regular releases. Several of them have already been so released, and have been viewed with much pleasure and profit by patrons of moving picture theaters throughout the country.

Dr. MacDowell is a well known lyceum lecturer, whose work has been familiar to lyceum audiences for 12 years and more, in all parts of the United States. He is to the lyceum field what Burton Holmes and Dwight Elmendorf are to the independent field.

### Sub Committee Appointed to Investigate, Before Passage of Chicago Ventilation Ordinance.

On Friday, November 14th, the Chicago building committee met in the committee rooms at the usual hour. The cramped capacity of the premises was not sufficient for the jammed audience.

Health Commissioner Young was not present, being occupied with important business elsewhere; but he was represented by his assistant, Dr. Hill.

Mr. Horner, counsel for the Chicago Exhibitors' Association, was present and made a motion that the ventilation ordinance be taken up first, or postponed until the next meeting, as he had to attend court in about half an hour.

Alderman Carr got up and expressed himself as being tired of hearing any more discussion on the ventilation of nickel houses; but Mr. Horner's motion was finally agreed to.

Mr. Horner stated that since his last appearance before the committee, he had thoroughly investigated the building ordinance as touching the ventilation of tenements, where only 200 cubic feet of air for an infant, and 400 for adults, per hour, were called for. He concluded by saying that the ordinance, as affecting picture theaters, should be passed as it exists, or as amended by the committee, after the members had considered all the testimony, expert and otherwise, submitted.

It certainly looked black for the exhibitors after Mr. Horner's departure, as the aldermen were in favor of barring further discussion. At this juncture, F. O. Nielson, owner of the Parkway Theater, gained the floor by permission of the chair, having announced that he had some vital expert tests and testimony concerning the Parkway Theater, which they had not yet heard and which might serve to direct them in amending the ordinance before its final passage.

Mr. Nielson submitted for reading, a letter written by Professor H. McCormack, of the Armour Institute of Technology, after making a ventilation test of the Parkway Theater, on November 11th. The letter, in substance, is as follows:

"Test No. 1 was taken at 6:30 p. m., on Clark Street, in front of the theater. Temperature 5° C.; carbon dioxide, 3.72 parts in 10,000 parts of air; bacteria, 720 on a five minute exposure.

"The following air samples were taken in the center of the lower floor, just under the balcony:

"Test No. 2 was taken at 7:00 p. m. Room temperature 14° C.; carbon dioxide, 4.22 parts in 10,000 parts of air; bacteria, 112 on a five minute exposure.

"Test No. 3 was taken at 8:00 p. m. Room temperature 17° C.; carbon dioxide, 8.14 parts in 10,000 arts of air; bacteria, 56 on a five minute exposure.

"Test No. 4 was taken at 9:00 p. m. Room temperature 18.5° C.; carbon dioxide, 6.40 parts in 10,000 parts of air; bacteria, 99 on a five minute exposure.

"There were so many air openings, both for air inlet and air outlet on this building, that it was impossible to take the velocity of the air at all the inlets, or of the air at the outlets, in order to estimate the quantity of air supplied to, or removed, from the auditorium.

"In addition to this customary ventilation test, a personal inspection was made of all parts of the building. Every part of the building was found to be in strictly sanitary condition. Indeed, it seems that the owner of this property takes very much more than the ordinary care in keeping his building clean and in sanitary condition."

The photographs made from the plates showing the bacterial tests were examined with great interest by the members of the committee and they appeared much impressed by the concluding testimony of Professor McCormack in his letter. It was the consensus of opinion that the tests and testimony on the conditions prevailing at the Parkway, warranted further careful consideration before the final passage of the ordinance.

A motion was then made by a member, and carried, that a sub committee of three be appointed by the chair to investigate thoroughly the case of the Parkway, and of other theaters in the same class, and report, or recommend, their findings at the next meeting, Friday, November 21st. It was considered that this action was only fair to these higher class moving picture houses, as only the very worst cases in the city had been cited in meeting.

Aldermen Littler, Schaeffer and Latchford were named by Chairman Clancy to serve on the sub committee, with Alderman Littler as chairman.

The three prime requisites called for by Health Commissioner Young in the ventilation ordinance which it is sought to pass, are:

First.—Twelve hundred cubic feet of air, per hour, per person, in old moving picture houses, and 1,500 cubic feet, per hour, per person, in all new houses.

Second.—The carbon dioxide in the air must not be more than 12 parts in 10,000.

Third.—The temperature of the air must not be less than 40 degrees Fahr., or more than 70 degrees Fahr.

### Chicago Film Brevities.

The Rev. Elmer Williams, pastor of the Grace Methodist Episcopal Church, La Salle and Locust Streets, this city, has introduced a campaign of moving pictures in his church. A presentation is given one night every week in the main auditorium of the church. Mr. Williams started in with George Kleine's "Quo Vadis?", the week of Monday, November 3rd. The reverend gentleman has secured a licensed operator and has purchased a brand new Power's 6A. Mr. Williams is a militant divine, and has done much to clean up the neighborhood in which he lives. Several of the bad characters in the locality have sworn to "get" him, but Mr. Williams has been sworn in as special officer and wears his badge at all times. When out at nights, he carries a big .45 in one of his hip pockets.

H. T. Loper, owner of the Kimbark Theater, 6240 Kimbark Avenue, this city, called at this office and subscribed for the World last week. Mr. Loper is from Springfield, Ill., and recently purchased the Kimbark from the Drexel Amusement Company. The Kimbark seats 700 people and Mutual programs and features are used. The admission is 10 cents for adults and five cents for children. Mr. Loper states that he is satisfied with the business thus far.

Thomas Wills, proprietor of the Royal Theater, Calumet, Mich., paid us a visit Thursday, November 13th. He stated that he was doing fine business with licensed programs at five and ten cents admission. The Royal seats 412 people and gives Saturday and Sunday matinees.

It is with regret that I have to mention the death of Dan S. Fishel, late manager of the Princess Theater, St. Louis. Mr. Fishel was well known in theatrical and circus circles. He was a bright light for several years with the publicity department of Barnum & Bailey's shows. Mr. Fishel died at St. Vincent's sanitarium as the result of a nervous breakdown, due to overwork.

F. J. Flaherty, formerly branch manager of the Mutual, at 164 W. Washington Street, this city, is now assistant to George A. Magie, district manager for the Universal of all the territory west of Pittsburgh. Head offices are at 172 Washington Street, this city.

A meeting of the representatives of manufacturers and exchange managers, regarding censorship in Chicago and the fee of 50 cents charged for each permit received for a film was held in this city, Friday, November 14th. Another meeting will be held in the near future to supplement the action taken at the meeting referred to.

D. J. Jarrett, whose home address is Aurora, Ill., called at this office, Monday, November 17th. Mr. Jarrett stated that he had purchased the State rights for Iowa of "A Prisoner in the Harem" (four reels, by Blache). He started in booking Thursday, November 20th. Mr. Jarrett has just finished playing Wisconsin with the "Inspector of Police" (Belmont), with which he did very fair business.

The members of the Chicago Tuberculosis Institute have been recently illustrating their lectures and valuable health suggestions with moving pictures. These lectures are being given daily for two weeks, at North Hoyne and Barry Avenues. Charts and models showing the causes, prevention and treatment of tuberculosis are exhibited free at the lectures.

The Department of Public Health, Washington, D. C., has also entered the moving picture business. Arrangements were made recently to secure a series of moving pictures showing the health department, the work accomplished by its members and the sanitary means employed to prevent disease throughout the United States. These films will be loaned to moving picture houses throughout the country, with the hope of bringing home to the average American the necessity of keeping his home and person free from contagion.

A clipping from the Panama Herald, of recent date, which has been forwarded me by my friend, H. H. Buckwalter, shows that building activity is the rule in Colon at the present time. Two modern and up-to-date buildings, on Broadway and Seventh Street, that city, and intended for moving picture theaters, are being built by W. E. Weigle, a well known contractor of Colon. It is expected that both theaters will be completed about February 1st.

## PORTOLA FESTIVAL IN GOLDEN GATE WEEKLY.

One of the most extensive enterprises ever undertaken for the exploitation of any one section or event through the medium of motion pictures was that planned by the committee in charge of the Portola Festival, the big celebration held in San Francisco last week in commemoration of the discovery of San Francisco Bay by Don Gaspar de Portola, and likewise of the Pacific Ocean by Balboa. The California Motion Picture Corporation, through its "Golden Gate Weekly," was selected for the work and the exclusive right of taking pictures of the more important events granted.

## McINTIRE & RICHTER DISSOLVE.

Official notice is given elsewhere of the dissolution, by mutual consent, of the firm of McIntire & Richter, who for the past eighteen months have been carrying on a moving picture exchange at 23 East 14th Street, New York City. The dissolution took effect on the 29th of October, 1913, and it has since developed that Mr. Richter has purchased all of the assets of the partnership. Mr. McIntire has retired from the business, and just what his present plans are is not known. Mr. Richter will continue the business alone, at the same address.

# "The Silence of the Dead"

### Delightful Romance Splendidly Related in a Five Part Subject by Gaumont.

UTILIZING two novels by M. Pierre Sales, entitled "Vivianxe de Montmoran" and "Le Marquis de Trevenac," the Gaumont Company has produced a most entertaining five-part subject under the title of "The Silence of the Dead." Along with an absorbing story goes a wealth of beautiful scenic effects, gorgeous interiors and views of special interest such as the maneuvers of the French fleet and the launching of a man-of-war, all deftly woven into the fabric of the picture, enhancing its value in point of interest. The photography is of the approved Gaumont quality and the acting is most convincing throughout, the choice of players being almost, if not quite, above question.

The story is too long to give in its entirety, but a brief resume of the plot will reveal its romantic character. Gilbert Trevor, in financial straits and failing to obtain assistance from his mother because he married without her consent, receives aid from a friend, the Baron Montmoran, to whom he presents a jeweled revolver bearing the arms of the family as a slight token of regard. Hardly has Trevor made his departure than the Baron de Kernizan, in dire straights because of his wife's extravagance, applies to Montmoran for money, but in a fit of madness he kills Montmoran as the latter is about to grant his request. Trevor's revolver is the lethal weapon used and it is found near the body of the murdered man, with the result that Trevor is convicted of the crime and sentenced to penal servitude for life. The heart-broken Trevor leaves his little son in the care of his servant, the Fisherman Ponting, and disappears from the scene, afterward committing suicide in his cell. Kernizan denounces his wife and also disappears.

Scene from "The Silence of the Dead" (Gaumont).

Ponting makes an attempt to induce Trevor's mother, the Marchioness de Trevor, to take the child, but she refuses because of her opposition to his marriage with a woman of lowly birth, but she provides money for the boy's education and directs that he be known by the name of Gilbert and never be brought into her presence again.

Fifteen years pass and Philip, the son of the murdered Montmoran, has become a captain in the French navy. His sister is now a beautiful young woman, and Trevor's son, Gilbert, is an ensign in the navy under Captain Philip de Montmoran. They are together on an expedition against the Arabs. Philip is captured by Arab women and Gilbert meets a like fate in an attempt to rescue his captain. The timely arrival of a party of hunters saves their lives, and in the leader of the hunters we recognize Kernizan, the real murderer of Baron de Montmoran.

Returning home after the expedition, Captain Philip gives his consent to the betrothal of Ensign Gilbert and his sister, which he had previously refused because of the supposed lowly origin of the ensign and the young folks are very happy. But when Gilbert tells his guardian, the old fisherman, of his good fortune he is told that the marriage is impossible because he is the son of the man who was condemned for killing the girl's father. While this new misfortune is disturbing the lives of the young people and their friends, Kernizan returns and confesses, dying immediately after of an affection of the heart. The young ensign is restored to favor with his grandmother, becoming her heir to the Trevor name and estates and all is merry as a wedding bell.

# "Ten Nights in a Barroom"

### The North American Feature Film Company Produces the Famous Old-Time Melodrama in Five Parts.

THAT famous old melodrama, "Ten Nights in a Barroom," from the book of T. S. Arthur, has been done into motion pictures by the Photo Drama Company, under the direction of Lee Beggs, for a long time with the Solax Company. Mr. Beggs also wrote the script. The story is one that is known in every hamlet; for small indeed would be the community that has escaped all of the road shows that have exploited this powerful temperance story. Practical exhibitors are not averse to placing before their patrons a strong moral lesson; they are bound to insist as a pre-requisite, however, that the picture shall furnish entertainment. "Ten Nights in a Barroom" will entertain. It will do more. It will put in a reflective mood nearly every man—and woman—who drinks, and, of course, it will be cited by the partisan non-drinkers as proving all they have said against the use of liquor. Any exhibitor who will take the trouble to give a preliminary showing of this subject to the clergy of his neighborhood should have no difficulty in bringing into his house many persons who heretofore have not been numbered among his patrons.

The picture is well photographed. The film seen by the reviewer was a first print, and contained a few inequalities which undoubtedly will not appear in the finished work. There is a good cast. Robert Vaughan has the role of Joe Morgan, the man who from a successful millowner sounds the lowest depths of the sot, even to the snake phase, and then is reclaimed to society when he is brought to the deathbed of his little daughter; Violet Horner has the part of his wife. Robert Lawrence plays Simon Slade, who buys out a tavern and for a time succeeds in business, but who eventually proves too good a patron of his own bar and meets death at the hand of his son; Marie Trado is Mrs. Slade. Gladys Egan, well known to picturegoers, has the role of the daughter. There are many others in the cast, including the mill owner and his son, the professional gambler and the son of the saloonkeeper. The story presents the worst side of the liquor question. There are many barroom scenes. The story takes no account of the moderate drinker, the man who goes through life and drinks as he feels disposed and then to his grave, leaving behind him friends and money.

In the introduction we are shown a typical village community, with its simple amusements—for instance, a straw ride and dancing. Morgan comes into possession of his father's mill. Slade is an employee, sharp and keen. From boss of the mill he becomes part owner. He sells out and opens a tavern. Morgan, drinking, finally loses his mill and turns loafer. A gambler comes to the little town and makes his headquarters in the tavern. There is a good scene when the gambler is denounced by the saloonkeeper for inveigling his young son into a poker game. We see a contrast between the inside of the prosperous tavernkeeper's home and that of the sot. It is strong. Morgan applies at the mill for work, but is refused. He saves from drowning the son of the millowner, who, drunk, has been thrown from a carriage into the river. The fall is cleverly staged. When the daughter of Morgan goes to the tavern to bring home her father she is struck by the saloonkeeper and mortally hurt as he aims a blow at Morgan. The drunkard has an attack of delirium, in which is introduced a large snake. It is a strong scene, but mercifully short. As he recovers, Morgan promises his dying child that he will stop drinking. He does, becomes a farmer and eventually is given charge of the mill. The gambler gets into a row with a fellow-player and shoots him when there is a protest against cheating. He is killed when on horseback he flees to evade arrest. Slade goes downward, and meets death at the hands of his son.

The closing scenes are of the rehabilitated Morgan, happy in his home and surrounded by his wife and friends. There is a punch at the end as Morgan and his wife think of the daughter whose death had been the means of bringing him to his senses.

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### "THE TERRORS OF RUSSIA" (Italian American).

A sensational three-reel feature, entitled "The Terrors of Russia," will be completed and ready for release in about ten days, by the Italian-American Film Corporation, at 701 Seventh Avenue, Columbia Theater Bldg. This three-part drama is said to be full of heart throbs, and replete with sensational scenes of life in Russia at the present time.

Director George K. Rolands was born in Odessa and is thoroughly versed in the life and persecution of the Russian Jews. One feature of this photoplay is that most of the scenes are being taken in Carmel, N. J., a Jewish colony, and will be enacted by over 500 Jews and Russian peasants.

# Motion Picture Exhibitors' League

## EXHIBITORS SHOULD GET TOGETHER.

### A United Effort Should Be Made to Prevent Objectionable Legislation.

NECESSITY for organization of the motion picture exhibitors of this country was very pointedly stated by W. C. Eddy, secretary of the Iowa State League, in a letter published in the Moving Picture World of November 15. That the exhibitors of the State of Iowa were preparing to meet any and all emergencies is evident from Secretary Eddy's letter and exhibitors everywhere should take a leaf out of his book and prepare to meet all attempts that are made to unjustly restrict the usefulness of the picture theater.

Organization is the only cure for the activities of the reformer or the politician who attempts to make a reputation for himself at the expense of the motion picture, and there is great need for some curbing influence at this time. It seems to be the popular pastime just now to establish censorships and the aldermen of more than a score of cities are struggling with that question. Other questions dealing with the regulation of picture theaters are being discussed by city lawmakers and civic societies, and it is certain that State legislatures scheduled to meet with the beginning of the coming year will be flooded with proposed legislation for the picture theater. This must be scrutinized and that which is detrimental to the interests of theater owners must be properly combatted.

Failure to meet these issues in the past has resulted in the passage of laws that are a distinct menace to the exhibiting business. For example, in Pennsylvania a bill providing for a State censorship of pictures was slipped through the legislature and signed by the Governor providing for the levying of a tax of $2.50 for each reel of pictures shown in that State. Lack of funds for the administration of this law is the only thing that has prevented its enforcement. A similar law was passed by the Kansas Legislature. There is no assurance that other States will not take like action if no effort is made by the exhibitors to prevent. Other equally obnoxious laws may be put on the statute books at any time if the motion picture theater managers do not exercise more vigilance in future than they have in the past.

The proper action for every exhibitor to take is to see that his name is enrolled upon the membership books of his State association and to attend its meetings. It is the duty of every State organization to set a proper watch upon the actions of the legislators of its State that no legislative act affecting picture theaters may be proposed that is not given a proper hearing before it is passed and that, before it is permitted to became a law, the interests of the theater manager shall be fully considered.

It is not the purpose of the Moving Picture World to oppose the passage of legislation for the proper safeguarding of the public, but when this is being done there should be proper consideration shown for the theater manager. Usually the theater manager is not considered if he is not represented at the time the laws are being made. The only remedy is for him to be on the ground, either personally or in the person of his duly authorized representatives. This is imperative. There is only one way to insure such representation; that is by organization.

As a matter of information to exhibitors who are not in touch with the organization of theater men in their respective States, the Moving Picture World will publish next week names of the officers of the national league and its State branches, to whom they should write regarding membership. It is important that all should become affiliated with the established organization wherever one exists.

## PHILADELPHIA EXHIBITORS WAKE UP.

Philadelphia exhibitors are reminded of the great open organization meeting which is to be held on the first Sunday in December in the Parkway Building at 2:30 p.m. It is of the utmost importance that all the exhibitors attend. Many subjects of great and immediate importance to the welfare of exhibitors will be taken up and speakers from out of town will address the meeting. A circular has been sent to all exhibitors in Philadelphia clearly setting forth the necessity of attending. The Philadelphia organization was at one time one of the strongest in the country and it is earnestly hoped that it will resume its old-time strength. All the questions to be taken up at the meeting are of vital interest. Chairman Jeffries expects to see a grand and harmonious meeting. Remember the date—Sunday, December 7th.

## IOWA STATE CONVENTION.

The Iowa State branch of the Motion Picture Exhibitors' League of America will hold on Tuesday and Wednesday, December 2-3, at Cedar Rapids, Iowa, its third annual convention. State Secretary W. C. Eddy is giving his personal attention in directing an active campaign to have this convention the largest ever held by the State organization.

Tuesday morning, December 2nd, will be devoted to receiving the members and non-members of the league, also allowing all exhibitors to inspect the trade exhibits. The first business meeting will open at 2 p.m. and at this meeting representatives of the trades and film exchange managers will address the meeting. In the evening the visitors will be entertained by the Commercial Club of Cedar Rapids. Wednesday, December 3rd, there will be two business meetings of the league and the visitors being entertained in the evening.

Convention Chairman A. J. Diebold, of the Palace Theater, Cedar Rapids, is leaving no stone unturned to make this convention a big success, and Dr. Diebold will be pleased to supply all information in regard to program and exhibit space.

National Secretary Wiley will be in attendance and address the meeting on many important matters and every exhibitor in the State of Iowa, whether he is a member of the league or not, is urged to attend this big convention and learn many things, which will be of great benefit to him

Let the slogan be "On To Cedar Rapids."

## MINNESOTA BRANCH WITHDRAWS FROM LEAGUE.

Otto N. Raths, president of the Minnesota State organization of exhibitors, visited Chicago, Thursday, November 13th, and made a call at the World's Chicago office. He reported that the Minnesota branch had severed connection with the Motion Picture Exhibitors' League of America, the action having been taken on October 16 by the unanimous adoption of a resolution by the State executive committee, the resolution being referred to members by a referendum vote.

It was resolved, "That a temporary organization of the Motion Picture Exhibitors' Association of Minnesota be and is hereby organized with the following officers to wit: President, Otto N. Raths, St. Paul; vice-president, A. B. Robbins, Winona; assistant secretary, Miss Sadie Foley, St. Paul; treasurer, H. A. Sherman, Minneapolis. Executive Committee—C. E. Van Duzee, Minneapolis; J. Gilowsky, St. Paul; A. R. McLean, Virginia; John Christopherson, Benson, and John Wentworth, Spring Valley."

It was also further resolved, "That the Motion Picture Exhibitors' Association of Minnesota be conducted for the Minnesota exhibitors alone, with no affiliation with any national league."

Mr. Raths stated that this position will be maintained by the State organization until the present strife and bitterness have been eliminated.

## NEW YORK CITY ASSOCIATION MEETS.

A meeting of the New York City Exhibitors' Association was held at the Imperial Hotel on Wednesday morning, November 12. The question of proper sanitation was discussed by Dr. Loughran, director of the Laboratory of Industrial Hygiene and Sanitation, who explained that he had devised a plan for the proper sanitation of picture theaters. Messrs. Brandt, Rosenson, Hollender, Germain and Fleischman were appointed a committee to consult with Dr. Loughran.

Questions relating to the enforcement of the Folks picture theater ordinance were discussed by Architect Franklin Hunt.

Alderman John A. Bolles spoke upon the subject of an amendment designed to reduce the license fee for picture theaters which had been introduced in the New York Board of Aldermen by him. The standee law was also discussed by Rudolph Sanders, chairman of the law committee of the association.

Matters pertaining to the forthcoming exhibitors' ball were also considered.

### EAST NEW YORK EXHIBITORS MEET.

The exhibitors of the East New York branch of the New York City Association held a meeting at the Bunny Theater, 2067 Fulton Street, Brooklyn, N. Y., recently and the following committee was appointed to assist with the promotion of the exhibitors' ball: Mr. Forester, Mr. Schultz, Wm. Ensler, Mr. Freiberg, W. B. Fulmer, Mrs. Ewold, Miss Forester and Miss Shank.

### PRESIDENT NEFF IN NEW YORK.

President M. A. Neff, of the National League, was in New York City during the week of November 10 and held several conferences with representatives of the State branches of New York, New Jersey and Pennsylvania at the Hotel McAlpin. President Jeffries, of Philadelphia, came over to meet President Neff and plans for awaking interest among the exhibitors of Pennsylvania were discussed.

### KATHLEEN KERRIGAN IN UNIVERSAL PLAY.

An event which has been hinted at and looked forward to ever since J. Warren Kerrigan became an international screen star, is to become a fact. Kathleen Kerrigan, formerly Mrs. Clay Clement, one of the foremost actresses of this country and sister of J. Warren Kerrigan, has consented to fill a special engagement with the Universal during the gigantic production of Samson and Delilah, which is to begin at once.

Kathleen Kerrigan.

The novel and interesting feature of Miss Kerrigan's engagement is that she will play the part of Delilah against Mr. Kerrigan's Samson. It is this combination which has so long been looked forward to by photoplaygoers.

"So many admirers of mine," says Mr. Kerrigan, "call on Kathleen on my account and many of them have been considerate enough to express their wish that she and I might be seen on the screen at the same time. To this end I have been after her myself for some time, but, previous to this, she had always refused the invitation."

Aside from the interest of seeing Mr. and Miss Kerrigan playing against each other, Mr. Bernstein, general manager of the Pacific Coast Studios, is certain that the capability and remarkable personality of Miss Kerrigan is the last act to be accomplished which will make "Samson and Delilah" the greatest production ever attempted.

In an original production, and ever since, Miss Kerrigan has played the part of "Truth" in "Everywoman." The first of the year she begins a new engagement with Henry W. Savage. She starred in her own company in "The Lady of Lyons." When she was sixteen years old she began her stage experience with Frank Mayo in "David Crockett." She has played leads with Robert Mantell in Shakespeare. After having left the stage for ten years she returned and played lead with Clay Clement in "Sam Houston."

### NEW YORK EXHIBITORS BALL.

The New York Exhibitors' Association is getting active on the subject of the third annual exhibitors' ball. Read the advertisement on page 1057 of this issue; it gives information regarding the sale of tickets. The big event takes place on the evening of Dcember 15 at Terrace Garden, East 58th Street, New York.

### MARY PICKFORD WITH FAMOUS PLAYERS.

#### To Work Under Edwin S. Porter in a Studio to be Opened in Los Angeles.

Dismissing numerous rumors that she had been contemplating other offers from various film concerns, joint announcement comes from Mary Pickford and the Famous Players' Film Company, that the popular motion picture star will remain indefinitely with that concern. The news of this continued connection must be gratifying to all exhibitors and others interested in the advancement of the motion picture, as Mary Pickford's work has never been shown to better advantage than in the Famous Players' productions. Her characterizations in "Caprice" and "In the Bishop's Carriage" have been qualified by trade critics as the most brilliant efforts of her phenomenally successful moving picture career, and her future work in the pretentious subjects which the Famous Players are selecting for her will give her delicate art full scope for expression and artistic value.

Miss Pickford is termed by many the most popular motion picture star in the world, and has attained this success at a surprisingly young age and solely upon her own merits and talents. Before she adopted moving picture work she had been under the management of David Belasco, and last year when the great producer sought some one to play the part of Juliet, the blind girl, and the feminine lead in "A Good Little Devil," a part that called for unusual talent and the ability to express emotion in a quiet and simple manner, he thought of Mary Pickford. So it was that after an interval of four years Miss Pickford returned to the management of David Belasco and added to her fame as a film star the glory of a stage triumph. Evidently Miss Pickford is faithful to the camera, for she has been with the Famous Players ever since the making of the screen version of "A Good Little Devil," and has now, in the face of many flattering offers, abandoned the stage indefinitely to remain with that concern.

In a statement to the press, "Little Mary" said: "My decision to remain with the Famous Players' Film Company should not be surprising. After my connection with David Belasco in 'A Good Little Devil,' and my more recent association with the Famous Players, I could not consider any other affiliation. I am very proud and happy to know that Mr. Zukor has enough confidence in me to let me play some of the great parts that have been made famous on the stage, and I dearly hope my work will please the vast motion picture public, whose encouragement and kindness are my greatest inspiration."

The Famous Players' Film Company has opened a studio in Los Angeles, which will be under the management and direction of Edwin S. Porter. Miss Pickford is now on her way to Los Angeles, where she will resume her work for the Famous Players in several famous subjects which Mr. Porter now has ready for production. The interest of the film world will unquestionably be focused on the work of Miss Pickford and Mr. Porter in the West.

### CORSE PAYTON'S THEATER BECOMES FEATURE FILM HOUSE.

Corse Payton's Theater, Lee Avenue, Brooklyn, N. Y., for the last thirteen years the home of stock, has switched to motion pictures and from this week will be devoted exclusively to feature films. The price of admission to matinees is ten cents, and to the evening performances fifteen and twenty-five cents is asked; the latter prices will hold on Sundays and holidays. For the first three days, November 17th to 19th, Pasquali's "Last Days of Pompeii" was shown, and to such big business that it has been recalled for three days more in the near future. Following Pompeii, will come "Sapho," "One Hundred Years of Mormonism," "Tess of the D'Urbervilles" and James O'Neil in "Monte Cristo." This shows a wakeful management and looks forward to a rich success in the new field.

### SOME DOCTOR—WHAT?

George Terwilliger's medicine practice in Fort Dodge, Iowa, a few years ago was very useful the other day in aiding Earl Metcalfe, who was injured during the filming of a Lubin photoplay. The Shakespeare of The Silent Drama ordered his patient taken to his office in the scenario department where, with the assistance of Lawrence S. McCloskey and Nurse M. B. Havey, he applied restoratives. In a few moments Metcalfe was brought to. Upon the young physician's orders Eminent Campbell Hall took the patient in his motor to a nearby hospital, where it was discovered that had it not been for Terwilliger's prompt action, the young Lubin actor would have been a splendid case for the local physician.

## At the Sign of the Flaming Arcs.

By George Blaisdell.

THE Universal Film Manufacturing Company makes an announcement this week that will have much interest for many branches of the industry. Robert Cochrane, the treasurer of the company, states that in response to requests from exhibitors the Universal has decided to increase its output in comedies and comedy-dramas. Arrangements have been completed for the filming of ten comedy reels a week. This means nearly double the present number of comedy pictures. Mr. Cochrane said that the company was seeking comedy directors—good ones, the real article. He said the highest salaries would be paid both for directors and for comedy and comedy-drama scenarios. It was intended to give a director a good story and a strong company, carte blanche in the making of the picture—if he prove worthy of it—on the theory that in a comedy the essential factor is the working out, the business, the acting, the direction; that the producer would be permitted to spend all the money necessary to get results and that he would not be hampered. There's a big But right here. It is that the company will expect results. Mr. Cochrane said that some of the Universal's big stars would be seen in comedies, such players as King Baggot, Edwin August and Florence Lawrence.

"To scenario writers," added Mr. Cochrane, "we promise quick action on every script submitted. If we do not want the story it will be returned immediately. If we decide to accept it we will, besides paying the highest prices, return a check just as promptly. We want comedies and comedy-dramas of all sorts, from the so-called slap-stick up to the highest class. Of the former we expect to make about two reels a week, leaving eight reels for the straight stuff; there will be two-reel and one-reel subjects, as well as half reels. Scripts may be submitted either to the Hollywood studio or to the home office at 1600 Broadway. If such stories are directed to the comedy scenario department it will be appreciated."

* * *

One of the amusement companies to select its feature program on a merit basis is that of William Fox. Mr. Carlos, who represents the Fox circuit, is much in evidence at the private projection rooms these days picking what he deems to be winners. One of his latest selections is "The Sea Wolf" of Bosworth. This department of the Fox company has expanded so rapidly that it is said independent quarters will shortly be opened by Mr. Carlos in the film district.

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Dave Wall, who has recently made distinct hits in several of the Famous Players productions, notably "In the Bishop's Carriage" and "The Port of Doom," has joined the Biograph forces and is working in stock.

* * *

Ingvald C. Oes, of the Great Northern, is anxiously awaiting the arrival of the first print of his company's nine-reel "Atlantis," the coming of which is also the occasion of much interest among film men. Mr. Oes says the feature will be here in a few weeks. The photographic sharps are particularly concerned. They know the marvelous quality of the laboratory work on the ordinary output of the Copenhagen corporation and are not to be blamed for wondering what the screen will reveal in the Bear's most ambitious effort. Mr. Oes has received the still prints of the fifth picture in the series of six in which Mme. Betty Nansen, the distinguished Danish tragedienne, appears. Mme. Nansen has succeeded in her impersonations before the camera beyond expectation. The finished pictures prove that the company was more than justified in the unusual expenditure it contracted for to secure the services of the eminent actress.

* * *

William Welsh, it was announced on this page a couple of weeks ago, joined the Biograph company. Mr. Welsh was a member for a long time of Mr. Brenon's Imp company. When the Universal director returned from Europe, one of the first things he did was to induce Mr. Welsh to return to the Eleventh Avenue studio. The whole company was behind the director, so what could "Billy" do? Mr. Welsh's latest picture was the six-part "Traffic in Souls," in which he appeared as the Man Higher Up. There was in the role a whole lot of opportunity for real work, and Mr. Welsh did it right.

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Albert Blinkhorn, American agent for Hepworth Films and Turner Films, reports that already he has contracts for twelve prints for all his pictures. Other deals are pending. Mr. Blinkhorn says he will put out at least one big feature every week and will also release split reels.

* * *

Miss Margaret I. MacDonald has joined the reviewing staff of the Dramatic Mirror.

Vivian Prescott, whose work in Biograph comedies and dramas will be well remembered by picture followers, has returned to her first love after an absence from the screen for a period. Miss Prescott was leading woman for a year in the Imp company, where she did fine work in serious parts, and before her retirement was for a short time with the Lubin company. The screen seems to possess a lure for players as well as followers. 'Tis well. The return of Miss Prescott will be heartily welcomed.

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Jack Cohen, at the head of the assembling department in the Imp studio, has taken a similar position at the Biograph plant. Mr. Cohen worked on the first release produced by the Imp company. That was five years ago. Practically all of the big productions of the Universal company have passed through his hands.

* * *

Ben Goetz, manager of the Crystal studio, is receiving congratulations on his approaching marriage to Miss Goldie Feldstein, the date for which happy event is set for early in the new year. On the afternoon of Thanksgiving Day, Mr. Goetz will give a reception to the "boys" at the Waldorf-Astoria. If we may be permitted to utter a word of warning, based on a personal experience in a rehearsal or preliminary canter for the Thanksgiving Day occasion, the "boys" will be well advised to leave word at home that the hour of their return is uncertain. Just ask Ben Schulberg if it is not so.

* * *

William F. Haddock went to Cuba recently with Augustus Thomas and Richard Harding Davis to look after the technical end of the filming of Mr. Davis' "Soldiers of Fortune." The first run of the film on the screen looked so good to the powers that be in the All Star Corporation camp that Silent Bill was promptly added to the producing staff of the Thomas organization. Simultaneously with the announcement of the foregoing came the news of the approaching marriage of the new All Star director. The date was November 19; the bride was Miss Rosa Koch, of Brooklyn. The Haddocks will, in the spring, become residents of Brooklyn, where a house in the Midwood section is now being prepared for their occupancy. A long life to both, with their full measure of health, happiness and prosperity.

* * *

Screeners will say on awakening on the morning of Saturday, "To-night's the night." The occasion will be the housewarming at the new club house, at 165 West Forty-seventh Street. The cards announce that the heat will be turned on at noon. Nothing is said as to the hour that will mark its turning off. Oversight, perhaps; and then again perhaps not. What a gathering of film men it will be—a fraternizing that a couple of years ago would hardly have been possible! Changes have taken place in the picture industry, and in the demolition of imaginary high fences the Screen Club has been a potent factor. More power to it and long life to it—and the same goes to its sister organization on the coast!

## PASQUALI "POMPEII" GOING BIG.

The success of the Pasquali production, "The Last Days of Pompeii," has opened the eyes of the managers of houses who have been playing legitimate attractions when they could get them. Frequently these houses have been getting on attraction a week, and at other times the house has been dark.

The only reason most of these managers have taken the Pasquali picture is because it was booked to them by Klaw & Erlanger, who controlled their houses. Klaw & Erlanger have been flooded with telegrams since the picture has played, asking for an extension of the bookings and for return dates, showing that most of these managers have had a revelation as to the possibilities of the pictures as business getters.

The Pasquali Company is sending out new road companies to meet this demand as fast as they can be organized, but up to date have not been able to keep up with their bookings.

## ACME LITHOGRAPHING COMPANY'S ADDRESS.

Through an unaccountable inadvertence we stated in our last issue that the Acme Lithographing Company's address was at 47th Street and Broadway, whereas it is the Marfield Building, newly erected at the corner of 47th Street and Eleventh Avenue. Our reporter must have been thinking of the Screen Club. The Acme Company is a new venture, but is already as busy as though it had been going for years. The eight presses are fairly snatching bundles of paper off the elevator.

# Manufacturers Advance Notes

### "THE PAY-AS-YOU-ENTER MAN" (Essanay).

A few words of praise must be given the camera men who photographed this picture, as the photography is magnificently beautiful. Rarely have we seen such an excellent example of photographic quality.

Richard C. Travers, in playing the title role of the "pay-as-you-enter" man—a clerk in a large department store earning the enormous salary of twenty dollars a week, and supporting his wife and three children on it—must have given the character considerable study, for he puts it over admirably. This is the foundation of the story, and, when the holiday season opens and the clerk is without funds to buy a turkey for their holiday dinner, he is indeed blue. Some friends of his tell him that in a certain buffet they are raffling off turkeys on a paddle wheel. The clerk tries his luck and is rewarded with a big fourteen pound turkey—and by being arrested. The bartender and the participants in the gambling scheme are taken hurriedly to the police station where the clerk is told he will have to remain in jail over the holiday, unless he can find somebody to go his bond. The detective (Chas. Hitchcock), plays a friendly turn for him and telephones Mr. Straussman (E. H. Calvert), the clerk's employer. Mr. Straussman, although never having seen the man in mention, hastens to the police court, where he not only bails his clerk out, but promises him a raise in salary for his faithfulness in service. The silk clerk returns to his home where he breaks the good news to his wife (Irene Warfield). The turkey that has been his constant companion during his short term in the police cell is spared it's life on account of the good luck it has brought to the family. Another one is purchased and a holiday such as the family never had before, is celebrated the following day. The portrayal of characters is excellent and altogether this two reel feature is indeed a worthy deadline attraction. This production is booked for release December 6th.

Scene from "The Pay-As-You-Enter Man" (Essanay).

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### JOHN F. DOLAN DEAD.

John F. Dolan, manager of the Lyric Theater, of Dover, N. H., died on November 13 after a short illness. Mr. Dolan was born at Coxsackie, N. Y., January 1, 1870, and was a resident of New York City for several years, being identified with the politics of the 15th assembly district. After a brief residence in Boston he bought the Lyric Theater at Dover about four years ago, which he conducted successfully until the time of his death.

### "THE HUNCHBACK" (Kalem).

"The Hunchback" deals with the efforts of a degenerate cripple, whose mind is even more deformed than his body, to force Marie, a wholesome, lovable girl into a marriage with him. By assuming the identity of a boy who was injured as the result of her carelessness years previous, this misshapen brute appeals to her sense of duty by declaring she can make reparation only by marrying him.

Tom Moore gives a wonderful portrayal as the hunchback. While this splendid Kalem performer makes the cripple absolutely repulsive, he also contrives to arouse a sense of pity for the unfortunate man. One feels that the hunchback's tigerish nature is due to the constant illusions to his deformity. And this feeling of pity remains with the observer even when the cripple is seen committing a murder in a way which shocks to the very core.

Scene from "The Hunchback" (Kalem).

As the unhappy girl, Alice Joyce is a splendid contrast to the hunchback. In the scene which shows "Humpty" Johnson presenting his demand to Marie, one feels a sense of impotence at being unable to reach out and save the lovable, delicate girl from the wretched degenerate. The acting throughout the picture is of unusually high standard. It will be released Monday, December 15th.

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### TRIPLE EXPOSURES IN NEW GOLD SEAL PLAY.

A remarkable picture as regards cinematography is in course of production at the Pacific Coast studios of the Universal at Hollywood, Cal. It is entitled, "The Twins' Double," and is in three reels. Francis Ford is the director and the scenario was written by Grace Cunard, Mr. Ford's leading woman.

The novel feature of this film is that Miss Cunard impersonates three people, twins and their double, and that in one scene all three people are on the screen at the same time. This is accomplished by means of a difficult triple exposure. It is especially difficult in that all three women talk to each other simultaneously.

### KATHLYN WILLIAMS' NEW PLAY.

Kathlyn Williams' new Selig play, projected and completed under her own direction, is called "The Leopard's Foundling" and is a new note in dramatic daring in dealing with the oarnivora as though the treacherous big cats were the most tractable and gentle of animals. Miss Williams herself plays the leading part and has devised the series of interesting scenes and situations quite unusual in this line of entertainment.

## "A WAIF OF THE DESERT" (Lubin).

The stories of the pioneer days are romantic and fascinating and "A Waif of the Desert" tells one of the most dramatic episodes ever staged or written. In the days when hundreds of emigrant trains braved the perils of the desert and mountains for weeks and months to reach the El Dorado of the West, many tragedies were recorded and hundreds of lives lost by landslide, privations and redskin opposition, leaving perhaps only a few to tell the gruesome tale. The Lubin picture will tell one of these stories that is very impressive.

In the early fifties an emigrant party of twenty-four people were lost in the desert between Salt Lake and the Sierras and all died except Zeke Stevens and Chispa, a child of the Munro's. Death seems inevitable when they are rescued by another emigrant train headed by James Osborne and taken into California. Ten years pass and Zeke Stevens is part owner of a lumber camp, Chispa, now about seventeen, being the only woman in the camp and despite the disparity of age, Zeke has fallen desperately in love with her. Some newcomers come into the neighborhood, a Mrs. Osborne and her daughter Grace, as guests of Harry Sinclair, a prosperous lumber man. Recognizing the Osbornes as part of the party who brought Stevens and Chispa into California, a holiday is declared and Chispa becomes infatuated with Sinclair. At the dance Stevens quarrels with Sinclair and is invited outside. A shot is fired from the bushes and Sinclair is wounded. Stevens is arrested, but acquitted. It is then resolved to drive the Osbornes out of the community. The two men meet and Chispa overhears Sinclair declare that he will marry no other than Grace. Chispa is heartbroken and wanders into the mountains where she is found by a rescue party. Eventually the two men marry the girls of their choice, a revival of the old maxim "What must be will be."

Scene from "A Waif of the Desert" (Lubin).

## SOLAX GROWING.

The steady growth of the Solax and Blaché companies has made it almost imperative that an addition to their already commodious plant in Fort Lee be built. The new plant, the foundation of which is being laid now, will be 50 x 100 and built of steel and concrete and two stories high. It will be joined to their present plant measuring 100 x 150 by a steel bridge. The factory, laboratory and dark rooms will be moved into the new building and the space acquired will be utilized in the old building for office, studio and shipping purposes.

It is also announced by these companies that they will give a Solax and Blaché feature service in five centers, from Buffalo, covering New York State, outside of Greater New York; Indianapolis, covering Indiana and Kentucky; St Louis, covering Missouri and Southern Illinois; Kansas City, covering Kansas, Arkansas, Colorado and Northern Oklahoma, and Atlanta, covering the 8 Southern states of Tennessee, North and South Carolina, Alabama, Florida, Georgia, Mississippi and Louisiana. They are now taking bookings for the following features: "The Rogues of Paris," 4 reels; "Star of India," 4 reels; "A Prisoner in the Harem," 4 reels; "A Fight for Millions."

The Solax and Blaché companies together release two features a month. They expect not only to confine their operations to the exploitation of the Solax and Blaché output but will also buy outside makes in time.

## "THE INFLUENCE OF SYMPATHY" (Victor).

Needless to say, Miss Florence Lawrence, now being featured in Universal Victor dramas, is one of the most versatile actresses ever seen on the screen. She has won her way to the hearts of a great host of friends, though a variety of roles. There are some of you who prefer to see this genius cast, perhaps as a little country harum-scarum, unwise to the ways of the world; there are some of you who prefer to see her in the part of a butterfly in the city, and then again there are some who prefer to see her in the more serious moods, playing a deep emotional character which demands the highest intelligence and a strong physique. All parts are found in Miss Lawrence's category of roles. She is bound in no particular part so far as her ability is concerned. She makes only one demand—that the play be a real play pulsating with genuine emotions—true to its interpretations of life. Such is the present play.

In "The Influence of Sympathy," to be released December 5th, Miss Lawrence is a young mother, with a strong temperament whose very life is threatened through an overpowering grief—the loss of her baby. She seems on the verge of decline, and to console her the husband adopts a child from the Orphanage Asylum. This child, wilful in spirit, hasty in temper, does not conform to the mother's idea of what her own baby should be. In the following scenes showing her grief, Miss Lawrence plays upon the heart strings of the spectator with a skill akin to that of the master violinist upon the concert platform.

Scene from "The Influence of Sympathy" (Victor).

## SCOFIELD TAKES GLORIA AGENCY.

W. H. Scofield, formerly of the Ambrosio American Co., has just returned from Europe after a two months trip through the film centers of England, France, Germany and Italy. He has secured the agency for La Film Artistio Gloria, of Torino, Italy, for the United States and Canada, these films are produced under the direction of Mr. Mario Caserini, known to the film world as the chief producer with the Cines and Ambrosio Co. The leading man is Mario Bonnard whose name is world renowned for his impersonation of Satan in the film of that name, the leading lady is Lyda Borelli, long known on the stage as Italy's foremost artist and perhaps the highest priced artist in the film world. At any rate, Mr. Scofield says her acting will be a revelation to the American picture theater audience.

**W. H. Scofield.**

A company has already been formed to be known as the Gloria American Co. with offices in the World's Tower Bldg., 110 West 40th Street, these offices are now being fitted and will be ready in a few days.

The first Gloria to be released in this country is "The Ghost Club," in six parts, featuring Sr. Bonnard, which will be ready to show in about a week's time. This film has made a decided hit in London and is expected to go well here.

### "A MODERN PORTIA" (Patheplay).

Isabel Vincent, a successful and charming woman lawyer, is called by her client, Mrs. Norman, to draw up a will leaving her fortune to her niece, Helen. That there may be no question about Mrs. Norman's soundness of mind at the time of the drawing of the will, Dr. Carpel is called to testify to her mental fitness. After the document has been duly signed, Isabel starts for her home in a motor car and is injured in an accident. When taken to the hospital she is attended by Dr. Carpel, who soon falls in love with her. Not long after her recovery they are engaged to be married. But Isabel sees only one side of the doctor's character. He is a gambler and so heavily in debt that he is threatened with disgrace at his club. At this critical time he receives an urgent message calling him to the home of Mrs. Norman, who is dying. He goes to a desk to write a prescription and his eye falls on the box in which valuable papers and money are kept. Unable to resist the temptation, he steals the contents of the box, but is so doing his actions are reflected in a mirror and Mrs. Norman sees the theft. The last moments of her life are spent in writing a note declaring that she saw Dr. Carpel appropriate the money.

Scene from "A Modern Portia" (Patheplay).

In searching for the money Helen finds a flower in the desk similar to the one worn by the doctor on the day of his last visit. She hurries to Isabel for advice. An investigation is commenced and the young woman lawyer is forced to recognize the guilt of the man she had intended to marry within a few weeks. Bravely sinking personal feeling in a larger sense of duty to her client, Isabel presses the case in court and suffers the agony of being the means of securing her lover's conviction.

### FORTUNE TO BE SPENT ON "SAMSON AND DELILAH."

For twelve weeks sculptors, architects, costumers, property designers and makers, scene painters and carpet makers, have been busy at the Universal Pacific Coast studios in constructing the properties for the gigantic production of "Samson and Delilah" which is now under way.

Mr. Isidore Bernstein, general manager of the western branch of the Universal, is giving this big project his personal attention and interest. Before a tool was sharpened for this master production, exhaustive research into biblical lore was made which included the collecting of a good-sized library dealing with architecture, manners, customs, costumes, designs of household articles and statuary.

The temple columns which Samson rends from their foundation are twenty-seven feet high, the highest and most massive which have been used in motion pictures. So technically correct to history are these properties to be that even such small objects as vases, goblets and small articles of wearing apparel have been given days of consideration and research prior to their manufacture.

Six foot semi-conical shields, such as were used in this period, are being turned out by the carpenter and papier-mache departments. It is estimated that the properties in this production alone will cost the Universal Company in excess of $7,000. The sets are of such dimensions that they will accommodate as many as 1,500 people at one time. As these large props now stand they cover an acre of ground.

One of the busiest men on the job is Frank Armston, technical director, in whose department these properties are designed.

### "A DIVORCE SCANDAL" (American).

A society drama in which a young newspaper reporter displays commendable aggressiveness to secure a much coveted raise in salary. This increase in salary means much to the young man as upon it hinges his marriage to a young woman he has courted for some time. By drastic action the reporter secures certain letters upon which are based a divorce action in a prominent society family. Disguised as a milkman the reporter gains entrance to the home of the society woman. While lavishing his attentions on the maid, he is surprised by his sweetheart who enters the room. The shock of what she sees causes her to drop the packet of letters. Quickly acquiring the letters he makes his escape, leaving the maid to her fate—his sweetheart to her sorrows.

Scene from "A Divorce Scandal" (American).

The production shows a modern newspaper office with all its equipment, including the linotype machines and press room, in full operation. An interesting and educational feature worked in with good effect. Here the reporter and editor have rather an excited interview with the fair divorcee and her friend, the reporter's sweetheart. Later the reporter calls on his sweetheart, but it requires the suave manner of the editor to mend the breach. The lovers are happily reunited, but how their future pans out is not treated in the subject.

The photographic quality and the dramatic are characteristic of the Flying A productions. Ed Coxen plays lead and is supported by Winnifred Greenwood and an able cast. The subject will be released December 6th.

### GRIFFITH ENGAGES SCREEN NOTABLES.

At the Reliance studios, 262nd Street and Riverdale Avenue, New York, David W. Griffith has already taken personal charge of affairs and is surrounding himself with an array of moving picture talent that covers every department of the producing end of the business from directors and camera experts to screen favorites.

The directors now at work include Christ Cabanne, Eugene Sanger, Edgar Lewis, Carl Le Viness, Travers Vale, and George Reehm. Added to these well-known names, in the near future will be James Kirkwood and Eddie Dillon. Director Sanger was one of the Reliance's first directors, so that both he and Mr. Kirkwood are simply returning to the scene of former activities.

Billy Ritzer, camera expert, has joined the Reliance forces and the familiar faces of Mary Marsh, Robert Harron, Donald Crisp, Fred and Robert Burns, Eagle Eye, and numerous other notables are seen about the studio. Mazie Star probably heads the list of coming players to be announced in the near future. The new scenario department is headed by Frank Woods, who is located with his staff at the Mutual offices at 71 West 23rd Street, New York.

### PHIL GLEICHMAN BACK FROM SOUTH.

Phil Gleichman, of the World Special Films Corporation, has just returned from a trip down South. He reports that the feature business is receiving a tremendous impetus by the exhibitor and that the business is in a more flourishing condition than ever before known. From now on he will spend considerable time at the home office allowing E. Mandelbaum to make a trip to the coast for the purpose of opening additional offices.

### "THE MASTER OF THE GARDEN" (Selig).

A curious idyllic play, showing one side of the picture almost divine, and another stained deeply scarlet—Lanier Bartlett has achieved for Selig a play of striking modernity, harking back in its beautiful dissolves to the Master of the Scriptures and the Savior of us all. It is a very difficult and delicate subject to handle, but has been accomplished in a skilful and picturesque way. The illustration gives some idea of the types from the shadowy ways of the underworld that follow the path of the hapless heroine, but stop fearsomely at the borders of her Paradise where the Master welcomes her. This picture will be released December 8th.

Scene from "The Master of the Garden" (Selig).

### "SIR HIGHWAYMAN" (Warner's Features).

A feature in three parts which depicts the thrilling adventures of a bandit who robbed for revenge and justice. Little Rex Marlowe is driven from home by a drunken father, who has been entrusted with the baby daughter of his deceased friend, John Ainsworth. Barely able to understand what has happened, little Rex sees his father killed and his adopted sister robbed of the property which should descend to her.

The scene shifts West. The members of the crime ring, responsible for the murder of Rex's father, have prospered through their ill-gotten gains. Rex becomes "Sir Highwayman" and steals from only those who have killed his father and robbed his baby sister. Rex falls in love with Scotty Ainsworth, not knowing that she is his adopted sister and playmate of former years. Scotty is rescued by "Sir Highwayman" when her horse throws her and they become aware of each other's identity. He justifies himself in her eyes by confessing that his sole motive in leading the life of a highwayman is to restore her rightful property, and he promises to place her money at a certain spot the next day. He does so, but Teef, the son of one of the members of the crime ring, steals the money. Later he is capturd by "Sir Highwayman," and the money is restored to Scotty.

Scene from "Sir Highwayman" (Warner's).

The story also introduces an Indian girl, named Oteka, whose father, "Sir Highwayman" rescues from a band of rustlers, and whose gratitude is so great that he reveals the hiding place of an old Aztec treasure.

### "THE FINGER OF FATE" (Patheplay).

An unusually strong two-reel drama with a moral that is obvious, and with Eleanor Woodruff and Irving Cummings in the leading parts. Through visiting her sick mother in the hospital Marjorie Grayson becomes acquainted with a young doctor who is in attendance there. An intimate friendship springs up between them and Marjorie's visits to her mother become less frequent as she spends much of the time in the doctor's company. Her mother is released from the hospital at last and returns to her home. Learning of her daughter's new attachment she is deeply disturbed by it. Marjorie accepts an invitation to dine with the doctor in his apartment, since loving him she trusts him. The doctor, while waiting for his guest, falls asleep and in his dreams sees vividly pictured the inevitable result if he takes advantage of the girl's innocence; the sorrow and shame which would be her lot. The dream creates so strong an impression upon his mind that when Marjorie comes to his door he will not admit her to his apartment but takes her instead to a minister who marries them.

Scene from "The Finger of Fate" (Patheplay).

### BETTY SCHADE JOINS UNIVERSAL.

The beautiful and accomplished Betty Schade, for the past three years a favorite on the screen, has been engaged by the Universal Film Manufacturing Company to play second leads in Otis Turner's company. Miss Schade has the distinction of being one of the few photoplayers who has never been on the legitimate stage.

She was born in Berlin, Germany, but was taken to Chicago by her parents while still a baby. Her first experience in motion picture work was with Selig at Chicago, where she worked for some time under the direction of Mr. Turner. Miss Schade was with the Essanay for two years. She comes to the Universal from the American.

### MIDGAR IMPORTING EUROPEAN FEATURES.

Mr. G. Blake Garrison, who is at present in Hamburg, has cabled to Midgar Features at the New York office, 135 West 44th Street, stating that he has just closed an exclusive contract to handle all of the H. A. Muller releases in America.

Mr. Cecil Charles Graham, general manager, said: "This is a notable contract as Mr. Muller is well known in the moving picture field in Hamburg and, in fact, all through continental Europe. He is a man of vast experiences personally, and his staff, from producer to stage carpenter, is one of the best in Europe. We have looked over some of the advance scenarios and the first one to be released, "The Mystery of Richmond Castle," is a picture of unusual rapid action throughout its entire length. "Something is doing every minute that this film is on the screen."

## "WORLD'S SPECIAL" GROWING.

The plan of marketing films as outlined by the World Special Films Corporation to the manufacturer seems to have met with favor. Many propositions have been made to them by manufacturers, both American and European, to handle their output. They started out with the intention of having ten offices open by the first of January, which they considered ample for their needs, but so many inquiries came to the home office from territory in which they had no offices that they were compelled to enlarge on their original plan and now they have seventeen in operation, with five more to follow within the course of thirty days, which will give them a chain of offices extending from New York to San Francisco. The growth of this organization has been an endless source of wonder to all branches of the film industry, but so much has been offered to them in long-reel subjects worthy of being shown, that it was absolutely necessary to expand their operations in order to do full justice to these products.

The Bijou Dream, Philadelphia, did such a tremendous business with the World Special Films Corporation's "Protea" that they have booked it for a three-day repeat. They report the biggest business of the year done with this five-reel thriller.

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## BARON FASSINI NOT HEAD OF AMBROSIO.

Through an oversight in last week's issue of this paper the heading of the personal sketch of Baron Fassini stated that he was the head of Ambrosio, when it should have read that he is head of the Italian Cines Company. The error was caught before many copies had been printed and was changed. We make this explanation for those who received papers with the wrong heading.

## MEXICAN SPECIAL BY KALEM.

The Kalem Company will issue for immediate release a five-hundred-foot picture of great special interest, entitled "War-ridden Juarez." This subject will show many interesting views of that seat of war which has been so prominently mentioned in the Mexican war stories during the past two years. It is an excellent topical picture and will enable exhibitors to do a bit of extra advertising on the strength of the showing.

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## TO ALL WHOM THIS MAY CONCERN.

Please take notice that on the 29th day of October, 1913, the co-partnership of James L. McIntire and Robert Richter, trading under the name and style of McIntire & Richter, at No. 23 East 14th Street, in the city of New York, was by mutual consent dissolved. Until further notice, beginning on the 20th day of November, 1913, the business will be conducted by Robert Richter individually.

## ECLECTIC STATE RIGHTS.

W. B. Schram, of the Wolverine Feature Film Company, Detroit, Mich., has purchased the State rights for the States of Michigan and Wisconsin, for the following pictures: "Nero and Brittanicus," "The Thrust of Fate," "When Paris Loves," "The Message of the Dead," "The Doom of the Ocean," "The Fatal Plunge," "The Toils of Villainy," "The Wheel of Destiny" and "Vendetta."

## APEX STATE SALES.

Messrs. B. D. Crose and H. L. Cohen, of the Empress Feature Film Company, 1517 Merchants Bank Building, Indianapolis, Ind., were visitors at the Apex offices and closed contracts for the rights of Indiana and Kentucky for "Humanity," "London by Night," "In the Python's Den," "Through the Clouds," "The Great Bullion Robbery," and "The Black 13," and the rights for Ohio for "Through the Clouds," "The Great Bullion Robbery," and "The Black 13."

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## NOTES OF THE TRADE.

A HOLIDAY among the school children of Stockton, Cal., was declared November 6th, that they might be the guests of George Kleine at the Yosemite Theater, of that city. This performance of the "Last Days of Pompeii" was also largely attended by the big Italian-American Association of Stockton, one of the largest colonies of Italians in America.

* * *

Robert E. Graham, Jr., although only a youth of twenty years, a juvenile man with the Lubin Stock Company, is an excellent actor. Having appeared in such successful productions as "Excuse Me," "Rejuvenation of Aunt Mary," "Tillie's Nightmare," "Havana" and many plays under the Shubert, Savage & Lew Fields' management. He is the son of the well known comedian, Robert E. Graham.

* * *

The Pasquali production, "The Last Days of Pompeii," continues to fill the Park Theater, New York, equalling its record-breaking run at Wallack's Theater.

In a two-part feature just completed at the Edendale (Los Angeles) studio of the Selig Polyscope Company, by Director Colin Campbell, Bessie Eyton and Wheeler Oakman do a thrilling and difficult water stunt. The story is entitled "Madge O'Mara," or "The Tragedy of Ambition." Miss Eyton's running dive from the small window high above the water is one of the best things of the kind she has ever done.

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"The Shriner's Daughter," a feature production by the "Flying A" Company produced under the direction of Thos. Ricketts will be released very shortly. It is a convincing story told with vigor and freshness that is inspiring.

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Director James Gordon, of the Pilot Company, is on the last lap of their four-part picturization of the great English play "Hoodman Blind." Mr. Gordon thinks the picture will be far ahead of any picture he has yet produced, and that's going some, for Jimmy doesn't take a back seat in feature productions.

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Contracts have been consummated by Joseph R. Miles for the output of Ramo and Film Releases of America for northern Illinois. The General Feature Film Co., of Chicago, who bought out the M. & F. Feature Film Co., fell heir to these contracts.

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Herbert Blache, president of the Exclusive Supply Corporation, is opening offices in New York State, St. Louis and Indianapolis for the rental of Solax, Blache, American and other features on the Exclusive program.

* * *

F. M. Sanford has been engaged by Phil Gleichman, of the World Special Films Corporation, as manager of the Dallas branch, with headquarters in the Andrews Building. Mr. Sanford is one of the best known men engaged in the moving picture business in the Southwest.

* * *

New York's Board of Education witnessed a private exhibition of George Kleine's "The Last Days of Pompeii" while playing at the Bijou Theater, New York. The board adopted resolutions endorsing the picture for teachers and pupils of all the grades of the public school system as being of superior quality and a valuable help in studies of the Roman period, in which the action of the story occurs.

* * *

Bill Johnson, the first head carpenter in the Selig Polyscope Company, in Chicago, has taken his second degree in Masonry, and spends his spare time in studying the rites of the order.

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When "Protea" was put on the market Monday, November 10, by the World Special Films Corporation, it carried with it eighty pages of specially written music by J. Loft. The music created almost as big a stir when played abroad as did the film.

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Frank Woods is rapidly organizing a scenario department that will be worthy of its well-known and popular "Chief." Scenarios submitted for Reliance production should be sent direct to Mr. Woods, care of The Mutual Film Corporation, 71 West 23d Street, New York City.

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During the last week seventy-five cases were treated at the hospital in Universal City, Cal. Although the Universal takes every precaution to insure the safety of actors, if sensational battle scenes and scenes of adventure are to be convincing, they must be done realistically. In the realistic production of these big scenes almost all of the accidents occur.

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Arrangements have been made with the Eclair Company whereby the World Special Films Corporation will handle "What the Gods Decree," produced by their Paris factory. From the advance reports received, this film will create quite as great a furor as "Protea" has.

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"American Born" is the title of a two-part drama by the "Flying A" Company, to be released Monday, Dec. 1. Sydney Ayres plays the lead and Vivian Rich plays the part of an American born princess. Excellent dramatic work marks the efforts of an efficient cast.

* * *

Every day now the offices of the Pilot Company, at 220 West 42d Street, are crowded with buyers of "Across the Continent," their four-part picturization of Oliver Doud Byron's great play. Many state rights have already been sold, and it looks as though the sales will far exceed those of their last feature, "The Streets of New York."

**ELEANOR WOODRUFF**
**The Ethel Barrymore of Motion Pictures**
**PATHEPLAY**

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# Calendar of Independent Releases

## Universal Film Mfg. Co.

### SUNDAY, NOVEMBER 23rd, 1913.
REX—His Old Fashioned Dad (Comedy-Drama)
CRYSTAL—The Cabaret Singer (Drama)
ECLAIR—Oh! You Rubber (Comedy)
ECLAIR—Soldiers Drilling in Turkestan (Military)

### MONDAY, NOVEMBER 24th, 1913.
VICTOR—Back to Life (2 parts—Drama)
IMP—Jane's Brother the Paranoiac (Drama)
POWERS—Jimmy's Deception (Comedy)

### TUESDAY, NOVEMBER 25th, 1913.
101 BISON—The White Vacquero (2 parts—Drama)
CRYSTAL—Hubby's New Coat (Comedy)
CRYSTAL—Baldy Belmont Lands a Society Job (Com.)

### WEDNESDAY, NOVEMBER 26th, 1913.
NESTOR—Hilda of the Mountains (Drama)
JOKER—Mike and Jake Go Fishing (Comedy)
JOKER—Bally Bunion Railway in Ireland (Travel)
ECLAIR—A Son's Devotion (2 part—Drama)
UNIVERSAL—Animated Weekly No. 90 (News)

### THURSDAY, NOVEMBER 27th, 1913.
IMP—Night Shadows of New York (3 parts—Drama)
REX—The Tale of a Lonely Coast (Drama)
FRONTIER—Slim Proposes—But (Comedy)

### FRIDAY, NOVEMBER 28th, 1913.
NESTOR—When He Lost To Win (Comedy)
POWERS—A Seaside Samaritan (Drama)
VICTOR—Unto the Third Generation (2 parts—Drama)

### SATURDAY, NOVEMBER 29th, 1913.
JOKER—Lazy Louis (Comedy)
FRONTIER—The Secret of Balanced Rock (Drama)
101 BISON—The War of the Cattle Range (2 parts—Dr.)

### SUNDAY, NOVEMBER 30th, 1913.
REX—The Boob's Dream Girl (Comedy-Drama)
CRYSTAL—The Convict's Daughter (Drama)
ECLAIR—Roaring Bill (Comedy)
ECLAIR—One On Tooty (Comedy)

### MONDAY, DECEMBER 1st, 1913.
VICTOR—The Barrier of Bars (Drama)
IMP—Love vs. Law (2 parts—Drama)
POWERS—When Joe Went West (Comedy)

### TUESDAY, DECEMBER 2nd, 1913.
GOLD SEAL—Under the Black Flag (3 parts—Drama)
CRYSTAL—That Awful Maid (Comedy)
CRYSTAL—The Installment Plan Marriage (Comedy).

### WEDNESDAY, DECEMBER 3rd, 1913.
NESTOR—The Brothers (Drama)
JOKER—Mike and Jake in the Wild West (Comedy)
ECLAIR—When Pierrot Met Pierrette (2 parts—Drama)
UNIVERSAL—Animated Weekly, No. 91 (News)

### THURSDAY, DECEMBER 4th, 1913.
IMP—Plain Jane (Drama)
REX—Thieves and the Cross (2 parts—Drama)
FRONTIER—Slim and the Boys at Breezy Beach (Com.)

### FRIDAY, DECEMBER 5th, 1913.
NESTOR—Locked Out at Twelve (Comedy)
POWERS—Cross Purposes (Drama)
VICTOR—Influence of Sympathy (2 parts—Drama)

### SATURDAY, DECEMBER 6th, 1913.
JOKER—A Pair of Bears (Comedy)
JOKER—Views of Yellowstone Park (Scenic)
FRONTIER—The Circuit Rider of the Hills (Drama)
101 BISON—The White Squaw (2 parts—Drama)

## Mutual Film Corporation

### SUNDAY, NOVEMBER 23rd, 1913.
APOLLO—The Mexican Sleep Producer
MAJESTIC—The House on the Tree (Drama)
THANHOUSER—Their Great Big Beautiful Doll (Comedy)

### MONDAY, NOVEMBER 24th, 1913.
AMERICAN—The Occult (Drama)
KEYSTONE—Fatty Joins the Force (Comedy)
RELIANCE—The Other Woman (Drama)

### TUESDAY, NOVEMBER 25th, 1913.
MAJESTIC—A Warm Welcome (Comedy)
THANHOUSER—The Blight of Wealth (2 parts—Dr.)
KAY-BEE—The Maelstrom (Drama)

### WEDNESDAY, NOVEMBER 26th, 1913.
BRONCHO—The Reformation (Drama)
MUTUAL—Mutual Weekly No. 48 (News)
RELIANCE—A Rough Diamond (Drama)

### THURSDAY, NOVEMBER 27th, 1913.
AMERICAN—A Spartan Girl of the West (Drama)
DOMINO—Belle of Yorktown (3 parts—Drama)
KEYSTONE—Cohen Saves the Flag (Comedy)
KOMIC—A Method In His Illness (Comedy)
KOMIC—The Man with a Razor (Comedy)

### FRIDAY, NOVEMBER 28th, 1913.
KAY-BEE—The Sign of the Snake (Drama)
PRINCESS—Her Right to Happiness (Drama)
THANHOUSER—Curfew Shall Not Ring To-Night (Drama)

### SATURDAY, NOVEMBER 29th, 1913.
AMERICAN—A Midnight (Drama)
MAJESTIC—An Accidental Clue (Drama)
RELIANCE—The Reporter's Scoop (Drama)

### SUNDAY, NOVEMBER 30th, 1913.
APOLLO—Her Husband and My Wife (Comedy)
MAJESTIC—Hendrick's Divorce (Comedy)
THANHOUSER—The Henpecked Hod Carrier (Com.)

### MONDAY, DECEMBER 1st, 1913.
AMERICAN—American Born (2 parts—Drama)
KEYSTONE—Title not reported.
RELIANCE—Title not reported.

### TUESDAY, DECEMBER 2nd, 1913.
MAJESTIC—Title not reported.
THANHOUSER—Title not reported.
KAY-BEE—The Revelation (Drama)

### WEDNESDAY, DECEMBER 3rd, 1913.
BRONCHO—The Buried Past (Drama)
MUTUAL—Mutual Weekly, No. 49 (News)
RELIANCE—Title not reported.

### THURSDAY, DECEMBER 4th, 1913.
AMERICAN—No Release This Date.
DOMINO—Devotion (2 parts—Drama)
KEYSTONE—Title not reported.
KOMIC—Title not reported.

### FRIDAY, DECEMBER 5th, 1913.
KAY-BEE—Title not reported.
PRINCESS—Title not reported.
THANHOUSER—Title not reported.

### SATURDAY, DECEMBER 6th, 1913.
AMERICAN—A Divorce Scandal (Drama)
MAJESTIC—Title not reported.
RELIANCE—Title not reported.

## Exclusive Supply Corporation

### MONDAY, NOVEMBER 24th, 1913.
AMMEX—The Fatal Reckoning (Feature—2 parts—Dr.)

### TUESDAY, NOVEMBER 25th, 1913.
GAUMONT—Mary Saves the Sculptor (Drama)
LACLEDE—The Pale Faced Squaw (Feature—3 parts—Drama)

### WEDNESDAY, NOVEMBER 26th, 1913.
GAUMONT—Gaumont's Weekly No. 90 (News)

### THURSDAY, NOVEMBER 27th, 1913.
ITALA—The Leap of Despair (Feature—3 parts—Dr.)
GAUMONT—Gymnastics

### FRIDAY, NOVEMBER 28th, 1913.
F. R. A.—The Secret of Adrianople (Feature—4 parts—Drama)

### SATURDAY, NOVEMBER 29th, 1913.
GAUMONT—The Silence of the Dead (Feature—4 parts—Drama)

### TUESDAY, DECEMBER 2nd, 1913.
GAUMONT—The Living Doll (Drama)

### WEDNESDAY, DECEMBER 3rd, 1913.
GAUMONT—Gaumont's Weekly, No. 91 (News)

### THURSDAY, DECEMBER 4th, 1913.
GAUMONT—Oscar, the Hermit (Comedy)

### FRIDAY, DECEMBER 5th, 1913.
SOLAX—The Shadow of the Moulin Rouge (Special Feature—4 parts—Drama)

### SATURDAY, DECEMBER 6th, 1913.
GAUMONT—False News (Special Feature—4 parts—Drama)

# IS A ROCK STEADY PICTURE WORTH ANYTHING TO YOU?

Has your picture a little quiver, slight up and down or side movement which you have been unable to eliminate?

**Users of the** **Simplex** do not have this trouble. Its wonderfully accurate, perfectly balanced and durable intermittent movement prevents such complaints.

This is only one point of superiority in the **Simplex** The Peerless Projector

Huntsville, Ala., Nov. 3, 1913.

Gentlemen—We recently purchased two new Simplex machines through W. H. Peck of Atlanta, Ga.

These machines were shipped to us from the New York factory. They are all you claim for them and more. We are more than pleased with our purchase, and are only sorry that we did not take the advice of the best show people in the country and install the "SIMPLEX" some time ago. We have nothing but praise for the Simplex.

Yours very truly,
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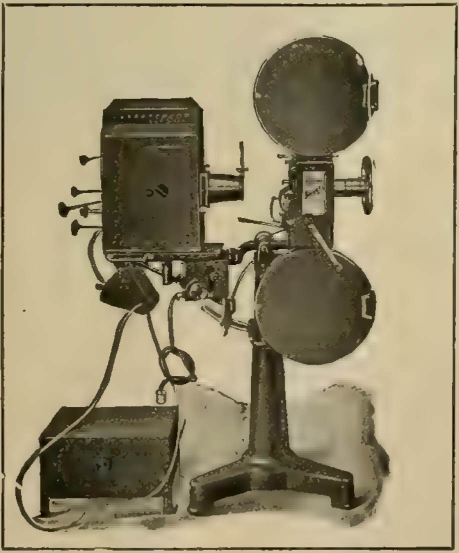

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**PRECISION MACHINE CO.**

**317 East 34th Street, New York**

# Calendar of Licensed Releases.

## CURRENT RELEASES.

### MONDAY, NOVEMBER 24th, 1913.

BIOGRAPH—All for Science (Drama)
EDISON—From Durban to Zululand (Scenic) 500
EDISON—Enoch and Ezra's First Smoke (Comedy) 500
KALEM—An Indian Maid's Strategy (Drama) 1000
LUBIN—Just Cissy's Little Way (Comedy) 1000
PATHEPLAY—Pathe's Weekly No. 70 (News)
SELIG—The Quality of Mercy (Special—2 parts—Dr.) 2000
VITAGRAPH—The Leading Lady (Drama) 1000

### TUESDAY, NOVEMBER 25th, 1913.

ECLIPSE—The Subterranean City; or Trailing the Jewel Thieves (Special—2 parts—Drama)
EDISON—The Vanishing Cracksman (Drama) 1000
ESSANAY—The Little Substitute (Drama) 1000
LUBIN—Her Sick Father (Comedy) 400
LUBIN—The Lost Switch (Comedy) 600
PATHEPLAY—The Shadow of Shame (Drama)
SELIG—Mounted Officer Flynn (Comedy) 1000
VITAGRAPH—Little Kaintuck (Drama) 1000

### WEDNESDAY, NOVEMBER 26th, 1913.

EDISON—A Sense of Humor (Comedy) 1000
ESSANAY—Dollars-Pounds-Sense (Comedy) 1000
KALEM—The Plot of India's Hillmen (Special—2 parts—Drama) 2000
PATHEPLAY—The Elusive Turkey (Comedy)
SELIG—Cupid in the Cow Camp (Comedy-Drama) 1000
VITAGRAPH—Fellow Voyagers (Comedy)
VITAGRAPH—Temples and Statues of Rome (Architecture)

### THURSDAY, NOVEMBER 27th, 1913.

BIOGRAPH—A Circumstantial Hero (Comedy)
BIOGRAPH—The Somnambulists (Comedy)
ESSANAY—The Naming of the Rawhide Queen (Dr.) 1000
LUBIN—A Waif of the Desert (Special—2 parts Dr.) 2000
MELIES—The Japanese Judo (Sports)
PATHEPLAY—Pathe's Weekly No. 71 (News)
PATHEPLAY—Old Nuremburg (Scenic)
PATHEPLAY—The Faithless Friend (Special—2 parts—Drama)
SELIG—A Message from Home (Drama) 1000
VITAGRAPH—The Cure (Drama) 1000

### FRIDAY, NOVEMBER 28th, 1913.

EDISON—The Gunmaker of Moscow (Special—2 parts—Drama) 2000
ESSANAY—The Brand of Evil (Special—2 parts—Dr.) 2000
KALEM—The Good Old Summer Time (Comedy)
KALEM—England's King at Liverpool (Topical)
LUBIN—The Scapegrace (Drama) 1000
PATHEPLAY—Making Eight Ton Ropes (Industrial)
PATHEPLAY—The Capital of Malay States (Scenic)
PATHEPLAY—Fashions Law in the Swiss Cantons (Sociological)
SELIG—The Supreme Moment (Drama) 1000
VITAGRAPH—Betty in the Lion's Den (Comedy) 1000

### SATURDAY, NOVEMBER 29th, 1913.

BIOGRAPH—The Blue or the Gray (Drama)
EDISON—A Royal Romance (Drama) 1000
ESSANAY—Sophie's Hero (Comedy) 1000
KALEM—In Peril of His Life (Drama) 1000
LUBIN—Turning the Table (Drama) 1000
PATHEPLAY—The Blight (Drama)
VITAGRAPH—The Golden Pathway (Special—2 parts—Drama) 2000

## ADVANCE RELEASES.

### MONDAY, DECEMBER 1st, 1913.

BIOGRAPH—How the Day Was Saved (Comedy)
BIOGRAPH—Bink's Vacation (Comedy)
EDISON—South African Whaling Industry (Industrial) 1000
KALEM—The Octoroon (Special—3 parts—Drama) 3000
LUBIN—Melita's Sacrifice (Drama) 1000
PATHEPLAY—Pathe's Weekly, No. 72 (News)
SELIG—The Cipher Message (Special—2 parts—Drama) 2000
VITAGRAPH—A Game of Cards (Drama) 1000

### TUESDAY, DECEMBER 2nd, 1913.

CELIO—Venomous Tongues (Special—2 parts—Drama)
EDISON—The Price of Human Lives (Drama) 1000
ESSANAY—Autumn Love (Drama) 1000
LUBIN—The Hazard of Youth (Drama) 1000
PATHEPLAY—A Peasant Marriage in Hungary (Customs)
PATHEPLAY—Edible Fish of the Mediterranean (Zoology)
PATHEPLAY—The Geysers of New Zealand (Scenic).
SELIG—The Rustler's Reformation (Drama) 1000
VITAGRAPH—The Wreck (Special—3 parts—Drama) 3000

### WEDNESDAY, DECEMBER 3rd, 1913.

EDISON—The Thrifty Janitor (Comedy) 1000
ESSANAY—Kitty's Knight (Comedy) 1000
KALEM—The Cave Men's War (Special—2 parts—Dr.) 2000
PATHEPLAY—A Break for Freedom (Drama)
SELIG—Within the Hour (Drama) 1000
VITAGRAPH—A Pair of Prodigals (Comedy)
VITAGRAPH—The Coliseum of Rome (Architectural).

### THURSDAY, DECEMBER 4th, 1913.

BIOGRAPH—The Birthday Ring (Drama)
ESSANAY—A Romance of the Hills (Drama) 1000
LUBIN—When Mountain and Valley Meet (Special—2 parts—Drama) 2000
MELIES—A Woman's Mission (Comedy-Drama) 750
MELIES—A Trip to the Famous Picnic Grounds, Arshyama, Japan (Scenic) 250
PATHEPLAY—Baseball's Peerless Leader (Special—2 parts—Comedy)
PATHEPLAY—Pathe's Weekly, No. 73 (News)
SELIG—Granddaddy's Boy (Drama) 1000
VITAGRAPH—The Swan Girl (Drama)

### FRIDAY, DECEMBER 5th, 1913.

EDISON—Alexia's Strategy (Special—2 parts—Drama) 2000
ESSANAY—The "Pay As You Enter" Man (Special—2 parts—Drama) 2000
KALEM—While Father Telephones (Comedy)
KALEM—Andrew Carnegie's Gift to the World (Top.)
LUBIN—Some Elopers (Comedy) 400
LUBIN—An Interrupted Courtship (Comedy) 600
PATHEPLAY—A Bear Escape (Comedy)
SELIG—Northern Hearts (Drama) 1000
VITAGRAPH—A Lesson in Jealousy (Comedy) 1000

### SATURDAY, DECEMBER 6th, 1913.

BIOGRAPH—In the Elemental World (Drama)
EDISON—What Shall It Profit a Man? (Drama) 1000
ESSANAY—Broncho Billy's Squareness (Drama) 1000
KALEM—The Foot Print Clue (Drama) 1000
LUBIN—Her Father (Drama) 1000
PATHEPLAY—Col. Heeza Liar in Africa (Novelty)
PATHEPLAY—Glimpses of Pond Life (Zoology)
VITAGRAPH—Beauty Unadorned (Special—2 parts—Comedy) 2000

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# Christmas

The season of all seasons, when the heart of man rejoices and his spirit responds to impulses of boundless liberality. The season of cheerful days and nights when more money is in circulation than in all other seasons joined. The exhibitor or showman who has a picture or a show that is appropriate to the season—that makes a direct appeal to the spirit of the hour—can *get that money* faster than he ever saw it come before. HERE IS THE GOLDEN OPPORTUNITY—a proposition filled with marvelous possibilities.

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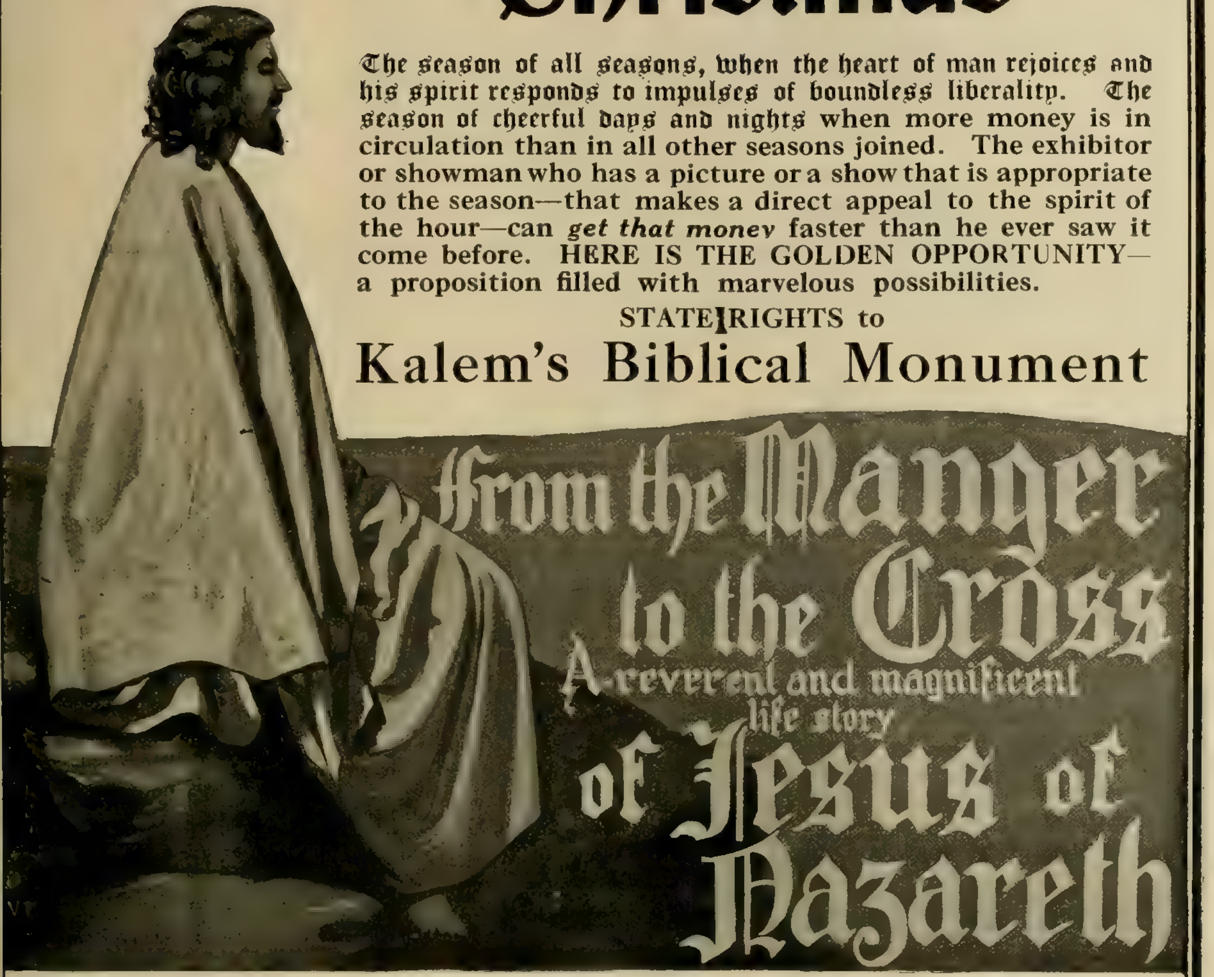

Produced under the co-operative supervision of the accepted authorities of Biblical history, in the authentic localities in Palestine and Egypt. Probably the most wonderful motion picture in existence, and by all means the most appropriate offering and surest money maker of this, the greatest money spending season of the year.

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**New York, Massachusetts and New Jersey**

are already sold. State Right buyers desiring this rich territory, should write or wire immediately to

## General Film Company (Inc.)

State Right Department, 200 Fifth Avenue, New York

# Which is Your Favorite?

Carlyle Blackwell

Arthur Johnson

Crane Wilbur

Maurice Costello

Warren Kerrigan

Francis X. Bushman

King Baggot

**Vote for Him in the Great Moving Picture Hero Contest**

See THE LADIES' WORLD

**Full Details and First Ballot . . . In the December Number . . . At Your Newsdealer's Now**

That's the latest plan of ours to interest the

1,300,000 readers of

## THE LADIES' WORLD

This advertisement will appear in nearly all the leading magazines and street cars, in the United States.

# *Reaching over 50,000,000 people*

We created *"What Happened to Mary?"*

But this is even better! We are willing to have you share this tremendous advertising campaign without one cent of cost to you.

We will give you FREE BALLOTS in this great contest for your patrons and they can vote for their favorite player. And this slide to announce it, too.

This offer is made for a limited time and we won't guarantee to extend it indefinitely. This means you must tear out the coupon and mail today. Remember you can set a date to give free votes in

# *The Great Moving Picture Hero Contest*

and everyone who is interested in the famous players of the silent drama can have a share in deciding this unique idea.

Which is Your Favorite
Vote for Him in the Great Moving Picture Hero Contest
THE LADIES' WORLD
Full Details in the Current Issue
ON
DateHere

This slide sent to you FREE.

Be sure to mail this coupon right now. Don't put it off or you may be sorry.

*Tear this off and mail today*

*"HERO" CONTEST.* THE LADIES' WORLD, *New York City.*

Your offer to send me free ballots for my patrons in

The Great Moving Picture Hero Contest

together with a slide in four colors—all without one cent of cost to me is accepted.

PLEASE SENE ME. . . . BALLOTS

I will distribute them free at the box office to every purchaser of an admission ticket on .

and agree to dispose of them in no other way. My capacity is seats.

*Name of house*

*My Name is*

*Street Address*

*City* *State*

## CORRESPONDENCE

### IN THE SOUTHWEST.

LEE COHN will open a moving picture and vaudeville show in Massachusetts Street, in Lawrence, Kan.

Pupils and teachers of the public schools at Santa Fe, N. M., have organized a bureau to conduct a lecture course this winter. The proceeds will be used for the purpose of buying a picture machine and renting films for use in the schools.

E. J. Bookwalter will erect a new theater at Halstead, Kan.

W. H. Frame, who recently opened a picture and vaudeville show in the Odd Fellows' building at Shattuck, Okla., is running four reels of film. He gets a ten and fifteen cent admission

James W. Enlow, former owner of the New Colonial Theater at Argenta, Ark., is preparing to open another picture show in that city.

W. J. Hartson has purchased a picture show at Lehigh, Okla., from Robert Powers.

J. W. Pinkerton has moved the Happy Hour Theater to the Rhode Building at Hearne, Tex.

T. J. Tanner, of Muskogee, Okla., and Julius Singer, of Kansas City, Mo., are busy with plans for a moving picture company with headquarters in Muskogee. The early career of the concern will be confined to industrial work and local weekly sections, although there is some idea of filming a play or two with performers recruited from the "legitimate." Tanner has been in the feature business touring the country successfully with a three-reel picture of his roping contest at Muskogee and Singer also is experienced in the picture game.

The Grand Amusement Company has leased the Grand Theater at Searcy, Ark., to T. C. and M. E. Lash.

Photoplay houses in Orange, Tex., which were closed for some time because of the floods, have opened again.

The old Dixie Theater at Sallisaw, Okla., will be reopened by C. F. Haworth, of Muskogee.

Warner's Features, Inc., has been granted a charter in Texas with a capital stock of $35,000 for the purpose of manufacturing film service. The incorporators are Albert Warner, of New York City, and Alvis Johnson and L. F. Underwood, of Dallas. The headquarters will be at the Dallas branch.

The new Lyric Theater has been opened at Idabel, Okla.

H. Grady Montgomery has purchased the Iris Moving Picture Theater on East Seventh Street, in Topeka, Kan. Changes in the policy and also in the arrangement of the house are contemplated.

The Snapp Building at Hinton, Okla., is being remodeled for an opera house, which will be managed by W. T. Cutter.

William Wald is now manager of Dreamland Theater at Cuero, Tex. C. S. Johnson, who held the position for several years, has resigned to engage in similar work at El Campo.

A new building has been fitted up for the Electric Theater at Hunter, Okla., which recently was bought by P. J. Roach from Herbert Mills.

George Kanavuts and C. Haniotis have been remodeling their Olympic Theater at Okmulgee, Okla.

Because the fire department refused to grant permission to the Board of Education at Wichita, Kan., to move a picture machine from one to another of the thirty-two schools in the city the plan for using the films in educational work has been dropped as being too expensive at the present time.

W. C. Austin, state printer and a member of the State Textbook Commission of Kansas, has come out with the novel and yet practical idea of the state sending out films instead of textbooks to the pupils. These would be graded the same as the books and the state would own the films. He believes his plan is especially needed in the cities where the children have little opportunity for first hand information about plants, animals and birds. Subjects suggested are nature studies, agriculture, hygiene and health, fire prevention and first aid

Ralph Adams, Joseph Chamberlain, Jr., and Hogan Stevens, who have leased the Majestic Theater at Malvern, Ark., will remodel the building

The Airdome at Morrison, Okla., has given way to the Electric Theater, which is now quartered in the L. D. S. hall. The managers have installed their own electric light plant.

E. W. Green will be the manager for the vaudeville and picture theater at Chickasha, Okla., which has been purchased by S. H. Jones, who also owns the Empress at Altus, Okla.

Steel ceilings, new carpets, new seating arrangements and a gold fiber curtain are among the improvements manager L. M. Ridout has made to the Star Theater at Denison, Tex.

W. A. Miller and J. N. Jordan have let the contract for a new picture house at Plainview, Tex.

Paid admissions at the Queen Theater in Dallas, Tex., for the two days when the Imp "Ivanhoe" was shown were 11,000 it was announced.

Joseph Rierdon has sold his interest in the Colonial Theater at Tishomingo, Okla., to Miss Lucy Harris, of that city.

That portion of the $1,000 appropriated by the state for amusements, which was expended for a moving picture outfit for the Nevada Hospital for Mental Diseases, is declared to be yielding big returns. The first entertainment for the patients was so successful that four films will be shown each week.

M. H. Rimbley has rented the old City Hotel building in Weatherford, Okla., and will start a picture show.

MIDWEST SPECIAL SERVICE.

### IN THE NORTHWEST

MR. MERCER, county superintendent of schools of Olmsted county, Minn., has been given authority by the county commissioners to purchase a moving picture machine for use in entertainments at the country schools.

William F. Friederich has purchased the Idle Hour Moving Picture Theater at Morton, Minn.

Manager Levy, of the Ansonia Theater at Butte, Mont., showed the two-reel feature "Damon and Pythias" in connection with the holding of the Montana state convention of Knights of Pythias in Butte.

Jansen & Meyer are now operating the Grand Theater at Graceville, Minn., W. R. Meyer having purchased a half interest in the place.

The Woman's Christian Temperance Union declared against Sunday moving picture shows before it adjourned its convention at Twin Falls, Idaho.

C. M. Mast, formerly of Osage, Iowa, has purchased a picture house at Anoka, Minn.

The Grand Theater has been opened at Bismarck, N. D. Manager McClinton is giving his picture program close attention. The place has a seating capacity of 425 Miss Mary Ludden, of Chicago, and Clifford Clinton are the singers.

Representatives of all the picture houses in Denver, Col., met with the city commissioners and notified them that they would fight the bill for a censorship if the provision for a $2 tax on each film inspected was not eliminated.

Major Fred R. Reed, of Boise, Idaho, state commissioner of immigration, labor and statistics, announces that Idaho will show five thousand feet of motion pictures at the Panama exposition in San Francisco in 1915.

G. F. Harrington has purchased a picture show at Canton, Minn.

J. A. Bell, of Akeley, Minn., and L. W. Brooks, who recently purchased the Crystal Theater on Lincoln Avenue, East, in Fergus Falls, Minn., from Erick O. Erickson, are planning a number of changes. Illustrated songs will be added to the program. Later the seating capacity of the house will be increased.

The Modern Woodmen of America Hall at Harmony, Minn., is now the home of Hartwell & Hanson's moving picture theater.

Action on a bill introduced before the city council of Denver, Col., by Mayor Perkins which provides for a board of censorship for pictures was delayed until the public would have a chance to discuss the merits of the measure. It provides for three members, one or more which may be a woman. The mayor as commissioner of social welfare makes the appointments. Salaries of $50 a month each for the inspectors are contemplated. An inspection fee of $2 for each film will keep up the revenue. The mayor estimates that 450 new films a month, bringing in $900, would be examined. Forbidden pictures will include "acts of suicide, seduction, debauchery, aggravated crime, extreme drunkenness or of any indecent or immoral nature or films that disseminate information not proper to be given to minor children." Exhibitors will be fined from $100 to $300 for each day a condemned film is exhibited.

F. H. Daley will open a moving picture show in the McMalon Building in Bird Island, Minn.

Fred Haun has purchased the Freuen moving picture show at Chester, Mont.

E. Simon, of Canon City, has remodeled Glysson's Hall at Swink, Col., and opened a moving picture show, giving performances daily, including Sunday.

J. B. Ashton and others are planning to erect a new $50,000 theater at Provo, Utah.

"Tubercular hospitals should be made more attractive for the tubercular patients," said Miss Elizabeth Sprague, a Minneapolis, Minn., nurse at the Minnesota State Sanitary conference and suggested moving pictures as one of the best methods of attracting the sick to or getting them to remain at a curative institution

S. A. Grafsland will open a moving picture show at Lake Park, Minn.

The pictures of the fair and other local scenes at Faribault, Minn., were a big attraction at the Faribault Theater.

With the sale by Virgil W. Rothrock of his interest in the Isis Theater in Billings, Mont., to P. L. Linton, the latter and his brother, William, are now sole owners of the photoplay house.

George Claude has sold his moving picture show at Sherburn, Minn., to M. J. Donndelinger.

New opera chairs and other improvements have been installed at the Crystal in Alexandria, Minn. Mrs. E. H. Webb is the new pianist at this house.

E. E. Richards, of Wimbledon, N. D., has purchased moving picture shows at Wimbledon, Courtenay and Kensall.

J. J. O'Brien has sold his moving picture theater at Eugene, Ore., to E. L. V. Campbell.

The American Theater at Spokane, Wash., has been reopened with pictures, although it is announced that later it will go into a vaudeville circuit, in which the Advance Amusement Company, of Portland, Ore., is active. The lighting system has been replaced by a semi-indirect plan and the entire theater interior has been re-decorated.

G. H. DeGrace has purchased the Reo photoplay theater at Fourth and Franklin Streets in Olympia, Wash.

The Rockford orchestra has opened a picture show in White's Hall at Rockford, Wash., giving three shows a week.

MIDWEST SPECIAL SERVICE.

### IN THE MIDDLE WEST.

WARDEN THOMAS, of the Ohio State penitentiary, has asked Thomas A. Edison to donate a picture machine so that shows can be given to the prisoners.

Moving pictures will be a feature of the public amusement house which is proposed for Webster Groves, a Missouri town of 1300 persons. The movement originated with Dr. Charles L. Kloss, pastor of the First Congregational church, and more than $10,000 of the necessary $21,000 has been pledged by business men.

The Operators' Supply Company, of Shelbyville, Ind., has been incorporated, with a capital stock of $1,000, to sell sectional fireproof film boxes. The incorporators are: B. and C. Steinhauser and A. S. Griffey.

The Wright Amusement Company, of Kansas City, Mo., has been incorporated, with a capital stock of $2,500, by G. H. Wright, A. Sagand and A. I. Beach.

Demtrios N. Coloturos and Peter Koropulis, owners of a picture show in Zanesville, Ohio, have filed a suit for $10,000 damages in the United States court at Columbus against Clyde Quimby also a picture show manager of Zanesville. They charge him with having caused the circulation of libelous and false accusations concerning them in the papers of the city.

The General Film Company has closed a ten-year lease for the building at 3612 Olive street, and one now in course of construction near it. The alterations for the exchange will be one of the most up-to-date in the middle west, will cost about $10,000.

O. M. Grubbs, of Findlay, Ohio, has purchased the picture show at Bluffton, Ind., from M. C. Sterling.

Industrial films may be used at some remote time by the school of commerce in the high school at Omaha, Neb.

Harry O'Brien is erecting a new picture house at the corner of James street and Lagonda avenue, in Springfield, Ohio.

The Royal Photo and Film Company, of Columbus, Ohio, is now releasing a Buckeye Weekly. The first number showed a clambake, opening of the football season at the state university, and a run by a new type of fire engine in Columbus, in addition to other interesting subjects. This concern, in which Charles L. Dowman is conspicuous, has made a number of pictures of Ohio soldiers. Some of these reels were shown at the Chamber of Commerce.

W. A. Wallace who recently purchased the Lyric Theater at Jasonville, Ind., from Fred Pritchard has remodeled the house. Edward Walker and Beecher Cromwell have opened the Family Theater in Jasonville.

Moore's Indiana Theaters, Incorporated, of Muncie, Ind., have been granted a charter with a capital stock of $5,000 to do a theater business. The incorporators are Edward L. Moore, C. A. Feinler and E. N. Love.

When there are no other attractions, moving pictures will be shown at the Jefferson Theater in Goshen, Ind. and the Bucklen Theater in Elkhart, Ind. At the Goshen house free performances will be given at 10.30 o'clock Saturday mornings to school children.

The Mothers' Club of the Centennial School at Evansville, Ind., is planning to purchase a picture machine to be used in educational work for the school.

H. N. Marshall, of Superior, Neb., and David Sims, of Alba, Neb., are said to be planning an organization of picture shows in southwestern Nebraska for the purpose of saving money by standard operation. A stock company may be formed.

S. H. Armstrong has sold his moving picture business at New Lisbon, Wis., to the Ideal Theater Company, of that city. The new owners have leased Miner's Opera Hall and will give shows Tuesday and Friday nights.

Neil Duffy, of the Elite at Appleton, Wis., has closed a contract to show the Famous Players' Film Company's pictures in his house.

Manager J. W. Pemberton, of the Star Theater at St. Clairsville, Ohio, has installed an electric orchestrion.

# MOTOGRAPHIC MASTERPIECES

*NOW READY—*

A Five Part Motion Picture Presentation of

## HENRY M. BLOSSOM, Jr's.

Human Interest Story of Racing Life

# "CHECKERS"

## With the original THOMAS W. ROSS

IN PREPARATION

RICHARD HARDING DAVIS'

**"SOLDIERS OF FORTUNE"**

In six parts with DUSTIN FARNUM

Produced in Cuba on a mammoth and lavish scale under the personal direction of

AUGUSTUS THOMAS

THEN

**"IN MIZZOURA"**

With BURR McINTOSH,

AND THEN

EUGENE WALTER'S

**"PAID IN FULL"**

—The Results—
See How It Ran
What These
Men Say

Louis Reeves Harrison
in
Moving Picture World

George Proctor
in
Motion Picture News

Wen Milligan
in
The Billboard

Tracy Lewis
in
The Telegraph

Fred Beecroft
in
The Dramatic Mirror

## All Star Feature Corporation

HARRY RAVER,
President.

220 W. 42d Street, N. Y. City

AUGUSTUS THOMAS,
Director General

Gus Sun, of Springfield, Ohio, is said to have purchased a camera and will film current events for his various vaudeville and picture houses.

Stanley J. Mayer, of Detroit, Mich., recently swore out a warrant for the arrest of John Von Hahn, charging him with stealing a moving picture outfit valued at $3,100. Von Hahn had been working for Mayer and when Mayer ordered the outfit sent to Johnstown, Pa., it is alleged, Von Hahn disappeared with it and shipped boxes of ashes and empty bottles. Thirty-five reels of film were included in the loss.

Fred Durkee, of Saginaw, Mich., sold the Rex Theater in that city to G. Rozenbaum, of Kalamazoo., Mich., who has several other picture houses in Michigan and Indiana.

Michigan deputy state fire marshals continue to cut the wires to picture houses which they declare unsafe. Among places put out of business were Charles Niggli's theater at Centerville and the state armory at Monroe.

The biggest coon hunt in the United States, conducted by the Randolph County Coon Club, near Moberly, Mo., October 28, 29 and 30, made a good subject for filming and the committee in charge planned to have some interesting pictures made.

No objectionable signs and pictures are displayed by moving picture men of Kansas City, Mo., according to W. C. Cunningham, investigator for the Board of Public Welfare.

Four reels of pictures are given each night in connection with the vaudeville show of the Hippodrome Theater, which has been opened at Springfield, Mo.

MIDWEST SPECIAL SERVICE

## BUFFALO.

GEORGE H. VERBECK, manager of the Buffalo Feature Film Corporation, has the New York State rights on the Ambrosio feature, "Pilgrim's Progress." Several Buffalo ministers recently witnessed this film at the Globe Theater, in Main Street, Buffalo, and were delighted with the program. Sherman S. Webster is meeting with success as manager of the house.

Manager Newman, of the Allendale Theater, in Allen street, has engaged a new orchestra, which furnishes superior music. This new house is drawing excellent attendance. It has a seating capacity of 1,200.

Plans have been filed for a new motion picture theater to be erected by Christian G. Hopf, at 1223 Lovejoy street, at a cost of $4,500.

Burlesque and occasional features in moving pictures will be played in the Gaiety Theater, to be opened at West Huron and Pearl streets about January 1st.

Work on Shea's Hippodrome in Main street, near Chippewa, is advancing. Vaudeville and moving pictures will probably be featured here. The auditorium of the new Hippodrome will be 120 by 120 feet, with a seating capacity of 3,200. The stage will be 40 feet deep, and 104 feet wide, with a proscenium arch of 50 feet. The big "I" beam to be swung over this proscenium arch is the largest individual section of structural steel ever brought to this city.

A summer theater and other features, will be among the attractions at Elmhurst Park, to be opened next season near Hornell, N. Y.

Manager Marcus, of the New Lyric Theater, is meeting with success in his new position. Among his features, is the printing of New Lyric coupons in the "News," Buffalo's leading evening paper. Holders of the coupons may attend at reduced prices the matinees at that theater.

Delmillar's Touragraphs, moving and talking pictures, were shown for about two weeks at Elmwood Music Hall, recently, under the auspices of the Buffalo "Times."

Manager Laughlin, of the Majestic Theater, which features moving pictures on Sunday and plays during the week, has begun a "pretty girl contest," which will last ten weeks. Contestants hand in their photographs at the box office. Purchasers of tickets to the shows are permitted to vote. Several hundred pictures have already been received and the contest has aroused much interest. Valuable prizes will be given.

A five-cent moving picture theater is to be built in Seneca Street in the Cazenovia district by Charles Farrell. It is said the house will seat 1,000 persons.

The Aldermanic committee on fire is again considering the application of the Nassoy Amusement Co. to build a moving picture theater at 440 Prospect Avenue. John Martin, former alderman, led a delegation of residents of the district in opposition. Mr. Martin told the committee that there ought to be a rule forbidding the construction of moving picture shows in strictly residential streets. The committee decided to inspect the site. Similar action was taken on an application for permission to build a moving picture house at Grant Street and Potomac Avenue.

The Felare Tours in moving pictures, being shown at the Teck Theater on Sundays only, canceled one program recently. The reason was the necessity to clear the stage for the heavy scenery of "The Whip," a high-class melodrama, which appeared at that house during the week. John R. Oishei is manager of the Teck.

Buffalo users of "Made in Germany" goods will be interested in the purpose of the Association for the Promotion of German Export Trade, recently organized in Berlin. The scheme of the new organization contemplates the elaborate use of moving pictures for spreading the gospel of "Made in Germany" in foreign parts. Films illustrating the achievements of German industry in the most graphic style are to be shown in connection with lectures in the native tongue of each particular district.

Walter H. Foster, who recently became manager of the Family Theater, a Buffalo moving picture house, has been with the Mark-Brock Amusement Enterprises for eight years. Before coming to this city he managed the Valentine and Coliseum theaters, Toledo, the Comique of Detroit, and the Colonial of Indianapolis. Previously he was in charge of the Keith of Campello, Mass., and the Orpheum of Brockton, Mass., all Mark-Brock moving picture houses. Mr. Foster had the Family Theater overhauled and an electrical display introduced at a considerable expense. Frederick Carter will manipulate the $25,000 Hope-Jones unit orchestra, being installed. Mr. Foster has been featuring Laura Sawyer and House Peters in "An Hour Before Dawn," Lillie Langtry in "His Neighbor's Wife" and James O'Neil in "Monte Cristo," all furnished by the Famous Players' Film Co.

E. Meadows has become manager of the Exclusive Service Department of the General Film Co., at 122 Pearl Street. This service opened here recently and is being supplied to many leading houses in the Buffalo field. Mr. Meadows recently returned from New York City. His present territory covers New York State west of Utica and a large part of northern Pennsylvania. "This service," he said, "is providing in its exclusive and general tone a long felt want in the picture field." Mr. Meadows formerly represented the General Film Co. in the Middle West, with headquarters in Cleveland.

Harold Edel is meeting with success as manager of the Strand Moving Picture Theater. Centrally located and handsomely furnished, this house is drawing a high class patronage.

The Buffalo Times said in part recently: "Buffalo moving picture lovers and proprietors of the many theaters here are in arms over the efforts of metropolitan musical publishing houses to introduce cheap singers and illustrated songs as a permanent part of the moving picture performance, through a bill now before the New York State Legislature. The legislation proposed provides that five minutes' intermission must be given between each reel. This means that the patrons would only be allowed to see half the number of films now shown to make way for 'rag time' and the cheap singer."

Among the recent visitors in Buffalo was J. W. Hennesey, district manager of the Mutual Film Service.

On account of the satisfactory class of pictures provided by Harry Marsey, manager of the Happy Hour Theater, that house has a long list of patrons who attend regularly, week after week.

Henry Carr, manager of Shea's Vaudeville Theater, and Al Becker, operator, are pleased with the Victor Film Service used by that house. Manager Hopkins, of the local Victor branch, gives his customers, large and small, careful attention.

"BILLY BISON."

## LOUISVILLE.

THE Harry K. Lucas Film Company, of Atlanta, Ga., which recently closed the Louisville office, formerly in charge of W. L. LeCompte, is handling the business in the territory formerly served by Louisville from the Atlanta office, that location being sufficiently central to enable this to be done without difficulty.

H. H. Bradbury has purchased of the Vando Amusement Company, of Louisville, the Columbia Theater, and will take charge at once, devoting his personal attention to the management of the house. Mr. Bradbury also owns houses at Petersburg and Oakland City, Ind.

"Les Miserables" is on for its third week at the Shubert Masonic Theater, which is the longest run yet made by a single motion picture attraction in Louisville. By special arrangement with the Masonic trustees, who control the house, two performances were given last Sunday, and Sunday pictures will hereafter be allowed in the theater. Joseph W. Love was recently selected as resident manager of the house, relieving Col. John T. Macauley, the well-known owner and manager of Macauley's Theater, of the routine work, although Col. Macauley will retain an interest in the theater. Mr. Love is an experienced theater man, and should make a success of the management of the Masonic.

A local insurance paper recently made a suggestion in the matter of fire protection, or, rather, the prevention of panics on account of fire in motion picture houses. It printed the suggestion of an expert on the subject to the effect that before every performance there be thrown on the screen a few lines containing instructions as to the proper conduct in case of a fire alarm. The following are the instructions suggested: "In case of fire be calm. Move quietly out by exits marked by red lights. Take your time and nobody will be hurt. The fire hazard of operation is confined to a fireproof booth. It is not dangerous to the audience."

Switow's Crystal Theater, in New Albany, was closed down all last week for repairs, remodeling and re-decoration. The house will be practically new when the work is completed, which is expected to be within a short time.

The three-reel Bison production of "Captain Kidd" made a pronounced hit with the large crowds attending the Novelty Theater last week.

Earl Rife, special representative of the Warner Special Feature Program, was in Louisville last week, booking engagements for his program. The feature idea is one which is very strong with exhibitors in this section.

The Marion Motion Picture Theater, of Corydon, Ky., is benefiting by some advertising in one of the papers at Henderson, Ky., the ads being placed in the "Help Wanted" column, and indicating that the thing that is "Wanted" is attendance at the Marion. Manager Luther S. Marshall is handling a good business, and devices like this help to keep things moving.

Manager John Venable, of the Princess Theater, at Hopkinsville, Ky., which is owned by the Crescent Amusement Company, is much pleased at the decision of the company to add Kinemacolor films to the program at the Princess. Mr. Venable has been making an effort to get these pictures for some time, and is convinced that they will add much to the attractiveness of his offerings.

The Empress, at Owensboro, Ky., showed "The Mystery of the Silver Skull," a two-reel Vitagraph number, with much success last week. The new Vitagraph policy of featuring the name of the author of the piece, illustrated by this drama, of which James Oliver Curwood is the author, met with the approval of the audience, this added bit of information meeting a long-felt want.

The Rex Theater, of Princeton, Ky., is installed in new quarters on the ground floor of the S. P. Pool building, Mr. Pool having spared no expense to make the theater modern in every respect.

Work has been started at Ashland, Ky., on the new motion picture house at Twenty-ninth and Winchester Streets, of which C. C. Moore is the owner. The new building will be of brick, and will be two stories in height. The theater and a storeroom will occupy the first floor, the second story being intended for apartments.

For the first time in Maysville, motion pictures were shown in a church a few evenings ago, when at the Church of the Nativity was presented a program including a three-reel presentation of the "Passion Play."

The showing of the film was an accident, in a way, resulting from the loss of some slides illustrating missionary work among the Indians, intended to go with a lecture on that subject. The "Passion Play" film was secured by Jack Hawthorne, operator of the Gem Theater, as a substitute, by a special trip to Cincinnati, and the audience was much pleased with the substitution.

The Crescent Amusement Company, of Nashville, Tenn., has announced that it will erect in Bowling Green, Ky., a handsome motion picture theater about January 1, on a site upon which a long lease has been acquired. The officers of the company and a representative of the Nashville architectural firm of Holeman & Marshall were in Bowling Green recently, looking over the ground. The Crescent Amusement Company already owns the Elite and Columbia Theaters in Bowling Green, and the third house is intended to surpass both of the others in every respect. It will have a seating capacity of 600 or more, and will be modern in every respect.

A. J. Boot, 15 Lee Building, Memphis, Tenn., desires prices on films, machines, and other equipment for motion picture theaters.

G. D. CRAIN, JR.

## WASHINGTON, D. C.

A CORPORATION has been formed by the Goldsmith-Snyder Co., of which David Goldsmith, William C. Snyder, Theresa Goldsmith and Lucille Snyder are the partners; with a capital stock of $5,000, divided into fifty shares of a par value of $100 each. This firm will engage in the moving picture theater business at 1223 Seventh Street, Northwest.

"Les Miserables" in nine reels, divided into three sections, brought an immense crowd to the National Theater, where it was shown as a Sunday feature.

Work will soon be begun on a new moving picture theater in Alexandria, Va., which is to be one story in height, with a cellar where the heating plant will be installed. The lot on which the theater is to stand has a frontage of forty-five feet and a depth of eighty feet. The house will have a seating capacity of 450.

Realizing the value of co-operation between employers and employees, the Circle Amusement Company has inaugurated a series of get-together dinners. These are to be held periodically and while the good things are being served, both the owners and the "men on the firing line" are to be given an opportunity of voicing their thoughts as to how to make the service of the Circle Theater better. At the first of these little affairs several new ideas were brought out which will be given a trial.

The Greater New York Film Rental Company has secured quarters in the Warder Building, Ninth and F Streets, Northwest, with Mr. Robert R. Harcourt, formerly solicitor for the General Film Company, in charge. The many friends of Mr. Harcourt wish him success in his new undertaking.

The value of the moving picture as an educational agency is shown by the fact that several of the big government departments here are using

Copyrighted
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HELEN
GARDNER

# Helen Gardner in
# A Princess of Bagdad

*Produced in*
*Miss Gardner's Studio*

*Written and Directed by*
*Charles L. Gaskill*

FULLY conscious of the exact meaning of the words employed here, we state as a fact that "A Princess of Bagdad" is the most beautiful and absorbingly interesting picture ever made in America, the equal of any picture ever made anywhere, and the most beautiful original picture ever made in the world. Its charm is irresistible. It scintillates with brightness and beauty. The story is as interesting as any ever written. Its technical perfection is a model. It is a grotesque, tragedy, a light comedy, a fantastic play, a diabolique. It is fascinating always. It holds one's attention as by bands of iron—you are in the midst of tears and laughter every second of time. It has all of the mystery and glamour of a real Arabian Nights' Tale—all of the complications, all of those wonderful complications, of those old stories, all told so clearly and finely that a child understands as well as the most highly cultured man or woman. The picture is played by real artists—from the most important to the least important character. The wonderful grace and transcendent beauty of Miss Helen Gardner, her tremendous dramatic ability and genius in picture art, have never been seen to a better advantage than in this very unusual work. The picture lasts about two hours, being seven full reels long, each reel comprising one full chapter. Its photography is absolutely flawless. It is the legitimate successor to "Cleopatra." Everybody made money on "Cleopatra"—everybody will make money on "A Princess of Bagdad." Wire for prices now—or you may be too late.

**Edwards - Zetler Feature Film Co. of Dayton, Ohio, owners of Helen Gardner features for Ohio, Indiana and Kentucky.**

*Sole Selling Agents* **THE HELGAR CORPORATION,** 472 FULTON STREET
BROOKLYN, NEW YORK

**We shall be pleased to give any parties interested screen examination in the above suite of offices**

films to good advantage. The Navy utilizes films to promote its recruiting service by showing life at garrisoned posts and experimental stations, although possibly all by private individuals, and the Department of Agriculture will soon have a number of films on plant and animal life ready for the screen.

That every care is taken of the patrons of the Cosmos Theater in Pennsylvania Avenue, Northwest, is evidenced by the recent installation of a storm protection. This has completely enclosed the open lobby of the theater. The upper part is ornamented with large sections of stained glass in onyx style. This gives a very attractive appearance to the house.

A record breaking attendance was recently had at the Empire Theater in H Street, Northeast, when "Sapho" was featured. So many requests did Manager Greenberg receive for a return showing of this film by those who were disappointed at being turned away that it was again featured at the same house with similar results.

Pictures of romance, a review of current events and some western scenes formed the entertainment given at the Government Hospital for the Insane, at Anacostia for the patients and employees of the hospital.

The closing of all 5 and 10 cent shows on Sunday and the strict enforcement of the liquor laws was advocated in resolutions passed by the Sunday School Association of the District of Columbia at its annual meeting. These alleged clarifiers of impure conditions seem to lose sight of the fact that moving picture shows are big factors in the crusade against the use of liquor and are doing so much to educate the people.

C. L. LINZ.

## INDIANAPOLIS.

MAYOR SAMUEL L. SHANK, of this city, who has attained an international reputation on account of the fight he has made against the high cost of living, is arranging to go on the vaudeville stage when his term of office expires, January 5. The mayor is having a film made illustrating the cause of the high cost of living and the cost of high living, and will use this in an eighteen-minute sketch. His opening engagement will be at the Lyric Theater in this city, Christmas week, after which he will begin a three-months' engagement over the State.

The strike of operators in a number of local motion picture theaters has been settled, and the men have returned to work. An agreement for one year, from November 1, 1913, has been signed with the operators by the Motion Picture Exhibitors' Association, which represents sixty-seven motion picture houses in the city.

W. H. Lawrence, district manager for Indiana and Kentucky for Warner's Features, recently gave a private exhibition at the Idle Hour, in this city, for subscribers to the Warner service. Among the films shown were: "The Ku Klux Klan," "The Man from the Golden West," and a four-reel production featuring James J. Corbett.

John J. Ryan has leased the Colonial Theater, at Illinois and New York streets in this city and will make a specialty of high class motion pictures and light vaudeville, one of the special features will be an Indianapolis film each week. The theater formerly was devoted to productions by a stock company.

The E. G. Spink Company has begun the erection of a motion picture theater at 1124 Central avenue. It is to be a one-story brick structure, 45 by 155 feet, and will have a seating capacity of seven hundred. The cost, exclusive of furnishings, will be about $8,000. It will be completed in time for opening during December.

The Operators' Supply Company has been organized and incorporated at Shelbyville for the purpose of manufacturing and selling sectional fireproof film boxes. Those interested in the company, which has an authorized capitalization of $1,000, are B. Steinhauser, A. S. Griffey and Charles Steinhauser.

Permission to do business in this State has been granted the World Special Films Corporation, by the Indiana secretary of state. The company is a New York corporation with a capitalization of $50,000, of which $2,500 is to be represented in Indiana.

The Tacoma Amusement Company, which recently opened a beautiful new $15,000 motion picture theater at East Washington street and Tacoma avenue, has announced an increase in its capital stock from $15,000 to $25,000.

J. A. De Herity, F. C. De Herity and H. F. Mosiman, have organized the Alhambra Company, at Elwood, to conduct motion picture theaters. The company has been incorporated with an authorized capitalization of $10,000.

C. L. CUMMINS.

## NEW ENGLAND AND CANADA

THE K. & K. Amusement Company, of Bridgeport, Conn., incorporated this week, to conduct moving picture theaters. This corporation is capitalized at $40,000.

Another incorporation is the Magnet Theater Company, of Boston, with Bernard H. Kerster, Raymond McKinnon, Thomas H. Canning, Louis M. Vidger and Alexander Vidger, named as the promoters. This is a $10,000 corporation.

The Union Theater Company, of Boston, filed its certificate of incorporation this week. William D. Bradstreet, William D. Bradstreet, Jr., and George E. Knapp, are named as the officers. The concern incorporated for $200,000.

The Plaza Amusement Company, of Boston, is a new concern, with authorized paid in capital of $15,000. The promoters are: Harry F. Campbell, Samuel Grant and Ephraim N. Cook. This concern has taken a ten-year lease on the property in Salem, Mass., formerly occupied by William Gane's Witch Theater, which was burned some months ago. The house is being entirely rebuilt, and will be a modern, fireproof theater, with a seating capacity of 1,000. The house will now be known as the Plaza Theater, and Warner's Features will be the special attraction here. The new owners show their faith in the pictures by so building the stage that no vaudeville acts could possibly be used.

The Eastern Theaters Company, of Boston, will open the Majestic Theater, Keene, N. H., under its management on November 21. The house has been remodeled and repainted. Manager Elbridge Campbell says he will wake up the rustics of Keene with Warner's Features. Elbridge was secured for the Majestic this week, having been in charge of the Scenic Theater, at Chelsea, Mass.

The White Amusement Company, of Boston, came into the light this week as a $5,000 concern. The promoters are: William White, Samuel V. Grand, and Samuel H. Steinfeld. The latter two named are connected with Novelty Feature Films, of Boston, a progressive feature film exchange.

On November 10, a new house opened at Rumford, Me., called the Empire Theater.

Gowan's new theater, at Springvale, Me., opened to good business recently. Mutual pictures, projected by a Power's 6, are relied upon to draw the trade.

The New England Amusement Company, of Hartford, Conn., incorporated this week for $50,000, to conduct a chain of theaters.

Rhodenhizer & Howlie have bought White's Opera House, Concord, N. H., from Dave Adams, and have installed the Universal program. The Lyric Theater, Natick, Mass., is also owned by this firm, and uses Universal service.

The New Comique Theater, Montpelier, Vt., is doing very nicely under the management of R. L. McIntyre. The company is now using Mutual service.

F. J. Dutton, of the Opera House, Waterbury, Vt., features Keystones regularly and finds trade good.

Mrs. Julius Cahn, wife of a theatrical manager, died suddenly on November 11, of heart disease, in the Greenwich Hospital, Greenwich, Conn. Mr. Cahn has a string of theaters in New England, many offering photoplay programs.

The Boston Association for the Relief and Control of Tuberculosis, is mailing a letter to moving picture theaters asking them to make a special feature of Edison's new white plague story, if possible. The reel in question is to be released on December 2. The Association also asks for the co-operation of the exhibitors with reference to their colored slides, calling attention to the fact that Red Cross Christmas Seals are on sale after November 27.

Charles Coburn, a former New Yorker, is the new Maritime Provincial manager of the General Film Company, with headquarters at St. John City. By much personal visiting and rigid investigation into the particular needs of his territory, he is greatly helping the smaller exhibitors, much to their satisfaction. Mr. Coburn was formerly in another line of business, and is a great believer in the motto: "a satisfied customer is the best advertisement."

In the province of New Brunswick, Can., the provincial Board of Censors, located in St. John, issue ordinary stereopticon slides, to be used in announcing "passed films." A $50 fine is imposed if this slide does not precede every picture.

Allen McBeath, a St. John, Can., man, who had been managing the Gaumont interests in Montreal for about two years, has resigned from the Mutual officers, which succeeded Gaumont. Mr. McBeath is now visiting his home town, and intimates that he will soon be able to announce his new connections.

George Kleine's "The Last Days of Pompeii" is being exhibited at B. F. Keith's Bijou Dream Theater, Boston, and great interest is displayed by the public.

Harry Asher, general manager of the Famous Players Film Company of New England, 100 Boylston street, Boston, announces that he has secured the New England booking right on the original Pasquali production of "The Last Days of Pompeii," in 7 reels.

Keith's Bijou Theater, Boston, showed special films of the Catholic Missionary Congress on November 17, 18, 19.

Rhode Island in general, and Pawtucket in particular, is now in the censorship agony, due to a proposition that all films be passed by women representing the mothers of the state. The censorship agitation has been a live issue for months, but became unusually active this last ten days. A group of women, known as the Rhode Island Congress of Mothers and Parent Teachers' Association, wish to be made the official censors, so that their children may not be influenced by "ill-advised" photoplays. This association intends choosing a committee which shall thoroughly look into the moving picture conditions, and then prepare legislation to regulate things. The Association claims it is in business not only to tear down, but to construct also, and will be glad to co-operate with exhibitors. Scenes of violence are especially distasteful to the new Association, which, nevertheless, recognizes the value of the photoplay as an educational and entertainment agency. Sanitary conditions of Rhode Island houses will come in for attention, in fact everything pertaining to the picture, or the theater in which it is exhibited, is to come within the survey of the League.

On November 10, Mr. S. Z. Poli, the New England vaudeville and photoplay theater magnate, celebrated his silver jubilee, and had a large party at New Haven, Conn.

A suit has been filed against P. L. Morse, by A. A. Karbey and M. A. Freye for financial loss caused by the State Building Inspector revoking the license of the Lion Theater of Springfield, Mass. The Lion was a photoplay house, and lost its license because of conditions that did not comply with the law. Mr. P. L. Morse is the owner of the building, and Freye & Karbey claim he agreed to make the changes required by the inspector when the lease was signed. Up to date, Mr. Morse has made no changes, and the Lion is dark.

"The Last Days of Pompeii" pulled large trade for the Opera House, Lawrence, Mass., a Julius Cahn theater. The feature was exhibited the week of November 17.

Manager F. Johnson, of the Grand Theater, Brantford, Can., is using Edison's talking pictures.

Manager Nathan Robbins, of the Casco Theater, Portland, Me., is evidently going to be a worthy successor to Mr. Moxley Blumenberg. Mr. Robbins intends to keep the house right up to its old-time standard.

Edwin J. Sullivan, for some time connected, in an executive capacity, with the Greene and Abrams enterprises, in Portland, Me., has severed his connections with that firm, and expects to hook up with a New York producer.

J. Fred Miller, of Fall River, Mass., is now manager of the Savoy Theater, that city, a Julius Cahn house.

C. O. Baker, of the Weseley Theater, Greenfield, Mass., has turned the theater over to P. Brunelle, who will manage the theater just as before.

Ed. F. Galligan, well known at Taunton, Mass., has deserted his theatrical friends in this section, to take charge of a theater in Logansport, Ind.

The Ideal Theater, Milford, Mass., is reported as being in the market for a lessee, but Fred Ray, who has been acting as manager of the house since Noden & Perham gave it up, is still caring for it, and operating it as a photoplay theater.

D. R. Bluffington, manager of the Woonsocket, R. I., Opera House, closed his theater November 4, in order that extensive repairs and alterations could be made. The house is due to reopen November 24, with a show of photoplays and vaudeville.

Claude H. Tally, until recently manager of the Regent Theater, New York, has secured a ten-year lease of the Lyric Theater, Bridgeport, Conn., and the house is being refitted, to the tune of $10,000. Mr. Tally will run a photoplay program, making a specialty of features. Admission will be 10 and 15 cents. The Lyric was lately given up by William Fox.

The Supreme Court of Massachusetts decided, last week, that the Nelson Theater, Springfield, Mass., is rightfully in the possession of the Nelson Theater Company, under a lease from the Shuberts. The court enjoins George D. Nelson and the William Fox Amusement Company from ousting the present tenant. There has been complicated litigation over the property. Mr. Nelson and E. G. Vinton leased the house to the Shubert Company in 1907, which concern assigned its lease to the United States Amusement Company of New Jersey. S. Z. Poli took the house over, and in 1908 assigned the lease to the Nelson Theater Company, whose right to possession has only now been established.

A new, fireproof theater is now building at Lowell, Mass., and Samuel Onbach is the owner. The new house will seat 1,500 on the ground floor, and the land measures 72 by 180 feet. The house will boast of a sliding roof, which may be removed in summer. Two Power's 6-A machines, with a motor generator set have been contracted for by Mr. Onbach. The house will cost about $30,000, and should be ready by December 15. Mr. Onbach will manage the theater, having formerly owned and managed the Colonial theater of Lowell.

J. L. French of Rosetown, Sask., Canada, has been appointed national vice-president of the Exhibitors' League for that province. The exhibitors of Canada are to be organized if possible, and a convention will be called by Mr. French before long.

"A Life for a Life," is a new 3-reel feature of the Film Releases of America, and the New England State rights were purchased by Harry Asher, manager of the Famous Players Film Company, of New England, Boston.

The Scollay Square Olympia Theater, Boston's new two-million-dollar theater, built for the exploitation of vaudeville and pictures, was opened to the public on November 17. On Sunday night, November 16, a special invitation performance was given, to which were invited many exhibitors, public officials and friends. Full details of the Olympia will appear in these columns next week.

HENRY.

**DEPENDABLE FEATURE SERVICE**

# FEATURE TALKS—Talk 1.

MERE theorizing about features will lead nowhere. The exhibitor today is confronted not by theories but by conditions. The market is now in a mighty ferment. No one can tell what crystallizations will come, but one thing stands out pre-eminently:

**The Three-Reel Feature of Quality is the Life Blood of Every Successful Program.**

All the Crystallizations will form around this one big, rock-bottom fact. The most valuable thing which is offered to exhibitors at the present time is:

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# LICENSED FILM STORIES

## SELIG.

**MOUNTED OFFICER FLYNN** (Nov. 25).—A Secret Service operative is intrusted with plans by the U. S. War Department of the utmost importance, that he is to deliver in a Pacific Coast city. Spies of a neighboring nation have an inkling of their transmission, but their opportunity to seize them does not come until the last moment as the plans are about to be delivered. Mounted officer Flynn happens in and hears just enough of the reported loss to form the quick conclusion of the natural detective. He clatters away down the street and out into the lonely suburbs over his long dark beat with all of his senses tingling with the sensation of something imminent. He is passing an unoccupied cottage when his suspicions are aroused by a light momentarily illuminating the window, like the flash of a match. He dismounts, ties his horse and creeps up to the window. He surmises the two men he sees inside are the spies who have halted for a rest before sneaking on over the border. They are nervous and alert and his discovery is coincident with theirs. The man with the plans makes his way out of the rear window—the one with the gun waits at the door ready to give the butt any one entering. When the light goes out Flynn jumps for the door and with the skill of a "half back" splinters it from a shoulder shove. The man inside hits the officer's wrist, sending his pistol flying and tries to club him with his own weapon. In the struggle that followed all the fighting blood is up in Flynn, and he drags the armed man out into the yard, and the pair wrestle desperately on the brink of a well—with a mighty wrench he throws the weapon of the spy into the well and sends the owner after it.

The spy who escaped with the plans has a good start. Flynn flings himself automatically into his saddle and starts on the race for the border. The man in front is desperate, well mounted and armed; the mounted officer gains breath as he races along, is unarmed, but unafraid. The spy turns in his saddle and fires. Flynn ducks down and lies along the neck of his horse, Indian fashion—and rapidly coils the riata that touches his thigh on the saddle. The bullets hum over him like angry bees—closer and closer draw the riders. Suddenly Flynn rises in his stirrups and throws his riata. He gets a plug in the left shoulder, but the flying noose settles about the man ahead. The noose tightens and pinions the arms of the spy to his sides. Flynn closes up alongside twists the smoking revolver from his hand, stuffs it in his own empty holster and drags the documents from the mussed-up spy. He brings the Government back its own and more—he wins a Congressional medal and only says he merely worked along the line of duty.

**CUPID IN THE COW CAMP** (Nov. 26).—Bud Reynolds, the king of his class, applies at the Diamond "S" ranch for a job and promptly falls in love with the ranchman's daughter. They all contest at the County Fair, when Bud captures all the trophies in sight for his prowess, including the hand of the fair Katie. Arizona Bob, Soda Water Sam and Limpy Jim are disconsolate thereat, and take to reading openly and in secret, the small "ads" in the crumpled paper from Omaha. They all strike "a plant" of two confidence men: "A wealthy widow desires to make the acquaintance of a Westerner." Each, unknown to the other, writes, and are requested to send a sum of money as evidence of good faith. After several weeks of waiting for the return sign of the widow, their mutual secret becomes open and they conclude, both as individuals and syndicates, they have been stung. Arizona volunteers to mosey up to Omaha and try to get back the original heartbalm investment. He sends the coy widow an important check, and goes on the same train with the letter. He visits the newspaper office and lays for the "Con" who gets the letters, and then trails him to the lair of his confederates. As they are about to split the proceeds of the check he bobs up serenely, and covering them with his trusty irons, "persuades" them to pay his bill which includes his traveling expenses and the original investment of his partners, together with divers "extras" in the form of heart damages—in a naive western way that takes the starch and unearned increment out of the swindlers. Then he buys a handsome wedding present for Bud and Katie. His partners are reimbursed, but concluded that the risks of matrimony are too complicated for their simple calculation.

**A MESSAGE FORM HOME** (Nov. 27).—Jack Trask, a drinking and non-provident man, confers a hardship upon his wife, and an unenviable heritage upon his boy, Earl. This youth is jibed by his schoolmates because of his ragged clothing and his dissolute father, but he has a little champion in Gladys Hoffman, whose father, Judge Hoffman, employs Trask. The boy meets a friendly hobo and succumbs to the lure of the road. He confides to Gladys that he is going to run away; but in spite of her persuasion to the contrary, he feels that he is driven from home, and disappears. Gladys tells the secret to his poor mother and then to her father, who calls Trask to account, but his reformation is too late. Earl has disappeared. The zest of the wandering life soon wears off, but the boy has practically become a slave and is forced to continue the horrid pace of the tramp. His poor old mother sets a light in the window each night, hoping for the return of her wandering boy, and Gladys never loses hope in her playmate, and one day, in a strange humor writes a message in chalk upon the door of a freight car, trusting that it will meet the eye of Earl, and bring him back again. One day the gang of tramps with whom Earl consorts, plan to loot a freight car, and that night they steal into the yards, hoist Earl upon their shoulders, to pick the lock. He lights a match and by its flare, reads the message that he recognizes is for him. Just then the detective who is watching the yards comes upon the crowd and captures them. Their case comes up the following day before Judge Hoffman, and the ragged boy seems to be singled out as the chief conspirator. At this moment, Gladys, the Judge's daughter, comes into the court, recognizes the boy, explanations are quickly made, the real culprits are passed on to save time, and the repentant Earl is taken home to his parents and starts on a new life.

**THE SUPREME MOMENT** (Nov. 28).—In his youthful days of toughness Gangster Griggs had a companion in crime, named Brock, who had cut away from the gang; and by superior cunning, became "a master of finance," and a cash purchaser of respect. His methods were finer and more far-reaching than those of Griggs, whom he had betrayed and tried to forget. Griggs, "the worst man in New York," however, did not forget. He rallied his minions in a dungeon-like, underground dive, in darkest New York for a master stroke; but Brock was alert to the situation, and as usual, betrayed them to the police. It was Griggs' fortune, however, to escape this last raid, dangerously wounded. He fled away in the dark, and dropping off the train, strangely enough, landed at Brock's country place. He learned this fact later as he was having his wound dressed, and conceived a dastardly plan of "doctoring" the pleasure boat, used by his arch enemy's daughter. As he watched the little craft put out on the deep lake and begin to sink, carrying the dearest thing associated with the life of Brock, the diabolical glee of the revengeful gangster, Griggs, faded as he watched the dramatic death struggle of an innocent young girl—a sacrifice to his personal hate. At that moment the humane impulse surged superior to the meaner emotions in his darkened soul. To swim the intervening waters and rescue the girl meant certain death in his weakened condition, but the supreme moment could not be denied, and he took the chance. He reached the girl as her boat went under and left her struggling in the water. He sustained her until the father's boat rushed up and she was dragged aboard. The exertion was too much for the exhausted Griggs, and he sank as Brock recognized him.

**THE RUSTLER'S REFORMATION** (Dec. 2).—Bill Brant, a bad man, has a fine daughter, who is in love with a good man, Tom Travis, foreman of the Diamond "S" ranch. Brant has the unhappy faculty of eliminating the last letter of his name and adding a "d" on other people's cattle—in the argot of the West, a rustler. The redoubtable Tom Travis has been looking after his diminishing herd and happens to go by the Brant cabin, following a warm trail. He finds that the girl has been locked in the cabin by heavy bars having been nailed across the windows and door. He concludes that this is due to two reasons—one, that she cannot get away, and the other, that she cannot discover the operations of Brant and his accomplices.

Tom gives the girl her liberty and suggests that they go at once and get married. So they ride off double, on their happy errand. The rustlers, returning, find the girl gone and start after the couple. Tom and his inamorata reach the home of the minister first: but Brant arrives on the scene, furiously declaring that he is going to make his daughter a widow before she is a wife. He rushes into the room, and the daughter requests the parson to pray for her father. This smites the conscience of the old sinner, so that he gives up his murderous plan and orders his men to drive back the stolen cattle they have confined and concealed in a draw. So he happily becomes good, leaves the country, and the young people are happy ever after.

**WITHIN THE HOUR** (Dec. 3).—Mrs. Rowe cautions her little daughter, Nellie, that she will be gone only an hour and not to get into mischief. She has no sooner left the house than the child, looking through the window and seeing other children at play, goes out and joins them. Reddy, a thief, observes her departure, gets into the house, inspects the silver, piles it on a table, preparatory to wrapping it in the cloth and carrying it away. In the interim, Nellie has told her companions of the secret location of jelly and jam, and the little ones go back to the house for a luncheon. The thief, hearing the children, steps into the china closet, thinking that they will pass by and not observe the silver. Nellie, however, happens to see him, deftly turns the key in the lock, and then the little ones decide to hunt a policeman. The thief tries to kick his way out when he hears the coast is clear, but finding it vain, quiets down and gets out his gun to be ready for the coming police.

Reddy's child has found a doll which happens to belong to Nellie Rowe. This results in their acquaintance, and she goes back to the house with Nellie. Her father, imprisoned in the closet, hears her voice. In the interim, the policeman has come, likewise Mrs. Rowe, whose hour is up. The officer cautiously opens the door, gun in hand, but the conscience-stricken thief has dropped his own weapon, a ready prisoner. The father of Nellie sees the relationship and pleads with the policeman to let the repentant man go with his own child. The big man in the uniform shuts his eyes for once, and remarks: "Sure, I have kids of me own."

**GRANDDADDY'S BOY** (Dec. 4).—Grandpa Eaton, a white-haired old man, has reached infirm age, and his grandson, Bobby, is his chiefest joy. He has a comely granddaughter, aged 20, whose gaiety of disposition causes the old gentleman some apprehension. She has a sweetheart, Jim Weston, but when she shows Grandpa her ring and announces her engagement, he not only refuses to shake hands with the young man, but reduces his voice from quivering falsetto to the deep diapason note of displeasure. Then he goes on playing with Bobby as though nothing had happened. Bobby, however, sees through the window the waiting automobile of Jim and decides that the out-of-doors is for him. He rushes out, begs for a ride, but is refused. Undaunted by this, and unnoticed by Jim, he climbs onto the rear of the machine, and as the driver is not particular about speed laws, Bobby has to cling on for dear life. Finally he is jarred off, and is discovered in the street, injured and unconscious. A "cop" and several other Samaritaus rush in and pick up the injured one, with expressions of amazement, and one man points down the street towards the whirling auto, the driver of which knows nothing of his lost passenger. Jim, however, happens to come back that way, and is shocked and horrified to see the policeman carrying Bobby, whom he recognizes. He explains to him that he will take care of him, takes the child in his auto and carries him swiftly to his own home, a fashionable bachelor apartment. He dispatches his man at once for a doctor, then phones Bess. She, in turn, breaks the news to Grandpa Eaton, who makes his way to Jim's apartment and endeavors to carry the injured child from the sick-room. The doctor interferes at this point, but presently Bobby regains his wits, begins to mend, and exonerates Jim from the blame that his Grandpa has placed upon him. This results in restored happiness all around.

**NORTHERN HEARTS** (Dec. 5).—Old Inspector McGrath of the Royal Northwest Mounted Police, is proud indeed when his son, Jim, gets his sergeant's stripes, and bids him to live up to the duties they impose; but the mother of Jim's trail-pal, Brock, whom the motherless boy regards as his own, bids Jim remember: "duty to God first and to the King second."

Jim and Brock are rivals for the hand of Ellen. She really prefers Jim, but piqued at his lack of perception, ,encourages Brock. One day she is attacked by a villain, Black. Brock happens along, and during the encounter that ensues, knocks the assailant over the cliff and he is killed. The girl persuades Brock, against his better judgment, to flee, and Jim is detailed to capture him. His inclinations revolt against such pursuit, and Ellen threatens him with her hatred if he does so, but the brand of duty has burned so deeply that nothing can swerve him from orders. He trails and arrests Brock, and, bringing him to quarters, he meets Ellen, who pleads with him for Brock's liberty, even offering herself as sacrifice. She paints such a pitiful picture of Brock's old mother, whom Jim loves as his own, that he recalls her words, andt hen and there ensues a struggle between the dual duties. Finally he tears the stripes from his uniform as a sign that he is unable to live up to them under the circumstances and frees Brock. He then discovers that Ellen is truly his own, and the story eventually ends well for all concerned.

**THE FSCAPE OF JIM DOLAN** (Special—2 parts—Nov. 17).—The love of Jim Dolan for Grace Wellington incurs the hatred of Ed. Jones, who is trying to win the affection of Grace. Jones, a foreman on the Brown ranch, and Brown, himself, call upon Dolan and request that he sell his little claim, which is bordering the ranch of Brown. Jim refuses to listen to them and his demands of Jones to keep quiet tend to intensify the latter's anger. Seeing a chance to get even with Jim, Jones puts a malignant motive into effect. One night he steals a number of branded hides from Brown, which he buries on the claim of Jim. He then reports that a number of the hides have been stolen and with the aid of the sheriff discover the missing skins. Jim is arrested and sentenced to ten years in the town calaboose. Grace, believing that there has been foul play, smuggles a saw and a note, which tells him of the relay of horses to help him escape.

It is not long before Jim is urging the steeds to great speed. The sheriff and the posse soon discover his flight and are soon upon his trail. When Jim comes to the last relay he makes the alarming discovery that the horse is lame. Breaking his rifle, he runs cautiously to the river, submerges himself and breathes only through the

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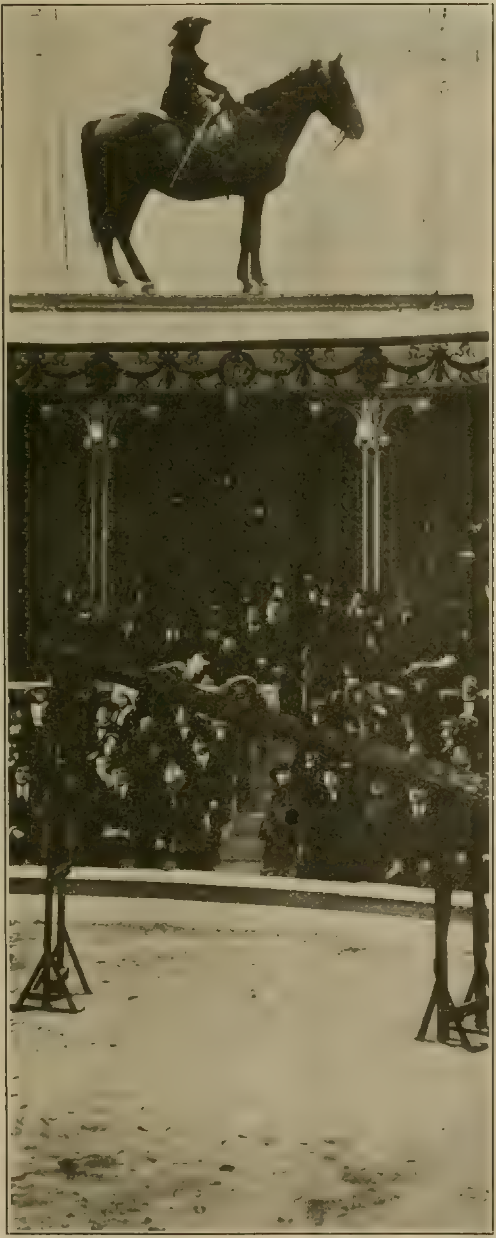

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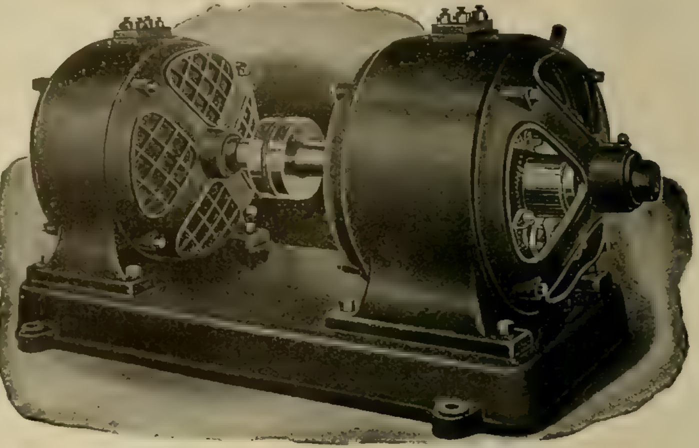

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barrel of the gun. His ingenious tactic effectuates his escape from the posse, but he is later captured on the river bank by Apaches, who tie him to the tail of a wild horse as a sort of amusement. He is rescued by a prospector and nursed back to health. Around some supplies that the old prospector has bought in town is wrapped a newspaper stating that Ed Jones, who has been wounded in a saloon fight, confessed that it was he who stole the hides and cast the blame upon Jim Dolan. Jim tells his story to the kind hearted prospector, and it is not long before he is in the arms of his sweetheart, Grace.

**THE QUALITY OF MERCY (Special—2 parts—Nov. 24).**—Emma Leighton, an orphan, lives with her irritable old uncle and kind-hearted aunt on a farm far away from the city. Near the farm is a shooting lodge owned by Harvey Manning, who comes there with his friend, Paul Mason. In time Harvey, who is a club man of not the best type, meets Emma. He becomes infatuated with her and his city ways please the countrified girl. Shortly after Paul notices that his friend wants to take advantage of the girl and he remonstrates with him. Harvey, not being accustomed to taking advice, silences his friend. Harvey is suddenly called away to the city and before he goes sends a messenger with a note to Emma telling her to come to the city, where they will be married. The note is delivered to her just after she has been whipped by her irascible old uncle, and deciding that life in the country is no longer endurable, leaves at once for the city, where she meets Harvey, who takes her to his apartment. As the girl is demanding that the marriage be performed at once, Paul, who knows the character of his friend, also goes to the city and is horrified in learning the whereabouts of Emma. In order to overcome Emma's scruples, Harvey slips Paul a note asking him to bring some friend dressed as a minister. But Paul does not intend to be a partner to such a diabolical plot and he goes and brings a regularly ordained minister, who performs the ceremony. Shortly after the unscrupulous Harvey leaves his wife and writes her that their marriage was illegal and that she has no further claim on him. Almost simultaneously with the receipt of the note, Emma learns that her husband and Paul have been killed in an automobile accident.

A year later, Emma, through the importunings of her aunt, whose husband has died, is persuaded to return to the farm with her baby. No sooner has she arrived when the baby is taken suddenly ill. She summons Dr. Hartley and the next morning brings news that the little one is on the road to recovery. During his professional calls the doctor becomes interested in the young mother. One day at the general store he hears an uncalled for remark concerning Emma. He throttles the man and throws him off the porch. In order to put a stop to further remarks he offers to marry Emma. To show their dislike of the young girl the inhabitants of the village as they are coming out of church shun her. The doctor, who happened to be present, escorts her home and again asks her to marry him. She consents, the day is set and the minister is engaged. On her wedding day she receives a note from the minister telling her that he is called to the bedside of a dying man, but that he is sending a minister from a neighboring town. This minister proves to be the man who married Emma to Harvey in the city, and thus the stigma of supposed shame is lifted from Emma.

## KALEM.

**THE OCTOROON (Special—3 parts—Dec. 1).**—McCloskey steals the paper which gives Zoe, an octoroon her freedom. The girl is the companion to Mrs. Peyton, her former mistress. She repulses McCloskey's advances. George, Mrs. Peyton's son, loves Zoe, and asks her to be his wife. Mrs. Peyton is heavily in debt to McCloskey. The man kills little Paul, who is bringing the mail to the house, and steals a letter containing a draft for $50,000 which would enable Mrs. Peyton to pay the debt. Unknown to the murderer, a camera is a silent witness of his crime. Wahnotee, an Indian, is the devoted friend of the murdered boy: Mrs. Peyton's slaves are confiscated and sold at auction to pay her debts. Zoe is seized as a slave because the paper telling of her freedom is missing. McCloskey buys the girl. George is heart-broken. The camera reveals McCloskey as the murderer of Paul. Upon the villain's arrest, Mrs. Peyton's draft and Zoe's document are found by Scudder, Mrs. Peyton's overseer. McCloskey is placed aboard a steamboat to be taken to prison. He escapes after setting the vessel afire. Wahnotee follows the man. Later, the two fight a terrific knife duel and McCloskey is killed. Ignorant that her freedom has been established, Zoe takes poison rather than become McCloskey's slave. Scudder arrives with the news of McCloskey's villainy, but he comes too late—Zoe is dead.

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**THE CAVE MAN'S WAR (Special—2 parts—Dec. 3).**—Red Axe, of the Cave Dwellers, is crippled in a combat with a member of his tribe, whose mate he attempts to steal. The defeated man is driven from his people. Strong Arm, of the Shell People, takes Lightfoot, daughter of Scarface, as his mate. Later, Strong Arm and several of his tribesmen come upon the crippled Red Axe. The Shell People and the Cave Dwellers are at constant war. Strong Arm saves Red Axe from death at the hands of the Shell men. He brings the injured man to his cave and orders Lightfoot to treat the Cave Dweller's injuries. Red Axe recovers rapidly. He covets Lightfoot, but she repels his advances. The Cave Dwellers attack the Shell People. Led by Strong Arm, the latter beat back their foes.

Red Axe shows his ingratitude by attempting to steal Lightfoot. The man is foiled and compelled to flee. He hastens back to his own people and induces them to make another attack upon the Shell People. The latter are defeated after a furious battle. Lightfoot is captured by Red Axe. Strong Arm is powerless to aid his mate. He lurks about the Cave Dwellers' vicinity watching Red Axe. While thus engaged, Strong Arm accidentally forms the first blow. He learns its use as a weapon after he fashions a rude arrow. Several days later, Strong Arm discovers Red Axe dragging Lightfoot along the beach. He speeds an arrow into the man's side. Red Axe pulls the arrow from his body. He is amazed that so small a thing can wound him mortally. The man staggers and falls. With the aid of the bow, Strong Arm restores peace to his tribe.

**WHILE FATHER TELEPHONED (Dec. 5).**—Marlin takes his daughter, Ethel, to the seashore in hopes that she will annex a rich husband. The father meets Bill, who looks like "ready money." Marlin introduces the young man to Ethel. The girl promptly takes a dislike to the man. The following day Don saves Ethel from drowning. Bill, who witnessed the incident, feared to go to the rescue because he might ruin his clothes. Ethel and Don fall in love with each other. Bill later asks Marlin for Ethel's hand. The father consents. Ethel stormily declares she will not marry him. To prevent her from seeing Don, Marlin locks her in her room. Ethel calls to Don through the window and he comes to the rescue.

Marlin enters a telephone booth to phone for a minister. Don nails the door. The minister promises to come to the hotel at once. Upon his arrival, Don, on the impulse of the moment, asks Ethel to be his wife. She consents. Marlin tries in vain to get out of his prison. Bill comes to the man's assistance and smashes the booth. Both

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rush to Ethel's room. They arrive just too late. Ethel and Don have just been married. Marlin storms and rages until the humor of the situation dawns upon him. Embracing his son-in-law and daughter, he laughingly forgives them.

**ANDREW CARNEGIE'S GIFT TO THE WORLD** (Dec. 5).—The famous philanthropist's contribution toward the Peace movement—the Peace Palace at the Hague, is shown in a series of superb views. This edifice, majestically rising amid beautiful surroundings and with tower thrown toward the sky, stands as a perpetual protest against war's terrible devastations. This film also contains several other highly interesting topical scenes.

**THE FOOT PRINT CLUE** (Dec. 6).—Strong saves Harry from the Indians. Harry becomes a member of the Strong family. He falls in love with Laura, his benefactor's daughter. The boy's admiration for Strong causes him to imitate the man's dress. Harry learns that the heels of the ranch owner's boots are fastened by brass-headed nails arranged in star-shaped design. He promptly places the design on his own heels. Harry visits Dillon, a saloon keeper. The man is placing money in a bag when the boy calls. Shortly afterward Harry leaves. Still holding the money bag, Dillon picks up his pistol. The weapon accidentally goes off. The man staggers back. His hand hangs over a well behind him. As Dillon falls, the money and pistol fall into the well.

The heel marks of the footprints near the body cause the sheriff to arrest Strong as the murderer. A mob takes Strong away from the officers. Laura pleads for her father's life. Harry learns of his benefactor's peril. Hearing that the men intend to hang Strong on the evidence of the heel marks, the boy shows that his heels bear the same design and declares he has committed the murder. A hostler discovers the pistol and money in the well. He makes his discovery known to the sheriff, who dashes away to the rescue. Harry is just about to be hung when the sheriff arrives. The pistol is known to have belonged to Dillon. Further evidence reveals that the man was accidentally shot by his own weapon. Harry is freed. Laura comes into his arms, while Strong expresses his gratitude for the boy's noble act.

## VITAGRAPH.

**A GAME OF CARDS** (Dec. 1).—With untiring love, Delia tries to comfort her mother, who has never ceased to yearn for her husband, who disappeared years ago. A knock at the door announces Walter Coombs, a native of the village, who insists upon forcing his attentions upon Mrs. Trent, Delia's mother. She tells him to leave at once. He goes away saying, "You'll be glad enough to get me yet. Just wait!"

Delia is taken dangerously ill and Dr. Faraday, a handsome, middle-aged man, restores her to health. Naturally he is liked by Delia and her mother and their preference is resented by Coombs. Doctor Faraday becomes very fond of Delia and she returns his affection. When her mother dies she turns to him as her protector. Coombs plans to strike at the doctor through Delia by offering to adopt her as his ward. The doctor claims her. Coombs tauntingly dares Faraday to decide the matter by a cut of the cards. At the village store the doctor wins the cut. He sends Delia to live at his aunt Ellen's.

Five years later, Dr. Faraday receives a letter from Delia begging him to visit them. She sends him a picture of herself. She is now seventeen and is very beautiful and lovable. The doctor goes to his aunt's home. Coombs leaves by the same train, determined to have revenge. Delia shows the doctor that she cares for him, and he realizes that he loves her. His conscience makes him feel he is too old to marry the young girl and he determines to go away. Delia wanders into the moonlit garden and is accosted by Coombs, who hands her a letter supposing to come from her father, who is said to be in hiding and wishes to see his daughter. She is about to go with Coombs when Faraday appears. Coombs draws a revolver and fires, hitting Delia, who falls in a swoon. Police take Coombs into custody. Delia recovers from her wound and proves to Faraday that no barrier can separate their love.

**A PAIR OF PRODIGALS** (Dec. 3).—Sandy and Shorty, two happy hoboes, see a fisher-boy in the distance. They run toward him and induce him to trade his fishing-rod and bait-can for a silver medal. While digging for angle worms in the woods Sandy's shovel suddenly comes upon something hard and he unearths a treasure—a tin box full of banknotes. Sandy and Shorty divide the money. Deciding that they are fatigued they lie down and go to sleep. Sandy dreams of ordering kegs and kegs of beer and of taking a bath in a tub-full of "suds." Shorty dreams of going to a gay restaurant and ordering everything on the menue.

When they awake they feel for their money and are happy to find that they still have it. They start out arm-in-arm toward the town. On their way they meet a man who sells them an automobile. This takes all their money but one twenty-dollar bill, which Sandy cautiously holds back. This automobile is peculiar in many ways. Its gasolene tank is a beer keg; its hood is a half-barrel, strapped down with a wide ribbon. The entire car is bolstered up with white-washed fence boards. Its windshield is a broken cellar window. It has a cow-catcher in front reinforced by a soft sofa cushion. Its lights are common oil house lamps. An alarm clock takes the place of an auto timepiece. The steps leading to the two little baby-chair stools for seats are ladder-like with four rungs. But this car can go. Sandy and Shorty speed all over town and have some hair-breadth escapes. When the car breaks down they pull and push it awhile until Shorty decides that it is hampered by surplus machinery, and proceeds to eliminate some. Then the car goes all right. It goes so well that it runs away with its two occupants, taking them right through a brick wall into the police court.

The judge fines the two malefactors twenty dollars, but Sandy is not sorrowful. With the air of aristocratic boredom, he pushes his last twenty-dollar bill toward the judge, and with Shorty, walks haughtily from the courtroom. The last seen of the two happy hoboes is when they are making time over the same old route on their way to other treasures.

**IN THE OLD ATTIC** (Dec. 4).—Because his son refuses to marry the girl he has selected, John Morton, an old aristocrat, disowns him and drives him from the house. John Morton, Jr., marries Ethel, a beautiful young singer, whom he loves dearly. When the son is gone, his old father has the boy's toys and belongings stored in the attic. Moved almost to tears by the sight of them, he suppresses his feelings and grimly resolves never to forgive his son. Fifteen years elapse. Society has moved uptown and John Morton in his aristocratic old mansion is in the midst of new neighbors. The streets which used to be patronized by the carriages of the wealthy are now swarming with ragged little children. It happens that into this section of the city Mrs. John Morton, Jr., and her little son, Billy, come to live. Her husband is dead. Just before he dies he writes to his father and begs him in memory of the little boy he once loved, to befriend his little boy, Billy. Billy and his mother live in an attic adjoining Morton's mansion. While playing ball on the roof Billy loses his ball down the skylight of the Morton home. He follows it into the attic and is charmed with the array of old toys which he finds. He plans to come back many times. Robbers enter the Morton home, binding John Morton's hands, take him to the attic and leave him. Billy comes to play with the toys. Morton believes he sees the ghost of his son and is so stricken with remorse he falls in a swoon. The thieves are captured and Morton is released. While in his bed ill, Morton speaks in his delirium of the "angel in the attic." His doctor, who also is Billy's doctor, learns of the affair in the attic, and takes Billy back to Morton. When the old gentleman sees the boy, he is overjoyed and takes his little grandson and his daughter-in-law into his home in memory of his son.

**A LESSON IN JEALOUSY** (Dec. 5).—He cannot make out what ails his pretty young wife, Mabel. She won't eat, won't be amused, won't do anything but sigh. Henry is uneasy about her. He writes to her Uncle John to come and help him discover the reason for his wife's discontent. Uncle John arrives and tells Henry he will find what the matter is. Henry hides behind the screen as Mabel enters and greets John affectionately. John tries to make her tell why she is unhappy. She finally discloses the reason saying "Henry isn't jealous!" Henry nearly knocks the screen over, and it is only with difficulty that Uncle John keeps a straight face.

John makes Mabel get him her husband's old soldier suit and dresses up in it. He says he has a plan to make Henry jealous, but it is to teach, not Henry, but Mabel, a lesson in jealousy. Henry pretends that he is furious when he sees from the street his wife sitting in the window with a soldier. He demands, when he enters the house, to know where the soldier is. Mabel will not

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answer. He storms about the room, finally taking down a saber from the wall and hastening out, saying, "I shall murder the destroyer of my home."

The husband enlists the aid of his friends at the military club. They conspire to pretend that they are chasing him for having murdered one of their number. He daubs his saber with red paint and returns home. Mabel is scared so that she can hardly move when he shows her the red-painted saber. The soldiers force their way into the house. They overturn everything and follow Henry, who escapes out of the window, and down the street brandishing their sabers. Mabel tries to keep up with them assisted by Uncle John. Henry is caught and Mabel is greatly surprised to see the soldiers shaking him by the hand and laughing uproariously. She smiles when told of the ruse and begs forgiveness. The soldiers "present sabers" as Henry takes her by both ears and kisses her. Thanks to Uncle John, she has had her lesson in jealousy.

**BEAUTY UNADORNED** (Special—2 parts—Dec. 6).—Commodore Blunt, a wealthy, well-preserved man of about fifty, and Mrs. Preston, a well-preserved woman of about forty-two, have for some time looked forward to an alliance between their respective children, Henry and Helen. Helen is a charming, thoroughly unaffected girl, very fond of athletics, which has given her a splendid physique and natural beauty. Henry is a fine, healthy specimen of young manhood. They are about to fulfill the wishes of their parents when Henry meets Irene Pearl, and becomes desperately infatuated with her, while Helen in turn meets a foreign adventurer, the Viscount De Gagaine, and falls victim to his apparent charms. This causes the two parents great concern. The Commodore, discovering they intend to elope, proposes to Mrs. Preston that they all take a trip on his private yacht. In this way he hopes to gain time and find some way out of the difficulty.

The Commodore discovers by accident that the charms of his guests are false. Irene Pearl happens to get into Henry's cabin, mistaking it for her own. The Commodore looks in at the window and is surprised when he sees, not his son but Irene, who places her light wig on the bureau, along with a pair of eyelashes and other accessories. He then goes to the Viscount's cabin where he finds the Viscount brushing a false toupee and placing a set of false teeth on the bureau. Under the pretense of shipwreck, the Commodore plans to disclose the adventurers. He first, with the aid of a fishing line and rod, gets Irene's false make-up through the window and the Viscount's toupee and false teeth, all of which he carefully drops into the sea. A revelation comes to Henry and Helen, when their respective sweethearts are seen without their disguises. The revelation brings about a complete change of affections, much to the satisfaction of the Commodore and Mrs. Preston, when their children beg forgiveness of each other, and decide to end all discord in their marriage.

## MELIES.

**JAPANESE "JUDO," COMMONLY KNOWN AS JIU JITSU** (Nov. 27).—An interesting demonstration of the principles of the theory of self defense as practised in Japan. Extraordinary because performed by members of the exclusive "Kodo Kan" club of Tokyo, Japan. The first time in the history of the club that any of its members appeared before the public in any manner.

## ESSANAY.

**AUTUMN LOVE** (Dec. 2).—Kathleen Clifford, a wealthy widow, is undecided whom to marry, Ralph Fenton, a man of her own age, or George Rosslyn, a youth in his twenties. Both men are desperately in love with the charming widow. She returns to her home one evening after a society gathering, and picking up the photographs of the two men, she is unable to choose between them. In her dreams that night she sees herself the wife of Rosslyn, unhappy, discontented and miserable. A few weeks after the ceremony, Rosslyn elopes with Kathleen's niece, and Fenton comforts the wretched Kathleen. She sees, in her dreams, that Spring (youth), was meant for Spring, and when she awakens she decides that Autumn (age), is meant for Autumn, so she unhesitatingly agrees to become the wife of Fenton.

**KITTY'S KNIGHT** (Dec. 3).—"Pudge" Malone, an artist's model, is in love with Kitty Casey, but Mike McManus is fast making his way into the crevices of Kitty's heart. Mike isn't any better looking, but he makes a few dollars a week more than his rival. The night of the masquerade ball, Kitty has trouble in eluding Mike, as she had promised "Pudge" she would go with him. Kitty only weighs about seventy pounds, while Mike is a big, strong, healthy six-footer, so he just picks her up under his arm and carries her to the dance hall. "Pudge" is broke, so he borrows a suit of armor from his artist employer. Kitty recognizes "Pudge," and on every occasion the two are together. "Pudge" and his sweetheart win the first prize for their novel and beautiful costumes. This money they decide to use for a license and a ceremony. Mike causes a disturbance and spends an uneventful night in the police station.

**A ROMANCE OF THE HILLS** (Dec. 4).—Caleb Breen and Lucy Oliver are sweethearts and intend to marry just as soon as Breen strikes gold. Will Drummond arrives at Hillsdale, where he visits Henry McLean, a wealthy ranchman. Ruth, the ranchman's daughter, is engaged to Drummond. The stranger from the East meets Lucy one fine October morning, and the two become quite chummy. Breen is cast aside for Drummond. Some time later, Drummond marries Ruth and leaves Lucy sobbing over her unlucky misfortune. She is glad enough to accept Breen's offer of marriage a short time afterwards.

**BRONCHO BILLY'S SQUARENESS** (Dec. 6).—Earl Briggs, a ranchman, and Carl Underwood, a sheriff, are in love with Grace Woodward. Earl is the favored suitor and in time Grace becomes engaged to him. Some time later the stage is held up by Broncho Billy, a notorious outlaw. A fierce battle ensues in the woods between the posse and the bandit, in which Broncho Billy is wounded. Briggs, returning to his home, finds the wounded man and takes him to his shack, where he gives him first aid. A few weeks pass and Broncho Billy regains his health. Before departing from Briggs, he gives him a gold locket in appreciation of his kindness. The sheriff's sister recognizes the locket as her own, and informs her brother, who places Briggs under arrest. Broncho Billy sees Briggs being led to jail and promptly gives himself up to the law, saving the innocent man from disgrace. Grace marries Briggs—and Broncho Billy is left to face the court of justice.

**THE "PAY-AS-YOU-ENTER" MAN** (Special—2 parts—Dec. 5).—Henry Rosser is a man who has worked at the silk counter of a big department store for 20 years, this service being rewarded by the large salary of $20 a week. On this sum he has managed to buy a tiny house in the suburbs and raise a healthy brood of children—on $20 a week. The family, the children especially, look forward to the Day of Thanks, with anticipation and pleasure. But the father does not know where the turkey is coming from, because there are innumerable small things that take money, pressing him, and also a payment upon the house. The eve of their holiday, while on his way to the ferry, going home, he accidentally meets a friend coming from a saloon, the friend has under his arm a large gobbler, which, he explains to Henry, that he has just won. This gives Henry an idea, and on the spur of the moment, he goes in and takes a chance on the next raffle. He wins.

However, at this exact moment, the police enter and arrest the proprietor for running a lottery, holding the inoffensive commuter as a witness and taking the big turkey along with them. Imagine the heart-rending predicament of the long patient and suffering father as he is thrust into a cell to spend a night of misery. Consider the little family, which not only will lose it's holiday dinner, but the misery and uncertainty the mother suffers. What happens? A happy ending? Sure! Rosser, on the spur of the moment, and desperate, takes a losing chance and calls his employer, Mr. Straussman (whom he has never seen), asking him to come and bail him out. Much to his surprise, Mr. Straussman, his employer, does bail him out, and not only that, gives him $50, and tells him that he will see that his salary is substantially raised, and sends him on his way home rejoicing.

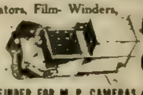
Thanksgiving the next day? Well, I should say so! The turkey was eaten to the last bone, but not the turkey that caused all the trouble—for Rosser said "No! we won't kill this fellow, he has brought us too much good luck, we'll buy another one instead."

## GEORGE KLEINE.

**THE STOLEN LEGACY** (Cines—2 parts—Dec. 9).—Alarmed by the threats of his laborers, Manarez gives his little daughter, Carmen, in charge of his faithful friend, Roberts. Together with valuable papers relating to the whereabouts of a hidden fortune, he attempts to flee the country. He is shot and killed by the rioters, who then seek out Roberts. An encounter takes place in the woods and Roberts is shot, but manages to creep to the hut of two forest dwellers, Manuel and Juan, in whose home he dies, after consigning the fortune and little Carmen to their care. Juan yields to temptation and shoots his partner, leaving him for dead in the woods. At great risk to his life, he obtains the hidden treasure and in the years that follow, marries a beautiful and good women and leads a fashionable life in the city.

Carmen, meanwhile, has been picked up by gypsies and grows to womanhood in their wandering encampments. One day Juan's wife passes the gypsy encampment, takes a fancy to the pretty Carmen, invites her to her home and sends her back to the gypsys again, after a day of entertainment.

The gypsys plan to rob the home of Juan, and Carmen overhears the plot, warns the wife, and the capture of the thieves is effected. Naturally, they make much of Carmen, and in the jubilation that follows, Juan and Carmen recognize each other. Overcome with remorse, Juan rushed into another room to commit suicide, and is stopped in the act by Manuel, who, after years of work, succeeds in getting his hands on his old partner in time to prevent suicide. Thus Carmen comes into her legacy and Juan is allowed more time to repent for his misdeeds, in prison.



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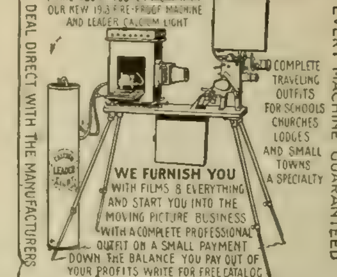

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## LUBIN.

**MELITA'S SACRIFICE** (Dec. 1).—Jess Mason, the popular foreman of the Hilton ranch in company with several of his cowboys, becomes involved in an argument at the "Cantino" road house with the Mexican vaqueros as a result of his kindness to Melita, the pretty flowergirl. The beautiful senorita becomes infatuated with the cowboy, and mistaking his kind words and slight attentions, believes her love returned. The foreman has a sweetheart, however, in the person of Lola Hilton, daughter of the ranch owner and his favors to little Melita are only friendly. Melita's step-father desires that she marry Sancho, a vaquero.

One day Jess rides upon the scene where Melita is being mistreated by her step-father in his effort to persuade her to meet his wishes regarding Sancho. Angry at the cowardly action of the two men, Jess interferes, and with a few well directed blows puts the two Mexicans to flight, thereby earning their undying enmity. Later, while Jess and Lola are riding over the ranch, they stop for a drink and are captured by the step-father and his gang. Melita witnesses the capture, and, stealing one of the captive horses, she makes a mad dash for the ranch house, bringing back the cowboys in time to rout the Mexicans. Thanks are returned to Melita for her brave action, and Jess never knows the love which prompted it or the sacrifice she made in saving his life, only to lose him.

**THE HAZARD OF YOUTH** (Dec. 2).—Barbara Young finds her desire for parties and the fun of having her friends call on her thwarted at every turn by her parents. If she goes to a party, father must go along and watch over her, and her fun is spoiled. She cannot go out, and callers at home are refused. One young man, named Adrian Scott, likes her and she likes him. He is to take her to a party, but father insists on going along, and poor Adrian and Barbara find they are watched every moment. The father of the girl giving the party, sees the trouble, and takes Papa Young off to the club, despite his protests. At ten o'clock Papa Young insists upon going back for daughter, and the other has to give in. The little walk home and goodbye at the door that Adrian and Barbara had counted upon is therefore spoiled, and killjoy papa waits until they shake hands and Adrian leaves.

Barbara gives vent to her feelings, begins to resist parental authority, and slips out the back way to meet Adrian. Father learns of it and threatens Adrian with a licking, and tells Barbara she is going straight to perdition with her disobedience. The inevitable result is that Barbara decides to run away and does, leaving a note telling them just why, and giving them a clear understanding of what they could not see. Mother finds it and sobbingly sees their mistake. So does father at the store, where mother rushes to him with the letter. At the depot as Barbara waits for the train, her courage wanes with each minute. Father and mother rush to her as the train pulls in, and after Barbara and mother have had a good cry, father takes hold of the situation and tells Barbara that they have been making a great mistake and begs her forgiveness. The final touch of happiness and better understanding comes when father takes Adrian by the hand and tells him he would like to see him around once in a while.

**WHEN MOUNTAIN AND VALLEY MEET** (Special—2 parts—Dec. 4).—Beth, a mountain maid, tastes of the fruits of the valley, and like Eve of old, promised he of the valley she would return. A month later her longing and desires become so great for another nibble of the forbidden fruit of clandestine meetings, that she, in her mountain home, makes her loving mother believe she is seriously ill and thereby secures permission to return to the valley, leaving the snow and the big, rough ones behind. The horse that was to carry her became sick and the mountain man (the big man), who loved quietly but no less fervently, determined to carry Beth through the drifts of the rockies to the flowers of the valley, there leaving her with an uncle, who was a hospital surgeon. The mountain man returned to his home, leaving a friend to watch over the girl he loved. The valley man, learning of her arrival, dropped his other escapades, and bent on one purpose of securing Beth for his own, little reckoning with God, who watches over those who are of the storm and heights. The mountain man's instinct leads him straight and true and saves his Godgiven mate ere she enters the gate from whence there is no returning, and on the mesa the mountain and the valley met, and there a truth was told and an act was done that prohibited the flowers from overcoming the snow ever more.

**SOME ELOPERS** (Dec. 5).—Hiram Green and Ruth Brown plan to elope, both believing that her dad would not sanction their marriage. They are discovered in the act by Ruth's father, who, in his elation, fires off his shot gun. Hiram mistakes this for a sign of anger, and tossing Ruth into a carriage, he whips his horse to a mad gallop. After a wild ride the young couple arrive at the minister's house, only to find that he has gone on his vacation. Disheartened, they start home. In the meantime, dad has gathered a number of the villagers, who get together, decorate the house and start to prepare a feast for the bride and groom. When within a short distance of the house, Hiram sees dad with a few husky farmers. He becomes frightened, and starts to run, leaving Ruth alone in the road. Hiram is chased and quickly caught and dragged back to the house, where he causes a furore by telling them that he hasn't married Ruth. Dad is at first angry, but determined that he shall not be disappointed. Dad dashes out of the house to the parsonage, drags the parson out of bed and returns to his home, there, to the young couples' surprise, and amid the cheers of the villagers, the ceremony is performed.

**AN INTERRUPTED COURTSHIP** (Dec. 5).—Papa Foy is in love with Mrs. Grant, a charming widow, who doesn't need to be held from jumping into matrimony, but Nell and her brother, Jim, his two children,, thinks he needs to be held, and when they conceive that he is going to marry the widow they don't know want to do to save him. Dick Hardy, Nell's sweetheart, sees father and Mrs. Grant on the beach, sitting under an umbrella. They run to get some shells to throw at them, but when they return, father and Mrs. Grant leave and two colored lovers are sitting in the shade of the umbrella. Nell and Dick throw the shells, they see Rastus and Mandy and beat it.

In the afternoon when father and Mrs. Grant are bathing, Jim, Dick and Nell conceive the brilliant idea of stealing father's clothes and leaving him in the bath house until he will capitulate and promise never to marry. He will not promise, and they leave him without even his bathing suit, telling him they will be back in one hour. Father's cries are heard by Mrs. Grant. She comes to the rescue. She buys him a pair of overalls and jumper. In this father and Mrs. Grant go right off and get married.

**HER FATHER** (Dec. 5).—Harry Redford, son of a rich orange grower, loves Mary Benson, a poor but refined young dressmaker. He proposes and Mary, though reluctant, finally accepts. Mary's father, Major Benson, once proud and well off, is now a drunkard. The major sees Harry kissing Mary and realizes the situation. Harry's father is proud of his own success. Harry hesitates to tell him of his engagement to Mary. The next morning father and son run across Major Benson in the orchard. The major is drinking, and foolishly addresses Radford as his future brother-in-law. Radford is in a rage when Harry acknowledges his engagement to Mary, and tells his son that he will disinherit him if he marries "that sot's daughter."

Radford goes to Mary's house and persuades her to give up Harry. The girl writes a note to her sweetheart telling him that she and her father will leave for the East on the afternoon train, and that it is good-by. When Mary goes to the depot for a time-table, Major Benson, reads Mary's note, in which his worthlessness is mentioned. Sobered and remorseful, the old man decides to sacrifice himself. He writes a note to Mary, telling her that he is going away so that she can marry Harry. He takes Mary's meager savings from a vase and drops the note in its place. He leaves just before Mary returns. Mary packs up her small belongings, then dispatches a boy with her note to Harry. Finding her money gone and the Major's note, she rushes to the railroad station, just in time to see the train pulling out with Major Benson on the back platform. Dazed, the girl sits on the station platform. Meanwhile, Harry gets the note. He denounces his father and declares that he will take the night train East and find Mary. Harry goes to his room and packs his suitcase. Mrs. Radford, whose aid has been enlisted by Harry, pleads with Radford to give his consent to the match. The orange grower refuses, until Mrs. Radford recalls their young days, when Radford, then a boy of twenty-one, took her from her drunken father. Radford gives in and he and Mrs. Radford start for the depot to see about taking the next train to find Mary. On the platform they are surprised to find the girl. They plead with her to go home with them, but she refuses at first. Harry, with suitcase packed, is leaving the house when he phones to the depot to ask about the next train. The ticket agent tells him, as a piece of news, that the afternoon train which left some time ago, has gone through a bridge with all on board lost. Thinking Mary was on the wrecked train, Harry goes temporarily insane, wrecking the handsome library of the Radford home. He is about to smash the big mirror when he sees the reflection of Mary, who has returned. The boy is overpowered by Radford and the servants. After a long illness Harry awakens in his right mind, to find Mary at his bedside.

## BIOGRAPH.

**HOW THE DAY WAS SAVED** (Dec. 1).—The police system of Hicksville is in a very bad condition. They shoot craps, play ping-pong and sleep the livelong day. So the police inspector finds them. He is about to leave in disgust, when a small sized riot takes place. The fashion-plate of Hicksville is downtown with an X-ray sheath. The force gets ducked for their impudence, but they also get medals for bravery—the result of the inspector's conclusions.

**BINK'S VACATION** (Dec. 1).—His declaration of independence failing, he decided to leave home forever. Little he knew that detectives Sharp and Quick were on his trail. One drink before train time settled it.

**THE BIRTHDAY RING** (Dec. 4).—After the final break the wife never really gave up hope of her husband's return. Tired of what his sordid world could give, he came back too late. Put to the test

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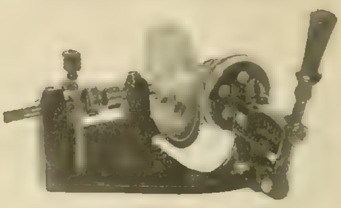

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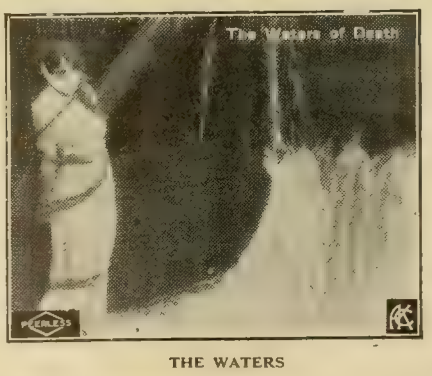

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of his resolution to live straight, he at last came face to face with her who had suffered all for him, but the bitter past was lost in joys renewed.

**IN THE ELEMENTAL WORLD** (Dec. 6).—Lost and without food, man and wife are left victims of fate in the forest wilderness. The first law of the wilds, self-preservation, struggling between them, causes a breach. The wife meets the wise young hunter, sparing of his store. Gratitude to get she steals for herself. Through her act a material supply is cut off. Her spiritual nature aroused, she seeks to make atonement.

## PATHEPLAY.

**PATHE'S WEEKLY, NO. 68** (Nov. 17, 1913).—**Asheville, N. C.**—Governor Craig attends the big barbecue which marks the second of the "good roads days" in North Carolina.

**New York, N. Y.**—Before appointment to the fire department, applicants are tested by different drills, of which climbing a six-story building with scaling ladders is one.

**Denver, Colo.**—R. B. Seymour and H. W. Soule, with their dog Nyka, leave the Y. M. C. A. for a cross-country walk to Los Angeles, Cal.

**Hickman, Ky.**—Confederate veterans and townspeople marched to the City Cemetery before the dedication of the arch erected by the Daughters of the Confederacy, in memory of those who lost their lives in the Civil War.

**Denver, Colo.**—The five zebras given to the Sells-Floto Circus by the United States Government, are unloaded. These animals are a cross between the zebra of Africa and the Rocky Mountain burro, and are easily trained.

**Waco, Texas.**—A parade of beautifully decorated floats is a feature of the cotton harvest festival in this place.

**Louisville, Ky.**—In recognition of his many public services, a statue of General John Breckenridge Castleman, seated on his mare "Caroline," is erected by the people of this city and unveiled before a large crowd.

**Panama Canal Zone.**—Only a few feet of earth, called Gamboa dyke, separate the Atlantic from the Pacific. In the following picture the waters of both oceans may be seen. Accepted as official records by U. S. Government.

**Los Angeles, Cal.**—In honor of the opening of the new aqueduct there is an industrial parade in which city officials, merchants and military organizations take part.

**PATHE'S WEEKLY, NO. 69** (Nov. 20).—**Houston, Texas.**—Much decorative ingenuity is displayed in the motorcycle parade in the No-Tsu-Oh carnival.

**New York, N. Y.**—Children of all ages enter the Music School Settlement, East Third St., where under the direction of David Mannes, they are taught that music is not a trade or profession, but a true means of expression.

**East St. Louis, Ill.**—Because the city will not appropriate the money needed to improve the roads, the City Hall is closed and Mayor Chamberlain leads other city officials in doing the work of day laborers.

**Brooklyn, N. Y.**—Before a crowd of 25,000, Adelphi Academy defeats Poly Prep. Institute at Ebbets Field 14 to 7, in a game which virtually settles the preparatory school championship of the borough.

**Editorial Section.**—The need for a certain means of identifying automobiles which figure in accidents has led to the invention, by O. A. Wissenborn, of a device that scatters discs bearing the license number when the machine strikes any object.

**New York, N. Y.**—Twenty-five members of the Swedish Gymnastic Society of Stockholm, arrive here to make a tour of the United States. All of the party participated in the Olympic games at Stockholm in 1912.

**Panama Canal Zone.**—Secretary of War Garrison and party get a bird's-eye view of the Panama Canal [illegible]. These pictures have been accepted as official records by the United States Government.

**Houston, Texas.**—Ed Brown, Alaska's famous mail driver, with his remarkable wolf and dog team, leaves this city on his 25,000-mile journey, which is to include every state in the Union.

**Comic Section.**—What d'ye mean you're contended?

**A PEASANT MARRIAGE IN HUNGARY** (Dec. 2).—Quaint customs are shown in these pictures, among them the method of proposal of marriage and acceptance. The suitor appears at the home of the girl and requests a light for his cigarette. If she strikes a match it signifies that he is accepted. Interesting glimpses of a picturesque Old World people.

**EDIBLE FISH OF THE MEDITERRANEAN** (Dec. 2).—Ten different species of living fish are shown in this film, most of them strangers to this part of the world. The Mediterranean fisheries are of great value to the bordering countries so these fish are of much economic importance.

**THE GEYSERS OF NEW ZEALAND** (Dec. 2).—There is a remarkable resemblance between this particular section of New Zealand and our Yellowstone National Park. These are beautiful scenes of one of the finest manifestations of nature.

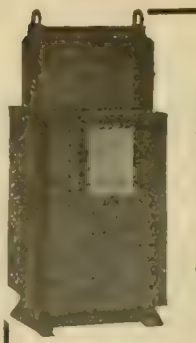
**A BREAK FOR FREEDOM** (Dec. 3).—Arthur Fisher, a trapper, becomes by chance, owner of a pair of handcuffs and amuses the Indians with demonstrations of their use. Red Wing, the chief's daughter, is promised by her father to one brave, but loves another. She meets her lover away from the camp and they are surprised by the other suitor. In the fight which follows her lover kills his enemy. Fisher is promised the girl by the chief if he captures the murderer. This he does by means of his [illegible]. He handcuffs him and secures him to a tree. Red Wing, remembering the demonstration of the handcuffs, under cover of the night releases her lover and escapes with him.

**BASEBALL'S PEERLESS LEADER** (Special—2 parts—Dec. 4).—Frank Chance proves himself to be an actor of much merit. Paul Norwood is a rabid "fan" with a charming daughter, whom he wishes to marry to an Italian Count, but the girl has a mind of her own and refuses to consent. She takes a motorboat out alone and is wrecked on the rocks. Soaked to the skin and shivering she makes her way to a bungalow and finds no one at home. The house belongs to Chance who comes home and finds her asleep before the fire. The telephone being out of order, they cannot communicate with her frantic parents. Hours later her father learns her whereabouts, and enraged at her escapade, punishes her by sending her to her grandparents, who keep her a prisoner. She writes to Chance asking him to rescue her. He leaves an important game to do so and she escapes with him, disguised in the baseball suit of the mascot. Chance wins the game and the girl is forgiven by her father in his great joy at the victory.

**A BEAR ESCAPE** (Dec. 5).—Professor Arlington, who is touring the West in charge of a number of attractive boarding school girls, accepts an invitation to visit a Colorado ranch. The cowboys welcome the girls with uproarious glee, and the professor is dismayed to find billing and cooing the order of the day. So he rounds up his pupils and compels them to go in bathing under his watchful eye, to keep them from mischief. But the cowboys, to get revenge, turn loose a tame bear, which chases the professor up a tree and enables the girls to escape their chaperon.

**COL. HEEZA LIAR IN AFRICA** (Dec. 6).—Another of those irresistible funny cartoons which have taken the country by storm. The action in these pictures is lifelike and not "jumpy." Col. Liar penetrates the desert and meets with surprising adventures. He hatches an ostrich egg, is saved from a hungry bear by a sleeping porcupine, is chased by an angry tiger, which he slays in a novel way, overcomes another bear by getting him drunk, is persecuted by a frolicsome monkey, and finally leaves the desert triumphant, having killed a regular menagerie, all at one shot.

**GLIMPSES OF POND LIFE** (Dec. 6).—Most interesting views of minute crustaceans, which are prevalent in stagnant ponds. Even the heartbeats of the tiny creatures are shown. An idea of their size is obtained from the fact that their eyes are no larger than the point of a needle.



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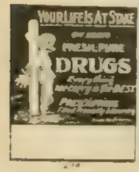

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## GENERAL FILM COMPANY'S EXCLUSIVE PROGRAM

### PATHEPLAY.

**THE MYSTERY OF THE CRIMSON TRAIL** (Released Week of Nov. 10).—A comedy in which a tramp finding the kitchen door of a farmhouse open, enters, and in the absence of the farmer and his wife, eats and drinks from the dinner temptingly spread on the table. The farmer returns and finding the intruder throws him out. To revenge himself the tramp takes a can of red paint and by splashing it on the walls of the farmhouse and along the walk and road simulates a trail of blood. The farmer, in the meanwhile, has found his daughter in the company of a young neighbor and objecting to the intimacy locks her in her room. With the aid of the young man and a ladder she escapes. The farmer finding the crimson trail and thinking a murder has been committed calls in the neighbors and they follow it. The young lover in the absence of the girl's parents kidnaps the justice of peace and with the tramp as witness, marries the girl.

**UNMASKED** (Released Week of Nov. 17).—Clayton, the central character, is to all appearances a gentleman, whereas in reality he is the leader of a band of desperate crooks. On the golf links of a country club he meets Inez, the daughter of a wealthy business man, who is to figure in the largest affair ever undertaken by the gang. Profiting by a pleasing manner, Clayton soon wins the favor of the young woman and is prepared for the fulfillment of the plan. Accompanied by Inez, he waits in the club garden on an evening appointed for the kidnapping of the girl. He pretends to fight bravely against the thugs, but the heiress is captured and held for ransom. Later she escapes and Clayton, still determined to get the fortune, attempts to win her for his wife. Exposure comes just in time to prevent the ceremony and Clayton makes a sensational but unsuccessful break for freedom. He is unmasked and brought to justice.

**A RASH REVENGE** (Released Week of Nov. 24).—We have two men, who are the best of friends until a woman is the innocent cause of a rupture. Trouble begins when they both fall desperately in love with her. The rejected suitor conceives a plan that will present his rival in a most unfavorable light on his wedding day. While the prospective bridegroom sleeps contentedly in a chair, his friend makes use of a bottle of red ink to mark his face in a manner strongly suggestive of smallpox. Unaware of his altered appearance the victim of the red ink arrives at the home of the girl, where the guests are assembled in readiness for the wedding. One glimpse at the suspiciously marked face and they flee in a panic from the mystified cause of the disturbance. When the would-be bridegroom looks into a mirror the strange actions of his friends are accounted for, and he promptly prepares to get even, which he does in an amusing fashion.

### SELIG.

**THE SHERIFF AND THE RUSTLER** (Exclusive Service Program—2 parts).—Joe Wood, a cattle rustler, has grown rather careless and particularly bold in plying his mischievous and sinful vocation. He is about to brand a maverick when he is surprised at his task, abandons it quickly and rides away. Unfortunately for him, his horse sheds a shoe close by the scene of the branding, which is picked up by the sheriff. This horse-shoe has the initials of the bad "J. W." stamped in the metal and when the sheriff rides to the town blacksmith shop with his good-luck symbol and finds Joe, he having just had the shoe replaced, the rustler sniffs a rat, jumps into the saddle without touching the stirrups, and is away like the wind. The sheriff drops the horse-shoe, and unlimbers his artillery; but ineffectually, for the rustler not only get away scot free, but sends a bullet back that clips the sheriff in the shoulder and sends him down for the count. Joe, with his usual shiftiness, jumps into a job, and is next seen on a ranch doing some dare-devil stunts with frenzied steers and outlawed horses. These acts are far away from the conventional in originality and daring, and the reel closes with the loud approval of all the rival, but admiring cowboys.

The sheriff has recovered from the leaden compliment sent by the rustler, and is again on his trail, and happens to get a sight of the much wanted individual, who is driving a lot of stock to the roundup. Again Joe gets away. Subsequently he sees the sheriff at the spring taking a drink, and just to show him there is no ill-feeling, and that he has not forgotten how to shoot, he sends a bullet through the cup, knocking it out of the sheriff's hands. This starts something. The outlaw, finding that he is closely pursued, rides toward the railroad, and seeing a freight train moving along, rides close enough to clasp the rungs of the iron side ladder, and, abandoning his pony, swings onto the train and climbs up on the top of the cars. The sheriff, not to be outdone in this specie of agility, also catches the same moving train. Then commences the duel proper over the tops of the cars as both empty their guns until the last cartridge is gone. They then close in and have an exciting and desperate fight on the roof of the running cars. The train is crossing a river, and the men, clasped in each others' arms, fall into the water far below. The bath apparently cools them off, and each man starts to swim for himself. Singularly enough, the cowboy, in heavy chapparos, reaches the shore first, and although almost exhausted, he struggles up the bank to a place of concealment; and, the sheriff having providentially secured a horse, starts in pursuit.

Joe, the rustler, in a frantic effort to escape, rushes into a bed of quicksand, finding himself in a most dangerous and desperate predicament. He is being slowly engulfed in the soft sands when the sheriff comes upon the little bluff and sees his man, who has given him such a chase, gallantly struggling against the seeming inevitable. He takes his trusty lasso, and by a skillful cast, he loops it about the outlaw's shoulders. Then giving it a turn about the cantle of the saddle, he hauls the victim of the quicksand out and these two game men shake hands at last on firm ground, face to face, and the outlaw gives himself up at last.

**TERRORS OF THE JUNGLE** (Exclusive Program—2 parts).—The scion of old Milbank, an Africander pioneer, who lives in the borderland, responds to a paternal message from his fast-failing father, who has been incapacitated while prospecting for mines far up in the mountainland of the interior, and hastens to his rescue. He takes with him his wife and child; the preparation for their journey is simple, but substantial. They are accompanied by Nig, a faithful black, who has just returned from the ailing Milbank, bearing the news of his illness and a rude map of his mining claims, with the boundaries of their location.

The thorn of complication commences early, in the person of Blackmoor, an adventurer, inspired by two motives: first—gold; the second—revenge—to trail the little party, compass their injury, and if possible, pick up an easy fortune for himself. On the trip through the jungle, he early has a rival, in a lion, which has tasted human blood and relentlessly follows the trail of the Milbanks. Eventually, the Milbanks locate the lonely thatched cabin of the old man, but they have arrived too late, for he has passed away. The son dutifully performs the last rites, and then packing together an outfit, starts out alone to locate the mining claims his father has discovered. Blackmoor, thinking to find the woman defenceless and possibly to secure the coveted mining claim, makes a night visit to the shack. He finds the faithful negro asleep from exhaustion at the door of the shack, steals his gun, and then fires the hut.

Finding that Milbank has gone on ahead, evidently taking the map of the mines, now thoroughly armed, at the same time having disarmed the camp, Blackmoor starts on the trail of Milbank. The woman, awakened by the crackling flames, clasps her child in her arms, runs out over the sleeping form of Nig, who jumps to his feet and they all take to the fastness of the jungle, seeking a water course. To add to the peril of their situation, Nig has discovered the loss of his gun and realizes they are powerless against the treacherous and bloodthirsty habitants of the jungle. The woman and child reach the bank of a river and the negro hastily throws together a raft, their only safety seemingly being on the face of the waters. Even there they are not secure, for a famished lion swims out to their frail raft anchored in its stream and boards it. The woman takes the child in her arms and swims ashore,

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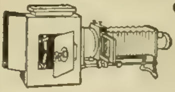

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# RUBY FEATURES

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NEW YORK**

while the faithful black battles with the infuriated beast bare-handed upon the raft.

In the interim, Milbank has been attracted from afar by the blaze of the shack, and he hurries back to the site of the camp, distressed beyond measure to find it in ashes, and his loved ones fled. Blackmoor, who has been close on his tracks, picks up the hat he has lost in his haste, and finds tucked in its lining the description of the mine locations, and retraces his steps to his own hiding place. After Mrs. Milbank escapes from the rampant lion on the raft, she wanders on in the forest until she falls unconscious. Then along comes an enormous ape that, after looking curiously at the sleeping child, carries it away. The mother awakens to find the little one gone, impressing a new terror of the forest, and frantic, starts in pursuit, dropping her shawl. In the interim, Milbank has discovered her footprints, then finds the shawl, and rejoins his wife, and both wander onward in search of the child.

The ape has been a kindly guardian for the little one, climbing trees, bringing down fruit for it, leading it to water, and otherwise caring for its simple wants in a way that suggests the attributes of Darwin's "missing link." This big ape's home happens to be at the base of a mountain, close by where the elder Milbank prospected and found his mine. Hither, eventually, come Milbank and his anguished wife, happy to find their child still alive, still safe. To add to their fortune, he finds the lost mine and the gold his father has hidden away; then they all start back to civilization to fortify their rich mining claim before the chagrined Blackemoor arrives on the scene with his now useless data.

**THE HOPELESS DAWN.**—Two stalwart young fishermen, Al and Rob, brothers, have been daily companions for years, in work and play. They are orphans and live with their sister, Meg. They all live happily together until one day when joyous Jo, a coquette, warms the hearts of both brothers with the rosy radiance of her presence. Jo is a happy, careless girl, and coquettishly consciously allows both brothers to make love to her, neither knowing the infatuation of the other. One night she agrees, separately, to meet both. Rob, seeking her out earlier than she had expected, catches his brother Al in the act of kissing her. Thereupon the young men quarrel and from that moment doubt; all the bitter enmity of jealousy takes possession of their souls.

The next morning, as usual, they start out to their fishing, but they have hardly dropped their oars and reached deep soundings before their quarrel renews. The brothers fight fiercely and fall overboard in the struggle and are drowned in each other's arms.

Poor Meg, who has observed the beginning of the quarrel at home, knowing her brothers as she sees their hatred deepen, has grave doubts as to the consequences. She scorns the heartless Jo, who essays to laugh off her seeming idle fears. Then the fatal day comes, drags on and night comes and Meg's grief cannot be sustained in silence. She overcomes her prejudice to Jo, and confides to her the depth of her fears. Then the two watch anxiously through the night. In the morning they see the two men, the forms of the brothers locked in each other's arms, cast like flotsam and jetsam in the tides that ebb along the rocks of the shore. Meg's grief brings so forcibly to Jo her own culpability that she loses her mind.

**VENUS AND ADONIS.**—Venus is an attenuated "maiden lady" of uncertain years and Adonis is a skinny old chap with whiskers. They spend their days of coy courtship on the beach, where they engage in the gentle pastime of allowing the waves to beat against their bones. They are such sights in their bathing suits that the whole summer colony rush away with laughter and give them the freedom of the beach. One day while in their airy attire, they quarrel, and Venus testily betakes herself to a rowboat some distance down the beach and settles down for a nap. Poor old shivering Adonis gazes admiringly at her from afar through an antiquated telescope.

Soon a band of boys who had been playing "pirate," come along and tow Venus' boat to a rocky island some distance from shore, and maroon her. Adonis sees this movement and quickly secures another boat. The boys, however, have a weather eye for him, and when he lands they capture him, at once deprive him of his bathing suit and leave him only a barrel for protection. Then they row to the mainland and inform the life-saving crew that two human beings are marooned on the lonely island. The crew makes a dash that way.

In the meantime, Venus strolling about the island happens to meet Adonis, and finding that his only clothing is a barrel, is shocked enough to die on the spot. She is cruel to be coy and refuses to be saved in the same boat with her scandalous lover until she is carried aboard by main force.

**A MAD MARATHON.**—Silas Brown piles up weight until he reaches 380 pounds and his physician prescribes walking to reduce him to the normal. Brown reluctantly starts out this way, but happens to pass a lunatic asylum, where Mad Pete is confined. One day, Mad Pete manages to escape and chases Brown twenty miles up hill and down dale, over fences and through hedges until the fat man falls utterly exhausted, thinking that Mad Pete is about to brain him then and there. Thereupon the lunatic gently touches him upon his shoulder and says: "Tag, you're it—now you chase me." Brown, on dragging himself back to town, and taking weight and measurements, finds that he has lost 150 pounds.

**THOR, LORD OF THE JUNGLES (3 parts).**—Henry Barlum, son of a circus owner, goes to Africa intrusted with securing wild animals for his father's menagerie touring America with a circus. On the edge of the jungle Barlum's expedition rests by the home of John Brant. As an intrepid hunter and woodsman, he is enlisted to go with the expedition. Gene Brant, his daughter, also accompanies them. She has a devoted admirer in honest Jan Karl, who lives on a neighboring farm. Barlum is not slow to observe the beauty of Gene. All preparations complete, the procession moves on and soon begins winding through the jungle. It approaches a wild and picturesque spot, the black spearsmen are thrown out as advance scouts and soon stick their spears in the ground, showing the site of the camp for the night. Brant, who has recommended Jan to Barlum, has been leading with him and they dismount as the caravan comes up.

The scene flashes to Thor, Lord of the Jungles, a splendid black maned African lion, that stands triumphant over the spoil of his hunt. He raises his head and roars, attracting the attention of two Kaffir hunters, who report his presence.

Gene and Barlum are walking alone, and Jan, unobserved, sees them. Presently, when Barlum attempts a liberty, Jan flies from his concealment, springs upon him, hurls him to the earth, and administers a beating. Gene stands back terror-stricken and then fearing that Jan will kill the man, pulls him off his victim. Her touch restores the infuriated fighter to his senses, and he deserts the scene. She starts to run after him, but is herself too proud and really gives comfort to the disheveled victim of his hate. When she gets back to the camp she finds a brief note from him, that she has broken his dream; he has gone to accept service in the Transvaal Mines. The next scene shows Kaffirs at work digging a deep lion pit. It is baited with a live goat and then carefully covered with brush and grass. The lion has fallen into the pit. Gene has gone with the others, joyous in the excitement of the capture, but even she is deeply moved when this King of the Wilds is cabined in a cage.

A month later the caravan returns to Brant's farm. They bring many of the denizens of the wild in captivity. The main expedition is about to push on for the Coast, but the girl has formed a deep affection for the chief captive, Thor: and she goes out into the moonlight to play with the dangerous pet who threatens death to all but her. Barlum appears, takes advantage of his own influence and the girl's affection for the other beast, and asks her to accompany them across the sea. She believes him implicitly as a man of honor and goes. They are only a few days on their voyage when Barlum reveals his real self as a drinker, a gambler and a libertine. She joins the circus and becomes its queen. The disembarkment of the animals and the scenes in the circus are all startlingly realistic, novel and picturesque. The strange motley groups in the wardrobe room of the circus and in the dressing rooms are quite unusual and vastly interesting. Then follows a night scene in the big lone menagerie tent, with Thor's cage in the foreground and poor brokenhearted Gene now disillusioned, is the lone figure striving to whisper her own cruel story to the caged monarch.

Gene's mail has been intercepted by the scheming Barlum and she fears she has been forgotten by the friends at home and even Jan. Barlum plots to accomplish her ruin with two villains who are hired to bind and carry her away, which plot is overheard by a dwarf freak in the circus, who tells Gene. He has a grudge against Barlum, who has ruined him for life, and a fearful thought to get even. He pens a note, signing it with Gene's name. "Meet me at Thor's cage at midnight." Then with malignant and scientific care he files the bars of Thor's cage, so that they can be readily broken. The vengeful dwarf, knowing Gene's habit of visiting the lion at night, naturally expects Barlum will keep the engagement. She unsuspecting the plot, goes to the cage as usual, when Barlum staggers in sodden with drink. He tries to clasp her in his arms; she struggles and raises her voice, which arouses her friend, Thor, who lashes himself into a fury, breaks through the weakened bars of his cage and with one mighty blow tosses Barlum aside as one dead and stands at the side of the girl like a protector before he leaps to further liberty. Thor is recaptured and condemned to death by the Circus Tribunal, but Gene rushes in, flings herself at the feet of the elder Barlum, tells her pitiful story, and requests: "Give me Thor. I want to take him back with me to his home in the jungle." Her wish is gratified. In due time she comes back to the old African farm and as the great wagon bearing the cage lumbers up the dusty trail, her father sees a familiar figure riding ahead that gladdens his eyes, for he welcomes Gene as one back from the dead. By his side is faithful Jan, who has wearied of his life in the mines and came back to bear the old man's company. Gene meets them joyously. She shows that she is home and where the heart is, and then they go on to the jungle. There she frees Thor and then finds herself happily imprisoned in the faithful arms of Jan.

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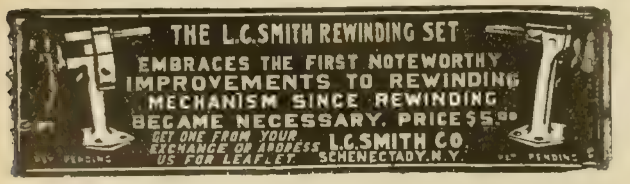

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# INDEPENDENT FILM STORIES

## UNIVERSAL

### REX.

**THIEVES AND THE CROSS**—(2 parts—Dec. 4.)—Botts, an evil companion of her early life, offers to stake Belle, a reformed woman swindler, money and an outfit if she will go to an exclusive hotel and rob a wealthy English widow of her jewels. Belle consents and registers at the hotel. She at once makes friends with the rich widow's little daughter, and through the child, she comes to know the widow.

Things go nicely with Belle until a scientist arrives. The widow begins a flirtation with him. Through close observation, Belle comes to admire the scientist, and envy the widow her companion. Belle's opportunity to steal the jewels arrives. However, her slight association with the scientist has worked a change in her. She puts off the robbery. The scientist is pleasantly impressed with Belle and a slight intimacy springs up. Botts, suspecting trouble, comes to take charge of the robbery himself. Belle is now in love with the scientist, and throws Botts aside. As a matter of revenge, Botts steals the jewels and places them in the scientist's grip, hoping in this manner to show Belle what manner of man her scientist really is. The robbery is discovered, and the blame falls on the man of science. To save the man whom she loves, Belle confesses that she is the thief. She writes the scientist that since she has learned that he is a thief, life is unbearable. She then swallows poison.

The scientist and Botts hurry to her room. They find her apparently dead. Botts is overcome and confesses. He is arrested. Through his medical knowledge, the scientist saves Belle's life, and the picture ends with the suggestion of a love that is to grow.

**JAMES LEE'S WIFE** (Dec. 7).—James Lee is an artist, light and selfish. His wife is that tragic type of woman who loves intensely and feels deeply. In a pretty milkmaid the artist finds a model to his liking. She is fresh, young and appeals to his imagination. In the petit liaison that springs up between them, James Lee forgets his wife, and the milkmaid turns with scorn on her fisherman lover.

Hurt to the quick and happy light dies out in the wife's life when she observes James Lee caress the girl. When the artist takes the milkmaid in his arms and she feels the brutal warmth of his kiss, she shrinks away in fear and returns penitent to her fisherman. When James Lee returns to his wife she is gone. He tries to reason it out. He misses her and her thousand little vares. A deep love never felt before now awakens. She goes to a holy hermit who advises her to pray and fast. In a lonesome spot in the rocks where the waves break, James Lee finds his wife praying. In shame he kneels beside her. She looks and the fond light returns to her eyes and she knows that her prayer has been answered.

### GOLD SEAL.

**UNDER THE BLACK FLAG** (3 parts—Dec. 2).—The present story concerns Henry Morgan, the famous bussaneer who afterwards became Governor of Jamaica. We are first taken on board his ship, when Morgan is gaining the enmity of Jack Teach, his mate, by winning all his savings through gambling. Following is an attack on Captain Mardo's ship. All hands are murdered, except the Captain's little son, Juan, who is saved by the Padre. Teach takes a hand in the boy's defence. Morgan gouges out his eye. The Padre and the boy later escape to land safely.

Years pass and Morgan becomes the Governor of Jamaica. His identity is discovered and a trap is laid for his arrest. He escapes to the "Undertow," an old ship converted into a tavern and owned by Jack Teach. Teach recognizes Morgan and plots revenge. The latter rallies his men and with Teach they take to sea to renew their old trade. Incidents full of excitement pursue them. In one a city is completely destroyed by fire when the pirates raid it for plunder.

Juan and his sweetheart are captured. Teach offers to bring about his escape on condition that when Morgan is captured he will be turned over to him to deal with as he sees fit. This is done and in the end Morgan is placed in irons. He is turned over to Teach, who chains him to a rock in the sea and leaves him to die.

### POWERS.

**WHEN JOE WENT WEST** (Dec. 1).—Like Peter Pan, Joe refuses to grow up. His six feet, five inches, also his age, does not make the slightest difference. He is the same mischievous boy. He goes to visit his Uncle Bill, whom he has not seen for years. On his arrival at the station he is mistaken for the new minister. He determines to allow the joke to stand. At the station he is introduced to Elder Scott's charming daughter, Bertha. With pomp they escort him to Elder Scott's, the minister's boarding place.

The next day, when Elder Scott returns home with a drop to much, Joe severely lectures on the evils of drink. He then demands the bottle and calmly drinks its entire contents before the eyes of the astonished Elder. Joe follows the Elder that evening and discovers the staid committee quietly enjoying a little game of poker. He proves an apt pupil and wins everything in sight, including an I. O. U. from Deacon Jones. Upon the arrival at the house he finds the real minister and an indignant church committee. Joe's knowledge of their little gatherings helps to control the mens' tempers. When Uncle Bill stepped forward and vouched for the young man, even Bertha was forced to accept his humble apology.

**CROSS PURPOSES** (Dec. 5).—Cleo drops her bonnet while sitting on the wall. Young Wally picks it up. Their eyes meet and the old, old tale follows. Cleo's father writes to Wally's father, reminding him of an agreement between them, whereby their daughter and son, respectively, were destined for each other as soon as Wally reached the age of twenty-one. Cleo is shown the precious missive by her father and flatly refuses to marry a man she has never seen. Wally is also informed of the agreement and is quite as emphatic.

Cleo tries to run away and is locked in her room. Wally keeps clear of his father and works his automobile double time. The fathers meet and talk the matter over, and determine to be obeyed. Cleo in the meantime escapes. She sees Wally in his auto, hails him and in a cozy tea garden tells him her troubles. Cleo's father discovers her absence, and with Wally's father goes after the young couple, having learned where they are from the returning chauffeur. Seated at another table is the minister. When the irate fathers arrive the pair retreat. The unfortunate clergyman is taken along in the chase, which ensues. The youngsters are caught and are brought face to face with their doom—and to their mutual surprise the parents have no further objections to make.

### BISON.

**THE WHITE SQUAW** (2 parts—Dec. 6).—Mourning that he is childless, the chief of the Utes drives his squaw, Watahnah, away from the tribe. Hiram Paul and a party of emigrants are caught in a sand storm on the desert, without water. They have a small boy, Val, and a baby, Phyllis. The emigrants meet Watahnah, and she furnishes the nursing mother with water, and is taken in as one of the party.

After a stroll in the mountains with his son, Paul returns to find the entire party massacred by the Indians. His baby girl, however, is spirited away by the old squaw. Many years later, Paul is a colonel, commanding a Western military post. With him is his son, Val, now a man, Lieutenant Clifford and Margaret, Clifford's sister. Val is in love with Margaret. While scouting, Val and Clifford meet Phyllis, now a woman with the Indians of another tribe. Clifford is struck by her beauty. Two days later, he goes alone to find the Indian girl. Val follows and observes him meet the girl, mistakes his purpose, and upon returning to the post, criticizes Clifford. Phyllis likewise is suspected of duplicity by the chief's son, who loves her. She goes to the post to appeal to Clifford, but instead, meets Val and Margaret. The suspicious Indian has followed her, and when he sees Val accuse and mistreat the Indian girl, he shoots and wounds him. Margaret wounds the Indian. Learning that his son has wounded the colonel's son, the chief decides to move the tribe. Colonel Paul decides to bring the chief's son to justice. There is a battle, and the Indians are defeated. Watahnah, the old squaw, recognizes Colonel Paul, and tells him that Phyllis is his daughter. Val wins the hand of Margaret, and Clifford that of Phyllis.

### NESTOR

**THE BROTHERS** (Dec. 3).—The story opens in the West and shows a happy family made up of the father, mother and two brothers. Lee, the younger brother, is not only the pride of his mother's heart, but of his elder brother's, as well. In line with the wishes of his family, Lee loves and intends to marry Rose, a girl of his own type. However, the tranquillity of the family is rudely disturbed by the arrival in the small town of Ramona, an adventuress from the East. Lee meets her in the village saloon and falls an easy victim to her wiles. Donald, the elder brother, remonstrated with Lee. Lee, deep in the coils of the adventuress, refuses to listen to his brother's advice. To save him, Donald makes love to Ramona. She is duped, believing she is adding another easy victim to her already large collection. Ramona spurns Lee now that there are new worlds to conquer. Lee, in the blind rage, shoots Donald. He escapes from the saloon, but is pursued and brought back.

The scales, falling from Lee's eyes, begs Donald's forgiveness. Donald forgives, and in that his object has been accomplished. He scorns for Ramona. A detective arrives from the East and arrests Ramona, explaining that she is wanted for forgery. With the removal of the adventuress, the happy tenor of their lives continue. Rose and Lee are reconciled.

**LOCKED OUT AT TWELVE** (Dec. 5).—The boss tells Eddie, a clerk, that he will not be back to the office that day, as he is moving into a new apartment house. Eddie is left in charge. However, his good intentions ooze out of his finger tips when his sweetheart invites him for a walk. He goes, comes face to face with his boss, and is discharged.

The boss has taken the apartment across the hallway from that of Eddie's sweetheart. That evening, attired in his night shirt, the boss hears a woman screaming in the hallway. Rushing out, he is unable to find her. On returning, he finds his own door locked with the key inside. He tries to arouse the janitor, but that worthy is making love to a maid in the basement. The boss hears someone approaching, and to conceal himself, rushes into the first room to hand. It is an old maid's. She screams "Burglar!" The boss runs into the hallway, and into the room of Eddie's sweetheart, who has returned from theatre with Eddie. They make him reinstate Eddie in his job as the price of saving him from arrest.

### UNIVERSAL.

**ANIMATED WEEKLY, NO. 89** (Nov. 19).—**Governor Harrison Arrives in Manila.**—Moro chieftains in gala costumes, greet Governor General F. B. Harrison, and hear his message from President Wilson to the Filipino people.

**The Los Angeles Aqueduct.**—San Fernando Valley, the mecca of a notable gathering when the gates of the new aqueduct are opened by Lieut. Gen. A. R. Chaffee.

**President Poincare at Rheims.**—The president of France has a splendid reception when he visits the aviation grounds to witness spectacular and nerve-trying flights.

**San Francisco Builds New City Hall.**—Undaunted by earthquake and fire, California's afflicted city lays corner-stone of new municipal building before an enthusiastic audience.

**A Royal Wedding in London.**—Prince Arthur of Connaught, marries Princess Alexandria Victoria, "Duchess of Fife," in the chapel of the Palace of St. James.

**The Weekly Fashion.**—Plaids in serge and silk are popular for early winter. (By courtesy of The Ladies' Home Journal.)

**Cyclone in Wales.**—High winds prevail, and many hamlets suffer as a great storm sweeps over the Welsh hills.

**Frolicsome Football at Fordham.**—Strenuous play and hard work combine to produce football stars at Fordham University, New York.

**Atlanta Floral Parade.**—Motor enthusiasts from many states gather at Atlanta, Ga., and exhibit their cars with floral decorations from the Sunny South.

**THE GREAT MIDDLETOWN DRAG HUNT.**—Following the hounds is a social event and a popular pastime at Middletown, New Jersey, when men and women vie for supremacy in the chase.

**Topical Cartoons by the World-Famous Cartoonist—Hy. Mayer.**

### CRYSTAL.

**THAT AWFUL MAID** (Dec. 2).—Mr. and Mrs. Smoothe experience in securing a good maid. Mr. Smoothe brings Katie home and immediately Mrs. Smoothe and she become enemies. Later, Katie neglects her duties to make love to the cop. Mrs. Smoothe enters the kitchen to investigate the trouble. But the cop has slipped out and she flirts with her employer. Mrs. Smoothe enters to investigate.

Katie's sister visits her with the baby. It grows sick and the mother, leaving it in the arms of Mr. Smoothe, goes to get some medicine. Mrs. Smoothe, finding her husband holding the infant, demands to know who's it is. Katie infers that it is Mr. Smoothe's. Mrs. Smoothe faints away and Mr. Smoothe runs to get the cop. The mother returns, and after more exciting complications, the trouble is straightened out.

**THE INSTALLMENT PLAN MARRIAGE** (Dec. 2).—Lillie's father tells his future son-in-law that he cannot marry his daughter until he has furnished a flat. Baldy finds one, pays a small deposit and buys some furniture on the installment plan. Lillie and father are invited in and the marriage is arranged.

All goes well until the first payment falls due. Baldy is broke. The collector sends his huskies and in spite of father's objections, they commence to clear the house of the furniture. Baldy goes out and borrows some money from a friend, and returning, induces the collector to allow him to pretend that he is throwing them out of the house. Father-in-law looks on and imagines his son is a hero. He forgives and Lillie and Belmond go to live with him.

**A WOMAN'S REVENGE** (Dec. 7).—Smith, unable to meet his obligations to Brown, decides to commit suicide rather than face bankruptcy proceedings. Vera, Smith's daughter, finds a note from Brown beside the dead man and resolves on revenge. Later she secures a position as seamstress in the home of Ethel Wilson, fiancee of Allen Brown, only son of Vera's enemy, a fact of which Vera is ignorant at the time. Later she wins the love of Allan and marries him, hoping to strike the father through the son.

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—January Delineator.

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—Harper's Weekly.

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***Coming Attractions***
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**Marion Leonard in "A Leaf In The Storm."**

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Brown disowns his son for marrying a girl beneath his station unaware at the time that Vera is the daughter of the man he drove to suicide. Vera writes him a letter informing him of the fact and then leaves Allan. The boy is too proud to seek reconciliation with his father. Time passes. Both Vera and the father read in the paper where Allan has been injured trying to stop a runaway. Struck with his heroism, the spark of love is kindled in Vera's breast and she goes to the hospital. Here she comes face to face with the father. He demands that his son choose between them. Allan takes the girl and then the father gives up. Reconciliation and forgiveness is had.

## FRONTIER.

**SLIM AND THE BOYS AT BREEZY BEACH (Dec. 4).**—Slim's suggestion that he and the boys take advantage of the special excursion at Breezy Beach starts the cowhands of the Bar S ranch on an outing that deprives them of more than their money. Had Slim known that his sweetheart and her strenuous mother had taken an auto trip in the same direction the same day, it is a safe bet that he would have remained at home, or, at least, would have deported himself in a more circumspect manner. In order to secure enough money to pay for the dinners of his newly found friends at the Breezy Beach cafe, Slim borrows all the boys' suits, socks and neckerchiefs from the bath house.

In the meantime, Slim's intended and her mother have located the girls and incidently hear of the cafe engagement. Molly and her mother disguise themselves as the show girls and meet the cafe engagement themselves. A note which Slim had unintentionally left behind informed the boys what was going to happen, and clothed in bathing suits and a pleasant smile, they swooped down on the cafe in a body. The incidents that follow are full of ludicrous situations.

**THE CIRCUIT RIDER OF THE HILLS (Dec. 6).**—Mary, daughter of Tom Ashe, revenue officer, is in love with Bud, the son of Lige Stillwell, a moonshiner. Though Bud does not sanction his father's illegal business, he is condemned by Mary's father, and when he finds them together after repeated warnings, he disowns the girl. The minister tries to bring about a reconciliation, telling the revenue officer that he should not blame Bud for the sins of his father. Mary and Bud make their way to the cabin of his father, where Mary is received with open arms. Here the minister finds them after a narrow escape from death, when he is mistaken for a revenue officer..

Determined to gain conclusive evidence against the moonshiner, Ashe and his men search the hills for the still. Making his way to the cabin, he is about to give the signal to his men waiting below, when he observes his daughter being married to Bud by the minister. Ashe observes the old moonshiner forswear his practice and the destruction of the still. As she comes forward and extends his hand to the old moonshiner, who takes it readily, the deadly enmity of years is quickly turned into a strong friendship. Since the officer's only objection to Lige was the latter's illegal business, he gives his blessings and departs to carry the news to his men.

## JOKER.

**MIKE AND JAKE IN THE WILD WEST (Dec. 3.)**—Mike and Jake, in the cattle country, are compelled to go to work. They tell the ranch boss they are experienced cow-punchers, and from thenceforth, they are beset with dire misfortune.

"Aw! this ain't no fun!" remarks Mike one day, "let's go out and kill a few Indians!"

The cowboys overhear this conversation. They masquerade as Indians. One of them dresses as a maiden. Mike and Jake go out in search of Indians. The phony woman rides up and tells them that the Indians, on the war-path, are after her. The two knight errants shake with fear, revive and beat it, leaving the defenseless woman to look after herself. The fake Indians carry the woman off. Mike and Jake take refuge in a cabin, and see her tortured almost to death. The rest is war until the ranch boss arrives and sends the cowboys to work. Mike and Jake are again rudely ejected into the cold world.

**A PAIR OF BEARS (Dec. 6).**—Max and Lee would attend the circus, except they are broke. When they try to sneak in they are collared and taken to the ticket seller. The result is, they get a job as strong men.

Little Juke Willy sits with his girl watching the show. When Lee and Max appear and do their fake strong man tricks, she applauds their powers and Willy is annoyed. But they fail in one of their stunts and the fake is exposed.

They are then induced to go on with two performing bears. Taking a dislike to the men the bears turn upon them and pursue them out of the tent. The audience follows in a panic. Willy promises to capture the bears. Max and Lee escape right enough, but the bears create a riot in the village. Willy makes the capture right enough and leads the bears off to jail. Willy is proclaimed the hero of the hour, while the beasts remain in durance vile.

## VICTOR.

**THE BARRIER OF BARS (Dec. 1).**—Worthington is a confidential clerk in the office of a manufacturing concern. Living beyond his means, he has just received a letter from one of his creditors to the effect that if he does not pay his debt his employer will be informed. Thus spurred on, he robs his employer's safe. While in the act, he is discovered by Kerrigan, a factory hand. There is a struggle. Kerrigan is stunned and falls with a number of the stolen bills in his hand. The daughter of the factory owner finds him. The owner accuses Kerrigan of the theft. He is tried and condemned to a long term of imprisonment. He says nothing in his defence, because the blow delivered by Worthington robbed him of his memory.

After a lapse of one year, Worthington becomes a partner in the manufacturing business on the money he stole from the safe. The manufacturer's daughter still bears an interest in Kerrigan and visits him in his cell, though she finds his mind is still a blank. The prison authorities investigate and Kerrigan undergoes an operation. It is a success and Kerrigan picks up the thread of his life. He tells his story, which is discredited. The girl again visits him, hears and believes. She smuggles a file to him in the back of a bible. He escapes, confronts and accuses Worthington. The real culprit cannot bear up under the mental strain of the accusation. He confesses and is taken to prison. Kerrigan is rewarded with the hand of the manufacturer's daughter.

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## IMP.

**PLAIN JANE (Dec. 4).**—"Plain Jane" is the cinderella of the Belgrave studio. Jane has fallen in love with Shelley, the famous portrait painter. Shelly, in love with Miss Goelet, a rich heiress, refuses to consider Jane. Miss Goelet is a coquette, caring little for the artist. When Shelley learns that she is engaged to a foreign nobleman he denounces her, while Jane, with her mop, an unseen witness to the scene, looks on with joy.

Shelley, determined to get a final answer, goes to the Goelet home and is treated with the sight of the girl in the arms of his rival. He departs in anger, realizing that his hopes are vain. Meanwhile, Plain Jane, having found the dress and hat in the studio that the heiress posed in, puts them on. When she fixes her hair and puts the hat on there is a wonderful transformation—the drudge becomes the woman of the world, so far as appearances are concerned. Shelley arrives. Plain Jane, in trying to escape, trips and falls from the top of the stairs to his bottom. Shelley is struck by her beauty. After carrying her to his room he is surprised to find that the seeming society woman is none other than Plain Jane. This is the beginning of the end of Plain Jane as a drudge, with a delightful romance following.

# MUTUAL FILM CORPORATION.

## AMERICAN.

**AMERICAN BORN (2 parts—Dec. 1).**—A story involving the failure and success of the nobility of England, with the House of Danvers of England, and the large estates inherited by Dorothy Travers, an English child born in America, of English and East Indian parentage. The opening scenes embrace dramatic and pathetic views of the dying mother, telling her only child, an orphan, of the wealth and power of her family and of her royal blood. Guided by the honesty of an old Indian servant, Dorothy, known in America as Pepita, the orphan, goes to Europe to see for the first time her relatives. It is in the House of Danvers that she first meets Richard Danvers, the elder son of the Earl of Danvers. It is a case of love at first sight.

The Earl of Danvers does not depend solely upon his heritage, being an inventor of great ability. His invention of a new X-ray machine is, in the opening part of the story, unsuccessful. This, combined with the degeneracy of his younger son, brings failure and ruin to the respected Earl of Danvers and his family. Richard, the elder son, is engaged to Dorothy, and is forced, through financial ruin, to break the engagement. He goes to America to seek his fortune in the mines. Dorothy's great love for Richard and her wonderful knowledge of the big American country Richard is going to, prompts her to follow her sweetheart. She engages passage on the same steamer and boards the same train, unbeknown to her lover. She precedes him in the big open country, and changing her pretty traveling dress for the picturesque Indian dress of her girlhood days, she encounters many thrilling experiences.

Upon Richard's arrival in the mining country, he purchases an outfit to try his luck as a prospector, and at a psychological moment confronts Dorothy fighting for her life in the hands of a Western desperado. Richard, breaking into the door of the cabin, saves Dorothy, known only as Pepita. Dorothy at no time gives any sign of recognition to Richard. Love dominates and the finale brings the lovers together in their English estates, success to the Earl of Danvers in his invention and the degeneracy of the younger son strengthens and develops into supreme manhood.

**A DIVORCE SCANDAL (Dec. 6).**—Billy Barnes, a young reporter on a large city daily, is engaged to a young woman of the name of Bettina. He urges her to marry him at once. She replies that she will wed him upon the event of his next raise. Somewhat encouraged, Billy goes to his work and finds there opportunity awaiting him. The city editor tells him to go to the house of a certain

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**Hugo Reisinger,** 11 Broadway, New York young society woman, who is at the time mixed up in a divorce scandal, and procure, by hook or by crook, a certain packet of letters, which are said to contain all the details in regard to the case, which the newspapers are most anxious to get.

Billy, upon arriving at the front door of the mansion, is thrown down the steps by an able and irate butler. Nothing daunted, he watches the house in the hope of intercepting the matron in one of her trips. He sees the milkman coming and surmises that the domestic, like most hopelessly unattractive people, is over-anxious for affection of any sort. Billy, thinking he sees a chance, bribes the milkman to allow him to change places with him. Bridget is much impressed by the appearance of the new delivery man, and also delighted at the fact that he seems strongly attracted to her. He is invited to a cup of tea in the kitchen. Unknown to Billy, his sweetheart, Bettina, is a social friend of the grass widow, and she happens to be visiting at the house as Billy is being entertained by the maid. As girls will, they immediately change confidences, and in less time than it takes to tell it, Bettina has the much sought-for letters in her hand. The divorcee rings for tea. This takes us to the kitchen, where Bridget is too taken up with her new "gintlemin frind," the milkman, to notice anything so mundane as the jingling call to duty. In the adjoining room, impatient at the delay, the two women start out to the kitchen to investigate, where Bettina, still clutching the precious packet of letters, upon seeing her fiancé in the embrace of Bridget is so shocked that she drops the letters. The young divorcee, alarmed and forgetful of her treasure, supports Bettina, as Billy beats a hasty retreat with the package of letters, leaving the poor, amazed Bridget to finish the fight. At the newspaper office everything is in a rush on the front page and Billy has his raise. The city editor accompanies Billy on his next visit to Bettina, and a warm reception is accorded them. The suave manner of the editor soon pacifies the irate Bettina, and he leaves the lovers in a fond embrace.

## THANHOUSER.

**THEIR GREAT BIG BEAUTIFUL DOLL** (Nov. 23).—The twin sisters had one possession of which they were greatly fond, an extremely large doll, which excited the envy of all their little playmates. It really was a beautiful doll and they took much comfort in it; therefore, one day when it was stolen their grief was profound. Of course, they had other dolls, but none could compare with the vanished queen of the nursery, and for several days the little girls refused to be comforted. Then one morning while passing along a shabby street they noticed a beautiful child peering out of a window of a tumble down old cottage. They thought at first she was a doll, but when they found her to be alive they bribed her with candy to consent to be their doll "just for a little while." The little girl was all alone in the house, and tired of doing nothing she consented to the plan, was helped out of the window, and taken away to the home of the twins. There they arrayed her in the purple and fine linen of the doll who had disappeared, had a pleasant happy time, and later in the afternoon they started out for a walk through the city, the "doll" complaining then in the doll carriage. In the meantime the baby's home had caught fire through her carelessness in playing with matches and her mother, a poor widow, who had been out working, returned to find the place in flames. She believed her child was dead, and for a while her grief was profound. Then down the street came the twins with their new doll, and the mother's grief changed to joy. She took her little one, doll dress and all, and rushed off with her, leaving the twins mourning their unhappy lot, for as one said and the other agreed, "She was such a great big beautiful doll."

**THE BLIGHT OF WEALTH** (Nov. 25).—The young man had been used to hard work all his life. From his childhood days he had labored steadily, and now as a young man he owned a large marble quarry, which supplied him with a small but steady income. The quarry was located in a section where many society people made their country home, and a number of them visited the quarry at different times, merely out of curiosity. In this way the young owner met a wealthy society girl and they soon fell in love, and after a brief courtship were married. The husband had planned to continue his work, but he soon found a wealthy wife had first claim upon her husband. Gradually the business was turned over to subordinates while the young people lived abroad in luxury and idleness. What might have been expected, happened. The hired manager wrecked the business of the quarry and ran away with all the funds he could lay his hands on. At first this was a bitter blow to the husband, but as his wife said, there was no real reason why he should worry, as she had more than enough for both. He had been idle long enough to accept this view of the situation, and as time passed, became more and more worthless. Fortunately for him, his wife's money was swept away during a financial panic, and this reverse brought the young man to a realization of what he had become and what he should be, and told his helpless wife that the time had come when he should be the bread winner. He forced her to return to America and re-visited the quarry, which had once been his pride and joy. The place was now abandoned and fast going to rack and ruin, but the owner was again energetic and optimistic and cheered his wife with the prediction that he would soon show her that the blight of wealth had passed, and he was again a self-respecting man, who could support in comfort those dependent upon him.

**CURFEW SHALL NOT RING TONIGHT** (Nov. 28).—In the days of Oliver Cromwell, justice was swift and merciless. The poem, "Curfew Shall Not Ring Tonight," concerns the adventures of a young follower of King Charles, who was captured, tried and sentenced to die "at the ringing of the curfew," the bell which announced that the day was over. The young man had a sweetheart, Bessie, who failing to win over his stern judges, finally appealed to the village sexton, urging him not to ring the curfew, hoping that thereby the execution would not take place. The aged sexton loved her as though she had been his own child, but refused to shirk his duty, although he knew it meant her lover's death. At the last moment inspiration came to the girl. She ran into the church, and by a ladder "none had trod in hundreds of years," reached the belfy. To silence the bell she seized the iron clapper, and desperately clung to it while it swung her far out into space. Plans for execution were all made, but the bell did not ring. the puzzled officers waited, and while they conferred, Cromwell arrized. Bessie ran to him with her story, and when he realized what she had dared for love, the stern old protector told her that she would have nothing to fear. He freed the prisoner, telling him he did it because of the love and faith displayed by the heroine, who at the risk of her own life had silenced the curfew bell.

**ROBIN HOOD** (Feature—4 parts).—The story opens with showing Robin Hood, bow in hand, searching for Marian, whom he finally meets, and together they see a notice on a tree, which reads that no Saxon shall slay a deer in Sherwood Forest. And this sign soon plays an important part in their lives, for Robin ignores it, shoots a deer, and the next picture shows his table, spread for a feast, and surrounded by guests. They knew that the penalty for disobeying the law was to cut off the ears of the offender, so great consternation seized them when the sheriff and his men came to arrest Robin, and not being admitted, they fired their arrows into the court, one of which struck Marian's father dead. The sheriff and his men retreated, only to return reinforced by more soldiers, and a bitter hand to hand struggle took place on the drawbridge, the women having reached the forest by a secret underground passage. They were later joined by Robin and his men, who after Robin and Marian had been married by the friar, pronounced them king and queen. They took oath to punish the rich and cruel, but aid the poor and oppressed. Alan-a-Dale appears on the scene, and is made a captive, but after he tells his story, they agree to help him. He seeks the hand of a young lady whose miserly father wants her to marry a decrepit old nobleman, who promises her parent money if she will marry him. Marian disguises herself as a gypsy and vists the girl to assure her that Robin and his men will aid her at the critical moment. They are ready, and when the Saxon maiden is standing before the bishop, who is about to pronounce her the wife of the nobleman, Robin Hood and his men pour in through windows and doors, and Friar Tuck places her hand in Alan-a-Dale's and pronounces them man and wife, whereupon they all return to the forest, where they are free from morestation. On one occasion the sheriff arranged for an archery contest, open to all comers. Robin appears in disguise, and wins the prize. The King disguised as a mendicant, is shown such consideration by Robin and his men, that he returns to the palace and pardons them for all past offenses.

## MAJESTIC.

**THE HOUSE IN THE TREE** (Nov. 23).—It was a quaint little house built amid the great branches of a giant oak on the grounds of Helen's home, and it was the little girl's proudest possession, for her parents had given it to her on her birthday. Bob, her little playmate, was a welcome guest, and the children spent many happy hours there. The years passed. Helen became a pretty girl, and Bob a sturdy young man. Mistaking friendship for love, they became engaged, but the romance was soon shattered because of a petty quarrel. The girl went abroad, and the man plunged into business, each determined to forget the other. The house in the tree saw them no more, but stood deserted and desolate. Helen became engagd to an aristocratic foreigner and Bob to a pretty girl who claimed to care for him alone, but disillusionment came to them. Helen learned that the aristocrat cared for her money alone, and Bob's fiancee cast him aside for a wealthier man. The man, bitter and despondent, thought of his boyish romance, and the tree which had played so strong a part in his early life. He returned to the little house and the sight of the possessions of childhood days awoke longings for the girl whom he had never quite forgotten. The girl had returned from Europe and the same impulse drew her to the house in the tree. There she found the man, and the realization that both cherished the past was a tie which drew them together and awakened the love which had never died.

**AN ACCIDENTAL CLUE** (Nov. 29).—Jim Stevens was known as the king of the cracksman. He was shrewd and courageous, and was held by the police in great respect. For years his little band baffled the cleverest detectives, but finally "Slinky Jim," a member of the gang was captured. News was brought to Stevens of the arrest and he arrived on the scene just as Detective Davis and his captive were waiting for the patrol wagon. "Slinky Jim" was freed, but at the expense of Davis' life. When help arrived the detective was unconscious and he was unable to tell who had shot him. Mrs. Davis, in recognition of her late husband's services, was appointed a police matron. The years passed, and the widow, by virtue of many clever bits of detective work, was appointed a detective, and she searched incessantly for her husband's slayer. No clue was obtained until "Slinky Jim" was once more gathered in the police net and revealed the fact that Stevens was the man who fired the fatal shot. "No one has seen him in five years," the prisoner declared. "He is a rich man now, and can afford to live straight." The woman detective searched anew, but without success, until one day fate aided her and she discovered that a certain wealthy and respected man was in reality Stevens, the once famous cracksman. By a clever ruse, she secured a position in his household as maid, and watched Stevens and his wife constantly. The former outlaw yearned for the old life, and a former comrade induced him to take one more tilt with fate. The widow overheard their plans, but was discovered, tied and left in a locked room. The cracksmen left for their rendezvous, but the woman by a supreme effort, struggled to a nearby candle, burned the cords which bound her hands, and escaped from the room in time to summon the police and capture the outlaws red-handed. Stevens paid the penalty of his crime, for his accomplice positively identified him as the man who killed Sergeant Davis.

## PRINCESS.

**HER RIGHT TO HAPPINESS** (Nov. 28).—Boyd Marshall is a nature loving young business man who works when he works and plays when he plays; thoroughly business while in the office and a good fellow out of it. His pretty stenographer loves outdoor life also, but is prim and efficient during business hours. Although knowing each other only in their business life they love and are married and each tries to live up to their conception of the other as they have known each other in the office. The strain proves too great and Boyd goes on a hunting trip to relieve the strain. The little wife sees that there is a joyous side to her husband's life of which she had not guessed the existence and follows Boyd into the woods and claims her right to share its happiness.

## KOMIC.

**METHOD IN HIS ILLNESS** (Nov. 27).—Grey, a very much henpecked husband, has an engagement with his friend Batch, and two girls. Everything seems to conspire against him to keep him from going to meet them. He feigns illness and is immediately almost smothered in blankets. His wife sends for a doctor, who knowing what his illness is, prescribes that he be kept in bed. Mrs. Grey goes to the door with the doctor, and Grey, seeing his chance, jumps from the window. As he nears the cafe he sees Batch and the girls coming out. His wife, who has discovered his flight, appears on the scene. He gets an inspiration and falls to the ground, feigning insanity. His wife has started to berate his companions, but is overcome with pity for her spouse and all is forgiven.

**THE MAN WITH A RAZOR** (Nov. 27).—A customer enters a barber shop and asks for a shave. One barber starts the process, lathers his face and begins to strop the razor. An organ grinder stops in front of the shop and starts to play a "Turkey Trot." The music is so inspiring that the barbers cannot resist it and begin dancing. This so infuriates the customer that he chases them out of the barber shop with a razor in his hand. In their mad flight the barbers upset the organ grinder, scare a number of policemen, break up a woman's suffrage meeting, drench a dude in a watering trough, deluge two milkmen in forty quarts of milk, and give a negro woman a bath in the tub with her washing. The chase is brought to an end when the customer catches up with a barber who has fallen exhausted on the ground, and insists that he finish shaving him right where he is.

## RELIANCE.

**A ROUGH DIAMOND** (Nov. 26).—James Burrell, having served his term, is discharged from prison. On account of his past life, he is unable to secure employment. He is hounded from place to place by detectives, who are trying to get information from him about some crooks, of whom he protests he knows nothing. Mrs. Van Horton, whose husband is too engrossed in business to give her proper attentions, has pity on him, and gives him her card, telling him to go to her husband's office, where he will secure work. He is employed by Mr. Van Horton, but is forced to give up his position, owing to the threats of a detective. As he can get no work, he decides to return to his old life—that of a thief. The first house that he decides to enter is that of the Van Horton's, although he does not know it. He enters the house in time to discover

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that Mrs. Van Horton is about to elope with a man named Clifford. Burrell, in gratitude for her kindness to him, decides to save her from herself. He steals around to the front door and slams it. Clifford and Mrs. Van Horton, hearing the door shut, both guilty, jump to the same conclusion—that it is Mr. Van Horton. Clifford makes a hasty exit and Mrs. Van Horton, realizing the greatness of the sin she was about to commit, breaks down completely. Van Horton comes home, and finding her in tears, blames himself. Burrell, who is outside of the house, sees the shadow of their embrace on the shade and has the secret satisfaction of knowing that he has accomplished some good in the world.

**THE REPORTER'S SCOOP** (Nov. 29).—Senator Dunn is ambitious regarding his daughter's future and looks with disfavor upon the suit of Bob Norton, a reporter, who aspires to the hand of Alice. The young people do not agree with the Senator's expressed doctrine that "love is not everything," and continue to indulge in the dreams of youth. Henry Marshall, a wealthy middle-aged railroad president, is another suitor favored by the Senator, but refused by Alice. Misfortune blights the dreams of the young people when adversity overtakes the Senator and he accepts financial aid from Marshall. The day for payment arrives and the Senator's affairs are in no better shape. Marshall tells Dunn that he wants Alice, and offers to cancel the obligation if Dunn will induce Alice to become his wife. With ruin and disgrace staring him in the face, the Senator agrees. He tells Alice of his difficulties, and in order to save her father from ruin, she promises to marry Marshall. Bob learns of the match and in a stormy scene with the Senator, accuses him of pretending "that love is not everything," and yet he is relying on his daughter's love to save him from ruin. Bob is ordered from the house. In the meantime, the Government has ordered an investigation of the charges of rebating that have been preferred against Marshall's road, and Bob is assigned by his paper to get an interview from Marshall on the subject. Bob, calling at Marshall's office for the interview, overhears the Senator tell Marshall that he has reconsidered his proposal and that he has come to a realization of what he, as a father, should do and that he cannot sacrifice his daughter's happiness to save himself. Marshall swears he will ruin Dunn. A little later, Bob is an unseen witness of a transaction involving the influencing of the verdict of the Senate Investigating Committee by bribery, attempted by Marshall and aided by one of the Senators. Bob confronts them and forces them to forego their attempted bribery, and also secures an extension of time for Senator Dunn to pay his indebtedness. In return, he sacrifices his "scoop" on a good story, but a little later lands another, but different kind of "scoop," when the Senator unexpectedly gives Alice into his keeping.

## MUTUAL WEEKLY.

**MUTUAL WEEKLY, NO. 47** (Nov. 17).—**Blizzard Clutches Cleveland.**—Ohio city isolated for days by terrific storm.

**Paris Auto Exposition.**—Pres. Poincare opens the fourteenth motor show in the French capital.

**A Royal Wedding.**—Prince Arthur of Connaught, weds the Duchess of Fife in London.

**Christmas in India.**—Hindus celebrate important festival in mosques and in the streets.

**A Submarine Subway.**—New York is sinking her passenger tubes in the Harlem river.

**"Texas"**—A strong man gives an exhibition of his strength in Portland, Oregon.

**Freight Handling in Kingston.**—The women perform most of the manual labor in Jamaica.

**Connaught Leaves England.**—Governor General returns to his position in Ottawa.

**Berlin Celebrates.**—Great historical parade is held in German city.

**A Tug of War.**—Utah University students contest for supremacy at Provo.

**The Irish Strike.**—Soldiers stationed in Dublin compelled to haul their own coal.

**A Smash-Up in Michigan.**—Two engines meet, head-on, at Kalamazoo Fair. The auto races.

## DOMINO.

**THE BELLE OF YORKTOWN** (3 parts—Nov. 27).—Betty, daughter of Sir Thos. Ledding, a loyal subject of King George, is loved by both Capt. Warrenton, of the staff of Lord Cornwallis, and Col. Gordon, of the Continental troops. Gordon captures Warrenton in Betty's house, but thinking Warrenton is favored by Betty lets him escape. Betty's love for Gordon is enhanced by this action and she marries him and accompanies him throughout the war.

Just before the Battle of Yorktown, Gordon is sent by General Washington into the British lines with false despatches. He is to allow himself to be captured so as to lead the British astray. Gordon and his wife, arriving at the tavern, are attacked by Capt. Warrenton and a party of Hessians. Gordon is injured, but leaving the despatches where they fall in British hands, he escapes. He is being nursed back to health by Betty in a house from which the Battle of Yorktown can be viewed.

Capt. Warrenton is separated from his detachment when the British receive a smashing defeat. In his aimless wandering he arrives at the old mansion where Gordon is convalescing and attacks him. Betty in defending her liege lord kills Warrenton. A beautiful historic picture is presented when Cornwallis is seen surrendering to Washington.

## KAY-BEE.

**THE SIGN OF THE SNAKE** (Nov. 28).—Colonel [illegible], in charge of a fort near the Mexican border, receives word that some Chinese are about to be smuggled across the line. He details Lieutenant Hurd to attend to the matter. Hurd, with a few soldiers, succeeds in capturing the Chinese, among whom is a Christianized girl, Moon Chew. She falls in love with Hurd. Moon Chew has been sold to a wealthy Chinaman in Frisco and Foo Choo, who is looking after his interests at the fort, informs him of what has happened. Hurd finds a sign on the door on which is drawn a snake and also an inscription telling him to leave Moon Choo at the depot. Hurd informs the colonel of this action. Word comes from Washington that all the Chinese captured, including the girl, must be deported. Moon Chew is heartbroken. Hurd's sweetheart, Edith, comes to the fort to marry Hurd. One day as he is dressing he discovers the snake on the bosom of his shirt and he sends a lieutenant to the laundry, where they capture the wealthy Chinaman, who has come to the fort. He protests innocence, but to no avail. In the meantime, while Hurd and Edith are in a trysting spot, Moon Chew comes upon the lovers' scene. In the background she sees Foo Choo with poised dagger aimed at Hurd. She intervenes and receives the dagger, which finally results in her death in the arms of Hurd. Foo Choo in trying to escape is shot and killed by the soldiers, who have taken the wealthy Chinaman prisoner.

## EXCLUSIVE SUPPLY CORPORATION

### LUX.

**MABEL'S RIVAL** (Nov. 21).—Harold is introduced to his aunt's protege, the fair Mabel. Unfortunately Harold does not consider Mabel even passing fair. Her type of beauty in fact is one which can scarcely be called popular. Harold is in love with his cousin, but as Harold's aunt has a lot of money, he does his best to please her and becomes engaged to Mabel. However, his cousin finally succeeds in defeating the ends of fickle fortune and Mabel retires somewhat hastily while Harold and his cousin are left in peace once more.

**GEMS OF BRITTANY** (Nov. 21).—This is a charming scenic film which shows us a few more charms of Brittany. The beauties of this French province have always been a popular feature with the British public.

## GAUMONT.

**THE LITTLE PEACEMAKER** (Nov. 27).—For one reason or the other, Leonce has a tendency to fickleness, and there is no doubt that on this occasion his wife had cause to be annoyed. Unmindful of his duties as a husband, he chose to leave the entertainment of their guests to his wife, whilst he flirted on the river with a lady friend. His denials were of no avail. Mrs. Leonce had kept watch upon him and had seen, with her own eyes, incidents which he strenuously denied. Of course such dreadful conduct could not continue. Mrs. Leonce firmly pointed out that she was his wife and he had no right to trifle with her affections and those of another woman. That evening they parted in anger, but in the calm watches of the night the anger of one cooled, and the other realized that his roving tendencies were leading to unhappiness. Matters were moving in the right direction when Leonce received a letter which he would not show to his wife. Concluding, and perhaps not without reason, that the letter was from a lady, when Leonce, with an armful of flowers drove away, she followed him in the car. Leonce, however, was only calling upon his mother, and his wife at once saw that her suspicions were unjustified. She was very glad such was the case, as she had a secret to confide. Her confidence brought joy both to Leonce and his mother. The last scene takes us to the following summer, when grandmother is nursing the baby, while Leonce takes his wife on the river.

**SWEDISH GYMNASTICS** (Nov. 27).—Amongst the various "schools" of physical culture which have come into vogue during recent years, the system as organized by Swedish gymnasts holds an individual place, and has now come to be recognized as an ideal means of physical development, suitable to the delicate and strong alike. Swedish drill does not aim at the abnormal development of muscles, so much as the exercise of the body in a manner calculated to keep it perfectly "fit." There is no need to dwell upon a description of the various exercises, as the film illustrates these in a clear manner, and it will be seen that these—carried out by teams of well-knit and alert youths—are distinctly novel and refreshing.

**THE SILENCE OF THE DEAD** (Four parts—Feature).—Amid the financial ruin which faces him, Trevor is confronted by his servant, Ponting, and later by Count Montmoran. As an old friend, the former has no difficulty in obtaining for the ruined marquis the few thousand which are necessary for the commencement of his new life. As the only thing of value which Trevor possesses, he gives to Montmoran a small, jewelled revolver, bearing the family crest and name, as a token of his regard, and Montmoran eventually shows his friend out by a private door. Just as Montmoran is about to reenter he is met by Kernizan, who has called to borrow a large sum of money to pay his wife's debts with. Fearful lest Montmoran should disappoint him, he can only think of the ignomy of the scandal which would ensue from his inability to meet his wife's debts. He observes Montmoran turn out valuable bonds and securities, and an occasional banknote, when suddenly his eye chances upon the revolver lying on the table which Trevor has left to the count. Montmoran, shaking his head, is about to say that he has nothing left, when a fit of madness seizes Kernizan, and, snatching the revolver, he fires at Montmoran. He then hurriedly fills his pockets with valuable papers and leaves the house as he came in.

Nobody knows that Kernizan has been to the house at all, and the thief returns to his wife. Flinging the securities on the table, he accuses her of being the cause of everything, and announces his intention of going abroad for good. The discovery of Montmoran's body, Trevor's revolver, the money which Montmoran gave to Trevor, coupled with the damning evidence that Montmoran's wife had spoken to Trevor in passing through the drawing-room to her husband's study, constitute a chain of circumstantial evidence, out of which it is utterly impossible for Trevor to extricate himself. Subsequently sentenced to penal servitude for life, rather than suffer the torture of a living hell, he commits suicide in his cell. His devoted servant, Ponting, assumes guardianship over his master's son, and contrives to get his birth registered as the child of unknown parents by the local authorities, and bearing the name of Gilbert. Ponting's attempts to get the old marchioness to see the boy are unavailing, but she really gives an ample sum to cover his education, and bids the fisherman never to importune her again.

Fifteen years pass away. Phillip, the son of the murdered Count Montmoran, is now a naval lieutenant, though long service abroad has aged him in appearance. On the occasion of the launching of a new battleship, his mother and his sister Lilian give a garden party in honor of the event, and of Philip's gazetting to the new ship.

Not many miles away from the home of the Montmorans there lives a fisherman named Ponting, who is the guardian of a young naval ensign of the name of Gilbert, who is quite unaware that he is the Marquis Trevor. The ensign is also to serve the new battleship, and, after the launching ceremony, Philip invites him to his house, where he introduces him to his mother and sister Lilian. Here also he meets the Baroness Kernizan, who has designs on Philip as a future husband. Gilbert and Lilian find much that is attractive in each other, and friendship develops between them. On reaching their destination, the sailors receive instructions to be in readiness for possible attacks by tribes in insurrectionary Arabs. In a careless moment, Philip Montmoran is enticed into a Moorish house and made captive, whilst Gilbert, who goes to his rescue single-handed, is also made prisoner. Attracted by the noise of pistol shots, a party of European hunters are led to explore the neighborhood, and they arrive just in time to save the two officers from assassination.

The man who is their rescuer is none other than Baron Kernizan, who lives in this isolated district, trying to forget his crime of fifteen years previous. He refuses to give his name, but accepts the young men's cards, and perceives that in Philip Montmoran he meets the son of his victim. When the ship returns home, Lieutenant Montmoran and Ensign Gilbert are mentioned as having performed distinguished service, and subsequently Gilbert's engagement to Lilian is achieved. When Gilbert announces his betrothal to his old guardian Ponting, the latter is horrified, and is compelled to reveal the fact that Gilbert is the Marquis of Trevor, and that his father had murdered Lilian's father. This terrible revelation puts the marriage of the young people out of the question, and not even the fact that the old Marchioness of Trevor, who learning of the identity of Gilbert, implores her grandson to come to her and take up his rightful position, does anything to assuage the bitterness in the young man's heart. In the midst of all this, a man disembarks at Marseilles. It is the Baron Kernizan, who returns home to make a complete avowal of his crime. The encounter with Philip Montmoran in the colony has convinced him that the step was necessary. Eventually, in the presence of the families of Kernizan, Trevor and Montmoran, and the public prosecutor, he states what actually occurred. The avowal is too much for his weakened condition, and he subsequently dies of heart failure.

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# FEATURE FILM STORIES

## WORLD SPECIAL FILMS CORPORATION.

**THE BLIND SCULPTOR** (Feature—2 parts).—The story of the play opens in the studio, showing Arden feverishly at work on a large block of marble, still shapeless, whence, however, an adorable woman's head is discerned for which the master's daughter has sat. Now and then the artist halts in his work and gazes upon his handiwork with great emotion. Notwithstanding the joy he feels on beholding the gradual appearance from the chaos to the features of his beloved child, a strange feeling of impending danger passes over him. A mist passes before his eyes and he is compelled to stop work. After reassuring his daughter, who has become solicitous for his welfare, he again attacks the block of marble, but suddenly halts, experiencing the agonizing premonition of approaching blindness. The arrival of Robert, the favorite pupil of the master, brings the timely diversion. While the master's back is turned, Robert makes an avowal of love to Jane, and the two are discovered in a fond embrace. The father drives Robert out of the house and breaks his rough cast. Resuming work, a new attack seizes him and, tragically extending his arms, realizes that the light has gone out of his eyes. Jane, realizing the ambition of her father has been unfulfilled, sends for Robert and asks him to complete the work that has been begun by the master. He comes, and in the stillness of the night, carries on the work begun by the master. This goes on for several nights and the old man, lying in his bed, hears, as in a dream, the incessant chiseling. He grabs a knife to attack the marauder; lurching into the room, he lifts his arm to strike, but, in so doing, touches the polished marble and his hands tremulously wander over the harmonious form and he cries out with unmistakable joy. He grasps the statue with infinite tenderness, murmuring: "Take my Jane, Robert, let us exchange masterpieces and be happy."

**JACK** (Feature—4 parts).—The story of "Jack" is well-known It is a beautiful story of a natural child. His mother, Ida de Borancy, worships the dear little nameless and fatherless being whom she decides, as he is getting on in years, to place in a boarding school. The child's professor of literature is a certain Amaury D'Argenton, a failure of the faculty, and an uninspired poet. During one of her visits to the institution, Mme. de Borancy is attracted by D'Argenton, and falls in love with him. The "Ne'er-do-Well" soon gives up his starving position and makes his abode with her, exercising over her absolute control. He soon learns to hate little Jack and forces her to leave him permanently at school. The poor child, unaccustomed to the separation, runs away, only to find —when he arrives at his former home—that his mother has moved and is now living thirty miles away. He undertakes the journey on foot, and reaches his mother's house completely exhausted. Here he meets Dr. Rivals and his daughter, Cecil. One day Jack, while out for a stroll, meets a peddler on the road, a Mr. Belisaire, worn out with fatigue and privations. Greatly moved, the boy takes him home and is giving him food, when D'Argenton arrives, throws out the peddler and sends Jack away as an apprentice. A new life now opens to Jack, and for two years he labors diligently in the iron works of Indret, living with his foreman, Father Roudick. The latter's nephew, a gambler, steals a small fortune that was to constitute his cousin's dowry, and Jack is charged with the theft, cruelly beaten and dragged before the Magistrate. Filled with remorse, the real culprit acknowledges his guilt and returns the money. The unpleasantness of that adventure, coupled with the insufficient wages he receives, impells Jack to seek another position. He makes for the seacoast, and ships aboard a trans-Atlantic steamer as a stoker. One night a collision takes place. The boat is struck below the water lines and every man makes a wild, frantic rush to save himself, every man for himself. As by a miracle Jack is saved and returns to his old home, irresistibly attracted by a desire to see his mother. Thanks to the devotion of good old Dr. Rivals, Jack, who has gone through a terrible illness, is restored to health. The two young people fall in love with one another, which is encouraged by the doctor, provided that Jack will study to take his place. Jack goes to Paris to take up his studies, rents a room, where his mother seeks refuge when maltreated by D'Argenton. D'Argenton discovers her retreat and begs her to come back to him. It is in vain that Jack drives him away, for, by means of a touching letter, he succeeds in inducing her to return. The hate he bears Jack is not yet gratified, and he writes to Cecil threatening to reveal her true identity to Jack. She, fearing the the engagement. When Jack learns of this he starts for Paris In despair he tramps the road all night, and finally drops to the ground, worn outcome of such a revelation, decides to break off out by cold, fatigue and despair. He is carried to the home of Belisaire, and the doctor is hastily summoned, who diagnoses the case as an acute attack of consumption, and orders Jack taken to a hospital Here a last vision recalls to him his past life—all the hardships and miseries he has endured. He yearns to press in his arms once more his mother, however guilty she may have been, and whom he heartily forgives, but the ravages of disease have sapped his strength and, just as she enters the room, Jack passes to the Great Beyond, his last wish denied him.

## RAMO.

**CARDS** (Features—3 parts).—Helen, unhappy with her husband, Jim Benson, a smuggler, consults the cards with superstitious trust in the story they tell. The cards tell her of love, a dark man, wealth and happiness. Jack Morton, a wealthy young man, camping in the vicinity, meets Helen, who sees in him the dark man of the cards. Admiration for each other is mutual, and Helen weakly conceals the fact of her marriage. Distracted by her husband's cruel treatment, Helen notifies the revenue officers of his smuggling. As a result Jim is wounded, as Helen believes, fatally. Helen, thinking herself free, renews her acquaintance with Jack, and promising to marry him, visits his parents.

A newspaper article, announcing their marriage, is read by Jim, who seeing therein an opportunity to get money for his silence, straightway visits Helen and succeeds in so doing. The rich man's life with valet, etc., which he attempts to lead soon requires more money, however, and he now demands a diamond necklace, Helen's engagement present from Jack. Pursuant to a curt note, Helen goes to Jim, who, seeing that she has the necklace in her bag, discovers and appropriates it, as well as her little revolver. He places the revolver in his desk and Helen leaves. Jim's valet, observing the entire proceeding, and seeing the opportunity to enrich himself and yet hide the crime, turns out the lights, and through the portieres shoots at Jim. Helen, hearing the shot, steps into the shrubbery to avoid being seen, and overhears the valet tell the police that Jim has been killed. At last, believing herself free, she hastens to the church. The wedding ceremony has already been delayed because of her absence. In the meantime, the police, following the wrong clue, arrive at the church and arrest Helen at the altar.

In an ante-mortem statement Jim also accuses Helen, and this is the final blow to her tottering reason. The valet's guilty conscience, however, betrays him to the suspicious detective, and he is arrested and formally charged with the murder. Helen, dazed with her many misfortunes and disappointments, once more takes up the cards. In them she reads again of wealth, love and happiness, and not knowing of the valet's arrest for the murder of Jim, and believing that the cards have lied, she sweeps them from the table in a frenzy of despair.

## AMBROSIO.

**THE BELLS OF DEATH** (Feature—3 parts).—Long suffering under the cruel domination of the Bourbons, a small congregation of Sicilian inhabitants arise in arms against their oppressors. Not having any artillery with which to defend themselves, Bosolino, Pilo, their leader, applies to Friar Lawrence of a neighboring village for aid. Alfio, a young shepherd, is entrusted with the secret message, and bidding farewell to his sweetheart, Carmela, the bell-ringer's daughter, he sets out on his dangerous mission.

The Friar, a man of both word and deed, arises to the occasion. Hiding a weapon in the wool of each sheep, Alfio leads them safely through the enemy's lines, and smuggles the necessary arms into his village. The people in acknowledgment of the weapons again send Alfio to the Friar, but unfortunately the stratagem practiced on the Bourbons has been discovered, and Alfio is wounded on the way. By a great effort he escapes the pursuing soldiers, but in his great hurry drops the message, which is found by the enemy.

Almost exhausted from the loss of blood, Alfio finally reaches his village and with his remaining strength he pulls at the great bell rope. The villagers, aroused in time, are successful in routing the Bourbons, and when they enter the bell-house they find Alfio stretched dead on the ground. Bravely he died for his country.

Bosolino Pilo, as leader of the insurgents, receives the following day a warning from the great Bourbon General Bosco that unless immediate surrender is made all would be ruined by fire and sword, but his message is treated with contempt. Now that all hands are required to fight against the enemy, how were they to secure sufficient weapons? There was but one way. The great old bells which have rung for their victory for so many years would be sacrificed for the aid of the country. Sadly they are removed and melted into cannons, and Gesualdo, the first bell-ringer proclaims himself the first cannonier.

But where was the enemy stationed? Carmela, whose lover had died a patriot's death, decides to locate their encampment, and with her country's flag in hand she bravely sets forth. Coming near a river, she sees the reflection of the enemy's troops. She hides behind a bush and when their caravan passes cautiously creeps into it and is taken directly to their quarters. Stealthily she avoids their watch and reaching the roof wildly waves her flag as a signal to her countrymen.

The small Bourbon reserve, completely taken by surprise, is overcome. Carmela, who has been discovered at her post, struggles with her assailants, but firmly continues to wave her flag until she too dies a martyr to her country.

## FEATURE PHOTOPLAY CO.

**THE MASTER AND THE SLAVE** (Feature Subject).—Franz Bush and his wife, Amelia, are members of the celebrated company at the Municipal Royal Theater. Perfect peace reigns in their modest little home, which is beautified by the presence of their little daughter, Gertrude, seven years old. One evening when Bush is preparing himself for the coming performance, he hears a strange noise in his wife's dressing room. He opens the door of the room only to be met by a scene which makes his blood curdle. He discovers his wife in dishabille, and the manager making love to her. Bush staggers out of the room. After the performance Bush and his wife go home together. Arriving home, Bush immediately starts to carry out his decision. He packs all the belongings of his wife, gives her some money and points his finger towards the door, with the stern command never to return again.

Ten years later we find Gertrude grown into full womanhood. She is the only object on whom Bush concentrates all his love. The only fear which is always present in the heart of Bush, is the thought that Gertrude might develop a longing for the stage, for she has inherited the histrionic ability of her parents.

One day Gertrude comes to the theater to meet her father, and as she is standing behind the scenes, she meets the manager. He engages her in conversation and tells her that he sees in her the making of a great actress. Bush sees them and understands the situation at a glance. He commands Gertrude to come along with him. Gertrude's mind is already poisoned. The demoniacal mind of the director guesses right the ambition of Gertrude, and he sends her a part to study, in which she is going to appear as soon as she feels ready. Bush implicitly forbids Gertrude to think of a stage career. Gertrude cannot understand the objections of her father, and when the director makes the next move, she responds. In spite of her father's opposition, Gertrude is given a trial and plays the part of the young heroine together with her father. According to the play, the father, rather than see his daughter go wrong, shoots her. The part of the father is played so realistic by Bush that it ends in a real tragedy.

## UNION FEATURES.

**THE TRADUCER; or THE GLACIER HOUSE** (Feature Subject).—When Darbois, a rich manufacturer, tells his daughter, Jeanne, that he is soon to be married again, it depresses the young girl, for she perceives that the love her father has showered upon her since her mother's death will be diverted upon his new wife and step-daughter, Christiane. Not long after their marriage, the new Mrs. Darbois, with her daughter, prevails upon her husband to send Jeanne to the mountains in Switzerland for her health. This step is actuated by the fact that Mrs. Darbois wants to get Jeanne away from Roger Marvel, the secretary to her husband, with whom she is betrothed, and to ingratiate her own daughter, Christiane, in his good graces.

Mr. Darbois decides to send his daughter away, and in due time she arrives at the Glacier House in Grindelwold, where she is expected by Dr. Larrius and his wife, who, conforming with instructions given by Mrs. Darbois, are to be friendly hosts, but unrelenting jailers. She soon tires of her seclusion and escapes one night. Her departure is later discovered by Dr. Larrius, who, with three servants, go in pursuit and find the girl at the bottom of a precipice. The bronchitis contracted by her exposure to the cold the night of her attempted escape has been held in check by the care ordered to be given her by Dr. Larrius. During her convalescence as she is reposing in the terrace of the Glacier House, she hears the sounds of a well-known voice. Going to the edge of the height upon which the house stands, she sees at the foot Roger Marvel, who had been able to trace her to Grindelwold by the indiscretions of a servant. They elope that night, but before they have gone far Dr. Larrius is soon after them. They manage to come within a short distance of the railroad station, when Jeanne is taken suddenly sick. Her friend and Roger take her to a hotel and a doctor is summarily called. Her low condition alarms the doctor, and Roger, fearing the worst, writes to Mr. Darbois to come at once, as his daughter is afflicted with brain fever and is in a critical condition. Perceiving that he has been misled by his wife and step-daughter, Mr. Darbois loses no time in getting to the bedside of his daughter. The presence of her father has a beneficial effect upon Jeanne and it is not long afterward that they are in the home in Paris. Mr. Darbois forgives his wife, and Jeanne and Roger look forward to a happy future.

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YOU FOLLOW THE PILGRIMAGE FROM IRELAND TO ENGLAND, THE TRIP TO LONDON, ACROSS THE ENGLISH CHANNEL TO THE NORTH OF FRANCE, AND THE LONG TRAIN JOURNEY TO LOURDES, IN THE HEART OF THE PYRENEES MOUNTAINS.

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**Help the**
**Exhibitor**

# D. W. GRIFFITH

## Producer of all great Biograph successes, founding the modern

Included in the innovations which he introduced, and which are now generally followed by the most advanced producers, are: The large or close-up figures, distant views as represented first in Ramona, the "switchback," sustained suspense, the "fade out," and restraint in expression, raising motion picture acting to the higher plane which has won for it recognition as a genuine art.

Among the motion pictures which he produced productions famous the wo

Adventures of Dolly
The Redman and the Child
For Love of Gold
Behind the Scenes
After Many Years
Taming of the Shrew
The Song of the Shirt
Money Mad
The Reckoning
Edgar Allan Poe
The Curtain Pole
A Fool's Revenge
Mr. & Mrs. Jones Comedy Series
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The Drunkard's Reformation
A Baby's Shoe
The Jilt
The Resurrection
The Cricket on the Hearth
What Drink Did
The Violin Maker of Cremona
The Lonely Villa
Was Justice Served
The Necklace
The Country Doctor
The Cardinal's Conspiracy
The Renunciation
Sweet & Twenty
The Slave
A Strange Meeting
The Mended Lute
With Her Card
The Indian Runner's Romance
The Mills of the Gods
The Sealed Room
1776 or the Hessian Renegade
Comata, the Sioux
The Broken Locket
In Old Kentucky
Leather Stocking
Pippa Passes
Fools of Fate
The Little Teacher
The Expiation
In the Watches of the Night
Lines of White on a Sullen Sea
The Light That Came
Two Women and a Man
The Open Gate
The Mountaineer's Honor
The Redman's View
A Corner in Wheat
To Save Her Soul
The Dancing Girl of Butte
On the Reef
The Honor of His Family
The Cloister's Touch
One Night and Then
His Last Burglary
The Newlyweds
The Thread of Destiny
In Old California
The Twisted Trail
Gold Is Not All
An Unchanging Sea
Love Among the Roses
The Two Brothers
Ramona
A Child of the Ghetto
On the Border States
The Face in the Window
A Call To Arms
The House with the Closed Shutters
The Sorrows of the Unfaithful
Wilful Peggy
Rose of Salem Town
Examination Day at School
The Broken Doll

Also two, three and four reel features not yet re

**of Bethulia, The Massacre, The Battle of Eld**

# D. W. GRIFFITH

## revolutionizing motion picture drama and technique of the art.

For two years from the Summer of 1908, Mr. Griffith personally directed all Biograph motion pictures. Thereafter as general director he superintended all Biograph productions and directed the more *important* features until October 1, 1913.

and which have contributed to make American
rld over are the following:

- Waiter No. 5
- The Song of the Wildwood Flute
- The Golden Supper
- Greaser's Gauntlet
- The Muggsy Series
- The Two Paths
- His Trust
- His Trust Fulfilled
- Three Sisters
- Fisher Folks
- The Barbarian
- A Decree of Destiny
- Was He a Coward?
- The Lonedale Operator
- Madame Rex
- His Mother's Scarf
- The Sunbeam
- How She Triumphed
- The Smile of a Child
- Enoch Arden
- Fighting Blood
- Bobby, the Coward
- The Last Drop of Water
- The Sorrowful Example
- Swords and Hearts
- The Revenue Man and the Girl
- The Making of a Man
- The Long Road
- The Battle
- The Miser's Heart
- The Failure
- A Tale of the Wilderness
- The Eternal Mother
- A Blot in the 'Scutcheon
- Billy's Strategem
- The Mender of Nets
- Iola's Promise
- The Female of the Species
- One is Business, the Other Crime
- The Lesser Evil
- The Old Actor
- A Lodging for the Night
- A String of Pearls
- A Beast at Bay
- Home Folks
- Man's Genesis
- The Sands of Dee
- A Pueblo Legend
- Two Daughters of Eve
- So Near Yet So Far
- A Feud in the Kentucky Hills
- The One She Loved
- The Painted Lady
- The Musketeers of Pig Alley
- Brutality
- The New York Hat
- The God Within
- Three Friends
- The Telephone Lady and the Girl
- Oil and Water
- The Sheriff's Baby
- A Little Tease
- The House of Darkness
- The Yaqui Cur
- Death's Marathon
- The Mothering Heart
- The Reformers
- Two Men on the Desert

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leased for exhibition in America, including **Judith**
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**Endorsed by the Censors, Pre**
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**The Most Popular Play in the World. Protec**

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**Produced. A Play that every**
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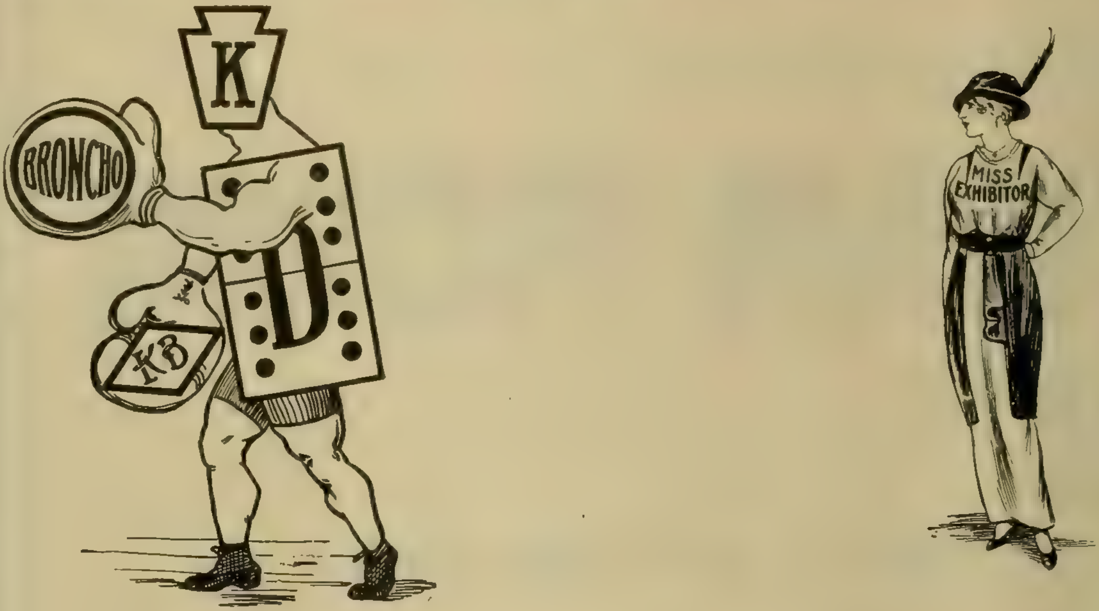
**MONTHLY RELEASES**

# THE CHAMPION



## PUNCHES

As we prognosticated in our previous issue, the Champ really has made a killing. Miss Exhibitor, wanting to see more than an impromptu display of the Champion's wares, accompanied him to his training quarters, where he showed her some "reel" punches; **(Kay-Bee, "The Maelstrom"); (Broncho "The Reformation"); (Keystone, "Cohen Saves the Flag"); (Domino, "Belle of Yorktown").**

Now, all her young life, Miss Exhibitor was interested in anything that carried a "punch," and at this date is quite an authority on them, and upon viewing these afore-mentioned "punches," "she was his'n and he was her'n."

## FUTURE RELEASES

### KEYSTONE
COMEDIES

November 24—FATTY JOINS THE FORCE
November 27—COHEN SAVES THE FLAG
December 1—THE WOMAN HATERS
December 4 — ROGUES' GALLERY — SAN FRANCISCO CELEBRATION (Split Reel)
December 8—RIDE FOR A BRIDE
Dec. 11—THE HORSE THIEF
Dec. 15—THE GUSHER

### KAY-BEE
FEATURES

November 25—THE MAELSTROM
November 28—SIGN OF THE SNAKE
December 2—THE REVELATION
Dec. 5—THE LONG PORTAGE

### DOMINO
WINNERS

November 27—BELLE OF YORKTOWN (3 Reels)
Dec. 4—THE FILLY
Dec. 11—DEVOTION
December 18—THE CURSE
December 25—TRUE IRISH HEARTS

### BRONCHO
HEADLINERS

November 26—THE REFORMATION
Dec. 3—THE FRAMEUP
December 10—THE WOMAN
December 17—THE OPEN DOOR
December 24—HER FATHER'S STORY
December 31—THE BURIED PAST

MUTUAL PROGRAM EXCLUSIVELY

**NEW YORK MOTION PICTURE CORP.,** *Longacre Bldg., 42d Street and Broadway*
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# Keystone Comedy Special

A TWO PARTS

# Zuzu, the Band Leader

2,000 FEET OF SCREAMING LAUGHTER

Made under the personal direction of

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All Star Cast with

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*Booking can be secured from any office of the*

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## Mutual Film Corporation

71 WEST 23d STREET NEW YORK CITY

THE MAR-LEON CORP. Presents

America's Most Gifted Photo Play Dramatic Actress

# MISS MARION LEONARD

IN A STORY OF WOMANHOOD ELEMENTAL IN THREE ACTS

WRITTEN AND DIRECTED BY STANNER E. V. TAYLOR

# A LEAF IN THE STORM

Productions Made at Miss Leonard's Studio, 423 Classon Ave., Brooklyn, N.Y.

ALL EXHIBITION RIGHTS SOLD TO

**WARNER'S FEATURES, Inc.**

126 WEST 46th STREET, NEW YORK

To Whom, or Their Branch Offices, All Inquiries Should Be Addressed

Business Office, Mar-Leon Corporation,
472 Fulton Street,
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# RANOUS MOTION PICTURE CO.

INCORPORATED

## THE NEW PRIVATE SECRETARY

IN THREE REELS

FEATURING

**LEONARD GROVER, JR.**

IN THE TITLE ROLE

THE WORLD'S RIGHTS HAVE BEEN SOLD TO THE WARNER'S FEATURES, INC.
126 WEST 46th STREET, NEW YORK CITY, OR ANY OF THEIR TWENTY EXCHANGES, TO
WHOM EXHIBITORS SHOULD ADDRESS THEIR INQUIRIES

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# Helen Gardner in A Daughter of Pan

### A STORY OF ANCIENT GREECE

Written and Directed by Charles L. Gaskill
Projecting Length, 45 minutes in 3 chapters
Copyrighted, 1913, by Helen Gardner

The circumstance that the Helen Gardner Picture Players have agreed to make twelve three-reel pictures in a year for the Helgar Corporation, and that these twelve pictures have been sold to the Warners' Features, in no way does or should be construed to mean or even indicate any further relations between the producing company and the ultimate purchasers—except such relations as usually obtain between producers and purchasers of territory rights. Miss Helen Gardner is not a Warner Features "star"—whatever that may mean—any more than she is an Edwards-Zettler "star," or the "star" of any other purchaser of territory rights to a picture in which she plays a part. Miss Gardner's productions are entirely independent of any extraneous influences; the studio in which she works is her own property, and she is handicapped by no contract which could possibly operate to embarrass the quality of her picture plays. Announcement will shortly be made of a new six or eight-reel picture—now in course of preparation.

**This picture was produced in Miss Gardner's Studio at Tappan-on-the-Hudson for the Helgar Corporation. The world rights have been sold by the Helgar Corporation to the Warner's Features, Inc., 126 W. 46th Street, New York City, to whom Exhibitors should address their inquiries.**

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# The BELLS OF DEATH

**3 Reels** (*Copyrighted* 1913)

A beautiful and pathetic war drama of a brave fight against overwhelming odds. Having no artillery with which to defend themselves, the poor villagers are obliged to melt the great bells which have rung for so many years, into cannons. Their unexpected victory is due to the heroic deed of Carmela, the bell-ringer's daughter, who dies bravely as a result of her sacrifice.

## State Rights Now Open

## Exchangemen! Exhibitors! Get Busy

**Copies Ready for Delivery NOV. 26th**

*Publicity*—1, 3, 8 *sheet posters, heralds, cuts, photos*

# Ambrosio Two Reel Weekly Releases

**Nov. 22nd**

## Griffard's Claw

(*Copyrighted* 1913)

A thrilling detective drama in which the famous Sherlock Holmes frustrates the plans of a much-feared blackmailer and restores a kidnapped child to his father.

**Nov. 29th**

## The Goose a la "Colbert"

(*Copyrighted* 1913)

In this comedy-drama a former cook grown rich desires a great nobleman for his simple daughter. She, however, succeeds in destroying his high aspirations through the dressing of a goose, and marries her simple lover.

**Dec. 6th**

## A Tragic Experiment

A young aviator whose advances are repulsed by the woman with whom he is infatuated, seeks vengeance in ruining her husband's invention at a critical moment. His base action is discovered, and, fearing arrest, he resolves to attempt the experiment himself, which results in his death.

## Exchangemen take note

We sell but one exchange in each territory. Be the purchaser and you will have the exclusive for your territory.

*Publicity*—1, 3, 6 *or* 8 *sheet posters, heralds, cuts, photos*

**Beautiful hand-colored slides for all AMBROSIO productions supplied direct by the Novelty Slide Co., this city**

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## Ambrosio American Co.

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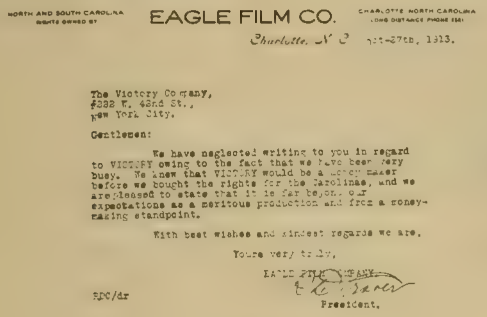
# READ WHAT YOUR STATE RIGHT BUYERS SAY ABOUT

# VICTORY The Greatest Spectacular Love and War Drama Ever Produced

**5550 Feet in Five Reels** **Made with the Aid of The United States Navy**



NORTH AND SOUTH CAROLINA RIGHTS OWNED BY
EAGLE FILM CO.
CHARLOTTE NORTH CAROLINA
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Charlotte, N. C. Oct-27th, 1913.

The Victory Company,
#232 W. 42nd St.,
New York City.

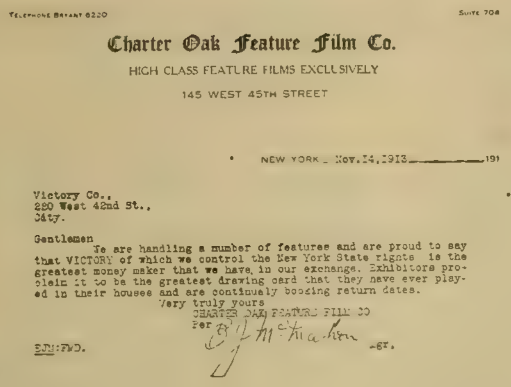
Gentlemen:

We have neglected writing to you in regard to VICTORY owing to the fact that we have been very busy. We knew that VICTORY would be a money maker before we bought the rights for the Carolinas, and we are pleased to state that it is far beyond our expectations as a meritous production and from a money-making standpoint.

With best wishes and sincerest regards we are.

Yours very truly,
EAGLE FILM COMPANY.
President.

EDC/dr



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HIGH CLASS FEATURE FILMS EXCLUSIVELY
145 WEST 45TH STREET

NEW YORK Nov.14,1913 191

Victory Co.,
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City.

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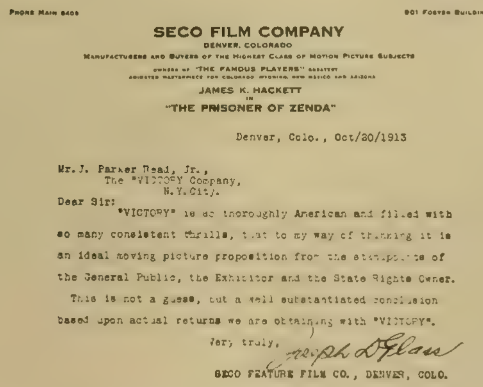
We are handling a number of features and are proud to say that VICTORY of which we control the New York State rights is the greatest money maker that we have in our exchange. Exhibitors proclaim it to be the greatest drawing card that they have ever played in their houses and are continualy booking return dates.

Very truly yours
CHARTER OAK FEATURE FILM CO
Per E. J. McMahon Mgr.

EJM:FMD.



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JAMES K. HACKETT
IN
"THE PRISONER OF ZENDA"

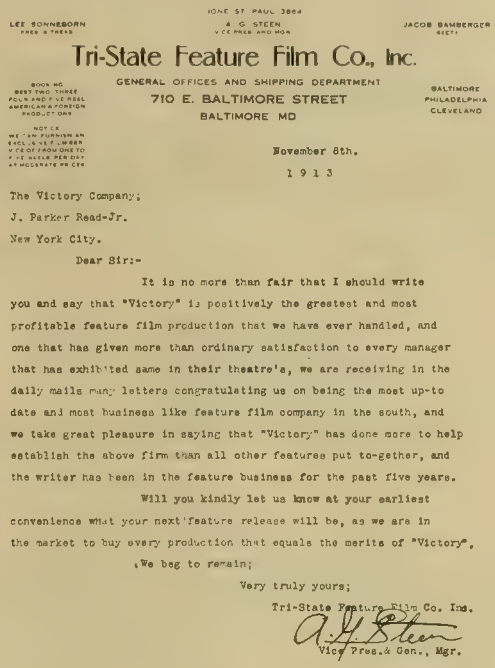
Denver, Colo., Oct/30/1913

Mr. J. Parker Read, Jr.,
The "VICTORY" Company,
N.Y.City.

Dear Sir:
"VICTORY" is so thoroughly American and filled with so many consistent thrills, that to my way of thinking it is an ideal moving picture proposition from the standpoints of the General Public, the Exhibitor and the State Rights Owner.

This is not a guess, but a well substantiated conclusion based upon actual returns we are obtaining with "VICTORY".

Very truly,
Joseph D Glass
SECO FEATURE FILM CO., DENVER, COLO.



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JACOB BAMBERGER SECTY
Tri-State Feature Film Co., Inc.
GENERAL OFFICES AND SHIPPING DEPARTMENT
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BOOKING BEST TWO THREE FOUR AND FIVE REEL AMERICAN & FOREIGN PRODUCTIONS
NOTICE WE CAN FURNISH AN EXCLUSIVE FILM SERVICE OF FROM ONE TO FIVE REELS PER DAY AT MODERATE PRICES
BALTIMORE
PHILADELPHIA
CLEVELAND

November 8th.
1 9 1 3

The Victory Company;
J. Parker Read-Jr.
New York City.

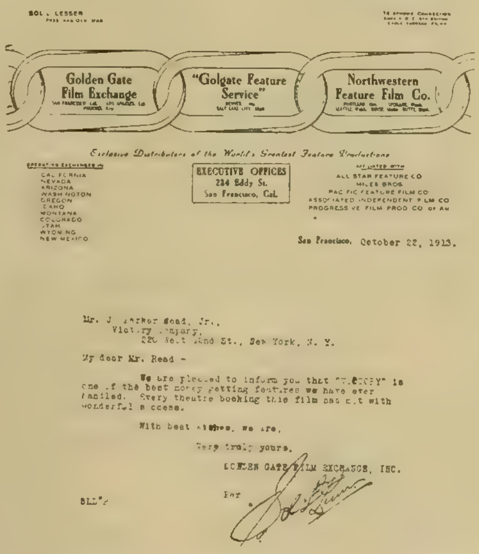
Dear Sir:-

It is no more than fair that I should write you and say that "Victory" is positively the greatest and most profitable feature film production that we have ever handled, and one that has given more than ordinary satisfaction to every manager that has exhibited same in their theatre's, we are receiving in the daily mails many letters congratulating us on being the most up-to date and most business like feature film company in the south, and we take great pleasure in saying that "Victory" has done more to help establish the above firm than all other features put to-gether, and the writer has been in the feature business for the past five years.

Will you kindly let us know at your earliest convenience what your next feature release will be, as we are in the market to buy every production that equals the merits of "Victory".

We beg to remain;

Very truly yours;
Tri-State Feature Film Co. Inc.
A. G. Steen
Vice Pres.& Gen., Mgr.



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San Francisco, October 22, 1913.

Mr. J. Parker Read, Jr.,
Victory Company,
220 West 42nd St., New York, N. Y.

My dear Mr. Read -

We are pleased to inform you that "VICTORY" is one of the best money getting features we have ever handled. Every theatre booking this film has met with wonderful success.

With best wishes, we are,

Very truly yours,
GOLDEN GATE FILM EXCHANGE, INC.
Per

SLL/

**Absolute Guaranteed Money Maker. Never fails to play to capacity and often return dates**

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*Wire or write at once what territory you can handle*

**VICTORY COMPANY 220 West 42d St. NEW YORK CITY**

# "ACROSS the CONTINENT"

ACTED BY PILOT'S FAMOUS ALL-STAR CAST

The picturized version of America's Greatest Melodrama in Four Thrilling Parts, consisting of 250 Scenes of "Punch" and pathos, teaching a great moral lesson and depicted in fine lustrous photography, is undoubtedly

## THE BEST MONEY-MAKER ON THE MARKET

Wise buyers who saw the film lost no time in closing for the most sensational feature yet produced in America. Neither time nor money was spared in the production of this marvelous photoplay, and

## FOR STATE RIGHT BUYERS

We Are Confident We Have **The Greatest Box Office Attraction**

## YOU CAN OBTAIN FOR EXHIBITORS

## A MAGNIFICENT DISPLAY OF ADVERTISING MATTER

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*DON'T WAIT TO WRITE* ***but*** *WIRE RIGHT NOW*

**Coming!**

**Henry Arthur Jones'**
Famous English Drama

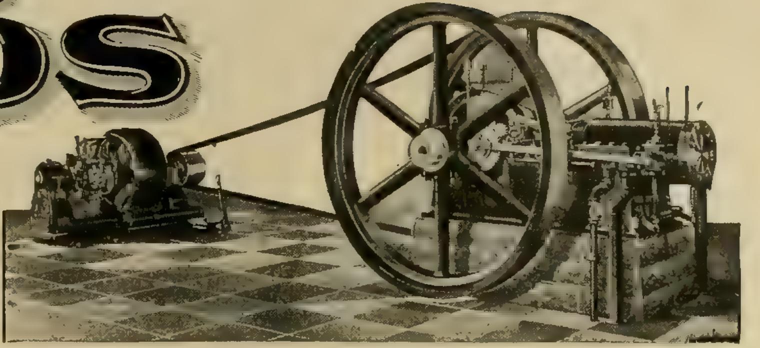
## Hoodman Blind

as Played by
**Wilson Barrett**
IN FOUR PARTS
**Will be ready Dec. 1st**

**PILOT FILMS CORPORATION**

**220 W. 42d St. New York City**

# THE FOOS



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furnish light equal to the best central station service at less than half the cost. Ask us how we can reduce your charges for current from 25 to 75 per cent. Bulletin S. E. 98.

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# The Terrors of Russia

The persecution and freedom of

## The Russian Jew

500 PEOPLE in the cast.

An entire village in riot.

*Be an Early Bird*
*Wire or write for open territory*

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**You may as well get the best lenses with the machine as to buy them later.**

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Souvenir nights attract the cash. Pennants and table centers, such as we can furnish you, are the best Souvenirs.

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**We Invite Correspodence**

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**AT LIBERTY.**—Piano player. Professional theatrical musician, strictly sober, reliable and steady. Eastern position preferred. CHARLES J. W. JERRELD, 1205 Hampden St., Holyoke, Mass.

**ORGANIST.**—Formerly R. C. Church, Atlanta, Ga., wants position moving pictures. Descriptive dramatic music specially composed. Address DONALD GREY, P. O. Box 51, Kent, Ohio.

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**WANTED.**—Capable booking agents for first-class features. Address VERO SOCIETY, Room 704, World's Tower Bldg., 110 W. 40th St., N. Y. City.

**WANTED.**—A combined pipe organist and piano player to play the pictures in a city 25 miles out of Chicago. Address THOMAS LIMBER, 1317 N. Dearborn Ave., Chicago.

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**OWNERS AND MANAGERS.**—Ten ways to get the money with a picture show; ideas with a "kick," schemes with a "punch." If your competitor gets these you will be sorry, they're yours for a dollar. EGGLESTON & ANDERSON, 1215 S. Mirick Ave., Denison, Texas.

**TEN YEARS' LEASE**—On a prime location, 46 x 135 ft., on best side of street for motion picture theater, in a Texas city of 35,000 inhabitants. No large shows in the city. BOX 630, Austin, Tex.

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**WANTED**—To buy, first-class Moving Picture Theater, Illinois, Iowa, Missouri, preferred. Tell all in first letter. Address THEATER, 207 6th Ave., Peoria, Ill.

**WANTED**—Picture theater in or near Minnesota, town two to ten thousand population. BOX 39, Willmar, Minn.

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Nov. 24—Jane's Brother the Paranoiac (Dr.)
Nov. 27—Night Shadows of New York (3 parts Drama) ........................
Dec. 1—Love vs. Law (2 parts—Drama) ....
Dec. 4—Plain Jane (Drama) . . . . .

## JOKER.

**Nov. 22—The Stinger Stung (Comedy).........**
Nov. 26—Mike and Jake Go Fishing (Comedy)
Nov. 26—Bally Bunion Railway in Ireland (Travel) ... .......................
Nov. 29—Lazy Louis (Comedy)...............
Dec. 3—Mike and Jake in the Wild West (Comedy) .. ......................
Dec. 6—A Pair of Bears (Comedy).........
Dec. 6—Views of Yellowstone Park (Scenic)..

## KAY-BEE.

**Oct. 31—Borrowed Gold (Drama).............**
Nov. 7—An Indian's Honor (Drama).........
**Nov. 11—For Mother's Sake (Drama).........**
**Nov. 14—Efficacy of Prayer (Drama)..........**
Nov. 18—The Claim Jumper (Drama)........
Nov. 21—Days of '49 (Drama)...............
Nov. 25—The Maelstrom (Drama)............
Nov. 28—The Sign of the Snake (Drama).....
Dec. 2—The Revelation (Drama)............

## KEYSTONE.

**Nov. 6—Louis' Sickness at Sea (Comedy)....**
**Nov. 10—Small Time Act (Comedy)...........**
**Nov. 10—The Milk We Drink (Educational)....**
**Nov. 13—Wine (Comedy) ....................**
Nov. 17—Our Children (Comedy)..............
Nov. 20—A Muddy Romance (Comedy)........
Nov. 24—Fatty Joins the Force (Comedy)....
Nov. 27—Cohen Saves the Flag (Comedy)....

## KOMIC.

**Nov. 6—Poor John (Comedy).................**
**Nov. 6—Caused By a Clock (Comedy)........**
**Nov. 13—An Affair of Honor (Comedy)........**
**Nov. 13—Biddy on Her Mettle (Comedy)......**
**Nov. 20—Making Himself a Hero (Comedy)..**
**Nov. 20—Murphy's New High Hat (Comedy)..**
**Nov. 27—A Method In His Illness (Comedy)..**
**Nov. 27—The Man With a Razor (Comedy)....**

## LUX.

Nov. 7—The Amateur Detective (Comedy).... 590
Nov. 7—Roman Rivers (Scenic)............. 312
Nov. 14—Tommy's Camera (Comedy).. .......
Nov. 14—The Auvergne Mountains, Central France (Scenic) ................ ....
Nov. 21—Mabel's Rival (Comedy) . . .. .. 590
Nov. 21—Gems of Brittany (Scenic) . . . . . 390

## MAJESTIC.

Nov. 15—The Pitch That Defiles (Drama).....
Nov. 16—The Tomboy's Race (Drama)........
Nov. 18—L'Article 47 (2 parts—Drama).....
Nov. 22—(No release this date).
Nov. 23—The House in the Tree (Drama)....
Nov. 25—A Warm Welcome (Comedy)........
Nov. 29—An Accidental Clue (Drama). .......

## MUTUAL WEEKLY.

**Nov 3—Mutual Weekly, No. 45 (News)......**
**Nov. 10—Mutual Weekly, No. 46 (News)......**
**Nov. 17—Mutual Weekly, No. 47 (News)......**

## NESTOR.

**Nov. 21—An Elephant On His Hands (Comedy)**
Nov. 26—Hilda of the Mountains (Drama)...
Nov 28—When He Lost to Win (Comedy)..
Dec. 3—The Brothers (Drama).............
Dec. 5—Locked Out at Twelve (Comedy)......

## POWERS.

**Nov. 21—A Stolen Identity (2 parts—Dr).....**
**Nov. 24—Jimmy's Deception (Comedy)........**
Nov 28—A Seaside Samaritan (Drama).......
Dec. 1—When Joe Went West (Comedy)......
Dec. 5—Cross Purposes (Drama). ...... ...

## PRINCESS.

Nov. 7—Friday, the Thirteenth (Comedy)....
Nov. 14—Bread Upon the Waters (Drama)....
Nov. 21—A Shot Gun Cupid (Comedy-Drama)..
Nov. 28—Her Right to Happiness (Dr.).. ..

## RAMO.

**Sept. 8—The Black Opal (Drama)............1[illegible]**
**Oct. 1—Cards (Feature—3 parts—Drama)....**
**Oct. 15—The Current (Feature—3 parts—Dr.)**

## RELIANCE.

Nov. 19—A Man and a Woman (Drama)......
Nov. 22—Her Father's Daughter (Drama)......
Nov. 24—The Other Woman (Drama)... .. .
Nov. 26—A Rough Diamond (Drama).....
Nov. 29—The Reporter's Scoop (Drama).. ..

## REX.

**Nov. 20—Fires of Fate (2 parts—Drama)......**
**Nov. 23—His Old-Fashioned Dad (Com.-Dr.)....**
**Nov. 27—The Tale of a Lonely Coast (Dr.)..**
**Nov. 30—The Boob's Dream Girl (Com.-Dr.)..**
Dec. 4—Thieves and the Cross (2 parts—Dr.)
Dec. 7—James Lee's Wife (Drama). .... ..

## THANHOUSER.

**Nov. 9—Looking For Trouble (Com.-Dr.)......**
**Nov. 11—The Campaign Managers (Com.-Dr.)..**
**Nov. 14—The Children's Hour (Drama).......**
Nov. 16—He Couldn't Lose (Comedy).........
**Nov. 18—Baby's Joy Ride (Comedy-Drama)..**
**Nov. 21—The Clothes Line Quarrel (Drama)...**
Nov. 23—Their Great Big Beautiful Doll (Com.)
Nov. 25—The Blight of Wealth (2 parts—Dr.)
Nov. 28—Curfew Shall Not Ring Tonight (Dr.)

## VICTOR.

Nov. 17—Forgotten Women (Drama)...........
**Nov. 21—Where the Hop Vine Twines (Drama)**
Nov. 24—Back to Life (2 parts—Drama)......
**Nov. 28—Unto the Third Generation (2 parts—Drama) ...........................**
Dec. 1—The Barrier of Bars (Drama) ......
Dec. 5—Influence of Sympathy (2 parts—Dr.)

## FEATURES.

**(A. Blinkhorn)**

Nov. 10—Kissing Cup (Hepworth—4 parts—Dr.)

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## RELEASE DATES

### RELEASE DAYS.

**Monday**—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

**Tuesday**—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

**Wednesday**—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph, (Special).

**Thursday**—Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

**Friday**—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

**Saturday**— Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph, (Special).

### BIOGRAPH.

Nov. 8—Old Coupons (Drama)................
Nov. 10—No Place for Father (Drama).......
Nov. 13—Mrs. Casey's Gorilla (Comedy)......
Nov. 13—Mixed Nuts (Comedy)...............
Nov. 15—His Inspiration (Drama)...........
Nov. 17—A Cure for Suffragettes (Comedy)...
Nov. 17—He's a Lawyer (Comedy)...........
Nov. 20—The Detective's Stratagem (Drama)..
Nov. 22 -By Man's Law (2 parts—Drama)....
Nov. 24—All for Science (Drama)............
Nov. 27—A Circumstantial Hero (Comedy) ...
Nov. 27—The Somnambulists (Comedy)........
Nov. 29 -The Blue or the Gray (Drama)......
Dec. 1 How the Day Was Saved (Comedy).
Dec. 1 Bink's Vacation (Comedy) .... ..
Dec. 4—The Birthday Ring (Drama)..........
Dec. 6—In the Elemental World (Drama)....

### EDISON.

Nov. 8—Elise the Forester's Daughter (Dr.)..1000
Nov. 10—Camping With the Blackfeet (Manners and Customs) ........................ 500
Nov. 10—Seth's Woodpile (Comedy)............ 500
Nov. 11—The Doctor's Duty (Drama).........1000
Nov. 12—His Nephew's Scheme (Comedy)....1000
Nov. 14—The Phantom Signal (Special—2 parts —Drama) ...........................2000
Nov. 15—Getting a Patient (Comedy).........1000
Nov. 17—Nora's Boarders (Comedy)...........1000
Nov. 18—A Cause for Thankfulness (Drama)..1000
Nov. 19—The Girl in the House-Boat (Com.)..1000
Nov. 21—A Good Sport (Special—2 parts—Comedy)...........................2000
Nov. 22—A Proposal Deferred "Who Will Marry Mary"—No. 5 (Drama)....1000
Nov. 24—From Durban to Zululand (Scenic).. 500
Nov. 24—Enoch and Eyra's First Smoke (Com.) 500
Nov. 25—The Vanishing Cracksman (Drama)..1000
Nov. 26—A Sense of Humor (Comedy).......1000
Nov. 28—The Gunmaker of Moscow (Special—2 parts—Drama) ...................2000
Nov. 29—A Royal Romance (Drama)........1000
Dec. 1—South African Whaling Industry (Inudustrial)..........................1000
Dec. 2 The Price of Human Lives (Dr.)..1000
Dec. 3—The Thrifty Janitor (Comedy) . ...1000
Dec. 5—Alexia's Strategy (Special—2 parts - Drama) ............ .... ........2000
Dec. 6—What Shall It Profit a Man? (Dr.)..1000

### ESSANAY.

Nov. 8—Broncho Billy's Secret (Drama)......1000
Nov. 11—The Man Outside (Drama)..........1000
Nov. 12—The Last Laugh (Comedy)..........1000
Nov. 13—The New Schoolmarm of Green River (Drama) ..............................1000
Nov. 14—The Boomerang (Special—2 parts—Drama) ..............................2000
Nov. 15—Alkali Ike's Auto (Comedy)..........1000
Nov. 18—The Lost Chord (Drama).............1000
Nov. 19—The Usual Way (Comedy)...........1000
Nov. 20—The Cowboy Samaritan (Drama)....1000
Nov. 21—The End of the Circle (Special—2 parts—Drama)........................2000
Nov. 22—Broncho Billy's First Arrest (Drama).1000
Nov. 25—The Little Substitute (Drama).......1000
Nov. 26—Dollars—Pounds—Sense (Comedy)....1000
Nov. 27 The Naming of the Rawhide Queen (Drama)..............................1000
Nov. 28—The Brand of Evil (Special—2 parts Drama)...............................2000
Dec. 2—Autumn Love (Drama) ............1000
Dec. 3—Kitty's Knight (Comedy) ........1000
Dec. 4 -A Romance of the Hills (Drama).. 1000
Dec. 5 The Pay As You Enter Man (Special 2 parts -Drama . ... . . ...2000
Dec. 6—Broncho Billy's Squareness (Dr.).....1000

### KALEM.

Nov. 8—The Silent Warning (Drama)........1000
Nov. 10—The Runaway Freight (Special—2 parts —Drama) .........................2000
Nov. 12—Our New Minister (Special—3 parts—Drama) ..........................3000
Nov. 14—The Fickle Freak (Comedy).........
Nov. 14—Hypnotizing Mamie (Comedy)........
Nov. 15—Against Desperate Odds (Drama)....1000
Nov. 17—The Stolen Tapestries (Drama).......1000
Nov. 19—The Express Car Mystery (Special—2 parts—Drama)..................2000
Nov. 21—The Laundress and the Lady (Com.)
Nov. 21—The Dublin Horse Show (Topical)...
Nov. 22—Primitive Man (Drama).............1000
Nov. 24—An Indian Maid's Strategy (Dr.)....1000
Nov. 26—The Plot of India's Hillmen (Special—2 parts—Drama)..................2000
Nov. 28—The Good Old Summer Time (Comedy)
Nov. 28—England's King at Liverpool (Topical)
Nov. 29—On Peril of His Life (Drama).......1000
Dec. 1—The Octoroon (Special—3 parts—Dr.)3000)
Dec. 3—The Cave Men's War (Special—2 parts —Drama) ........ ............ ..2000
Dec. 5—While Father Telephoned (Comedy).
Dec. 5 Andrew Carnegie's Gift to the World (Topical) ..........................
Dec. 6—The Foot Print Clue (Drama)... .. 1000

### GEORGE KLEINE.

Nov. 4—Zuma, the Gypsy (Cines—2 parts—Drama—Special) ...................
Nov. 11—The Penalty (Cines—Special—2 parts —Drama)..........................
Nov. 18—For the Love of a Toreador (Cines—Special—2 parts—Drama) ..........
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (Eclipse—2 parts—Special—Drama) ..................
Dec. 2—Venomous Tongues (Celio Special—2 parts Drama)................. ..
Dec. 9 The Stolen Legacy (Cines Special—2 parts Drama) .. .......... ..

### LUBIN.

Nov. 7—Cocoanut Industry (Industrial)....... 400
Nov. 7—Getting the Best of Dad (Comedy).. 600
Nov. 8—Hiawanda's Cross (Drama)...........1000
Nov. 10—The Locked Room (Drama)..........1000
Nov. 11—A Miracle of Love (Drama)..........1000
Nov. 13—The Sea Eternal (Special—2 parts—Drama) ..............................2000
Nov. 14—When the Clock Stopped (Drama)....1000
Nov. 15—Whose Is It? (Comedy)............. 400
Nov. 15—Badly Wanted (Comedy)............. 600
Nov. 17—The Two Fathers (Comedy)..........1000
Nov. 18—Shadows (Drama)....................1000
Nov. 20—Partners In Crime (Special—3 parts—Dr.).................................3000
Nov. 21—His Chorus Girl Wife (Drama).......1000
Nov. 22—The Harmless One (Drama)..........1000
Nov. 24—Just Cissy's Little Way (Comedy)..1000
Nov. 25 -Her Sick Father (Comedy).......... 400
Nov. 25—The Lost Switch (Comedy).......... 600
Nov 27 A Waif of the Desert (Special—2 parts—Drama) ....................2000
Nov. 28—The Scapegrace (Drama)..............1000
Nov. 29 -Turning the Table (Drama)........1000
Dec. 1 -Melita's Sacrifice (Drama)..........1000
Dec. 2—The Hazard of Youth (Drama)......1000
Dec. 4—When Mountain and Valley Meet (Special—2 parts—Drama).........1000
Dec. 5—Some Elopers (Comedy)............. 400
Dec. 5 An Interrupted Courtship (Comedy).. 600
Dec. 6—Her Father (Drama)................1000

### MELIES.

Oct. 2—Things Japanese (Typical)............1000
Oct. 9—Cast Amid Boomerang Throwers (Dr.).1000
Oct. 16—Scenes of Saigon, Cochin China (Sc.)..1000
Oct. 23—Old and New Tahiti (Drama)........ 850
Oct. 23—Grand Opening of the Schichijio Bridge, Kyoto, Japan (Scenic).............. 150
Oct. 30—A Japanese Wedding (Manners and Customs)...........................
Oct. 30—A Japanese Shoemaker at Work (Typical)...........................
Nov. 6—Sidney and Its Harbor (Travel).....1000
Nov. 20—Shooting the Famous Hozu Rapids of Japan (Sports).................
Nov. 20—A Lemon Plantation (Industrial).....
Nov. 27—Japanese "Judo," Commonly Known as Jiu Jitsu (Sports)..............1000

### PATHEPLAY.

Nov. 7—A Phony Alarm (Comedy)............
Nov. 8—Tortoises At Close Range (Nat. Hist.)
Nov. 8—Egyptian Temples (Architecture)....
Nov. 8—Ice Cutting in Sweden (Ind.).......
Nov. 10—Pathe's Weekly, No. 66 (News)......
Nov. 11—Winter Sports in Switzerland (Sports)
Nov. 11—Siberia's Holy Lake (Travel)........
Nov. 12—Lizard Lore (Zoology)................
Nov. 12—The Coast of California Near Carmel-By-the-Sea (Scenic)................
Nov. 13—Pathe's Weekly, No. 67 (News)......
Nov. 13—A Slave of Satan (Special—2 parts —Drama).........................
Nov. 14—Butterfly Preservation (Entomology).
Nov. 14—The Slate Industry (Industrial).....
Nov. 15—In the Same Boat (Comedy).........
Nov. 17—Pathe's Weekly, No. 68 (News) ....
Nov. 18—Mr. Gaston from Paris (Comedy).....
Nov. 18—Flowers of Japan (Horticulture)....
Nov. 19—By Impulse (Com.-Dr.)...............
Nov. 20—Pathe's Weekly, No. 69 (News)......
Nov. 20—The Green-Eyed Monster of Jealousy (Special—3 parts—Drama) ........
Nov. 21—Natives of Australia (Manners and customs) ...........................
Nov. 21—The Pond Snail (Zoology)............
Nov. 21—In the Spanish Pyrenees (Travel)....
Nov. 22—Kenton's Heir (Drama)..............
Nov. 24—Pathe's Weekly, No. 70 (News).....
Nov. 25—The Shadow of Shame (Drama)......
Nov. 26—The Elusive Turkey (Comedy).......
Nov. 27 Pathe's Weekly, No. 71 (News) ....
Nov. 27—The Faithless Friend (Special—2 parts—Drama) ......................
Nov. 27—Old Nuremburg (Scenic).............
Nov. 28—Making Eight Too Ropes (Industrial)
Nov. 28—The Capital of the Malay States (Scenic)...........................
Nov. 28—Fashion's Law In the Swiss Cantons (Sociological).......................
Nov. 29—The Blight (Drama)................
Dec. 1 Pathe's Weekly No. 72 (News).. .
Dec. 2—A Peasant Marriage in Hungary (Cus.)
Dec. 2 Edible Fish of the Mediterranean (Zoology) .... ....... ...........
Dec. 2 The Geysers of New Zealand (Scen.).
Dec. 3—A Break For Freedom (Drama).....
Dec. 4—Baseball's Peerless Leader (Special - 2 parts—Comedy) .. . ...........
Dec. 4 Pathe's Weekly, No 73 (News) ...
Dec. 5 A Bear Escape (Comedy)...........
Dec. 6 -Col. Heeza Liar in Africa (Novelty)
Dec. 6 -Glimpses of Pond Life (Zoology)....

### SELIG.

Nov. 7—The Schoolmarm's Shooting Match (Comedy)...........................
Nov. 7—Views Along the Rhine (Travel).....
Nov. 10—Phantoms (Special—2 parts—Drama).2000
Nov. 11—Movin' Pitchers (Comedy)...........1000
Nov. 12—Trying Out No. 707 (Drama)........1000
Nov. 13—The Child of the Prairie (Drama)....1000
Nov. 14—A Cure for Carelessness (Comedy)..
Nov. 14—The Matterhorn, Switzerland (Travel)
Nov. 17—The Escape of Jim Dolan (Special—2 parts—Drama)......................2000
Nov. 18—The Port of Missing Women (Drama)..1000
Nov. 19—The Touch of a Child (Drama)......1000
Nov. 20—An Actor's Romance (Drama)........1000
Nov. 21—Outwitted by Billy (Drama).........1000
Nov. 24—The Quality of Mercy (Special—2 parts—Dr.)........................2000
Nov. 25—Mounted Officer Flynn (Comedy).....1000
Nov. 26—Cupid In the Cow Camp (Comedy)...1000
Nov. 27—A Message From Home (Drama).....1000
Nov. 28—The Supreme Moment (Drama).......1000
Dec. 1—The Cipher Message (Special—2 parts Drama) .... ............. .......2000
Dec. 2—The Rustler's Reformation (Dr.)....1000
Dec. 3—Within the Hour (Drama)...........1000
Dec. 4 Granddaddy's Boy (Drama)..........1000
Dec. 5—Northern Hearts (Drama)............1000

### VITAGRAPH.

Nov. 8—The Diver (Special—2 parts—(Dr.)..2000
Nov. 10—Thieves (Drama) ...................1000
Nov. 11—The Price of Thoughtlessness (Drama)
Nov. 11—The Canals of Venice (Travel).......
Nov. 12—An Elopement at Home (Comedy)...1000
Nov. 13—The Right Man (Drama)............1000
Nov. 14—Fanny's Conspiracy (Comedy)........1000
Nov. 15—Jerry's Mother-in-Law (Special—2 parts—Drama) ......................2000
Nov. 17—Tangled Threads (Drama)............1000
Nov. 18—His Last Fight (Drama).............1000
Nov. 19—Why I Am Here (Comedy)..........
Nov. 19—Farming In Ancient Thebes (Agricul.)
Nov. 20—The Sale of a Heart (Drama).......1000
Nov. 21—The Schemers (Comedy).............1000
Nov. 22—The Whimsical Threads of Destiny (Special—2 parts—Drama).........2000
Nov. 24—The Leading Lady (Drama)........1000
Nov. 25—Little Kaintuck (Drama)............1000
Nov. 26—Fellow Voyagers (Comedy)..........
Nov. 26—Temples and Statues of Rome (Architecture) ..........................
Nov. 27—The Cure (Drama) ................1000
Nov. 28—Betty In the Lion's Den (Comedy)..1000
Nov. 29—The Golden Pathway (Special—2 parts —Drama) ..........................2000
Dec. 1 -A Game of Cards (Drama).........1000
Dec. 2—The Wreck (Special—3 parts—Dr.)..3000
Dec. 3 -A Pair of Prodigals (Comedy).......
Dec. 3 The Coliseum of Rome (Architecture)
Dec. 4—The Swan Girl (Drama)..............1000
Dec. 5 -A Lesson in Jealousy (Comedy).. 1000
Dec. 6—Beauty Unadorned (Special—2 parts - Comedy) .. ........................2000

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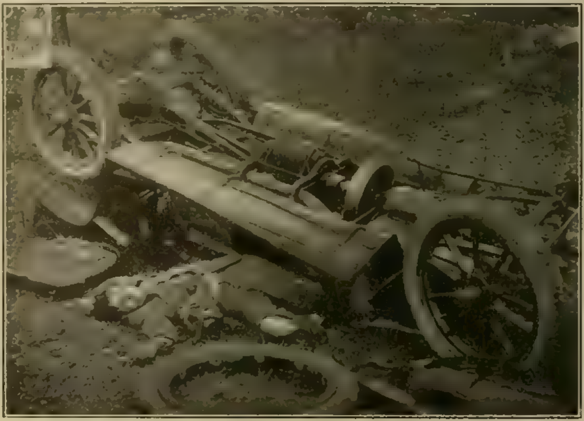

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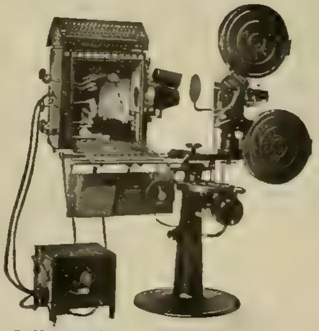

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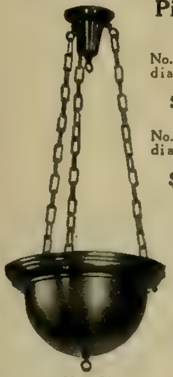

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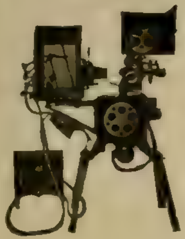

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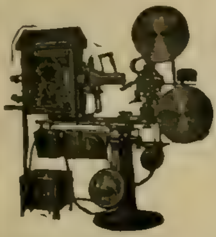

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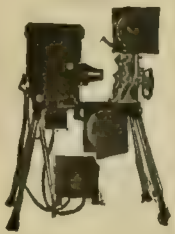

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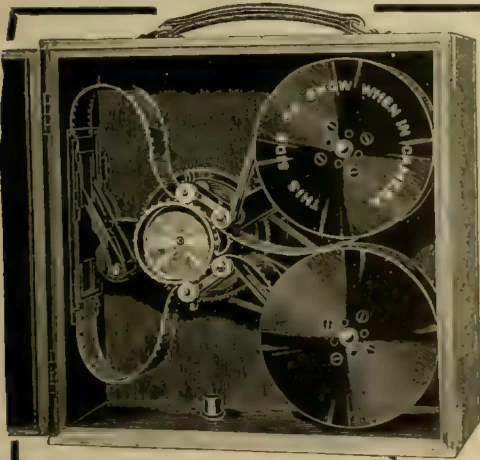

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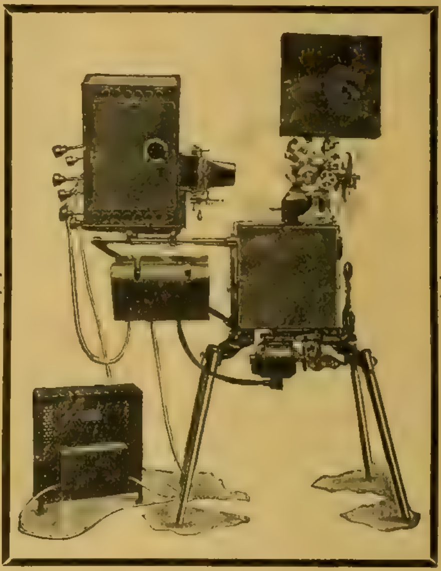
# POWER'S CAMERAGRAPH No. 6A

## The Perfect Moving Picture Machine



# IT SATISFIES

## THE OPERATOR

Ease of operation. Accessibility of parts.

## THE PUBLIC

Perfectly projected pictures. No possibility of eyestrain

## THE EXHIBITOR

A satisfied audience. Steady patronage

THE MACHINE THAT DOES OVER 65% OF THE AMERICAN BUSINESS MUST SATISFY

## THE TRADE

*Write for Catalogue G with Full Details*

**NICHOLAS POWER COMPANY**
**88-90 Gold Street :: :: New York City**
**The Leading Makers of Motion Picture Machines**

Vol. 18, No. 10 December 6, 1913 Price 10 Cents

H F HOFFMAN

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Love's Sunset" (Vitagraph).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

# THANHOUSER "BIG" PRODUCTIONS

## MAUDE FEALY IN THE

## LEGEND OF PROVENCE

## THE THANHOUSER THREE-A-WEEK

Released Sunday, Nov. 30. **"THE HENPECKED HODCARRIER"**

He was the man of all work around the house; there was nothing to be done that he wouldn't do, but the final task that his wife inflicted was too much for even one of his obedient disposition. A Riley Chamberlin masterpiece.

Released Tuesday, Dec. 2. **"THE PROBLEM LOVE SOLVED"**

No ordinary power, seemingly, could extricate the young cashier from the tangle in which he found himself. Then a woman detective saved him, but through extraordinary effort and from an extraordinary motive—for she was in love with him!

Released Friday, Dec. 5. **"WHAT MIGHT HAVE BEEN"**

A wealthy broker is smitten with his pretty stenographer, only to lose her to a petty clerk in his own employ—who had "looks." The broker plans the couple's immediate discharge and all manners of revenge, the folly of which is summed up to him in a wondrous and enlightening dream.

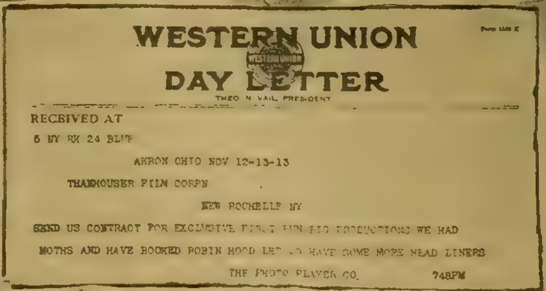
**SHOWMAN: Do you want THANHOUSER Protection? Can't We Send You YOUR Contract?**

Or at least can't we TELL YOU how to get "THANHOUSER 'BIG' PRODUCTIONS" for *exclusive* first-run use in *your locality* for a *full year* by iron-clad contract. Just think of getting four-part productions like "MOTHS," "ROBIN HOOD," "LEGEND OF PROVENCE" and "FROU FROU" that way! One a month on the first of the month.

Let's Send You *Particulars*, Anyway

## "THANHOUSER 'BIG' PRODUCTIONS"

NEW ROCHELLE, NEW YORK



WESTERN UNION

DAY LETTER

THEO N VAIL, PRESIDENT

RECEIVED AT

5 NY RX 24 BLUE

AKRON OHIO NOV 12-13-13

THANHOUSER FILM CORPN

NEW ROCHELLE NY

SEND US CONTRACT FOR EXCLUSIVE FIRST RUN BIG PRODUCTIONS WE HAD MOTHS AND HAVE BOOKED ROBIN HOOD LET US HAVE SOME MORE HEAD LINERS

THE PHOTO PLAYER CO. 748PM

FIVE-A-WEEK

# Essanay

A Scene from The "Pay-As-You-Enter" Man

RELEASED FRIDAY, DECEMBER 5TH.

## THE "PAY-AS-YOU-ENTER" MAN

(IN TWO PARTS)

A feature comedy-drama especially adapted for the holidays. Henry Rosser, a clerk in a department store, wants to please his family by giving them a turkey. The novel means by which he secures the fowl and the unexpected interference by the police, forms a novel plot for this photographic and dramatic success. Irene Warfield, Richard C. Travers and E. H. Calvert featured. Heralds and posters now ready.

Released Tuesday, December 2nd.

## "AUTUMN LOVE"

A beautiful love drama of youth versus age. A feature attraction worthy of headline honors. The photography is magnificent.

Released Wednesday, December 3rd.

## "KITTY'S KNIGHT"

A novel and eccentric comedy which will bring reams of laughter from your audiences. If you desire a picture with real comedy in it, book this one.

Released Thursday, December 4th.

## "A ROMANCE OF THE HILLS"

A dramatic incident of a romance in the West. Beautiful photography prevails. Portrayal of the characters excellent

Released Saturday, December 6th.

## "BRONCHO BILLY'S SQUARENESS"

An unusual and interesting Western drama featuring the world's most popular photoplayer, G. M. ANDERSON.

RELEASED FRIDAY, DECEMBER 12TH!

## "THE THREE GAMBLERS"

(IN TWO PARTS)

A drama of blood curdling incidents intermingled with love, humor, pathos, exceedingly exciting and interesting situations. A positive FEATURE and box-office attraction. MR. G. M. ANDERSON AT YOUR SERVICE. Heralds and posters now ready.

A Scene from "The Three Gamblers."

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors, 35c each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. State St., Chicago, Ill.

## Essanay Film Manufacturing Co.

**521 First National Bank Bldg., Chicago, Ill.**

Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

# Universal

No. 1

## TEN COMEDY REELS A WEEK

Our announcement that we intend to give ten reels of comedy per week is being hailed with delight by Universal exhibitors and exchanges. They tell us we have "hit the bull's-eye," and that "more comedies will exactly fill the bill." If you want to keep ahead of the procession all the time, all you have to do is to SWITCH TO THAT UNIVERSAL PROGRAM RIGHT AWAY!

No. 2

## COMEDY DIRECTORS WANTED

The best comedy directors in the world are invited to communicate immediately with a view to joining the largest film manufacturing concern in the universe. Direct your letter or telegram to "Carl Laemmle, President, Universal Film Manufacturing Co., 1600 Broadway, New York," and mark it "PRIVATE."

No. 3

## COMEDY SCENARIOS WANTED

Quickest possible action will be given playwrights who send their comedy scenarios to the "Comedy Scenario Dept., Universal Film Mfg. Co.," either 1600 Broadway, New York, or Hollywood, California. AND WE WILL PAY THE HIGHEST PRICE FOR REAL, GENUINE, BLOWN-IN-THE-BOTTLE COMEDIES! We want comedies of all classes, from rough stuff up to highest grade.

**1600 Broadway**

**UNIVERSAL FILM MAN**

*CARL LAEMMLE*

**"The Largest Film Manufacturing**

# Bulletins

UNIVERSAL FILMS
TRADE MARK

No. 4

## BEGIN DEMANDING "ABSINTHE"

This 3500-foot feature represents the combined talent of KING BAGGOT as leading man, LEAH BAIRD as leading woman, HERBERT BRENON as producer, and a great big company of other talented people gathered together in Paris. The whole picture was made in France. Over 6000 feet of negative was exposed, and it was ALL GOOD. But we have boiled it down to 3500 feet. We NEVER PAD!

No. 5

## KEEP DEMANDING "ABSINTHE"

Your exchange will have to CHARGE YOU EXTRA MONEY for booking "Absinthe," but it will bring you extra returns several times over. SO DON'T QUIBBLE ABOUT THE BOOKING PRICE, but get this stunning feature regardless of cost. Then plaster your front with the splendid 1-, 3- and 6-sheet posters the Morgan Lithograph Co. has made. PREPARE TO DO A RECORD-SMASHING BUSINESS!

No. 6

## IMPORTATION FORBIDDEN

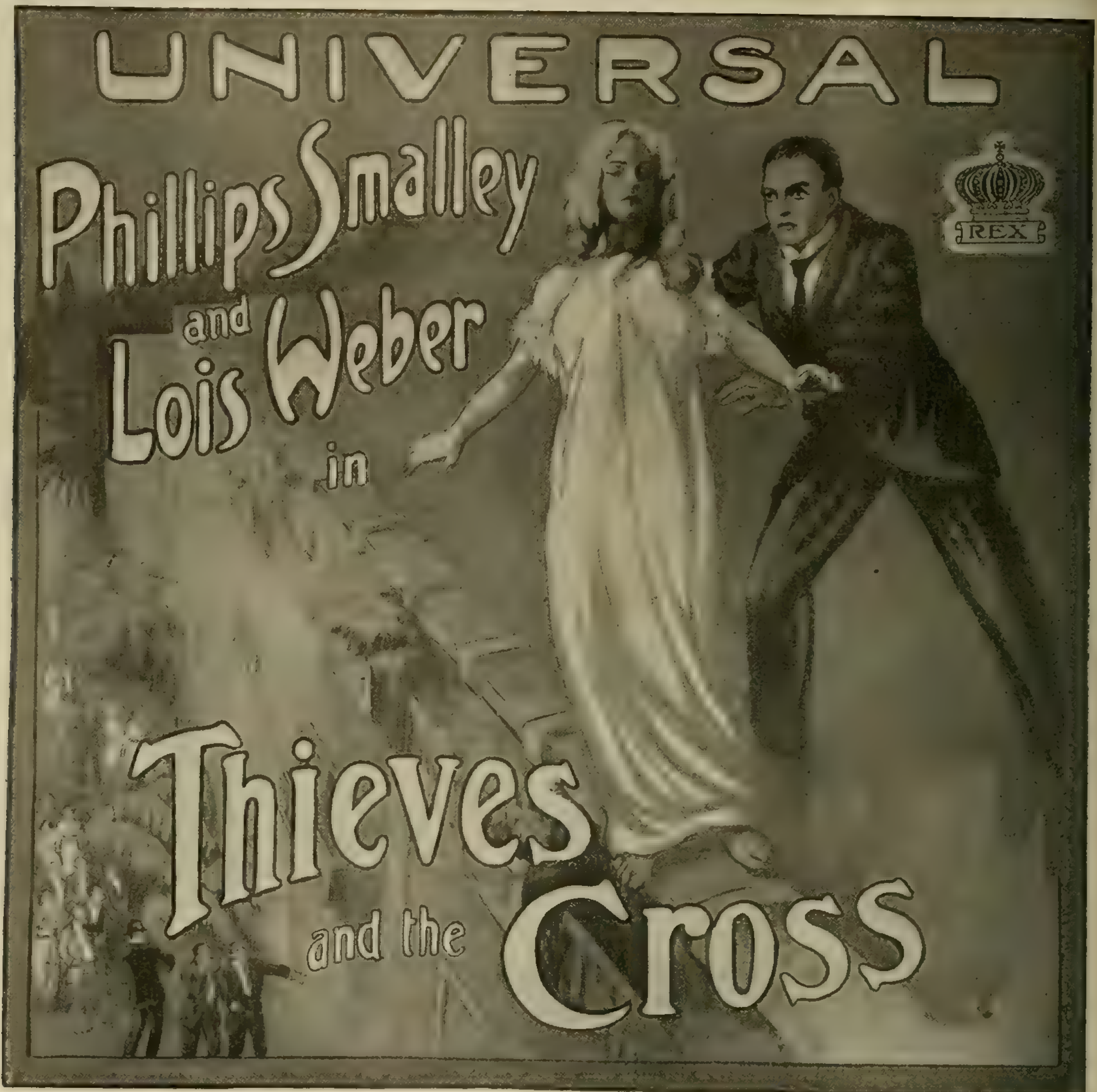
The importation of absinthe (the drink, not the film) has been forbidden by the United States government. Our 3500-foot feature will show you the supreme wisdom of Uncle Sam in stopping the absinthe traffic in this country. It will not only drive home a powerful lesson, but it will GIVE YOUR PATRONS ONE OF THE MOST INTENSELY INTERESTING ENTERTAINMENTS EVER PRODUCED. Demand it!

UFACTURING COMPANY

PRESIDENT

oncern in the Universe"

New York, N. Y.



# Ginger Up the Front of Your House

with the highest-class posters ever used for moving pictures. The above 6-sheet is a 5-color production of the sleep-walking scene in a coming "Rex" feature. Order this and the stunning 1 and 3-sheets for all our releases direct from any Universal exchange. Give a big and gingery display and pack your house. If the exchange can't supply you, order direct from the Morgan Lithograph Co., Cleveland, O., enclosing payment at the rate of 10 cents PER SHEET.

**UNIVERSAL FILM MANU**

**Coming!**

# A 3-Reel Kerrigan Irish Play

Warren Kerrigan's wonderful popularity will be even more widespread than ever after we release his 3-reel Irish play, "Rory of the Bogs." Backed by a tremendous company, Mr. Kerrigan, assisted by Jessalyn Van Trump, has made a perfect gem of a feature!

**Coming!**

# The American-Eclair's Best

In our opinion, "Over the Cliffs" (3 reels) is the best feature ever released under the American-Eclair brand. "Over the Cliffs" has the great Eclair all-star cast in a story that is packed with punches. See that you get it. The release date is December 10th.

**Coming!**

# A 3-Reeler by the Smalleys

The Smalleys, who generally crowd several reels of action and plot into one reel, have found a story strong enough for 3 reels. They have called it "A Jew's Christmas," and it is a splendid piece of artistry. Released Dec. 18th. Totally different from any Christmas release you ever saw. BOOK IT.

**Coming!**

# Grace Cunard & Francis Ford

have produced a 3-reel play of intrigue, mystery and excitement in "A Bride of Mystery." It will not be released until Dec. 23rd, but you should make immediate arrangements for advance posters and other advertising matter. Somewhere in every Ford-Cunard feature you'll find a terrific scrap. This one is no exception. The fight is a beauty, too!

**Coming!**

# A Great Triple Exposure Film

In "The Twin's Double" (3 reels) Miss Cunard, under the direction of Mr. Ford, plays THREE DIFFERENT PARTS and appears on the screen IN ALL THREE PARTS SIMULTANEOUSLY. The triple exposure is perfect. It has been tried for years, but never so successfully accomplished as in "The Twin's Double." Watch for full particulars later.

**FACTURING COMPANY**

## RAMO QUALITY LEADS THEM ALL

NOW AWAITING YOU

# THE FANGS of HATE

IN THREE PARTS

REALISTIC THRILLING RAILROAD WRECK!

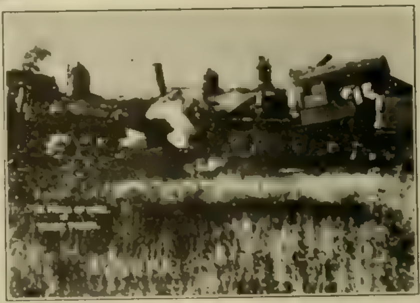
A DUEL TO DEATH!

DARE DEVIL DIVE ESCAPE FROM COURT ROOM!

Arrested for Murder

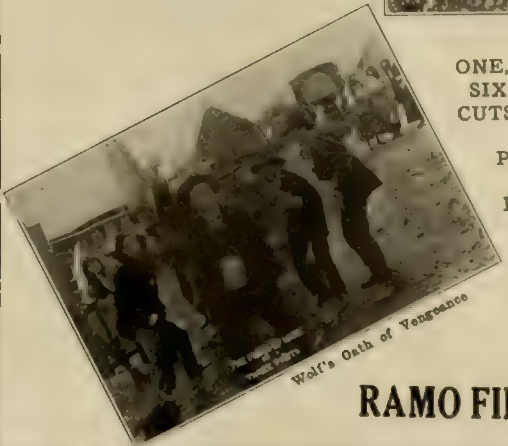
Insult and Challenge

REAL GYPSIES



The Wreck

REAL GYPSY CAMP

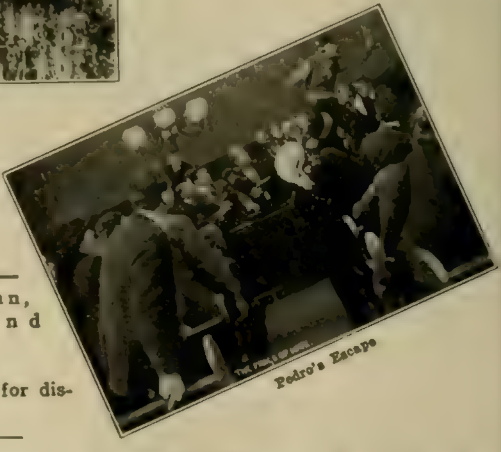


Wolf's Oath of Vengeance

ONE, THREE, SIX SHEETS, CUTS, HERALDS, SLIDES, PHOTOS 8 x 10.

Let's hear from—Ohio, Michigan, Missouri and Nebraska.

Now Ready for distribution.



Pedro's Escape

**RAMO FILMS, Incorporated,** Sales Offices Columbia Theatre Building **New York**

C. LANG COBB, Jr., Manager Sales and Publicity

**The Turner Films, Ltd., Present**

**MISS**

# FLORENCE TURNER

**LATE OF THE VITAGRAPH CO. OF AMERICA IN**

# "The Harper Mystery"

Miss Turner, America's most popular Moving Picture Actress, assumes 4 entirely different disguises in this great 3-part production—a trained monkey is used to deliver a message—a well acted, clever detective story!

**SPECIAL PUBLICITY MATTER**

**A 4-Part Hepworth Racing Melodrama—A SURE WINNER!**

**4 PARTS** **"KISSING CUP"** **HEPWORTH**

Two Racing Automobiles, an Aeroplane, a Horse Race, a Love Story

**CHARLES DICKENS'**

# "DAVID COPPERFIELD"

**HEPWORTH** *Valuable Territory Still Unsold* **7 PARTS**

**SEE THE MARVELOUS CURES IN**

## The First Irish National Pilgrimage to Lourdes

A 2-part Production by General Film Agency (London)

**COMING!** General Film Agency's (London)

**3 Parts** **AFTER MANY YEARS** **3 Parts**

## A. BLINKHORN

**Sole American and Canadian Agent**
**110 West 40th Street,**
**NEW YORK CITY**

**A Full Line of Advertising Matter**

**I Help You Help the Exhibitor**

"30 FAMOUS FEATURES A YEAR"

The play was written by Fate on a woman's heart.

The
Dramati

# "LEAH K

The Triumph of a Woman's Soul Will
Successes Eve

THE PACIFIC OCEAN is no broader than Leah Kleschna's appeal to humanity

Interpreted by the

# CARLOTTA

"Leah
Will
Profound
Impressio
on the
Screen

**MEXICO**
**Intervention**
at the right time will lead a criminal aright. This theory is advocated in "LEAH KLESCHNA."
In Four Reels.

"30 FAMOUS FEATURES A YEAR"

# FAMOUS PLAYERS

EXECUTIVE OFFICES
TIMES BUILDING
NEW YORK

C. M. S.
McClellan's
greatest
play.

able
uccess

# ESCHNA”

ne of the Greatest Motion Picture
ustrated in the

THE ATLANTIC OCEAN is no deeper than the human note in “LEAH KLESCHNA”

**THE GULF**
between transgression and virtue is clearly shown and eventually bridged in “LEAH KLESCHNA.”
Released December 10th.

“30 FAMOUS FEATURES A YEAR”

# FILM COMPANY

ADOLPH ZUKOR PRES.
DANIEL FROHMAN
MANAGING DIRECTOR

“30 FAMOUS FEATURES A YEAR”

# ACES, FOUR OF THEM

## Keystone Comedies

NOVEMBER 27
Cohen Saves the Flag

DECEMBER 1
The Woman Haters

DECEMBER 4
Rogues Galleries--San Francisco Celebration

DECEMBER 8
Ride for a Bride

DECEMBER 11
The Horse Thief

DECEMBER 15
The Gusher

DECEMBER 18
Fatty's Flirtation---Protecting San Francisco from Fire.

DECEMBER 20
His Sister's Kids

## Broncho Headliners

NOVEMBER 26
The Reformation

DECEMBER 3
Buried Past

DECEMBER 10
The Frame Up

DECEMBER 17
The Open Door

DECEMBER 24
Her Father's Story

DECEMBER 31
The Woman

## Domino Winners

NOVEMBER 27
Belle of Yorktown (3 reels)

DECEMBER 4
The Filly

DECEMBER 11
Devotion

DECEMBER 18
The Curse

DECEMBER 25
True Irish Hearts

## Kay-Bee Features

NOVEMBER 28
The Sign of the Snake

DECEMBER 2
The Revelation

DECEMBER 5
The Long Portage

DECEMBER 9
Her Legacy

DECEMBER 12
Soul of the South

DECEMBER 19
The Pitfall

MUTUAL PROGRAM EXCLUSIVELY

New York Motion Picture Corporation
Longacre Bldg.
42d Street and B'way
New York

# CHAINED TO THE PAST

**RELEASED NOV. 22nd**

2 Reels
Splendid
Drama

Heralds
Photos
1, 3, 6 Sheet Posters

# THE SILENCE OF THE DEAD

*4 Reels of the Finest and Most Interesting Drama Ever Staged.*

**Released Nov. 29th**

## Gaumont Co

**110 W. 40th Street, New York City**

# DEPENDABLE FEATURE SERVICE

## TWO GOOD ONES EVERY WEEK

## FEATURE TALKS.

**A THREE REEL MASTERPIECE**

## "THE LOTUS DANCER."

## TALK No. 2

EVERY man or woman engaged in the business of exhibiting motion pictures will go forward or backward in proportion to the quality of the features on his program. Audiences to-day want sustained high quality. When the family gathers at the home after the show the question is: "How were the pictures to-night?" If the verdict is: "They were bad to-night, but sometimes they are good," you are not doing your level best. You must make your features justify a verdict of: "They are always good." It can be done, but you must be an expert in choosing.

Do you know what influences your audiences in their judgment upon your feature? They will allow 75% for variety. If you give them the same plots and the same people they see in single reels they will begin to stay away. The multiple reel feature was successful from the beginning because it was an escape from the horrible monotony which began to oppress and distress audiences, overdosed and surfeited with stereotyped single reels. When you pay for features you are entitled to variety. True Features contain this variety in most generous proportions. The actors and actresses who appear in True Features are selected by expert directors who have the pick of the finest talent in the world. Their object is to fit every man and every woman to his or her part whether that part is big or little and to make the fit perfect in every detail. Good photography, fine settings, realistic accidents and charming landscapes are all good in their way, but they are like broken strands if the strong dramatic story is not there to connect them and make them strong. Directing and acting are the next important factors in the production of money making features. Unless you have such program builders as the True Features you will be apt to shift from one thing to another, like an ill-guided vessel in a laboring sea. True Features will give you the steady supply of high class features that you need for a solid and lasting foundation in your business. True Features Are the Best Program Builders of To-Day.

*The True Feature Co.*
*110-112 West 40th St.,* WORLD'S TOWER BUILDING
*Telephone 578 Bryant* *New York City*
*Sole American Agents for Continental Art Film Society*
*Get on our mailing list.*

A Remarkably
Powerful Story of the Submarine
Gardens of the Sea—A Story of Adventure!

## KLEINE-CINES

In Two Parts

# "THE SUNKEN TREASURE"

(Copyright, 1913, by George Kleine)

**For Release Tuesday, December 16, 1913**

George and Peter, fellow-divers, are in love with the pretty Louise, daughter of the salvage contractor, Michel. Spurned by Louise, Peter plots to steal a sunken treasure (which Michel has contracted to bring from the sea-bottom) and at the same time destroy his rival, George.

How George, working on the remains of a sunken ship, is saved after Peter cuts the air tube, is a thrilling and unusual situation in pictures. You should see the great chase by motor boat, when Peter, with the treasure, flies from the scene of the theft—the exciting race between a passenger train and an automobile, and how cleverly the pursuers stopped the train—the battle in the hold of an ocean liner—and, finally, the death of Peter when a stray bullet ignites vast stores of dynamite, blowing the ship to atoms before your very eyes.

*"The superb Cines photography brings to us foreign scenes of impressive beauty, masterly portrayals of fishing life and the humble folk who make their living thereby, surprising views underneath the sea, in which divers are seen at work on the ocean bottom, exciting trips aboard speeding motor boats, flying trains, and recklessly driven automobiles."*

*From Motography, November 29th.*

**Book "The Sunken Treasure"—You will want it!**

***Released through General Film Company***

***One, three and six-sheets with all Kleine subjects***

## GEORGE KLEINE

166 N. State
Street
Chicago, Ill.

KLEINE

# Why

Any film service that is unreliable—uneven and low grade—is *an expensive service.* Sometimes it costs an exhibitor all he has before he tumbles to the reason.

Any film service that is absolutely reliable—delivered *on time*—well balanced programs—uniformly high in quality and pleasing to the fans is a *cheap service.*

Shown under proper conditions Motion Pictures are the quickest and surest means to honest wealth now open to man. But showmen must be guided by demonstrated proofs—not mere high sounding claims.

Here are the reasons *why* the companies which make up General Film service have been the acknowledged leaders of the industry since the first Motion Picture was made.

They were the first to manufacture films and, while developing with their art, they were developing the art itself.

They made it and grew up with it. They guided every inch of progress it has made.

Their knowledge of the making of motion pictures is the knowledge that made motion pictures what they are.

Their equipments for manufacture are the perfected cunning of the men who *invented* and *improved* the equipments with which pictures are made.

Their department chiefs are the experts who have been a part of the great art since its creation.

Their actors have been trained for years, and exploited till their names have become household words in the homes of every civilized community.

Their plants represent a total investment of over twenty-five million dollars.

Their "brands" have been advertised so long and so extensively that they are known and called for in every city and town on earth.

*Proprietors of motion picture shows are now enabled to procure all of these brands*—the cream of the American and European Film product—on *one program.* One program of matchless merit and absolute reliability. General Film Service insures success from the very start.

**General Film Company (Inc.)**
**200 Fifth Avenue New York**

# WHY?

## The Master of the Garden

### (The Penalty of Love)

Selig. Two Reels. *Released December 8th.*

Bessie Harrington, a sweet, innocent young girl, was born and raised in the country. She spends all her leisure hours under an immense oak tree. She grew to be a young lady, and learned to love Herbert Gray, the son of a neighboring estate owner, and still had the tendency to linger under this oak.

But little did she think that there could be any harm in the love, which she soon learned to be ashamed of, and Herbert soon tired of her and sought a new toy.

Bessie's parents, upon learning her shameful secret, sent her from home and she was ostracized from society, while Herbert became a progressive young barrister.

She traveled the road which most unfortunate girls do; but there are many unfortunates who are good at heart.

Bessie had a chance to make retribution, and she did. A young girl who had been inveigled into the same gorgeous resort was found by Bessie, in the room next to hers, and she decided to help her.

It was found that the young girl was brought to the house by a millionaire, but when suit was brought against him, he tried to prove that it was a case of blackmailing by a mysterious "Woman in Black."

The case was brought to the court over which Herbert Gray, by this time a renowned lawyer, presided, and things looked very bright for the millionaire until the "Woman in Black" was called to the stand as witness. She is ordered to raise her veil, and Gray swoons upon beholding the countenance of Bessie Harrington, the girl whose downfall he has caused.

Bessie, to save his reputation denies even an acquaintance with him. She has to be led out of the court; but she has triumphed, as the case goes against the millionaire.

Shattered and despondent from her experience, now isolated even from her scarlet associates, she wanders into a church, where she ends her life by taking an overdose of laudanum.

Her death dream is shown, in which the scarred soul of the erring one is seen flying from the cohorts of sin back again to the garden of innocence, and the old oak tree in her home of earthly Paradise.

The Master of the Garden appears and welcomes her and she flies to receive His blessing and then fades into the depths of the garden.

## A Stolen Legacy

Kleine-Cines. Two Reels. *Released December 9th.*

Alarmed by threats of his laborers, Mauarez leaves his little daughter, Carmen, in the keeping of his faithful friend, Roberts, together with papers relating to the whereabouts of a hidden fortune.

He is shot by the rioters as he tries to escape. Roberts is also shot, and having taken refuge in the hut of two foresters, Juan and Manuel, dying, he consigns little Carmen and the fortune to their care.

Later Juan shoots Manuel and, leaving him for dead, obtains the hidden treasure. In later years he marries a good woman and is living in fashion and splendor.

Carmen meanwhile has been picked up by gypsies and grows up with them. One day Juan's wife sees Carmen and, taking a fancy to her, takes her to her home for one day

The gypsies' plan to rob Juan's home is thwarted by Carmen, as Juan recognizes her. Manuel, his old partner arrives at this time. The fortune is turned over to Carmen, and Juan goes to prison.

## The Chinese Death Thorn

Kalem. Two Reels. *Released December 10th.*

Martin Avery, a victim of the underworld and member of Moi Ling's "gang," saves Mildred, daughter of Dearborn, a banker, from the clutches of the Chinaman.

In gratitude the banker gives him a new start, and he is later made cashier of the bank.

Learning of Avery's promotion, Moi Ling, through strategy, captures him and engineers a robbery of the bank. Martin's brother rescues him just as he is about to be put to death with the terrible Chinese Death Thorn. As the police enter the den, Moi Ling kills himself. Martin Avery and his brother return to the bank with the stolen funds just in time to avert a crash.

## A Modern Portia

Pathé. Two Reels. *Released December 11th.*

Isabel Vincent, a successful and charming woman lawyer, meets Dr. Carpel at the house of her client, Mrs. Norman, whose will she is drawing.

Injured in a motor car accident, Isabel is attended by Dr. Carpel, and not long after her recovery she promises to become his wife.

Dr. Carpel, unable to pay his gambling debts, steals some money and valuable papers from Mrs. Norman, who detects his action in a mirror. On her death bed she writes a note, declaring that she saw Dr. Carpel appropriate the money.

Mrs. Norman's daughter Helen hurries to Isabel for advice; an investigation is commenced, and the young woman lawyer is forced to recognize the guilt of her intended husband.

Bravely sinking personal feeling in a larger sense of duty to her client, Isabel presses the case in court and suffers the agony of being the means of securing her lover's conviction.

## His Best Friend

Lubin. Two Reels. *Released December 11th.*

A strong and very human story of the great sacrifice of a friend for the sake of Doris, the girl who married his chum.

Through his sacrifice, he is unjustly convicted of his friend's murder and spends years in jail before he manages to escape.

Doris, who has cultivated a hatred for him, believing him the murderer of her husband, discovers proof of his innocence in a note left years before by her dead husband.

Hearing of her efforts to obtain for him a new trial, he returns and explains that the great sacrifice was made for her. That he has always loved her.

## The Three Gamblers

Essanay. Two Reels. *Released December 12th.*

Broncho Billy, a professional gambler, in love with Marguerite Corrington, whose father he had saved from disgrace, has promised her that he will never gamble again.

Her brother Bob, a would-be gambler, calls on Broncho Billy to help him out of a difficulty. Bob has succeeded his father as agent for the Express Company and has lost the company's funds at roulette.

Broncho Billy is compelled to break his promise and try his luck at roulette again in order to raise the money for Bob.

James Spaulding, also in love with Marguerite, tells her of the broken promise and she hastily returns the ring.

Robert confesses his folly to his sister. Marguerite apologizes to the man she loves and all ends splendidly.

## Peg o' the Movies

Edison. Two Reels. *Released December 12th.*

Peg, who was as good as she was pretty, was wooed by Stephen; but she would not consent to leave her family, who were much in need of her help.

Her father, who had never amounted to very much, lost his position through drink and made it necessary for Peg to get a job.

This was not very difficult, for Peg's good looks and charming manner secured her a position in a Motion Picture Studio, much to the annoyance of Steve, who became so peeved at the idea of Peg not respecting his wishes that he left town to take a position with a bridge-building company in the far West, leaving but a short farewell note.

It was not long before Peg became a favorite, and when the management sent a company to take Western pictures, Peg went as the leading lady.

Meanwhile Steve became lonely, and dropped into a Movie Palace the night that a picture is shown in which Peg is saved by the handsome hero. He learned that the company was in town, and was fortunate enough to be given a minor part.

One day, during the rehearsal of a play in which he was obliged to rescue Peg from the Indians, he forgot his part and rode far away with the heroine of the movies clasped tightly in his arms.

## Love's Sunset

Vitagraph. Two Reels. *Released December 13th.*

Nita, once a cabaret singer, had gone down the steep grade until she had been rescued by a Salvation Army Woman and given a position as nursemaid.

Towne, an artist, never before attracted by woman, falls in love with her.

When Towne proposes to Nita, she feels that she should tell him of her past life, but she longs so much for his love that she has not the courage to do so and becomes his wife without letting him know. Her married life is blissfully happy, filled with the love of her husband and of a dear little golden-haired boy with which she is blessed.

Three years after Heath's departure for Europe, he returns home. He hears of Towne's marriage and goes to see him at his country villa. When Nita recognizes him she almost collapses with terror and reveals all to her husband. He is furious and drives her from the house. She wanders away and soon loses her mind. Days afterward she strays back to the villa, only to die in the arms of her husband, not knowing that he has forgiven her. Their little boy stands near by, looking on with big, wondrous eyes.

**General Film Company (Inc.)**

**200 Fifth Avenue, New York**

# PATHÉPLAY

*IN TWO PARTS*

**Released Thursday, December 18th**

¶ A STORY WITH A MORAL. A YOUNG DOCTOR PAUSES JUST IN TIME TO ESCAPE COMMITTING A GREAT WRONG. REFLECTION BRINGS HIS BETTER SELF TO THE FORE, AND THUS HE FINDS HAPPINESS WHERE HE WOULD HAVE FOUND REMORSE. A STRONG AND ABLY ACTED FILM.

# "THE FINGER OF FATE"

# EDISON

## ***Peg o' the Movies

**In Two Parts** **Released Friday, December 12th**

A dramatization of James Oppenheim's story, which throws many good sidelights on the making of motion pictures. When Peg becomes a photo-player, Stephen, her lover, goes West in disgust. She develops into a star and is sent West to lead a large company. Stephen, tiring of the monotony of construction camp life, goes to a moving picture show and there sees Peg in the arms of the leading man. He is jealous, but fascinated and follows the film to the next town thirty miles away. While returning he encounters Peg and her company making an Indian picture. Because of his excellent horsemanship, they beg him to take part and he reluctantly consents for Peg's sake. But when he gets her up on his saddle he forgets her "cruelty" and rides out on the long trail with her.

### COMING EDISON SINGLE REELS

****The Stolen Plans**

Concerning the British Army's biplane plans.

Released Tuesday, December 9th.

***Greedy George**

(On the Same Reel.)

**The Joining of the Oceans**

The Panama Canal, October, 1913.

Released Wednesday, December 10th.

****The First Christmas**

A magnificent presentation of the greatest event in Christian history.

Released Saturday, December 13th.

***A Pious Undertaking**

"Exhausted Eddie" steals the pies and saves the policeman's life.

Released Monday, December 15th.

****The Actress**

She learns the depth of true love.

Released Tuesday, December 16th.

***Falling in Love With Inez**

It is strenuous work.

Released Wednesday, December 17th.

* One sheet. ** One and three sheets. *** One, three and six sheet posters by the Morgan Lithograph Co.

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*Makers of the Edison Kinetoscope*
*Type "D"*

**THOMAS A. EDISON, Inc.**

**239 Lakeside Avenue** **Orange, N. J.**

# LUBIN·FILMS

*LOOK FOR OUR MULTIPLE PICTURES EVERY THURSDAY*

**"HYDRAULIC WORKS ON THE ADDA"** **400 feet** **Thursday, December 11th**
A demonstration of marvelous engineering.

---

**"HIS BEST FRIEND"** **1600 feet** **Thursday, December 11th**
A beautiful comedy drama with a story of loyal friendship.

---

## "A Son of His Father"

**Two Reel**

**Released Thursday, December 18th**

This is a very powerful melodramatic story of the Gambler's life. The taint of the father's profession develops in the son and comes near to wrecking the lives of both. Manhood, however, asserts itself, and an unworthy career is changed to honest endeavor which reunites a family and eventuates in domestic happiness. The beautifully constructed photoplay is a lesson which will be appreciated by those who enjoy the simple life.

"A SON OF HIS FATHER"

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## Five Releases Each Week

**"THE HAZARD OF YOUTH"** **1000 feet** **Tuesday, December 2nd**
A pretty daughter rebels at her parents' meddling with her love affair.

---

**"WHEN MOUNTAIN and VALLEY MEET"** **2000 feet** **Thursday, Dec. 4th**
A psychological romance, very intense and very beautiful.

---

**"SOME ELOPERS"** **400 feet** **Friday, December 5th**
An elopement episode, which is an awful joke on the couple.

---

**"AN INTERRUPTED COURTSHIP"** **600 feet** **Friday, December 5th**
Romance of an old couple who eventually win out.

---

**"HER FATHER"** **1000 feet** **Saturday, December 6th**
A worthy love match comes near being wrecked by a drunken father.

---

**"THE SMUGGLER'S DAUGHTER"** **1000 feet** **Monday, December 8th**
A very dramatic French-Canadian Smugglers' tale with a beautiful love interest.

*LUBIN Five-Color Posters, One, Three and Six Sheets.*
*From Your Exchange or A. B. C. Co., Cleveland, Ohio.*

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# VITAGRAPH

**"A GAME OF CARDS"** *Drama* *Monday, December 1st*

A game of love decided by a game of cards. The winner is deserving of the prize, who makes him the happiest man on earth. S. Rankin Drew, Zena Keefe, Ned Finley, Rose Tapley, Mary Maurice and Kate Price are the all-star cast.

---

**"THE WRECK"** *Drama, Special feature in 3 parts* *Tuesday, December 2d*

Most powerful and Dramatic. In a Fearful Railroad Wreck, Carlyle expiates his terrible vengeance and jealousy. Harry Morey, E. K. Lincoln, Gladden James, Anita Stewart and Donald Hall, make up the Dramatis Personae.

---

**"A PAIR OF PRODIGALS"**
**"THE COLISEUM OF ROME"** *Comedy and Topical* *Wednesday, December 3d*

1. Sandy and Shorty dig for bait. Like the early birds, they catch the worm and get an automobile. They break all speed records. Robert Thornby and George Stanley are the pair. 2. The greatest Athletic Arena in the world.

---

**"THE SWAN GIRL"** *Comedy-Drama* *Thursday, December 4th*

She presents an attractive and pretty picture to her young admirer. He offends her pride and it brings him to a realization of her true character. Anita Stewart, E. K. Lincoln and Charles Kent constitute the cast.

---

**"A LESSON IN JEALOUSY"** *Comedy-Drama* *Friday, December 5th*

It is well taught and teems with fun. It looks serious to Mabel, but mighty funny to everybody else. SIDNEY DREW is the teacher, Harry Morey his assistant and Clara Kimball Young, the jealous wife.

---

**"BEAUTY UNADORNED"** *Comedy, Special feature in 2 parts.* *Saturday, Dec. 6th*

They are wonderfully and fearfully made up. Without wigs, false teeth and the rest of their falseness, they are a sorry sight. The revelation brings two loving souls together. SIDNEY DREW uncovers the plot, Clara Kimball Young and James Young are made happy. Ethel Lloyd and Temple Saxe are unmasked.

## SIX A WEEK

| | |
|---|---|
| "'MID KENTUCKY HILLS"—Drama— | MONDAY, DECEMBER 8th. |
| "DECEPTION"—Comedy-Drama— | TUESDAY, DECEMBER 9th. |
| "THAT SUIT AT TEN"<br>"PERFORMING LIONS" —Comedy and Topical— | WEDNESDAY, DECEMBER 10th. |
| "SACRIFICE"—Drama— | THURSDAY, DECEMBER 11th. |
| "THE LIFE-SAVER"—Comedy— | FRIDAY, DECEMBER 12th. |
| "LOVE'S SUNSET"—Drama, Special Feature in two Parts— | SATURDAY, DECEMBER 13th. |

**The Vitagraph Company releases a special feature in two parts every Saturday, and a comedy every Wednesday and Friday.**

---

**Vitagraph one, three and six sheet posters — 7 x 9 photos of Vitagraph players.**

**THE VITAGRAPH CO. OF AMERICA** East 15th St. and Locust Ave.
BROOKLYN, N. Y.

# The Hunchback

**Featuring ALICE JOYCE and TOM MOORE**
**in a powerful two part drama**

The degenerate's diabolical cunning causes an heiress to consent to be his wife. His theft of another man's identity and, later, his desperate duel with the police brings this to a climax of tremendous interest.

**Released Monday, December 15th. Special 1, 3 and 6-Sheet Posters.**

## UNCLE TOM'S CABIN

**A Two Part Adaptation of Harriet Beecher Stowe's Immortal Story.**

This superb adaptation of America's most popular play will coin money for shrewd exhibitors who book it. Eliza's escape across the ice; the death of little Eva; Topsy's impish pranks; Legree's brutality to Uncle Tom, will go straight to your patron's hearts.

***Book this feature now.***

Released Wednesday, December 17th.
**Two Special 1-Sheet Posters, Also Special 3 and 6-Sheet Posters.**

## FRAYED FAGIN'S ADVENTURES

John E. Brennan as "Frayed Fagin," upsets a beehive as a joke. What happens when the bees and the angry farmer go after him creates laughs a-plenty.

*on the same reel*

## ULSTER DAY AT BELFAST

The present agitation against Home Rule in Ulster, Ireland, makes this feature of timely interest. Other scenes show a thrilling lumber yard fire at London, exciting auto and horse races, etc.

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## THE ELECTRICIAN'S HAZARD

The lawless mountaineer's desperate attempt to cause an electrician's death by electrocution, and the heroine's race to save the life of her lover make this feature tremendously exciting.

Released Saturday, December 20th.
Special 1 and 3-Sheet Posters.

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MOVING PICTURE WORLD
THE FILM INDEX
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Saturday, December 6, 1913

# Facts and Comments

THE tendency of the motion picture to diminish the patronage of the saloon is asserting itself with an ever-increasing ratio. There is a tone of surprise in some of the comments on this state of affairs. Our friends the moralists express their wonder, and our friends the editors mix curious observations with their praise. They find it difficult to believe that other men are very much like themselves and that the average man in town or country prefers an evening's rational entertainment to the sodden atmosphere of a saloon. People who work more than three hundred days out of three hundred and sixty-five crave relaxation, and if nothing else offers they will seek even the sorry change afforded by the saloon. Preaching to them is barren work, as a rule, but give them a better and cleaner plan of relaxation, something better suited to their dignity as human beings, and they will flock to it. Hence the retail selling of alcohol in varying mixtures and proportions is becoming less profitable every day. The community at large is the gainer. No one ever leaves a saloon with a refreshed and improved mind and with a higher range of thoughts, not to speak of the effect on the pocketbook. The man who looks at a few thousand feet of motion pictures carries away some pleasing recollection or perhaps a better opinion of the world. His vision may have been enlarged, his knowledge may have been widened. Perhaps he has caught a glimpse of himself as others see him which we are assured is a gift worth praying for. There is still a good deal of folly on the screen, but it is getting less, and a few grains of the precious sort are almost always present. Every dollar spent for motion pictures brings its returns to the commonwealth.

*

Let us hope, then, that the legislators of the country, prompted by an enlightened public sentiment, will realize this universal value of the motion picture and will legislate not against but in favor of it. Let us have the same privileges that are accorded to the press. The press even at its best can do no more for the public than the picture in motion, and the press just now is not always at its best. Any force that makes for sunnier homes and for empty jails and poorhouses is entitled to the attention of beneficent and constructive statesmanship. Above all things let there be an end of reckless and indiscriminate abuse and denunciation. We have one of the finest instruments for the promotion of humanizing influences; let us not condemn the instrument because it has at times been abused. Nor must we be satisfied with the negative virtue of stopping abuse; let us all turn to the task of making the pictures better and more interesting than ever.

* * *

THE acknowledged prestige of American-made films in the international market is due to two things, a cleaner and healthier tone and an ability to talk screen language. Screen language has the fastest grammar of any tongue. It tells more in one minute than a novel can unfold in an hour. The directors in the best American companies have solved the problem of transmitting ideas to the human mind through the medium of the screen. They waste no time. As soon as the spectator's mind has absorbed the salient point, they go on to the next scene. They work on the assumption that they are dealing with men, women and children of quick perception. The prejudice which exists against foreign-made films is largely due to the slower mental processes of the director. That is why so many foreign-made films seem padded to us. When we see a man angry or jealous or laboring under any strong emotion, we get the idea at once, and we do not have to see the angry or jealous man walking through two hundred-odd feet of scenery to be convinced of his state of mind. This lingering before the camera is fatal to that logical swiftness of action without which the average film drama becomes tiresome. This is by no means the opinion of experts alone. On the contrary, the average patron of the motion picture is able to detect padding without the slightest hesitation, and he is quite willing to let the exhibitor hear about it. Padding makes an American audience restless, impatient and often rebellious. A padded feature is born to die early. Padding kills interest and without interest the show is flat and stale to the spectator and unprofitable to the exhibitor.
unprofitable to the exhibitor. If an exhibitor is unfortunate enough to get four or five of these padded, long-drawn-out, so-called features, the injury to his reputation and the prestige of his theater is not easily calculated. Patrons will avoid a theater which seems to make a specialty of features which have only immoderate length to distinguish them from the old-fashioned single reel.

# The Kinematographic Grocery.

By W. Stephen Bush

By the working of a curious law in economics, general prosperity often goes hand in hand with local decay. The moving picture art and industry is touching higher marks than ever before in its history; its moral tone is healthy, its artistic standards are high and the personnel of its exponents in all its manifold branches commands the respect of the community. It is natural that in this race toward nobler goals some are falling behind and are finally left on the roadside with nothing to remain of their former moving picture work but sad and unpleasant memories.

The exhibitor who wants to stay on top today must adjust himself to the changing conditions in the industry. He must develop his power of thinking. He must awaken his self-reliance into keen activity. The individual begins to count more than ever. The unthinking kind with no ability beyond the counting of small change and the hanging out of "good" paper is rapidly becoming extinct. These men feel the stress of new competition and find themselves unable to meet the new conditions. They thereupon give a most pathetic imitation of the well-known drowning man who overestimates the supporting power of a straw. Their straw is the premium.

The premium is the forerunner of the sheriff. Some years ago when taking a survey of moving picture conditions in an Eastern city I saw this cheering sign in the lobby of a motion picture theater: "Ice-cream given away free to the patrons of our show." It was a hot day and I went in and looked at the pictures and bravely tasted the ice-cream. When I came out I was willing to make an affidavit that the proprietor was selling ice-cream under false pretenses.

Recently there have been sporadic outbreaks of the premium exhibitor. Our Chicago correspondent relates an incident in a Western city, where patrons were lured into the theaters by offers of cheap premiums. A sad state of affairs seems to prevail just now in Atlantic City, and as the trouble is symptomatic, an examination of the status of the various patients may be of general interest.

We quote from a local paper:

> Twenty baskets of vegetables, as usual, will be awarded tonight, each basket containing the choicest fruit, chicken, meat, provisions, canned goods, vegetables, etc., making an ideal Sunday dinner. The unusually attractive display of these articles in the lobby of the theater is worthy of mention, particularly the great pyramid arrangement of canned goods.

This is not a reading notice setting forth the attractions of an establishment dealing in provisions; nor is it, on the other hand, an advertisement explaining the merits of a motion picture theater. It is the regular announcement of the kinematographic grocery.

What do the patrons care about the quality of the pictures? They come, of course, to invest a nickel for the privilege of drawing lots for one of these baskets. The "great pyramid arrangement of canned goods" is a triumph of progressive kinematography. In addition to a chance at one of the baskets the patrons of this theater are regaled with ten reels of motion pictures. Scarcely have the patrons recovered from the pleasant surprises prepared for them in Sunday dinner baskets when another ten-reel program is offered to them with this extra inducement: "Everybody Receives a Gift of Value." In addition, "Twenty Canary Birds in Wicker Cages" will be distributed, and there will be "a new way of making the awards—a real surprise." Now listen to this wonderful advertisement:

> In Addition to Our Regular
> PROGRAM OF HIGH-CLASS PHOTOPLAYS
>
> MARKET NIGHT TONIGHT
> The Unique and Original Feature Attraction
>
> 20 BASKETS OF VEGETABLES GIVEN AWAY

Another moribund theater in the city by the sea followed suit and began to distribute gold pieces, whereupon the original Premium John felt himself put upon his mettle and made the following counter offer: "Come to the —— Theater and get 10 Hams, 10 lbs. Mocha Coffee, 10 Bags of ——'s Best Flour."

The decent exhibitors of Atlantic City, laudably zealous for the good name of their profession, have retained attorneys to prosecute the prize-distributing theater owners under the New Jersey law which makes the holding of a lottery a misdemeanor. As the kinematographic grocers issue coupons with every ticket, and as the awarding of the prizes takes place by lot, there is little doubt that the end of this ridiculous nuisance is in sight.

It makes, however, very little difference what the courts will do or will not do in this matter. A law much stronger than any statute on the Jersey books has decreed the failure of the kinematographic grocer. The law we are speaking of is as old as Nature herself, and has been christened by the late Charles Darwin "the survival of the fittest." A man may be a successful grocer or butcher or bird dealer or restaurant keeper and a successful moving picture man at the same time. Such a thing is possible if not probable, but unless there is a complete and sweeping revolution in the amusement world it will be impossible in the future as it has always been impossible in the past, to conduct a theater and a grocery in the same place and at the same time. A man who cannot see this invites the ridicule of the community and that is more deadly than the most drastic law could be to all such cheap John schemes. If an exhibitor cannot meet the competition in brains, no amount of groceries and canary birds will help him.

If he has not ability enough to select a good program, he cannot beat his abler competitor by offering to give away mutton chops to the holders of the lucky tickets. If his music is poor and his projection bad, the public will not forgive him because he distributes two dollars' worth of fruit after the show. If he pays fifteen dollars for fifteen reels, presents of a plate of soup and a dish of beans will not save him from membership in the D. and O. Club. The exhibition of motion pictures is not a charity or a semi-eleemosynary institution, but an honorable, legitimate calling resting on a solid business basis.

The Moving Picture World is indebted to the correspondent who sent us the information, which is of such great interest to moving picture men everywhere. Our correspondent says: "It make me feel sad to see a business like ours is today dragged into the mire and held up to ridicule. . . . Of course, the outcome will be as it always is in cases of this kind. This man confesses he is a failure and will eventually pack up his grip and disappear from town."

We and all other friends of the motion picture agree with him most heartily. There is no room in the exhibiting ranks for the kinematographic groceryman.

# Realism.

By Louis Reeves Harrison

"MY TRUTH *is* the truth," declares the radical egoist, and so each individual creates his own picture of the world.

The screen story resembles the novel more than the stage performance in structure and treatment. It starts from a definite point and presents a natural progress from one division of the subject to another, and on account of peculiarities of technic the transformation of stage version to that of the screen is attended, in reverse order, with the difficulties met with in making over a novel into a play. The web must be disentangled in the latter. In the photodrama, as in the work of fiction, everything begins with the anterior causes and proceeds straight through a series of events to the consequences.

We are not, therefore, dealing with the medium that is hampered by theatric conventions, where an appearance of reality may be attempted by settings and character drawing, no matter how improbable the plot. It takes skilled craftsmen to formulate an aspect of existence for stage presentation, yet, with all their skill and the broad view that comes from its employment, noted playwrights often fail to grasp the method of screen presentation, just as distinguished novelists have that of the stage. The dramatist may even be hampered by the methods he has followed, so widely divergent are the two kinds of production known as drama and photoplay. The same situation and characters may be suitable for both, but the readjustment presents such vital differences that no one of intelligence and experience in both doubts today that the two are radically distinct, each having a series of laws unto itself. Each is a distinct art.

One of the natural endowments of motion-picture production is that of utilizing all that is in actual motion on earth for settings. Backgrounds may be of the waving trees, the sparkling streams, the rolling waves, the floating clouds, the restless ebb and flow of humanity. The presentment of what is inherent, and not acquired, is a gift at the birth of the art. It has a world of scenic beauty already arranged by a master painter to select from, yet the direct appeal of all this realism is often impaired by the injection of what is theatrical and inappropriate.

Some of adaptations from stage plays that were intended to make a big splash this year exhibit characters decked out in tawdry extravagances of the wardrobe-room performing in the open. Gypsies are arrayed in silks and satins while encamped by the roadside, with a rail fence in evidence; the village maiden steps forth from a shack in lace cap, embroidered panniers, silk stockings and satin slippers with cut steel buckles at five dollars per; the bandits carry tin firearms with funnel-shaped muzzles, the stage blunderbuss kind. Less amusing, though quite as inexcusable, is the daubing of human integument for outdoor scenes.

One fine photoplay concerned a native woodcutter and his daughter. He sat at the door of their mountain cabin with a half pound of grease paint on his face and two great patches of black under his brows. She came out in a tattered one-piece garment of bathing suit proportions and carried a bucket to the spring for water. Was she a nut-brown mountain maid? The conspicuous portions of her anatomy, bare feet, legs, arms, neck and face, all gave the impression that she had just taken a bath in a tub full of whitewash, or had made up for a statue of Galatea. Small wonder the hero started when he laid eyes on her.

These instances are quoted to illustrate a tendency both directors and actors have brought into the new art from the older one. Not so clearly visible in other instances is this lack of sensing what is appropriate and in harmony with the subject. In converting novels and stage plays to screen uses it would seem, in a large number of cases, as though no very careful thought had been given to the suitability of one form of production for the other. The author may hold us by his brilliant style until his narrative is under way; the actor may engage our attention by his voice or his personality until the plot unfolds; there must be interesting characterization or pertinent incident very early in the screen portrayal to satisfy the audience. Some strong note in the controlling theme must be sounded at the opening.

The dramatist is sometimes careful not to do this very thing at the outset, and for the best of reasons; the novelist must of necessity merely glimpse the surface flow before the deep undercurrents are penetrated; the mixed audience at the picture show is in darkness enough and must be enlightened as to the line of dramatic interest at the earliest possible moment. The song or strain of melody that is given its fullest expression at an intense moment of grand opera must be indicated in the overture. The great art of doing this is the one thing least considered by a great many studio managers who are sincerely desirous, and even anxious to turn out great photodramas.

Realism of "atmosphere" in moving pictures is already provided. It is only a matter of good sense and good taste to preserve it. Realism is easily grasped by the interpreters, the actors, soon after they cast away their footlight habits. Almost enough is provided when the characters and the backgrounds are what the swaddling critic calls "true to life." There realism may cease if it fails to stir the imagination, if it does not give us thoughts and emotions worth entertaining. Poorly constructed adaptations may be realistic enough in their fidelity to their original form and yet be flat, stale and unprofitable. Realism or romanticism—who shall indicate the dividing line?—we must be made to see promptly and clearly, to feel deeply and to think over what has been presented to our minds.

The photodrama's indispensable quality is that it shall grip interest at the outset and hold it to the end.

Reasoning from experiences both bitter and pleasant, from watching many ambitious products without acquiring acute mental indigestion, it seems to me that the rules of other arts can not be arbitrarily applied to this one. Its realism is entirely its own. No other art so exactly portrays what is real, and this one does it without effort. With this tremendous advantage added to that of direct appeal and facility of distribution to all parts of the world, it would appear that its proper development is all that stands between it and success beyond our fondest dreams.

It will be the greatest of all arts if it gives enduring happiness to the largest number of people.

Some aspects of realism, more or less of a myth so far as the art of telling stories of human experiences are concerned, may well be eliminated in this new art, but all that will be decided in the terrific competition promised for 1914.

"My truth is *the* truth," declares the radical egoist, and so each individual creates his own picture of the world.

# "Thor, Lord of the Jungle" (Selig)

Reviewed by James S. McQuade.

IN "Thor, Lord of the Jungle," the Selig wild animal series have reached an eminence not hitherto attained. Indeed, the term "wild animal" is not truly expressive of the range and values of this remarkable three-reel film subject, in which a mighty lion figures prominently and thrillingly. Close analysis will reveal that the story does not depend on the lord of the jungle as its mainstay. The animal is only a factor in the equation, in which love, jealousy, rascality and adventure are strongly and intimately combined.

James Oliver Curwood is the author of the scenario. He has written the story so that the human element holds the prevailing interest, while here and there the brute element forms big exclamation points during the story's unraveling, and also appeals to us with that peculiar pathos born of the instinct which teaches us that all forms of life are related to our own.

The contrasting of the fate of Thor, imprisoned for the first time in an iron cage, with that of Jan Karl—the young African farmhand, suffering for the first time from despairing love—under the subtitle "Two strong hearts are broken," really startles one by the sympathy aroused. And this sympathy for wild animal life grows stronger as the story advances. Gene Brant, friendless in far off America, to which she has been lured by the promise of being a circus queen, finds consolation beside the cage of Thor, like herself consumed by a longing for the veldts and jungles of Central Africa.

The climax of this strange feeling comes when Gene returns home, bringing back Thor on the same ship and transporting him across the plains to his native haunts. What a feeling of elation and satisfaction fills our hearts when Gene, brimful of happiness, as she stands beside Jan on her wedding day, opens the door of the cage and Thor bounds forth into freedom and his own! Surely there is education of the right kind in these three reels—the creation of a sympathy for the wild beasts of the forest, which are fulfilling their destiny as we are fulfilling ours. The killing instinct, merely for the sake of killing, must have been considered disgraceful by our ancestors of the stone age!

Miss Kathlyn Williams, who is gifted in a rare way with the art of gaining the friendship of wild animals, is an attractive and striking personality in this fine subject. She has given us, in Gene Brant, one of her best characterizations. She has succeeded in getting outside of civilization and in giving us a girl of the African wilds—unsophisticated, with fitful temper and seeming artificiality, but always true to the core when the occasion calls for all that is best in her latent make-up. Miss Williams looks younger and more sylph-like than ever; and, still better, is so in the part of winsome Gene Brant.

Charles Clary gives a virile impersonation of Henry Barlum, the young American circus owner and hunter. One of the best evidences of his strength in the part is suggested by the hostility unconsiously created in the mind of the spectator. Thomas Santschi, as Jan Karl; Lafayette McKee, as John Brant (father of Gene), and William Holland, as "Billie," the hunchback of the circus, all merit praise that space forbids expressing.

John Brant, his only daughter, Gene, and Jan Karl, a farmhand, live on a farm in Central Africa, near the border of the jungle. The monotony of their lives is stirred by the arrival in the neighborhood of a hunting party, about to enter the jungle to secure wild animals for an American circus. Henry Barlum, the young circus owner, heads the party. He prevails on old John Brant to accompany him on the trip, and, in turn, agrees that Gene and Jan Karl shall join the expedition.

Jan and Gene are "as good as engaged," as the saying goes. Young Barlum pays marked attention to Gene as they journey, and Jan grows jealous. One day he comes on the young people when Barlum is trying to force a kiss from Gene. In the trial of strength that follows, Barlum is worsted. Gene, who loves Jan, does not show that worthy due appreciation of his interference, with the result that he leaves the expedition for the Transvaal mines.

Next day a noble, shaggy-maned lion is caught. He is of such dignified mien and enormous size that he is named Thor, lord of the jungle. Other wild animals are secured and the party starts on the return journey. When the Brant farm is reached, Barlum gains the consent of Gene to accompany him to America, where he promises to make her queen of the circus. John Brant strongly opposes Gene's departure; but in vain.

On the voyage to America, Gene discovers the true char-

Scene from "Thor, Lord of the Jungle" (Selig).

acter of Barlum. He is both gambler and drunkard, and attempts to take liberties with her. On her arrival in America, she is penniless, and is forced to work in the Barlum circus, where she learns still more of the owner's vicious nature. Her mail is secretly destroyed by Barlum and she believes herself forgotten and forlorn.

Barlum hatches a plot for her undoing, but "Billie," the hunchback, who is devoted to Gene, discovers it and saves her. He is aware that Gene spends much of her spare time near Thor's cage, and he plans so that Barlum will join her there on a certain night. In the meantime, he files the bars of the big lion's cage, shortly before the meeting. Gene is ignorant of "Billie's" plans, and is shocked when Barlum appears in a drunken state and attempts to attack her. She screams, and Thor breaks through the half severed bars and kills his master.

The circus authorities decide on killing Thor; but Gene begs for his life. After much wrangling they consent and Thor accompanies Gene back to Africa and freedom.

This subject has been listed for Exclusive Service, and the release date will be announced by the General Film Co.

## "Love's Sunset."

### Two-Reel Vitagraph Feature.

Reviewed by Louis Reeves Harrison.

ONE of the finest Vitagraph "Life Portrayals" shown in a long time. The sum of its merits and the fact that it is beautifully rounded out without a foot of padding gives this photodrama very high rank. The motive, that of a vexed social problem—by motive I mean the prevailing idea—is given powerful expression. That women are really the great and heroic lovers is just beginning to dawn on the average man's comprehension. That the depth and strength of woman's love nature is her greatest weakness, has long been known by those who have abused and ill-treated her, but with the broader generosity of enlightenment, men are becoming more tender, they are actually beginning to realize that the errors of inexperience may operate for good just as well in one sex as in the other. "Love's Sunset" puts the situation so strongly that the play is bound to become a civilizing factor.

Scene from "Love's Sunset" (Vitagraph).

The play itself and the able way in which its course is directed are largely the results of Clara Kimball Young's refined interpretation of the leading part. That refinement might seem to be almost a fault at times, especially in the earlier scenes, when she impersonates a cabaret dancer—her mind is so obviously free from what is coarse or debasing—but it is the young girl's essence of purity that completely wins sympathy for her. She is as much a creature of circumstances as most of us are—we only acclaim full responsibility for our acts when accidents of birth and surroundings have placed us upon one or another pinnacle of success. We then become self-appointed examples for others.

All the sweetness in human nature is stirred when this girl, having been deserted by the man who should have protected the flower he plucked, marries and passes over the line that makes womanhood sacred for all time, motherhood. She is in the midst of her struggle when she attracts and weds a man of high ideals, an artist who loves her well but with the exactions of primitive husbands. She and her child bring perfect joy into his sombre existence—they round out and complete it—she is a devoted mother and fond wife, but your old-fashioned gentleman never knew when he was well off. He was merely happy in his supreme egotism.

Now your old-fashioned gentleman regarded his wife as his possession. Praise her, you flatter his good taste. The artist is so enchanted with the selection he has made that he paints a masterpiece of mother and child at play in the garden.

Enter "The Other Man." He means well, but his conduct is that of a rank outsider, for he stumbles into a betrayal that wrecks the lives of father, mother and child. The infuriated artist, mad with self-righteous rage, turns his wife into the street, and she loses her mental balance when deprived of her child. No nobler mother, no sweeter wife than she, yet the keenest agony a woman's mind can suffer is inflicted upon her because she has tried to be all God intended her to be. The lesson involved is one of today and one that will not be soon forgotten, so strongly is it put in this exquisite photodrama.

Given a story of such intense sympathetic motive, well framed, admirably directed, with such a cast as Clara Kimball Young, Earle Williams, Darwin Karr and a delightful baby boy, the only possible result is unqualified success.

## ETHEL GRANDIN.

Petite Ethel Grandin! I confess that I fell a victim to her charms the first time my eye fastened upon her in a screen play, and that was a long time ago. But I should worry! Thousands and then some have and are doing the same thing every day. The little lady is referred to as an "Imp." She stars in Imp productions, and there is a paradox for you.

Ethel Grandin.

"You must have started pretty young," I ventured when introduced to her recently.

"If you call 'seven years' young, I did," she responded with that bewitching smile of hers. "Joseph Jefferson was my first tutor. I played a child's part, not much to be sure, in his 'Rip Van Winkle.' That was ——well you don't wish me to confess how many years ago that was, do you."

No, I did not. I could make a pretty good guess, however, I know she has not yet slipped past the twenty mark. "Pretty young for a film star" do I hear you say? What difference does it make whether a person is a star at seven or seventy, so long as she is worthy of it? And Miss Grandin is. Besides the capacity for heart-breaking work, Miss Grandin has a wonderful talent for acting. It's largely natural, too.

"I played a child's part with Andrew Mack," she said, "and then I spent a season with Edna May. Later I was with Richard Golden in vaudeville. Then came three years with Chauncey Olcott and another with Cecille Spooner. Of course, I adore screen work, else I would not be in it."

Miss Grandin was one of the original Imp girls, following Mary Pickford with King Baggot. Those who have seen her on the screen will realize that she must be realizing ambition. Her work in "Traffic In Souls," the tremendous six reel feature put on by the Universal, was a revelation to many. X. Y. Z.

## GEORGE GOULD BUYS A "MIRROR SCREEN."

George Gould, the railroad man of Lakewood, N. J., through a New York agent of the Mirror Screen Company, J. H. Hallberg, has purchased a "Mirror Screen" for his private theater in his fine residence at Lakewood, N. J. The screen is one of the new snow-white prismed surfaces which gives perfect distribution of the light in every direction for the seats close up as well as those on the side.

# "The Price of Human Lives."

## An Edison One-Reel Subject—The Red Cross Seal Story for 1913.

Reviewed by Louis Reeves Harrison.

THIS is a photodrama that will bring new people to any moving picture theater where it is shown and materially increase box office receipts. It strikes straight at an evil which is entering millions of homes in the guise of a blessing. There are no meaner men on earth than many who are directly interested in the manufacture and sale of patent medicines. They are so crooked at heart and so criminal of intent that they commit more murders than all the gunmen, Mexicans, paranoiacs and infanticides put together, and they are far more dangerous because they are incurables.

Scene from "The Price of Human Lives" (Edison).

A noble organization, The National Association for the Study and Prevention of Tuberculosis, has a marvelously vigorous publicity department, with tendrils reaching out into nearly all the towns where such pictures as "The Price of Human Lives" will be shown, and their agents create an advance interest in such releases that is very profitable to the exhibitor. Part of this active campaign is directed against fake consumption cures that fall into the hands of the weak and helpless, those who are drudging their sad lives away and so incapacitated by weakness and bitter struggle that they are among the first victims of the patent-medicine crook.

Scene from "The Price of Human Lives" (Edison).

For the sake of extracting money from some of the weakest and most unhappy human beings on earth, these makers of fake remedies for tuberculosis and throat troubles misdirect their victims until the latter are too far gone for legitimate treatment. It is obtaining money under false pretences; it is an insidious and atrocious method of destroying human life, yet this criminal form of degeneracy is permitted to flourish in our midst unmolested.

Epes Winthrop Sargent has so constructed this photodrama that it drives straight at the question of foisting on the people a lot of cheap and wretched compounds through druggists and by other means, fraudulent remedies that cheat those, who can least afford it, out of millions annually, but he might as well have gone on with two or more reels and contrasted these methods with those of intelligent men and women engaged in fighting the Great White Plague. There is not enough of play. The subject is a tremendous one, and it is to be hoped that Sargent will handle it again in much larger form.

The association co-operating in the production is supported in anti-tuberculosis work all over the United States by the sale of Red Cross Seals for use on the reverse side of domestic mail matter, on the backs of letters and packages, on the face of checks, bills and legal documents, and the receipts from sales of the seals amounted to over $400,000, last year, a marvelous charity, telling of deep-seated sympathy in the generous American heart for those the patent-medicine vendors help to destroy. This is a very remarkable expression of opinion.

What is the deep significance of this utter disregard of human life on the part of unscrupulous vendors of medicine and the gentle opposition of those whose time and attention are given largely to the alleviation of suffering and to race betterment? There are two elements of evil action and noble reaction that seem to furnish almost unlimited material for intense drama of today. The clash of two forces, that established and that to come, is indicated. It is up to Mr. Sargent and other skilled dramatists to give further enlightenment on a question about which there exists great confusion of mind.

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## NEW ENGLAND PICTURE PERSONALITIES.

It is most fitting that the subject of this sketch, Winfield H. Bradley, should form one of the series of "New England Picture Personalities," as he is known to the trade in every city, town and hamlet in that territory, in his capacity as general manager of the Mutual Film Corporation of Massachusetts, with offices in Boston, Springfield and Waterville, Maine.

Winfield H. Bradley.

It was in 1906 that Mr. Bradley turned to the picture as his life business, when he became associated with Miles Brothers. After spending considerable time in the New York offices of this concern, Mr. Bradley was sent to Washington, D. C., to open an exchange for Miles Brothers, which he managed until 1909. Immediately after this, Mr. Bradley opened the Paramount Film Exchange, in Washington, afterwards called the Washington Film Exchange. This, by the way, was the first "really and truly" Independent exchange opened in that city. In 1910, Mr. Bradley was forced to temporarily leave the industry, due to the pressure of personal affairs. However, he soon returned to the fold, and, in 1912, was at his desk as manager of the Mutual's Washington, D. C., office. In June, 1913, he was transferred to his present position which he "holds down" with ease, grace and precision. Mr. Bradley has earned a truly enviable reputation for himself in New England, not only as an astute business man, with his full share of the available trade, but as a fair-dealing, courteous gentleman. Mr. Bradley's intelligent understanding of the needs of exhibitors, plus his undoubted willingness to lend full co-operation, have been much appreciated. But he sees the exhibiting end from the "inside looking out," as he owned the Idle Hour Theater, on 14th Street, Washington, in 1908, now called the Angelo theater, and also managed the Alexandria, Virginia, opera House, as well as being receiver for the Gem Theater, Washington, in 1907. He also had an interest in the Masonic Auditorium, one of the finest picture theaters in Washington, and the only one charging 10 cents admission for straight photoplays. He later sold out to his partner, Ned Stein. This education of Mr. Bradley's stands him in very good stead, as he is often able to give helpful suggestions and hints to his customers. With him, as always, an on-the-level policy wins out, and the Mutual Film Corporation of Massachusetts is a bee hive of activity. "W. H." richly deserves his success.

# "Photography Poor."

By Epes Winthrop Sargent.

EVERY week those two words are seen, not once but several times, in the criticisms of this and other papers, and each time it "gets the goat" of the camera man who made the negative. "Photography poor," naturally suggests a poor photographer, but it does not, in a majority of the cases, mean the man who exposed the negative film, though it cannot be doubted that many believe that this is what is meant.

A critic is selected because of his ability to judge the various factors that go to make a film production successful or a failure. He must know plot values, be able to judge acting and direction and be able to tell whether the photographic quality is good or bad, but he cannot be expected to go back of what is on the screen. He cannot, for example, say that the poorness of the story is due to the quality of the script, the inability of the director to "get it over," or poor judgment shown in the cutting-room. He can only see—and say—that the story is poor without placing the blame.

It is the same way with the photography. The picture on the screen is bad. If it is out of focus he can tell from the leaders whether it is the projection machine or the film itself. If the leaders are sharp the film is out of focus. If the leaders, too, are blurred, the trouble is with the projection operator. Back of this is it difficult to go. It may be that the camera was out of focus, or, more likely, that the printing machine needed attention. The critic can only say that the picture was out of focus—and the cameraman may get the undeserved blame.

In the same way the critic can only see that the photographic quality is poor. It may be the fault of the cameraman, the developing room, the director, or even the scene painter, but the one demonstrable fact is that the photography is poor. A properly exposed film may have been under or over-developed, the film may have been under or over-exposed, the director may have selected a poor viewpoint or the scenic artist may have erred with his colors. It would take a mighty expert photographer to locate the exact trouble on the screen, and the probability is that he would be a mighty poor critic of plot and action. He would see only the photography.

One great trouble seems to be the unwillingness of the studio heads to accept suggestion. The scene painter, the cameraman, the property man are all subordinates of the directing staff, and their suggestions are resented, and, in turn, these, among themselves, resent the suggestions of each other. The matter is plainly put in this extract from a letter from one of the star cameramen:

> Are there any cameramen who can agree with the scenic artist? If there is one, I should like to shake his hand and tell him he has a jewel to work with and to stick to him. I have failed to find the artist who will draw away a moment from his so-called school of fixed colors and listen to a few wise words from the cameraman who knows just a few tricks in regard to painting interiors from a photographic viewpoint; those color tricks that give soft detail to the shadows, make columns white that are not painted white, tones that will give depth to sets and keep down the contrasts that pack up the high lights and make faces nothing but pieces of chalk.

We are mercifully past the day of drop white and lampblack, bue we are still a long way from the school of photographic scene painting. Most studio painters have come from the theater and have brought with them fixed ideas. These they have to modify in deference to the actinic laws, but there is scarcely a studio where the scenic artists and the cameramen work together to obtain the best effect, and many studios where there is actual and open warfare between the two. The artist proclaims his knowledge of the business and he sets out to obtain in black and white and the half tones the effect he aims at. Few of them know the little tricks that are possessed by those who paint backgrounds for portrait photographers to get just these effects.

In one studio some years ago a background painter was put on. His first set was a wretched thing to look at. It was a couple of weeks before any director had the courage to use it, but on the screen it was a revelation and a thing of joy. The painter lasted long enough to paint about three sets before he went back to the alcoholic ward and his lead was dropped, never to be picked up again by those who had worked with him, yet any good photographer can tell any artist who can be taught just what these tricks are. Of course, there are cameramen and cameramen, but each studio employs some who know.

Take it from another point of view, that of the director. Another cameraman writes:

> Directors who have some artistic taste will select their outdoor locations without consulting their cameraman. If the pictures are pretty all credit should be theirs. On the other hand, if the director has but small idea of light value, he could greatly improve many pictures by consulting with his cameraman as to the placement of the camera. Often a slight shift in foreground would give a better result while retaining the beautiful background, but the cameraman has been snubbed into not making suggestions. When the day comes that the director regards his cameraman as an artistic aide and not a crank turner, there will be better pictures.

If the focus is sharp and the exposure correctly timed, the cameraman has no further responsibility. His exposed film is sent to the factory for development and this and all subsequent processes are in the hands of the factory workers. "Photography poor" seldom means that the cameraman has failed in his work.

The many letters received from cameramen in this respect simply take up the question of the apportionment and correct placing of the blame where censure is due, but it raises a most important question—one that is vitally important to the manufacturer and all concerned, from the maker down to the man who pays his money to see the film. If co-operation will vastly better the product, why is it that there is not more co-operation?

The answer probably will be that there *is* co-operation, but this is not the fact. The director is jealous of any invasion of his authority, even from his employer. The subordinates, in turn, show the same trait. There is no real team work, no combination of forces and intelligences toward the common good. The director will not be advised by his cameraman; his scenic artist resents the suggestion as to his department; the property man declares he knows his business and will not be taught, and so through all the departments of a business that is founded on photography, the photographer has the smallest voice—the least to say. Why?

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# Hardin In New Job.

### Old Edison Sales Agent Becomes Manager of Sales Department for the American Ambrosio Company.

One of the most conspicuous objects about the offices of the American Ambrosio Company, at 15 East 26th Street, New York City, last week was the stalwart form of Mr John Hardin, newly appointed sales manager for that concern. As noted in last weeks issue of the Moving Picture World, Mr. Hardin comes to the Ambrosio after nine years service in the sales department of the Edison Company, and is therefore well equipped for the task before him.

John Hardin.

It may not be generally known to the trade that Mr. Hardin got his first experience in the picture business as manager of the motion picture department of the big mail order house of Montgomery Ward & Co., of Chicago, back as far as 1898. In those days projection machines and small lengths of film were sold promiscuously to traveling exhibitors, who went from town to town giving entertainments in tents and town halls. In this position he became acquainted with George Kleine, then the largest importer of pictures in America, and when Mr. Kleine gave up the Chicago agency of the Edison in 1905, Mr. Hardin was recommended for the position of manager of the Chicago office of that company. He continued in that position until about two years ago when the office was discontinued, and came to Orange where he was engaged in the sales department. About a year ago he was appointed assistant to Mr. H. G. Plimpton, manager of negative productions at the studio in the Bronx, New York City.

Few men in the motion picture trade are better posted on the possibilities of the American market than Mr. Hardin. He enjoys a wide acquaintance among exhibitors and buyers of pictures and his ability as a salesman is a known quantity. Those who have become closely acquainted with him have found a warm hearted friend, generous to a fault and a keen and capable business man with an unbroken record for square dealing.

While Mr. Hardin's relations with the Edison Company were of the pleasantest and his going was accompanied with the best wishes of his associates, he looks forward to a broader field for his efforts in his new position.

# Trans-Atlantic Housewarming.

### Headquarters of the Universal Company's European Sales Agency Is Opened with Great Eclat.

LITTLE inklings of the doings of the Universal Film Manufacturing Company in Europe have trickled through the mails for several weeks, but we had to wait till the indefatigable Joe Brandt got on the job to get the whole story of the transaction Joe sailed for Europe about two months ago, and all along the route he stopped long enough to drop postal cards telling us that he would be here in the good, old U. S. A. in time to eat Thanksgiving turkey, but the men who are running the business end of the Universal figured that Joe's peculiar abilities could be better utilized in England and the Continent, so they ordered otherwise. This made it necessary for him to get down to real business. Result: We have a letter from him telling all about the establishing of the Trans-Atlantic Film Company, by which name the selling organization of the Universal is to be known in Europe, and its successful installation in sumptuous offices and the launching of a very creditable house organ to be known as the Trans-Atlantic Review.

Universal Office, London.

It has taken some time to get the home of the Trans-Atlantic in proper shape for occupancy, for such things have to be done right in London, but when all was ready Joe Brandt got on the job and arranged to exhibit all its luxurious appointments to a score of London pressmen. First, he gave his guests a view of some first-run pictures, and then he took them across the street to Frascati's Restaurant, the last word in that line in London, and regaled them with a fine dinner. The result was more than pleasing, as will presently appear.

Regarding the Trans-Atlantic headquarters, Mr. Brandt confides that it is the finest of the kind in London; that "every attention has been paid to matters affecting the ease of viewers, to methods for the speedy transaction of business and general facilities for patrons."

The reception to the press was held on November 5th. About fifty London newspapermen were invited and attended the opening of the new headquarters on Oxford Street, W. C., one of the busiest thoroughfares in the great metropolis. They were met in the lounge room, and welcomed by John D. Tippet, the managing director, and his staff, including Mr. Jack Avery, London manager; Mr. Joe Brandt, chief publicity manager; Mr. J. M. Downie, assistant manager; Mr. Lewis Roach, editor, and publicity manager; Mr. J. E. Pryde-Hughes, assistant editor; Mr. A. Henderson, sales manager, etc.

From the lounge, the party went through the offices to the magnificent private theater where they were shown several pictures, and thence across the road to Frascati's Restaurant, where a splendid dinner was prepared by London's foremost chef.

The lounge at the Trans-Atlantic Film Company's premises has no equal in the trade. It is a very large room, having more the appearance of a well-appointed club with its oak paneling, occasional tables, leather upholstered easy chairs and literature. The floor is thickly carpeted and the room is illuminated by subdued electric lights. Leading out of the lounge are Mr. Tippet's and Mr. Avery's offices, and at the back is the counting house.

The Lounge.

The theater on the first floor is, without doubt, the finest private theater in London, with seating accommodation for thirty buyers. Oak paneling extends half way up the walls, the upper part being covered with tapestries. Buyers regard it as the most comfortable viewing theater in town. The seats are large, leather, easy chairs, each provided with a writing pad and independent electric lamp. A pianist plays while the pictures are being shown.

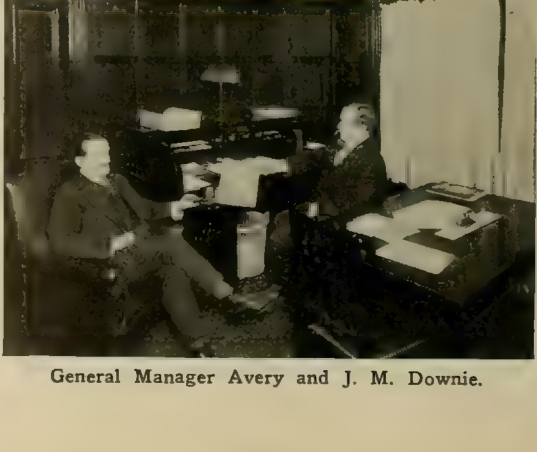
Among the pictures the pressmen saw was the famous Rex play, "Robinson Crusoe," from Defoe's narrative, and they were free with their compliments to the excellent projection secured with the two Simplex machines.

On either side of the main showing-room are two smaller theaters, one where films are edited, the other for buyers who may wish to view a special picture while the week's program is being shown. The sales offices are on this floor, while the publicity department and poster rooms are on the third floor.

It was about 7:30 P. M. when the guests filed across to Frascati's to the dinner, at which Mr. Tippet presided, supported by Mr. Low Warren, of the Kinematograph and Lantern Weekly, in the vice-chair.

The dinner was well served and the function generally was of the happiest nature. A hearty welcome was extended to the guests by the chairman and other members of the firm, and they were toasted with sincere remarks concerning the integrity and power of the British press. There were further toasts, that of "The Trans-Atlantic Film Company" being accorded musical honors.

Publicity Department—Joe Brandt, Mgr. and Lewis Roach.



General Manager Avery and J. M. Downie.

### Reception by the Press.

The whole press dealt with the housewarming and general features of the Trans-Atlantic Film Company at some length, and in warm terms. The following are a few extracts:

"There is a luxuriously appointed theater . . . where film buyers may come and select from 20,000 feet of different film subjects weekly."—*Daily Telegraph.*

"An idea of the vast growth of the cinema in this country and of the immense organization and equipment . . . was explained by Mr. John D. Tippet . . . at a dinner given last night to celebrate the openinf of the Trans-Atlantic Film Co.—*Westminster Gasette.*

"A new era in the history of the cinematography was marked yesterday by the inauguration of the Universal House."—*Daily Express.*

"The advance of the cinematograph business is illustrated by the opening today of a new six-story building in Oxford Street."—*Evening News.*

The Projection Theater.

"British customers will find at Universal House that business can be carried on in the pleasantest surroundings."—*Referee.*

"The large establishment opened last night by the Trans-Atlantic Film Co. . . . is a striking demonstration of the steady growth of this industry."—*Pall Mall Gazette.*

"The Company have determined to study the interest and comfort of their patrons in every possible way."—*Evening Standard.*

"How immense an organization is necessary . . . is evidenced by the advent in England of the Trans-Atlantic Film Co."—*Daily Citizen.*

"A magnificently appointed theater . . . was opened in Oxford Street last evening."—*The Standard.*

"A visit to Universal House, 37-39 Oxford Street, which the Trans-Atlantic Film Co. have just opened, is confidently recommended."—*Sunday times.*

"The premises are of imposing character in one of London's busiest thoroughfares . . . commanding instant attention . . . Admiration was expressed generally at the excellent arrangements."—*Kineamatograph & Lantern Weekly.*

"Welcome."—*Cinema.*

"The fine new home of the Trans-Atlantic Film Co."—*Bioscope.*

"The guests being eventually shown into a projection room which is one of the most complete of its kind to be seen anywhere."—*Brixton & Lambeth Gazette.*

### LACLEDE WESTERN FEATURES.

Charles (Feature) Abrams is acting as general manager of the Lloyds Films Inc., who are releasing Laclede Western Features. The first subject of this company is "The Pale Faced Squaw," in three reels. The first print of this subject recently arrived and its presentation in the projection room of the Exclusive Supply Corporation brought many favorable comments. It will be followed semi-monthly by other three reel western features. The office of the Films Lloyds is on the tenth floor of the Candler Building, 220 W. 42d Street.

### SNOW FALLS FOR FIELDING.

Romaine Fielding, known in film circles as "Four in One" actor, author, director and manager, demonstrated his resourcefulness last week when a snowstorm struck the Mexican village where he now hangs his hat. Fielding was in the midst of a three reel picture when the storm broke. Keyed to his highest pitch, the idea came to Fielding to use the storm that had threatened to postpone his work. Calling his cameramen and company together, they set out for the mountains a few miles away. On the way over Fielding mapped out an entirely new and original two-part drama and started the players to work in their roles. The next day, as is the rule in this land of sunshine and flowers, the snow was gone and the wild flowers bloomed as before. The play was finished with this beautiful background, and will soon be released as "When Mountain and Valley Meet."

### "THANHOUSER KID" NO LONGER.

Marie Eline, known since the inception of the Thanhouser Company as "The Thanhouser Kid," has grown out of the freak-name class. C. J. Hite has transferred her to his Princess Films and requested that she use her real name like a regular grown-up. So it's Marie Eline now for the first of the "kids." The little lady was about six when she joined the Thanhouser forces and is nearly eleven now, an age wherein she feels the dignity of her years. She is a featured player in the Princess, with Muriel Ostriche and Boyd Marshall. Miss Ostriche was likewise a "child wonder" in her time, but Mr. Marshall never acted in his youth, having been an office boy, which is real work.

### LIFE ISN'T ALL SUNSHINE.

Miss Jean Darnell, of the Thanhouser Company, is sick in the German Hospital at 77th St. between Park and Lexington Aves., and would be pleased to hear from anyone in the business. Any courtesy that may be shown will be greatly appreciated by her.

### EDWARD COXEN.

"A good looking, virile young man, a manly lover, and thoroughly at home on horseback" as James McQuade writes of him. He was born in London and as an infant made the voyage to America in company with his parents. They journeyed on to San Francisco, California, where he secured his education.

He spent some time at Berkeley College and then launched out on a commercial career. From this he drifted into prospecting and took up civil engineering, and determined finally to follow the bent of his heart and seek the footlights. In 1906 he spoke his first line at the Majestic Theater, San Francisco. After the big fire there he played in "Ye Liberty," at Oakland, California, and then played in stock.

During the past two years Mr. Coxen has appeared in quite a number of American releases. He has distinguished himself in quite a number of "Flying A" feature subjects such as: "The Ghost of the Hacienda," "Crooks and Credulous," "In Three Hours," "The Drummer's Honeymoon," and in "The Trail of the Lost Chord" he carries the lead with honors.

# "The Jew's Christmas."

### The Smalleys Produce a Three-Part Rex, Unusual in Conception and Bold in Execution.

By George Blaisdell.

A TITLE that is descriptive and also striking is the aim of writers and producers of plays. It will be conceded by those who see this unusual and interesting three-reel production that the Smalleys have been happy in the selection of "The Jew's Christmas" as the name for this drama. It describes and it strikes. It requires more than boldness on the part of an author to select as a theme for a film production the intermarriage of Jew and Gentile. There is necessary a sure and a skilled touch, the ability to prove to the satisfaction of the average man and woman that the human heart cannot always be restrained from the attainment of its chief desire by the stone walls of religion, formidable even though they be. If in this picture there be offense it should not be for the Christian. Undoubtedly there will be Jews who will look upon it with coldness, and some with reprobation, but they will be cold indeed if they do not find their interest held, their emotions stirred. It may be noted in passing that recently a large delegation of rabbis witnessed the projection of the picture. They were pleased with the story, with its treatment and with the fidelity with which the producers had followed Jewish ceremonies and customs, but were inclined to look with disfavor on the title.

Scene from "The Jews Christmas" (Rex).

Lois Weber writes the story and she co-operates with Mr. Smalley in its production. She plays the part of Leah, the daughter of Isaac, a rabbi, portrayed by Mr. Smalley. The rabbi regrets that in his new home in the Western World his son and daughter have to work on the Jewish Sabbath. The children do not feel for all the ideas of their parent the regard that should be entertained by an orthodox Jew. The daughter is in love with a Christian, a floorwalker in a store where she is employed. Her father forbids her to bring him into the home. For a Jewish suitor whom she cares nothing about there is a warm welcome by the rabbi. As Isaac opens the pay envelope of Leah he discovers that there has been deducted from her wages a half-day's pay. Sam bursts into the room and informs his father that he has seen in the possession of the floorwalker the marriage certificate of the daughter. The father orders Leah out of his home. Later Sam, at a Jewish wedding, overcelebrates and comes home drunk. The stern rabbi upbraids him and Sam departs in anger, saying that he will return when the rabbi celebrates the Christians' Christmas.

Two years later Julian, the husband, falls before a car. His legs are taken off at the knees. It is the beginning of adversity that pursues the young couple and their little girl. Ten years later we find the crippled husband and wife earning a scanty living as makers of artificial flowers. Their rooms are in the same humble building where live the rabbi and Rachel, his wife. Eleanor, the daughter of Julian and Leah, does many little favors for the old rabbi, and he begins to melt toward the young Gentile. The growing affection is shown in a series of incidents filled with interest and pathos. The turning point comes when Eleanor complains to the kindly bearded old man that she never had a Christmas tree. Isaac hesitates. Then he takes his treasured Book and sells it for a dollar. He buys a tree and gives it to Eleanor. He does not know that it is his granddaughter or that Rachel and Leah have met and are looking to the child to reunite the family. The reconciliation comes around the tree. Sam has succeeded in business, and, with an armful of presents, comes to the home of his parents, transforming into a prophecy what he had intended a curse as he left the parental roof. When Isaac meets the mother of Eleanor and finds in her his daughter he stands aloof. But he clutches to his heart the granddaughter. The appeal in the eyes of all his family, now for the first time in a dozen years about him, is too strong. The tie of blood overbears the pride and prejudice of religion. Isaac goes to his daughter.

"The Jew's Christmas" is an intensely human story. It is a serious story. Insofar as it deals with Jewish manners and customs, it is educational in its scope. The acting is of the best, and this applies to the entire cast. Little Ella Hall, who plays Eleanor, is charming. She carries her role with a sympathy and intelligence that would do credit to an adult. Lule Warrenton is a motherly Rachel, in whom the maternal instinct is always uppermost. The part of Julian is well sustained, especially so in the scenes representing him as the crippled flowermaker. The production, which will be first exhibited December 18th, will make an especially good holiday release; and its interest will not be confined to the period of merrymaking.

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# "For the Family Honor."

### The World Special Films Corporation Shows a Two-Reel Picture Filled with Strong Situations Finely Acted.

By George Blaisdell.

THE sub-title of this splendid two-part picture is "The Heart's Highway." It is a story of the heart—of several hearts, in fact. It is the old theme of a patrician mother refusing to recognize as the wife of her son the daughter of a professor, whose only claim to respect are the clear records of himself and his daughters, their share of the world's ordinary comforts and more than their allotment of brains. We see in this production what actors of the highest quality may do with a good story, one containing situations that stir the heart. There are four players in this cast who would stand out in any company. Miss Rose Sylvaire has the role of the young woman who leaves home in the country to follow to Paris a young man whom she has casually met—and with whom she has fallen in love. She leaves clandestinely. Charles Krauss is Jean, the young man. American picturegoers are seeing much of Mr. Krauss, and they are sure to be well served if they see even more of him. He is a player whose work grows on you. Miss Josette Andriot takes the part of Marie, the faithful sister of Blanche, whom she follows to the city at the behest of the father. Mr. Liabel is the professor, the father of the two girls. There is another player who is to be mentioned—Mr. Basseuil, who has the role of Pierre, the brother of the two girls, and who is the first to leave home for his studies in Paris.

Scene from "For the Family Honor" (World Special).

The opening scenes are in a snow-covered countryside. They are of the home of Professor Suger, his son and two daughters. The son goes to Paris, but his studies seem to take him more into the cafe life than into the universities. It is shortly after the going away of the young man that the daughter follows to Paris the man who has won her heart. She leaves a note to her father. Later Professor Suger directs Blanche to go to the metropolis in search of her sister. He fears the worst. Blanche finds her brother, but he has no knowledge of the sister. Pierre is set upon by thugs in revenge for an occurrence in the cafe. To the assistance of Pierre comes a pedestrian, who hands the younger man his card. Later Pierre and Blanche call on his benefactor. It proves to be Jean. Marie is in the room. It is a situation of unusual power. There is or has been nothing to indicate to the spectator that the two are man and wife. The presumption is that they are not. Such is the belief of Pierre and Blanche. The two men retire and leave the girls to themselves. Then Marie tells Blanche the two have been secretly wedded, and that they are waiting to overcome the opposition of Jean's mother. In the happiness of the moment it is decided that Jean shall immediately go to his mother and that Marie shall, with the two others, visit her father.

It is a happy meeting back in the country. Marie receives a letter from Jean that he is ill and for her to come to him. The proud professor angrily declares she shall not. Then he relents. Jean meanwhile has been having his disputes with his mother. The father follows Marie. At the bedside of the sick man all the conflicting elements meet. The mother is divided between maternal love and pride, but the bond of affection between the daughter-in-law and her son decide the cause. The stern old professor also melts.

"For the Family Honor" is a picture that will please any house. What the story will do when presented in a theater with all the accessories of music and surroundings to enhance the charm of the story and acting and setting it is not difficult to foresee. The photography is the Eclair's best. Not only is the picture, under review, one that may be praised without hesitation. The writer saw at the same time two other two-part pictures that are practically in the same category, both to be marketed by the World Special Films Corporation. They are "The Nihilist's Daughter," made by the Savoia Films, and "In the Fangs of Jealousy," by the Paris Eclair. The title of these are sensational; the pictures are not. The latter is played by many of the same actors as appear in "For the Family Honor," which fact is of itself a recommendation. One frequently sees a good two-reel subject; but to witness the consecutive projection of three unusually fine pictures is a rare pleasure.

## POWERFUL ARGUMENT FOR CENSORSHIP.

The Motion Drama Company, of New York, has produced a six part subject entitled "The Stranglers of Paris," adapted, it is said, from the dramatization of Belot's famous novel of that title by David Belasco, which was presented on the dramatic stage some years ago by Charles Frohman. While the photography, scenic effects and acting in this production are praiseworthy, the picture presents one of the strongest arguments for censorship that we have yet witnessed. Reeking with the depiction of crime it will probably be thrown out in its entirety by every known board of censorship, official or otherwise. As a production it has not one redeeming feature and the exhibitor who will have the hardihood to offer it to his patrons will merit all the condemnation that its exhibition will certainly draw upon him.

Why a producer of motion pictures will, in these days of adverse criticism of pictures, fly in the face of public opinion is past understanding. Notwithstanding whatever sum the production of "The Stranglers of Paris" may have cost the Motion Drama Company, the best disposition that concern can make of it will be to destroy the negative and charge the whole transaction off to profit and loss. More than this we dare not trust ourselves to say.

## A THREE REEL AMERICAN COMING.

Lorimer Johnston, one of the directors of the American Film Mfg. Co., at the Santa Barbara, California studios, has just started a three reel feature production.

The story is laid in America, and embraces the periods of 1860, 1880, 1900 and 1913. The parts are all played by the same people. The picture starts in 1900 and goes back to 1860, showing the cast in their younger days and then bringing all the characters up to the present day. It is a great psychological study, and gives great opportunity for wonderful characterizations.

Sydney Ayres, Harry Von Meter, Jack Richardson, Vivian Rich and Louise Lester all have parts that register with great strength.

This marks an epoch with the American Co., as it is the first big three reel yet done by the company, and its being entrusted to Director Lorimer Johnston for the initial venture, is a proof of the confidence the company has in his careful consideration of "picture values." The scenario is by Marc Edmund Jones and the title and release date will be announced shortly. This is a forerunner of the greater feature productions soon to follow.

# "The Star of India."

### An Interesting Feature in Four Parts Produced by Herbert Blache of the Solax Company.

MANY a story has been told of the theft of a sacred gem from some shrine of Buddha in India and the trail of death which has followed it to its restoration in the idol's eye. This theme has been seized by Mr. Herbert Blache and worked into an interesting motion picture story under the title "The Star of India," a four-part feature now ready for release. Lovers of melodrama can make no complaint, for there is no lack of thrills and sensations, and, we regret to record, certain scenes of violence that would better be omitted at this particular time when the question of censorship is being unduly agitated.

In point of photography and acting there is much in this subject to commend. The settings, interior and exterior, are good. The story is consistently told, though a bit overdrawn in spots. There are times when the situations appear to be forced, but these do not constitute glaring defects and may be passed without severe criticism.

Scene from "The Star of India" (Solax).

A brief resume of the story will be of interest: Captain Kenneth a British military attache, is invited to the palace of the rajah, some where in India and shown the priceless diamond, The Star of India, which reposes in the forehead of the statue of Buddha in the temple. He is told that it has been said of this jewel that whoever sees it conceives an insane desire to possess it. This proves true in the case of Captain Kenneth, for with much toil he tunnels his way to the temple, kills the guardian priest and makes way with the jewel, but in doing so he is bitten by a serpent and dies. Before he expires, however, he passes the gem on to an American engineer, Richard Dare, who brings it to America.

The engineer is followed by his hindoo servant who has seen the gem and is bitten by that fabled desire to own it. Dare shows it to his sweetheart, who quarrels with him because of that fatal desire. Dare's rival is also smitten by the power of the gem and a struggle for its possession is started.

Both the hindoo and Dare's rival employ the same gang of gunmen to help them gain possession of the jewel and the strife is furious and sanguine before the gang is finally disposed of and the gem returned to the British consul to be restored to its rightful place in the temple.

## KALEM RE-ISSUES.

The Kalem Company contemplates re-issuing several of their pictures that were pronounced successes two and three years ago, notably "The Colleen Bawn," "Arrah Na-Pogue," "Rory O'Moore," etc., but before doing so would like to have an expression of opinion from exhibitors. Drop the Kalem Company a line and tell them whether or not you would like to run these pictures again.

# "The Chinese Death Thorn."

### The Kalem Company Produces a Two-Part Melodrama That Has Many Thrills and Is Well Staged.

By George Blaisdell.

IF THERE be a fear on the part of any exhibitor that the story behind this title is a tale of the Orient such as those of which we have surely had a plenty recently he may be reassured. It is a story of to-day and right here at home. It deals with the efforts of a young man under the blight of opium and evil companions to leave behind him his bad habits and associates and to travel the straight road. We are taken behind the scenes of an opium den, which is conducted in the interests of Moi Ling, who, among other activities, includes that of the headship of the Chinese crime syndicate. This may not possess precisely an alluring sound or prepossess one in favor of the picture, but the manner in which the story is presented, the way in which it is staged and acted, is so skillful that the observer is concerned not with the settings but over the human elements of the drama.

Scene from "The Chinese Death Thorn" (Kalem).

The honors of the production will go to William Herman West, the veteran actor who plays Moi Ling. It is a consummate portrayal he gives us of the villainous Oriental, with his "ways that are dark." The head of the crime syndicate is a masterful personality. George H. Melford, who produces the picture, has the role of Martin Avery, a man who causes his mother and sister much worry. His is a strong characterization. Jane Wolfe is the mother. Marin Sais is the daughter of the banker who, as a member of a slumming party, attracts the admiration of Moi and who is helped out of a dangerous situation by Martin, one of the victims of the Chinaman. Both women are at their best; more than this need not be said. There is an unusually large supplementary cast.

Martin Avery is in the power of Moi. Not only is he a habitue of his opium den, but as a member of the Chinaman's band he has committed a robbery and is sought by the police. Mildred, the daughter of a banker, out of gratitude for the assistance Martin has given her when she was threatened by Moi, has obtained for him a position in her father's bank. Moi discovers the young man and sends him word to call on him that night, or he will permit the police to share his information. Martin decides to call. There he refuses to have any part in a proposed plan to rob the bank. Through a trap-door he is dropped into the cellar. The bank is robbed. Martin's brother, who is the watchman of the institution, has found the remnants of the note written by Moi. With his sister on watch, he goes to find his brother. He enters the place of Moi as the Chinaman is counting the loot, but is trapped and bound. The news of the bank robbery has become public, and crowds of depositors are clamoring for their money. The sister, at the expiration of the stipulated half hour, summons the police and they raid Moi's place. The Chinaman has been threatening the watchman, holding in front of him what he describes as the Chinese death thorn, and telling him that if it but prick the skin instant death follows. As the police enter, Moi punctures his own skin with the thorn and falls dead. Martin is rescued from the cellar; there is a hurried ride to the bank; the depositors are satisfied with the sight of the bundles of currency which Martin has brought from the home of Moi, and all ends happily. The spectator is permitted to make his own guess as to the outcome of the strong friendship between Martin and Mildred.

Some of the more striking scenes are the unsuccessful pursuit of Martin by the police following his second-story robbery; the encounter between Martin and Moi when the opium fiend steps between the Chinaman and the girl; the mental struggle of Martin, as shown in double exposure, between the lure of the layout and the influence of the banker's daughter; the overpowering of the bank watchman and the robbery, and the running pistol fight between the thieves and the police; the run on the bank, showing the crowds in the street and the excitement behind the counter; the raid on the thieves, the recovery of the money and the liberation of the imprisoned men, the suicide of the Chinaman, and the congratulations showered on Martin and the watchman by the police and the grateful bank officials. What became of the police charge against Martin we are not shown, although it is not difficult to imagine that it would be an easy matter to have it wiped from the slate in view of his subsequent straightforwardness and general behavior. "The Chinese Death Thorn" is a powerful melodrama, and it will hold tight any house fortunate enough to see it.

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## MARC MacDERMOTT HAS BAD MISHAP.

The many friends and admirers of Marc MacDermott will be concerned to hear that the close call that comes to so many screen players has been encountered by him. They will be pleased to hear of his complete recovery. In a letter just received by a friend of Miss Miriam Nesbitt, the Edison leading woman tells of an accident that befell her fellow-player.

The Edison Company was doing a rural scene outside of London, and it was decided that Mr. MacDermott should appear on horseback. A bystander volunteered to get a saddle horse and soon led forth a big black, ulgy-tempered animal. When Mr. MacDermott mounted the horse it bolted, then began whirling, kicking, and finally reared, falling backward on his rider, who struck the footboard of an automobile. The horse scrambled to his feet and galloped down the road, leaving his victim bleeding and unconscious, half under the machine. The Edison leading man was placed in the car and rushed to the city, reviving en route and suffering great agony until given morphine by the surgeon, to whose office he was taken. It was thought at first that he had sustained internal injuries, but a more thorough examination showed that the most serious hurt was to his shoulder, in which several ligaments had been badly torn. He was a mass of bruises from head to foot and was confined to his bed for several days, but is now completely recovered.

Marc MacDermott and Miss Nesbitt.

## OBSERVATIONS

### BY OUR MAN ABOUT TOWN

"ARE women partly to blame?" is an aptly put question by a correspondent to one of the newspapers. In one of the later issues of the same newspaper we find an article of some length referring to the arrest of annoyers of girls at moving picture shows. Sifting all the circumstances, one is led to the conclusion that women are more than "partly" to blame.

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The correspondent asking the question referred to above, discusses the subject of "mashers." He commends the activity of the police and other agencies against the male mashers, but at the same time askes "How about the female masher?" The correspondent also said that his question does not refer to the depraved young woman, but to those who like masculine attention and adulation; for instance, the young woman who simpers and smiles when a likely looking young fellow is nearby.

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The case in which an arrest was made, came up before the night court in Manhattan. It was charged that the culprit had insulted three young women sitting in front of him in a moving picture theater. The magistrate very properly sentenced the offender to ten days in the workhouse. In passing sentence, the magistrate said, "This moving picture mashing, done under cover of the darkness in such places, cannot be tolerated for an instant."

* * *

But one exception to the ruling of the magistrate can be taken, and that is the inference that the moving picture theaters, under the present regulations, afford such opportunities "under cover of darkness." That condition of house arrangements has been removed and it is a mistake to shoulder the motion picture house with any more tendency to evil than that which attaches to the regular theater. The state and local regulations have become so stringent with reference to motion picture houses that it is next to impossible for the evil, so often complained of in the past, to continue "under cover of darkness." If this is not the fact, then it is the duty of the authorities to hold responsible and prosecute any exhibitor who is not complying with the laws. It is unfair to class the picture houses as places permitting acts covered by darkness, because it unwarrantably alarms patronage that is secure under the present regulations.

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The blame of the woman comes in where undue modesty and lack of nerve fits. In the case of the fellow who got ten days it appears he had three companions. One of the young women complained of the actions to the proprietor and he ordered the quartette out. The one convicted showed fight and got his ten days, the proprietor of the place being obliged to appear as prosecutor. The young women were not in evidence. It would seem that, had the proprietor of the place not held his ground, all the culprits would have escaped. If the same young women had been insulted upon the street at night and an arrest had occured they would naturally have been the prosecutors, but in this case the whole burden of responsibility was thrown upon the exhibitor.

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Heretofore the hue and cry of the reformers has been that the picture houses have been the agencies of contamination. The exhibitor has been under the blanket charge of either directly or indirectly operating a theater for one low purpose. Here we find an exhibitor, single handed, trying to maintain the reputation of his house by protecting its patrons against insult, and were it not for two men in the audience the exhibitor might have lost his case and rendered himself liable for false imprisonment.

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It is well said that in these days of equal rights a woman should assume her share of responsibility in the correction of social evils.

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The trouble with most of the reform movements is that they wait until something has happened before they find there is something for them to do. The motion picture theater is the family amusement place and should be given every attention to safeguard it as such. It is not the place of the reformer to wait until the expiration of a certain period and then come forward with tabulated statistics showing that during that period a certain number of arrests were made at so many picture theaters for certain offenses "and a comparison of statistics for the year just closed show that a certain number of girls and young women owe their ruin to patronizing such places." Such tactics display a prospectus stamp. The true reformer should be on the job and put every place under surveillance. If a small percentage of the reformers would do but a minimum of the real good work they represent, the legitimate patrons of the family theaters of today would benefit to a large extent and the proprietors would be relieved of much odium that now rests upon their shoulders.

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Chief Magistrate McAdoo has suggested that the finger prints be taken of all convicted mashers, so that a police record can be kept of them and second offenders properly dealt with. In making the suggestion the magistrate included pickpockets, jostlers and gangsters. It is hoped that if the suggestion is adopted it will embrace the moving picture pest, male and female, for it frequently happens that the apparent security enjoyed by the latter serves as encouragement for the men.

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Let the reformers get to work and take one place at a time, if necessary. A clean-up will soon be the result. There can be no better seat of usefulness than one in a theater where the innocent are in danger. It is foolish to wait for an opportunity to get a case against an exhibitor and prove that he knowingly harbored people of evil design. Exhibitors are not infallible. They cannot always tell a masher, and the question as to how far an amusement house manager or proprietor may go in refusing admission to a person is one that still awaits legal determination. The women can settle the question without difficulty. The offenders do not fear their presence as much as they do men and a few determined women who are willing to appear in court, with the aid of the ten-day rule and the finger print suggestion thrown in, will soon rid the picture theater of the masher.

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The rapid growth in the number of small moving picture houses in the city has conveyed the impression to many of the patrons that a few hundred dollars is sufficient to equip and put in operation one of them. The average estimate of valuation was strikingly exemplified during the trial of a case in Brooklyn a few days ago. Two boys were arrested for breaking into a picture theater and destroying and stealing property. The father of one of the boys, an Italian, offered to make restitution from the stock in his small store, pleading that he could not do so with money. The court said, "wouldn't you be willing to give vegetables or dry stuff sufficient to offset the loss?" To this the Italian replied, as his face brightened up, "Sure! me giva him two-a box da macceroni."

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A local newspaper editorially criticises the Anti-Saloon League of America because it prefers the famous Lieutenant Hobson for United States Senator from Alabama over a candidate for the honor who is not pledged on the liquor question and asks what prohibition sentiments have to do with statesmanship. The question will probably remain tabled in the anti-saloon headquarters with the question as to the bearing of the motion picture theater as an aid to the temperance cause. In the town of Tamaqua, Pa., a successful fight was made for some time against the opening of a picture theater. A few months after a saloonkeeper closed his place, claiming the picture house had put him out of business. The Town Council decided the good business the theater was doing entitled the town to more revenue, and up went the license; but the anti-saloon people remained silent.

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And still another of the regular theaters falls into the motion picture line—Joe Weber's. The theme of the opening attraction is said to be based upon the report of the Rockefeller committee on white slavery. A professional actor hearing this report the other night said: "It is certainly a bloomin' cheery outlook for us. With the last show I rehearsed with in storage, and the landlady asking me every morning how much I am going to give towards the Thanksgiving turkey, I am seriously considering applying for a job to run one of the blarsted picture machines."

# Moving Picture Educator

## SOME NEW EDUCATIONAL FILMS (Gaumont).

### Excursions in Old Paris.

We have long been accustomed to views of Paris in its modern beauties, but its mere ancient dress is by far the most interesting. It is a commendable thought to introduce this particular series, for truly old Paris contains some wonderfully historical structures, preserving some of the most beautiful specimens of noble architecture in Europe. Modern lectures with their modern pictures were perhaps justified in bringing before their audiences the present day attractions of "Paris the Beautiful" but modern Paris can very profitably be set aside for a study of "Old Paris" which will more than repay the student who follows this series. Of course, many of the best specimens of architecture are to be found in the churches, such as that of St. Eustace, classed as one of the most beautiful in Paris and dated from 1532. The Church of St. Julian the Peer, the oldest in Paris, which was re-built in the 12th century. The Church of St. Nicholas in-the-Fields, re-built in 1420. The Church of St. Martin-in-the-Fields, and, of course, the Church of Notre Dame of Paris, which is always included in any series of Parisian pictures, and which is a marvel of Gothic architecture dating from 1163.

Other important structures are the ancient Palace of Thermes, inhabited by the Roman Emperors, and by many French Kings of the first race. The Palace of Sens, built by Tristan de Salazar for the Archbishop of Sens in the 15tn century. Other parts more scenic are Montmartre Hill, which, owing to the rustic style of its houses and gardens has always been the rendezvous for artists. St. Vincent Street with the famous Inn of the "Jumping Rabbit."

Of secular buildings, the Palace of Justice, the Conciergerie, the Treasure Tower and Ceasre's Tower. The Court of the Vesges comprising 26 pavilions of brick and stone with vaulted galleries. The colonnade of the Louvre (Louis XIV Period); the St. Denis Gate (1671); St. Martin's Gate, erected in honor of Louis XIV; the Dragons Court of the XVIII century and the Pantheon begun in 1757.

This film cannot be too highly praised because of the thoroughness of its interest, and the lessons conveyed of one of the most intense periods of French history; may it be the beginning of many similar pictures of the ancient side of modern cities.

### Fan Making.

An article of common interest yet unknown in its method of construction because it is essentially of foreign make. This film shows the entire process from the simplest geisha fan to the elaborate creations made for the theater. The delicate skeleton frame work, the "corrugating" of the material used, the subtle fingers of the expert girls making rapid progress in adjusting them is closely followed. Artists are seen at work painting the more elaborate ones; also those of embroidered work, and those delicately mounted in gold. Although an industrial picture, it will not be out of place in any program because of its universal feminine interest.

### River Banks.

"Where willows hang and murmuring waters run" aptly describes the poetic suggestion of these pretty scenes. Until seen in pictures of this kind one fails to réalize the charm and beauty of the banks of the rambling brook and stretching river. The variety of quaint hidden nooks, the reed covered banks, the tree shaded inviting spots which we find in following the alluring caprices of the stream, are pleasing beyond description. Again the wider stretches with the cultivated embankments form a welcome contrast to the wilder and more natural parts; from narrow stream to wider pools, and on to swift flowing rivers and again to rushing torrents, the picture is full of detailed interest and pleasure all the way through.

### The Charcoal Industry.

This is a picture of an essentially French industry which bids fair to challenge modern progress to improve its methods; without doubt, as long as charcoal is used this simple and primitive custom will prevail. Wood charcoal is the residue of the incomplete combustion of wood, and is obtained from the oak, beech and birch. In the middle of a clearing, the charcoal-burners erect their huts and take their families and settle there so that the whole family may help in the work, for even the youngest can carry his little bundle of wood.

The method of procedure is to first place a strong stake in the ground and build the gathered branches of trees around it until a mound of some ten or fifteen feet in diameter, and three or four feet high is finished; this is then covered with leaves or grasses, with an outer layer of dirt. The center stake is now withdrawn and fire lowered in the hole so made and combustion begins. In two days the wood has become charcoal and is left to cool. Forty-eight hours later the charcoal is taken out and put in sacks for transport.

A distinctly rural industry; it reveals an interesting side of French peasant life as well as a singular occupation which is of a family character, and one calculated to remind us of a link with the past which perhaps before long will pass away at least from its present extensive uses.

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## "WILD WALES" (Edison).

A timely scenic is this of Wales, the beauty spot of England, too long neglected; apparently our scenic photographers have been going far afield for many most welcome pictures, forgetful of the garden spots at home. Hitherto, Wales has been spoken of as "Picturesque Wales" or "The Switzerland of England." Never before has the writer seen it referred to as "Wild Wales," the title does not do justice to this most picturesque, quaint, and ancient little country, with a language, customs, a history and beauty all its own; peculiarly and especially distinct. Nowhere in Great Britain is the historically romantic more instructive and charming than here. True these people ante-late the English themselves. Although showing some Roman beginnings and Welsh roads and castles, the picture does not go far enough to do credit and justice to the country it portrays, may we hope that it is only the first of a series. To the stranger to the country, only enough is shown to give an index of the whole, while to one who is familiar with its every beauty a longing for more, comes as a natural yearning; for sweet is the remembrance of many long (yet too short), holidays amid the most attractive features of the British Isles. Anticipating more, we advise every lover of ancient, historical, and scenic beauty to make a knowledge of Wales, through the aid of the moving picture, a part of his travel education.

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## PICTURES TEACH ILLITERATE VOTERS.

(Consul Alexander W. Weddell, Catania, Italy.)

As a result of the new suffrage law, the number of electors in this district, and presumably throughout Italy, has been enormously increased. In the Province of Catania, for example, there were under the old law some 41,000 qualified voters; under the new statute the number leaps to over 140,000. (The electorate in all Italy is stated to have been thus increased from 4,000,000 to 8,000,000 or 9,000,000.)

The task of educating the new voters to cast their ballots properly is a heavy one. As a means to this end the moving picture theaters throughout this district have exhibited films showing graphically the procedure to be followed; in addition the representatives of one of the political parties have exposed similar films in local assembly rooms. This means of educating the public has been so favorably received that similar methods for teaching the elements of domestic and personal hygiene and similar subjects are beginning to be discussed by physicians and others.

# Among the Picture Theaters.

## News and Views of Houses Here and There.

### NOVELTY THEATER, EVANSVILLE, IND.

The accompanying views are illustrative of the Novelty Theater, located in Main Street near Seventh, Evansville, Ind. Philip Holzman, the manager and proprietor, opened the house in the early part of this year to the biggest crowd of people that ever gathered at a picture house in Evansville. The structure represents an expenditure of $30,000. The auditorium can seat 600 persons, 100 of which are seated in boxes in the rear of the house. These boxes are conveniently arranged and give an unobstructed view of the picture.

The name of the theater has been spelled out in the tile in the lobby. The posters of the pictures constituting a performance are placed in neat frames in the lobby and are lighted. The entrance and lobby are beautifully illuminated, the indirect lighting system being used. The box office is said to be the largest in the city, and its decorations are hand panted. The color scheme in the lobby is in varying shades of green.

Novelty Theater, Evansville, Ind.

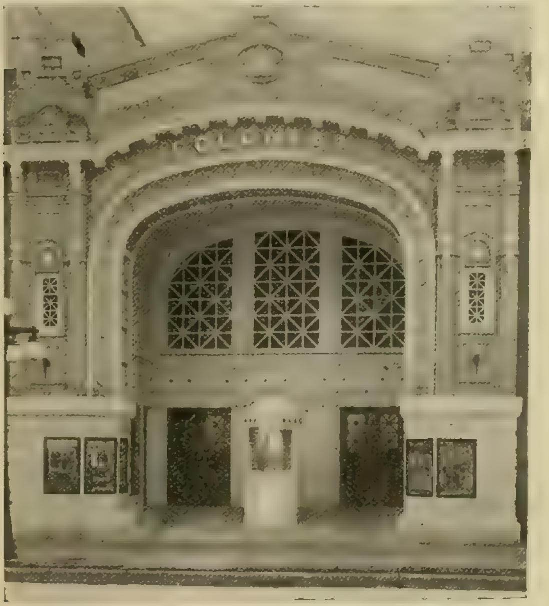
The walls of the interior are decorated with paintings. Each of the ten panels bear a different picture, which is a joy to the lovers of art. The lower part of the interior walls are of marble for a space of seven feet six inches. Then there is a shelf upon which are placed plants and other greenery and electric lights. The walls of the interior of the building are finished in light drab, with a border of pink and light brown. The ceiling, which is painted in a lighter shade than the walls, has thirty-six panels. Hanging from the ceilings are ten brass basins, each containing four powerful lights. These basins are thirty-seven inches in diameter. Situated on each side of the screen is a curtained window used by singers. There is a stage 22 feet by 16 feet, with the regulation proscenium arch. The dressing rooms, of which there are four, are commodious and nicely furnished. A mirror screen measuring 13 feet by 17 feet is used. The projectors are two Simplex machines. In addition to the fine orchestra piano the management has provided a three-piece orchestra. The proper music is another feature of the house.

Operating Room of Novelty Theater, Evansville, Ind.

In the rear of the house there are two large exits, and these were made two feet wider than the law requires. There are also two exits in the front of the building. The two aisles of the house are very wide, allowing plenty of room for those coming in and going out. The air in the auditorium is changed every minute. The building is heated by its own plant—a hot water system.

### COLONIAL THEATER, GREEN BAY, WIS.

The Colonial Theater, Green Bay, Wis., was given the name it bears because all its appointments are distinctly characteristic of the old Colonial period. According to the description given in a little booklet that the management issued at the opening, the Colonial is the largest theater in the State, exclusive of Milwaukee, which is being used for the exploitation of moving pictures. It is exactly 160 feet long and 33 feet wide. Two complete crews of employees alternate the hours of the day, each crew working six hours per day. On Sundays and holidays two different shows are given. The entertainment begins at the regular opening time, 11 a.m., and will run until 6 p.m. At that hour the change is made and the new show runs until closing time, 11 p.m. The price of admission is only five cents.


Colonial Theater, Green Bay, Wis.

The Colonial is strictly sanitary in every way, and the management ventures to proclaim it the most sanitary building in the city. The walls and ceilings of the structure are smoothly and heavily painted, and there are no draperies of any kind in the auditorium. The seats are smooth, plain opera chairs, not upholstered with any dust absorbing material. The wood work is plain and void of carving or anything where dust may accumulate. The ventilating system changes the air in the entire auditorium every minute. The floors are of cement, and instead of being swept with brooms, they are flushed with water each morning. Although the auditorium could have easily accommodated 800 seats, the seats were placed much farther apart than is usual, with a result that there are only 650 seats in the theater. The chief of the Green Bay fire department praised the manager, Henry Goldman, upon the width of the aisles, the large exits and the room between the rows of seats. The house was also praised by many other public servants.

## NEW ALTA THEATER, PENDLETON, ORE.

The accompanying illustration is a view of the New Alta Theater, Pendleton, Ore. It was opened on Saturday, September 6, to a large and enthusiastic audience of Pendleton notables, and has been playing to capacity business since that date. The house is of the Mission type and is modern in every detail. Including the thirty-two loge box seats it has a seating capacity of 550. The auditorium is unusually attractive, the color scheme being in four shades of green—ceiling cream, upper part of walls a shade lighter than the lower part, which is of a deep green, while the woodwork is of a still darker green. One of the many features of the house is its indirect lighting system. The light, coming from the ten boxes, is thrown onto the cream ceiling, causing an effect which must be seen to be appreciated. The house is steam heated, and fresh air is constantly coming into the auditorium through the two massive ventilators in the ceiling. There are four wide aisles with thick matting as a covering.

In the operating room, which is entirely fireproof and up to date in every respect, a Simplex machine is used which throws a picture 12 feet by 16 feet at a distance of 73 feet. In addition to the Simplex there is a spotlight, a stereopticon and a mercury arc rectifier. A mirroroid screen is used. Although the theater gives only moving pictures and vaudeville, a stage large enough to accommodate any theatrical performance requiring a big amount of space has been provided, as well as a number of commodious dressing rooms and a lot of scenery.

Alta Theater, Pendleton, Ore.

The front of the theater is a reproduction of the California Missions in stucco. The two flaming arc lamps and the big electric sign light up the front considerably. There are two exits and an entrance in the lobby which are divided by two box offices. There are also two emergency exits in the rear. The Alta is a marvel of architectural skill and has been pronounced the finest house in Eastern Oregon. It represents an investment of $10,000. C. E. Oliphant, who is the architect of the house, is also the manager. Mrs. Oliphant is the singer. According to reports, credit should be accorded Woodley A. Stevenson, operator at the Alta, and the pianist, T. Connel, who always plays a suitable accompaniment to the pictures.

## ORIENT THEATER, AMERICAN FORK, UTAH.

The Orient Theater, American Fork, Utah, was opened on November 1 and erected and furnished at a cost of $13,000. It is a handsomely furnished place and everything is up-to-date. It can seat four hundred persons. It has practically all aisle seats. By this we mean that a row has only three seats. The aisles are wide. The Orient has the most comfortable, upholstered opera chairs of any other picture theater in the city.

The operating room is fireproof, being built of cement, metal lath and plaster, the wooden frame being plastered with asbestos and covered with sheet iron. The aperture for the arc rays is covered with automatic sheet iron shutters. The film chest is also of cement, asbestos and sheet iron. The boiler room and floors are of cement. In case of fire there is fifty feet of underwriters' fire hose within easy reach in the lobby. All the lights in the house can be instantly thrown on from either the operating room or the box office, although the auditorium is never in complete darkness. The theater is steam heated.

There are two boxes which may be reserved a week in advance. Each box seats eight persons at twenty cents per person. The regular admission is ten cents for adults and children twelve years or over; under twelve, five cents. The pictures are changed every other day. Two shows are given nightly, one at 7:30 and the other at 8:45. The house closes at 10 p.m. Clifton Pierce is the manager. An eight-page program, giving the reels for the week, is issued. The program is a neat affair with a nicely colored front cover and is patronized by the local merchants.

Orient Theater, American Fork Utah.

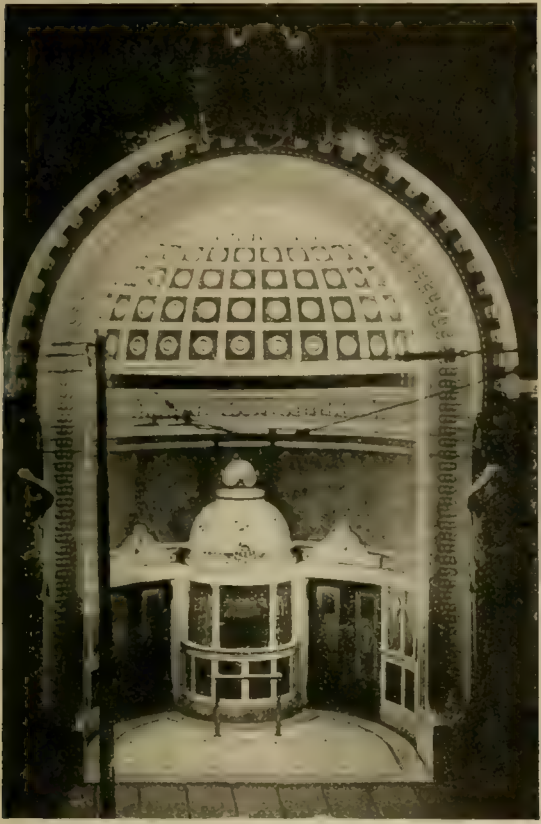
## SUGG THEATER, CHICKASHA, OKLA.

We publish herewith a photograph of the Sugg Theater, Chickasha, Okla. The house was opened a couple of months ago under the management of J. L. Olive. The men who built the theater are B. F. Johnson, president of the First National Bank of Chickasha, and Mr. Sugg, a cattle man. The former gentleman is worth about half a million dollars, while the latter has accumulated the vast amount of four or five million dollars. Mr. Olive says that it is one of the best picture theaters in the State of Oklahoma. It is absolutely sanitary, and is equipped with the best cooling, heating and ventilating systems. The structure is built entirely of fireproof material. Besides the orchestra floor, there is a first and a second balcony. The second balcony has been set aside for negroes. A separate box office has also been provided for the negroes. The auditorium has a seating capacity of 925. There is a four-piece orchestra. A show consists of three reels of pictures and a number of high-class vaudeville acts.

Sugg Theater, Chickasha, Okla.

### VAUDETTE THEATER, ATLANTA, GA.

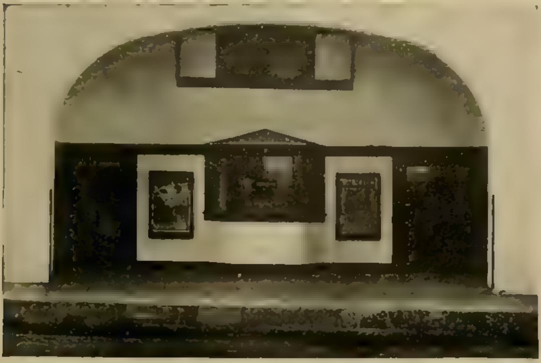
The accompany illustration is a view of the Vaudette Theater, Atlanta, Ga. The dimensions of the structure are 40 feet by 147 feet. The auditorium has a seating capacity of five hundred, and the rows of seats are thirty-seven inches apart, giving ample room to the patrons coming in or going out without inconveniencing those seated. The program is changed daily and consists of three first-run pictures. No vaudeville is used, but two singers help to vary the entertainment. The admission price is five cents.



Vaudette Theater, Atlanta, Ga.

### PHOENIX THEATER, NEOLA, IOWA.

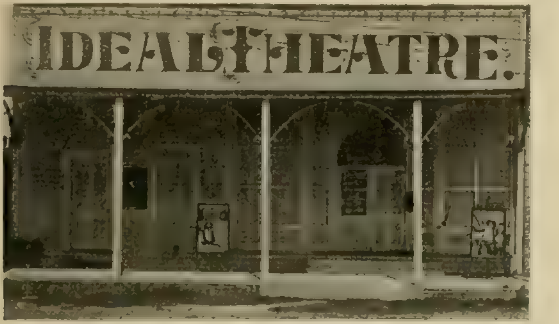
The Phoenix Theater, Neola, Iowa, was opened on June 14, this year, by Mrs. S. J. Brown and son. It has been playing to good business since that date, showing licensed pictures. The building, which is 28½ feet by 72 feet, is constructed entirely of cement blocks, and the auditorium has a seating capacity of 193.



Phoenix Theater, Neola, Iowa.

### IDEAL THEATER, PONCHATOULA, LA.

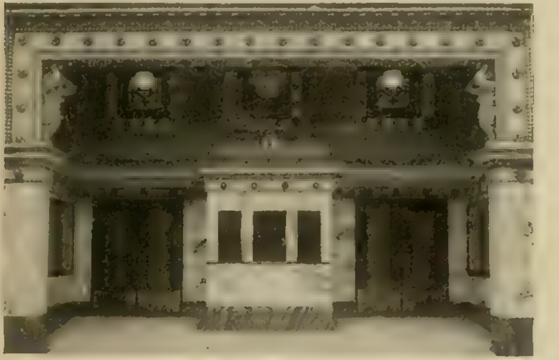
According to the report of the manager of the Ideal Theater, Ponchatoula, La., there is no other house in the United States situated in a town the size of Ponchatoula that can be compared with his theater in point of size. The Ideal has a seating capacity of 250 and the population of Ponchatoula is about 1,050. Should this item come to the attention of a picture manager or proprietor whose house has a bigger seating capacity and the population of the town smaller than those of the Ideal and Ponchatoula, he would be pleased to hear from him. The Ideal has been in existence for three years, and has been playing but five days in the week. Licensed films are used; the admission is ten cents. Business very good.



The Ideal Theater, Ponchatoula, La.

### GEM THEATER, SHERMAN, TEXAS.

The Gem Theater, Sherman, Texas, a photo-engraving of which is herewith published, was opened on August 18, this year, by J. B. Wilson, who is also the owner of the Jewel theater in the same city. The house is open from 11 a.m. to 11 p.m. The seating capacity is 350. The ventilating system at the Gem is one of its many features. In the operating room, which is built entirely of fireproof material, there are two Power's No. 6A machines, which project pictures 10 feet by 14 feet at a distance of 85 feet. Direct current is used. The pictures are thrown upon a Radium Gold Fiber screen, and the manager says that he is getting the best projection results in town. The house has been doing an excellent business since it opened. Three reels of first-run General Film Company pictures, changed daily, constitute a show for which an admission fee of ten cents is charged.



Gem Theater, Sherman, Texas.

### P. G. LYNCH JOINS "AMERICAN" FORCES.

P. G. Lynch, formerly of the Pacific Mutual Film Corporation at Los Angeles, has been engaged by Pres. S. S. Hutchinson, of the American Film Mfg. Co., as his assistant at Santa Barbara, California. Mr. Lynch has been identified in various branches of the business on the coast and has been recognized as an efficient and capable man. In his new capacity he will be in charge of business matters at the Santa Barbara studios, part of which work has temporarily been in charge of Julius Frankenburg, who will in future be identified as a comedy character in "Flying A" productions.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## Some Clippings.

We promised the other week to give more clippings from the Academian, the local organ of the Academy of Music, Selma, Ala. It is full of helpful material and we think that much of it can be passed along. Here, for instance, is a comment of requests for special selections:

> Requests? We like to get them, for it shows an interest in the work we are doing, but it is not always possible to play them, for the simple reason that they do not fit in. Why try to keep up with new music, but with about thirty publishers going at the rate of fifteen a month, it is evidently impossible. And some of it is never played more than once before the janitor falls heir to it. We get about fifteen or twenty new pieces a month, and keep around three hundred on hand all the time.

There are two classes of persons who make requests, those who really wish to hear a certain selection and those who want to show that they know music. A sidestep is sometimes necessary in both cases. This will help.

Here is another "request" line that may help:

> If you read or hear about a licensed picture you want to see, tell us. We may not be able to get it for you, but we will make one mighty good effort at it, and the odds favor us.

Even if you cannot get the film in question, you can get a line on the style that some patron prefers, and a number of these will help you to pick the style of program that will pull the most money if you have the right sort of an exchange.

And here is a scheme that all might copy with profit, and here it is even to the announcement:

> Not very long ago we were in a picture theater in another city when a Vitagraph film was shown in which an actor—it was really an actress, of course—played a part in a manner so appealed to us that we became really anxious to know her name. Of course the cast had been given on the front of the film, but we had overlooked the name desired. So through another show we sat waiting for that cast to be shown again. And when it was, a lady just in front decided to leave, and we saw a hat instead. Then it struck us that the same thing might happen in our house, and so——
>
> On the left side of the left doors and on the right side of the right doors leaving this theater, you will find small frames in which will be placed each day typewritten copies of the casts of all pictures shown here, in so far as these casts are available. And every one except Pathe are furnishing them now, we believe.
>
> We trust that they will be as welcome to you as one would have been to us in the house written of.

## Dating the Day.

We are strong for day and date instead of merely the day. Some managements contend that the date takes up too much space. How about this scheme?

***Wednesday***

***NOV. 5***

The date is not too prominent and it takes little space, but it is there when you want to see it.

On the other hand, we think that this item might have been phrased differently. It runs:

> Vitagraph has completed "The Life of Daniel," in three reels. More of it in due time.

"More about it in due time" would have avoided the doubt as to whether or not the Vitagraph would run it up to six or eight reels later on.

One thing we cannot reproduce here is the chatty tone of the publication as a whole. There is a suggestion of intimate friendliness about the sheet that is its chief charm. It is not impertinent or overfamiliar, but there is the suggestion of "us" that makes the paper a friend getter. It is not sufficient that you print a house program. Give it a real personality, a pleasing personality and it will make friends for you. We have seen house organs that were written with a pair of scissors and others that were written with a pen and a wholeheartedness that gave the sheet life. It is easy to figure which of the two is the greater power for good.

## Booming Tigris.

The Arcade Theater, Tientsin, sends in four different English bills for Tigris and one in Chinese. That is going pretty strong for a subject that runs but two days, for the Arcade is changing three times a week now, with a feature of from 2,500 to 4,000 in each change, building this up with some comedies and a news weekly. Even in China they are turning to the multiple reel. One of the pieces of literature is our own Louis Reeves Harrison's comment.

## Got His Program.

E. R. Hardwick, of the Lyceum Theater, Clovis, N. M., is one of those who recently asked for specimen programs. Now he sends his own first issue, a twelve-page folder-fashion, each page three by six. Opened up, one side gives a page a day to the program, and when opened full the reader has the full list of six days under his eye at once. Closed, the cover and five pages of general matter are the more prominent. It is a good scheme and one that other small houses could copy with profit. We think that Mr. Hardwick will be glad to send a sample to any exhibitor, inclosing a return cover. A catchline top and bottom of every page helps a lot by giving a brief argument smartly. Mr. Hardwick asks for suggestions, but we think that he is doing very well as it is. The program is clean looking through the absence of type too heavy for the small page, and about all the suggestion we can offer is that he give the date as well as the day on each program section instead of merely naming the days and forcing the reader to hunt up the front page to see what week is referred to. Don't say merely "Monday," but "Monday, November 17th." Then it is all there.

Mr. Hardwick adds a scalp to our belt when he says:

> Your department has been a great aid to me, and was instrumental in starting an advertising campaign which has brought the business.

That's what we like to hear; that we have helped the readers of this department to make money.

Mr. Hardwick sends some of his "dope sheets" which he uses in the preparation of matter. This is merely the cheap yellow paper generally known as "carbon seconds" and selling from twenty-five to forty cents for five hundred sheets. Each sheet is divided between two films and carries the company's advertisement, the synopsis and comment on the film from this paper as well as a reference to the page and any special matter supplied by the manufacturer such as the press paragraphs supplied by Edison, Vitagraph and Kalem in their bulletins. The matter is not clipped until Mr. Hardwick knows his program, then it is assembled by days to be worked up quickly when he gets started.

One paragraph in his letter stands out. He writes:

> I am sending you a copy of my first program, which is off the press today. It is my first attempt, and is not as good as it should be, nor as good as I am going to have it. My aim is to get out a program which the public will demand, not one that you have to push on them, and when they do get it, it is destroyed and not read.

That's the right idea. Don't make them merely take it. Make them *want* it. He carries all the expense himself, and mails a copy to those who ask that it be sent.

Earlier advertising by dodger is not so good, but probably had a pull. He gets in Bert Williams' class by coining "Filmatization." The error in his earlier work lies in a too lavish use of heavy type, making the bill too uniformly black, which an overlavish use of capitals leaves it hard to read. These errors are avoided in the new program. We hope we are on the list for the new issue.

## From a Small Town.

H. W. Kerr, of the Kerr Opera House, Little Sioux, Iowa, will interest. He writes:

> Possibly a line from the man in the town of less than 500 seems immaterial, but I feel like expressing appreciation for the good things from time to time that appear in THE MOVING PICTURE WORLD. It takes a little hustle in a small place to make a showing, but the business can be made profitable two or more nights a week if it is "gone after." We get it, and we bill it as strong as we can. Every rural route patron is mailed a postal with the program and such comments as we are able to make, each morning, and it gets the business—we skipped a few times and endeavored to make the newspaper do the work, but it cost us more than treble the price of the postal "To-Niters." In connection with this advertising, want to say that we rely on the World story and especially the Comment Department for information, and find it a big help. We note the Edison people are offering a big help to the man who "goes after business" in publishing brief "Advertising Synopses" of their releases and believe if the other concerns would do the same, it would be appreciated and commended by the fellows who Advertise and Get the Business. We operate a Power's 5, private light plant, throw 90 feet, booth on outside of building and so well ventilated the operator never sweats a drop all summer. We claim to put the pictures on the screen equal to the best produced in Omaha, if the exchange gives us the stuff in the same condition.

The Edison readers are a real help, but it is apparent that Mr. Kerr does not know that Vitagraph and Kalem also issue bulletins with similar matter. We think we were the first to do this in the old Lubin Bulletin, but they now use bulletin sheets. Stanley Twist's old Selig special envelopes are missed these days.

## A Penny House.

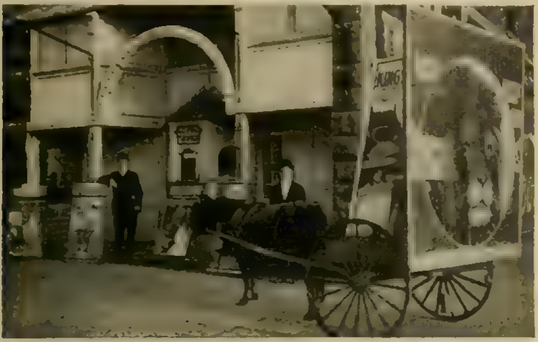
The catchline does not refer to the price of admission to a photoplay theater, but T. C. Penny is manager of the Orpheum Theater, Havre, Montana, and he has been celebrating his third anniversary with a souvenir program, a brown card carrying a landscape on the cover and just the necessary printing, the week's program being inside (and undated). A ready printed card is used, giving perfect press work on the cut, and it makes a really handsome souvenir. We think that many front pages have been pinned up to serve as a more lasting advertisement for the house.

A lot of managers do not seem to know that they can get this ready printed stuff as cheaply as they can have a local job done, and get infinitely better work. Any live printer can obtain samples of high-grade work at the price of inferior local stuff. It is the making ready that counts and the lithographic houses with a half million run make ready but once and distribute that cost among several hundred purchasers.

Mr. Penny also sends a half tone of his new house, opened September of this year. By suiting the screen to the stock an excellent impression is had.

## More Bull.

H. T. Gardner, of Lyric Theater, Holdenville, Okla., sends a cut of an advertising scheme he worked in connection with Selig's "Kings of the Forest." The bullock cart is much like the one used in that production and attracted no little attention on the streets. Anything of this sort is worth a hundred three-sheets hung in front of the house, for the moving display goes after the people instead of waiting for them to come.



The release is something more than a year old, but the cut may give a hint to others for some more recent subject.

## Watch Out.

The prevalence of the multiple reel drama is causing some confusion in wording the advertising. A bill just to hand advertises

**SAPHO** With Florence Roberts
In Six Beautiful Parts.

It sounds more like a murder mystery than a photoplay. Watch for the tricky sentences and instead of the above say:

**SAPHO** In Six Stirring Acts.
With Florence Roberts

and the effect of the announcement will not be lost through the laughter raised.

## Because He Advertises.

Philip Reich, of the Auditorium, Meyersdale, Pa., writes that with a town of 3.500 they had three photoplay theaters in June. One gave way to the hot weather and the other lasted until November, but he still keeps on. He adds that one of his main features is his advertising, which explains why he lasted and the others didn't. He also says that the first thing he looks for when the paper comes on Monday is this department with the helpful suggestions from other managers.

Mr. Reich sends in one of his four-page folders, 5½ by 9 inches, with each page carrying one to three subjects. He doesn't seem to crowd the page in spite of the heavy type he uses, for he has the knack of saying something in very few words, not the whole story of the film, but just a hint as to what each is. He's a born advertiser who has built up his natural aptitude and he gets out paper that looks like big town stuff.

## Two Years, Now.

L. V. Bridges, of the Best Theater, San Leandro, California, sends a weekly program that he has been using for two years and says that he finds it the best advertising he can get. He discontinued it for one week as a test and the number of persons who asked for a copy, supposing that they had missed theirs, convinced him that that was what was wanted. The first page carries the cut of the house at the top and gives the lower half of the page to the big feature of the week. Inside the four changes of bill divide the two pages with the story and cast of the feature reel, a cut of one of the players in the film, and one to five lines for the other reels of that program. It is an orderly arrangement and one that interests the prospective as well as the regular patron. The back page is given to a local grocer. The lines are snappy and pulling.

## Wise At Last.

Clifton Pierce, manager of the Orient Theater, American Fork, Utah, writes:

> This is my first letter to you, although I have been in the motion picture business for six years. I apologize for not having been more friendly when I realize what your valuable paper has been to me.

We hope that Mr. Pierce does not become a stranger again. We are all Brothers of the Screen. Let's be clubby.

The Orient is a new house, seating 400, with ramps instead of steps, a concrete projection room (which we think will interest Mr. Richardson, if they have a photograph of it) and with not more than six seats in any row.

They use a lithographed cover for their four page program, taking but a single page for the house program and a page and a half of the cover for house advertisement. The titles are set in twelve-point full face with a lighter body type of the same point, and though the page is rather crowded it stands up well because there is an orderly arrangement and not a different face for every title. Right off the reel they start with the outside advertising all taken and it is representative stuff, too.

## Didn't "Get" Us.

Wesley writes that he knows he is overworking his portrait cut, but pleads that his wife won't let him get a new photograph taken. It was not the use of the same picture that we had reference to, but he has used the same cut for so long that the grain of the wood on the bottom of the block is beginning to show through and what we wanted him to do was to get a cut that printed something else than a black blotch.

He enters a plea of "Guilty" on the charge of using vaudeville, but adds in extenuation that they are not real actors but amateurs, which makes his crime all the worse. He further pleads that the other fellow does it, so he has to.

That's no excuse at all. Just because the other fellow does do it is the cue to go after the business of the many who do not care to mix vaudeville of the photoplay theater variety with their pictures. Wesley doesn't run pictures every night, but only when there is no road show booked, and averages about five photoplay shows a week, but he pays his people by the week, whether he uses them every night or not, which is much to his credit, though it does not condone his vaudeville—not a bit of it.

And we would like to remind the man who says so that he said he was going to come and see us last summer and he never did nor has he offered any explanation. We are all attention.

## De Subers Lines.

Here are some more catch lines from H. de Subers' famous factory:

The busy big show.
Everything good to see.
Go where the wise ones go.
A feature worthy the name.
Avoid regret by coming to-day.
Quality as a pleasure-maker.
Come now—that's the main thing.
We please those who want the best.
Your judgment would select these.
Every day is a good day at the ———.
Just make the start—the rest will be easy.
A 10c. expenditure that gives a dollar pleasure.
The way of the wise lies toward the ——— theater.
When you want to see the best pictures, you want to see ours.
It takes little money to buy a lot of cheer at the ——— theater.
The goodness knows the goodness shows at the ——— theater.
The quality of our pictures will make you remember the name———
A miss-guided man is a lucky man when she guides him to the ———.
Blue Monday will be a thing of the past, if you'll make it a point to look over our program.
A "fault finder" can't find very much to his liking at the———.
There are no faults in our shows.

## Multiple Reels.

Several exhibitors have asked what is to become of the single-reel story now that the multiple-part story has arrived. Frankly, we do not know and know no one who does, but it does not seem possible that the one-part story will be permanently done away with, though for the present the longer story seems to have all the best of it.

Perhaps the logical solution will be found in two styles of houses, one running the long subjects and the others the short lengths, just as we have the three-act play and the vaudeville program which includes one or more twenty-minute dramatic sketches. Under this arrangement the man who likes a long story seeks the dramatic house, and the man who does not care to concentrate all the evening on one subject turns to vaudeville.

Vaudeville has one advantage over the longer form in that it presents so many attractions that some of them are almost certain to find favor, and the man who decides that the juggling act was poor entertainment indeed remembers also that the dancing act was unusually good and feels that he has struck a balance.

It is much the same with the short-length story. Some of the subjects may be poor, but with a varied list, something is bound to win regard and no one turns from the house feeling that an hour or an evening has been utterly wasted. On the other hand, in a house running a three-part story and one other reel to fill out with, a patron may get a poor long subject and forget all about the less important one-part story or the split-reel of comedy. He has gone, not to see a mixed bill, but one particular title and if that is not good the performance as a whole is not good.

Another thing to be remembered is the potency of the "come any time" idea. If a man has half an hour to waste he drops into a theater. He may lose a part of the reel running, but he gets a full reel story in his half hour, but if he happens in at the end of the second part of a four-section story, he must watch two thousand feet of action not wholly clear because he has no knowledge of what has gone before and must either leave with the story still in a jumble or wait for the early reels to follow the climax and try to get interested in the start of a story the climax of which he already knows.

The properly done story builds up the action and the suspense reel by reel and the early reels coming after the climax seem still more weak through comparison and the lack of suspense.

In the smaller towns where the audience is in before the first reel is started, the multiple reel does very nicely as it will in some of the residential sections of the city, but there are many houses that will suffer if a turn is made to the long stories, and yet practically all houses are turning to the features and scorning the short lengths.

### Study the Situation.

The matter is one that is deserving of greater thought than has been given it. It is taken for granted that the two-part story is better than one and that the four-reel feature is better than the two-part subject, but is it? Everyone who has studied the situation at all knows that many of the two-part stories are far from possessing two-part plots. Too large a percentage are stories that should properly run more than one reel, yet not more than 1,500 feet, but if they are not in one thousand feet they must be in two, because the thousand-foot reel is the standard unit, yet audiences can detect this lack of story, the padding sticks out almost painfully and the patron feels that he has been defrauded. Until there is a proper supply of long subjects every foot of which is needed to tell the story, it is not well to trust too much to the big story that is a feature only by courtesy of title.

Lately the two-part story as a regular thing became a novelty and it drew patronage. At once all decided that they must have the two-part stories on their programs because the others did. Is this true in your case?

Lately the Kraus Company ran an advertisement, "Be a manager" instead of merely an exhibitor, arguing that a manager did things while the exhibitor merely followed the general leads. Of course their line of argument was that if you bought Kraus postcards and made business you were acting like a manager, but the catchline is capable of a wider interpretation.

A few years ago there were exhibitors but no managers. Now there are both, the men who do things, who set the pace and the others who blindly follow the pace. In a way this is the general rule of life, but even the exhibitor should not copy too closely and should not follow the practice of another unless he knows that this is the proper procedure for his own house, for one man's meat is another's poison as surely in photoplay as in any other connection, and where one house may double its profits with the long subjects, another house may cut its profit in two and not know why business drops.

"Be a manager" and find out for yourself precisely what *your* patrons want. It may be that they do not even want the same offering as is desired by the patrons of a house even a few blocks away. Keep posted on what the other man is doing, but do not do it yourself unless you are certain that it is best for your own interests.

### Coming Soon.

"Bunny" pictures are due to blossom on the boards of the Bunny Theater about the time this comes into print, and we have the promise of the artist that we can show some of his bulletin sketches. Watch for them.

## Inquiries.

**NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a STAMPED AND ADDRESSED ENVELOPE. No question can be replied to that necessitates the handling of a script.**

**SCRIPT.**—Miss Lillian Gish was the wife in "So Runs the Way." Let the script hang on a few weeks longer. Not much of a general market yet for four reels, as most of these are done by staff writers. We question your statement that your batting average is five hundred per cent. Do you mean you sell five times as much as you write? If you do it is "not bad" as you suggest, but even fifty per cent. is good.

**RICHARD ROE.**—Miss Gertrude Bambrick was The Lady in Black. The Joker is not cast. The second Biograph will be answered later. We do not fancy running a correspondence club.

**R. R.**—We cannot name the author of the special you mention.

**J. B.**—Miss Betty Harte was Betty in "The Ironmaster." Miss Louise Glaum was Marion in "Old Mammy's Secret Code." The Identifier did not get the schoolmam. Mr. Taylor was Cobb in "Exoneration." George Osborn was Father Maloney in "The Heart of Kathleen." Miss Hazel Buckham was the leading woman in "Heart Throbs" and "The Crimson Stain." The "Black Sheep" was not cast. If the director fails to send in the cast it can't be done.

**R. D. J.**—We think that if you sit on a cake of ice while you read that letter over again you will find the director did not accuse you of stealing your idea, but merely said it had been used. He gave the date to enable you to prove the statement. If he called you a thief with no more proof than a story that read like another, you have our permission to shoot him up as your first impulse suggested.

**PED.**—Amurex is in and out of the market. A letter from San Francisco says the day after the last night of the "Barbary Coast" was much livelier than the "last" night, and the correspondent is a good little coaster, too.

Answering your postscript we admit that you make a "noise" that would attract any squirrel, but the Answers Man is no squirrel.

**W. H. J.**—We must politely but very positively decline to tell you what the director was driving at. Probably something was lost in the cutting room getting the film down to length.

**FANNETTE.**—In "A Highland Romance" Richard Stanton was Donald, Joe King was William and Miss Esther Allen was May. We have not heard of Miss Westbrooke lately.

**B. B.**—Miss Florence Hackett was Arthur Johnson's wife in "The Power of the Cross." Miss Lottie Briscoe was Faith in "The Benefactor." We have no Frontier casts.

**C. A.**—Your only redress seems to be to employ a lawyer to recover your script. If the story should be produced your copyist will be required to sign a release stating that she owns all rights, which should help you to recover, but if you think it worth while it would be better to claim your property before it is sent to the studios.

**MAJESTIC.**—Sorry we cannot place the player for you.

## A HOUSE OF FEATURE IDEAS.

Announcement is made by the Ruby Feature Film Co., of 145 West 45th Street, New York, of a novel three-reel release. Leon J. Rubinstein, the head of the concern, has shown an aptitude for securing subjects of current interest, and has just completed a strong feature dealing with the persecution of the Jewish people in the Russian Empire, culminating in the recent trial at Kieff. Sidney Golden directed the production, which is entitled, "The Black 107." For this work Mr. Rubinstein has secured the services of a company of Russian actors with all the picturesque costumes of the peasantry. "The Black 107" is the name of an anti-Semitic organization which has been active in the persecution of the chosen people in Russia. It is a notorious fact that its members embrace some of the most powerful in the empire's government, and the picture is given a touch of fidelity by carefully filmed accounts from leading Russian revolutionist workers who collaborated with the producers. The Universal's "Bleeding Hearts" and "Sorrows of Israel" are by the same director, from which the trade may gain an idea of the class of his work.

MR. IKE SCHLANK.

Mr. Ike Schlank, of the Belmont Film Co., having recuperated completely, has returned from the West and is once again at his desk. His indisposition prevented his completing the Belmont's new release "The Child Detective" until this date. He reports great activity among the buyers in the territory he covered and more than satisfied with the sales on "The Inspector of Police." The Belmont will release a feature every two weeks, as previously outlined. There is always a cordial greeting at the Belmont office for all visitors. Mr. Schlank may be better known to a number of the exchange men and film purchasers throughout the middle west through his connection with the former Atlas Film Co., of St. Louis. He organized the Belmont Film Company in New York about six months ago and has since built up an excellent business.

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## List of Wants.

THREE letters this week complain that we do not run a list of manufacturers' wants. The writers argue that this paper lacks enterprise in not running such a list when a Los Angeles sheet does.

The Moving Picture World is a complete directory to the wants of the manufacturers. Each week it publishes the synopses of the releases and gives the news of the intended movements of field companies. The other week, for example, it ran the advertisement of the Gold Seal Brand of the Universal, in which it was stated that under this brand would be given the specials lately released by Bison, adding that the public has come to associate Bison with a certain type of release and it needed another brand to cover the big specials of other lines. It should not be necessary to repeat in this department that Universal is making three-reel military and general subjects. This fact is known to our readers who read. The fact that the series started with Capt. Kidd will be released as Gold Seal instead of 101-Bison does not figure largely.

Given the synopses and the news, the deduction is easy. On the other hand, we have never yet seen any list that was 50 per cent. correct, even when this list was compiled from information supplied by the editors themselves, because the editor frequently makes a broad general statement that the qualifies privately to his correspondence. Only last month one company went out of the market for one-reel scripts and came back again. We knew when it went and when it returned, but we did not print either fact because we also knew that the editor would read one-reel stories for a possible two-reel plot. The editor would not make this statement for publication because it would lead all one-reel authors to suggest that they had a two-reel plot, but with the facts as they were, the absence of any statement kept the balance. When an editor has any real need he lets us know and we print it if the authors can benefit by the knowledge, but the lists as printed are almost farcical paragraphs to those in the know. Keep posted by reading the Moving Picture World, but read it all the way through, including the advertisements.

## The Ed-Au Club.

The first regular meeting of the Ed-Au Club was held at the Tavern Louis, Saturday evening, November 15. Owing to the inclemency of the evening there was but a small attendance. About the only business of the meeting was the adoption of the by-laws and the elevation of Pop Hoadley as treasurer. In future the club will meet every first Saturday and membership may be gained only through application and vote. Application should be made through the secretary. Applications mailed to this department will be passed along.

Those present were President Phil Lang, First Vice-President F. Marion Brandon, Arthur Leeds, Monte Katterjohn (who has renounced Boonville and its school forever), Arthur Leeds of the Photoplay Author, Edward J. Montagne, James Cogan, Mark S. Reardon, III, B. P. Schulberg, George L. Sargent, E. M. Wickes, of the Writers' Magazine, and E. W. Sargent.

With the by-laws out of the way, the organization complete and officers installed, the club will get down to hard work at the next meeting.

## California Circles.

Cole Burke, who was to found a photoplay circle in Oakland, has moved across the bay and will form a circle there instead. Arrangements are being made to have another writer form the Oakland circle and all applications already made to Mr. Burke will be turned over to him. Meantime, if you want to join a San Francisco circle, send a stamped and self-addressed envelope for Mr. Burke's address.

## A Cines Contest Here.

George Kleine announces that he will shortly give the particulars of a purely American Cines manuscript contest. Particulars will be announced in due time. Do not write in and ask if we have forgotten to mention this again.

## Don't Worry.

We have had all sorts of letters from writers urging that if all editors should follow Mrs. Brandon's example and refuse to read the scripts of those who have not had three produced scripts to their credit, the market would soon be tied up to the few.

There is not the slightest danger that any such condition will ever come to pass. Mrs. Brandon is at liberty to make her own rulings and finds that by requiring the author to show three produced scripts she is saved a lot of incompetent material. There are other editors who prefer the script of the novice. They can tell the impossible at a glance and they do find much that is good coming from authors with no produced plays to their credit.

Some companies and some editors resent the flood of rot that floats the few good ideas. Others are willing to go through the mass of incompetent stuff in search of ideas. Both schemes have their good points. We know of one company that is preparing to employ rewrite men to handle the good idea improperly treated. The name of the company will be announced as soon as the scheme is started.

## Who Is It?

We've been asked who the author is who was referred to in a recent advertisement as having made $13,000 in one year on scripts. We did not see the advertisement, but we assuredly would like to know who it was. We do not know of anyone doing better than $5,000 a year on script writing.

It is possible that Mrs. Nell Shipman may have made some statement that leads to this announcement, for we think that she got a percentage on her Mormon big-reel story, but even at that we have our doubts. It certainly cannot be shown that any writer has made $13,000 in any twelve months on straight script work. This is even more misleading than the Emmet Campbell Hall letter that served the schools for so long.

## With Kings and Things.

The London Sketch has a weekly page headed, "We take off our hat to———," and portraits of celebrities. One recent issue makes the Sketch take off its hat to Mrs. Breuil "for being the author of 261 film plays written for American picture theaters." With President Wilson, Lady Duff Gordon and the Earl and Countess of Drogheda on the same page she is in smart company. It's a strong compliment to a clever writer.

## Don't Spot Good News.

A Montreal correspondent had an unusual experience lately. Her envelope came back very promptly and she put it aside unopened. Later on she started to send the script to its next port of call and fell off her chair when she found a letter and a release slip instead of the script. Almost anyone would be willing to sustain a mild shock of that sort, but it seldom happens.

## Even Polite Ones.

Supplementing their advertisement of last week, Calder Johnston, head of the Universal Script Department, gives these enlightening facts. It is good news that Universal is in the market for polite comedy, the demand for which is alarmingly small at present.

> We are running a special advertisement in the "World" for comedy scenarios and we will appreciate it if you give us a note in the next issue, and state that we are putting on ten comedies a week and that we are in the market for all sorts of comedies, either split or whole reel, and from broad slap-stick to the higher vein of amusement.
>
> You might mention our Joker brand. These are our special comedy releases and in which we are featuring the German comedians, Max Ascher and Harry McCoy.
>
> I will also appreciate it if you will make it known that the Universal Company *is* buying scripts. We are not buying many, it is true, because there are not many worth while buying. At the same time with twenty-eight reels a week, we have been and will continue to purchase outside material—but it must be exceptionally good.

## It Didn't Take.

Looking over a script for a friend the other day, he was much interested in a suggestion we made and recommended a paragraph in the department as he had never seen the point raised before. Then he sent in the revise of the script and he made precisely the same error a second time, or rather he did not correct the first.

No fact is yours until you mentally assimilate it. It does you no good merely to read a fact. Study it, memorize it, and then use it.

## Knows How It Is.

Read this paragraph over twice and then think it over:

In his preamble the writer says that he wrote two scripts, one of which sold and then:

> In the past few months I have written five other scripts. Four were rejected and one is being held. But why should I rise up and proclaim my ignorance and poor sportsmanship by berating the editors is more than I can see.
>
> I am in my regular vocation required to each day return incompleted and careless work to men employed by my concern, and I can perhaps in some degree appreciate the position of the editor. Perhaps an editor in many instances rejects scripts that should be retained and paid for, but when he does this he is but doing his company an injustice, and he will not last very long.

Here, at least, is one who understands. He has to turn back the poor work of others. He does not complain if his own work is turned back as not being up to standard. He keeps on and tries to improve it, and the time he might otherwise spend in complaining is spent in improving his style. We have always contended that in the time we might spend fretting over a script that was held too long we could write another script. When you can keep of a string of fifty scripts you are less apt to worry about any particular one.

## Handicaps.

We spoke recently of a woman who was cheered by the success of another housewife who did not find the cares of a family fatal to the success of her writing. Comes another who thinks that if she were like Miss Justice she could do good work. She could not know that Miss Justice has had to defer her trip East because she is waiting until the slow disease from which her father suffers shall have run its course to a forewritten end.

There are few who are so fortunate as to be utterly free from care. Some of the best work one writer has done was done between midnight and five o'clock, while he sat up with his father, whose cancerous affliction made staying in bed intolerable. Night after night the writer would lay down his pencil not once, but a dozen times or more, yet there was nothing in his work to show the interruption.

Don't fail because you are handicapped. Make a success in spite of the handicap. Win against obstacle and the triumph will be the greater, the fruits of victory the sweeter for the price the effort cost. Win anyway.

### One Point on Leaders.

Here's a little matter that cropped up the other day during a discussion. A leader should not be used in front of a bust. Do not write:

6—*Railroad station*—Nellie discovered Bill brushes past—she notes a peculiar shape patch on his coat.
*Leader*—The triangular patch.
7—*Bust* of Bill's coat showing a triangular patch.
8—*Back to No. 6*—Nellie hurries after Bill.

Instead, raise the leader to before six. There attention is called to the triangular patch. The spectator is looking for it. When the bust flashes it is merely as though one leaned forward to take a close look and then leaned back again. The use of the leader would interrupt the action and jar the sensibilities. Write it with the leader first and the action seems natural and there is no interruption.

A script would sell that had the leader wrongly inserted, but the exactly proper handling of the script will mark you as a trained writer. It is such little things that count.

### Another Lesson Learned.

Probably this letter is not wholly sincere, but this is what an author writes:

> Another day, and another lesson learned in photoplay writing. Just received a script back from the Kalem. It had been with them about five weeks, much longer than they usually take in passing on my scripts, when I thought I would write and find out if it had been received or not. The next mail brought my script with a cold rejection slip stating "that the offering was not suited to their present needs," but which I knew was returned for "butting in." Better tell the would-be-playwrights not to "butt in" on the editors, and wait patiently until their Royal Highnesses see fit to answer your offering.

It would be well if the lesson *had* been learned, but the allusion to the Royal Highnesses suggests that the correspondent has not yet become reconciled to the conditions.

Here is the way it looks from the other side: The editor in question is a sincere and intelligent reader; one of those who can see the good in a script no matter how obscurely it may be written. Something in this script attracted him. Instead of returning the script at once, as is done in the case of rejections, he held it for a consultation with the member of the firm, who insists that all scripts be shown him before they are purchased. For some reason there was a delay in reaching this man higher up, and the author, by showing his eagerness, got himself into the class with those who are first impatient and then abusive. Knowing the symptoms, the editor merely returned the script to head off further and more strenuous communications.

It is irritating in the extreme to have to wait and wonder, but it is no more pleasant for the editor and he cannot be blamed if he returns the script of the kicker, knowing that probably the first letter is merely the forerunner of others of more pronounced tone. He is doing the best he can, his position is not a happy one. You must wait on him, but he must wait the pleasure of his employer. Make it as easy as you can for him.

### For Editors.

We do not place the company mentioned in this letter, but the writer of the following seems to have the best of the argument.

> I wish to take your time just long enough to protest against the policy of one of our film manufacturers. This company recently advertised in the "Editor" for scenarios on a special subject. The one submitted by me was fully as good as some I have sold (which is neither here nor there), but—it was returned without a slip of any kind, or even a plain "thank you." No one knows better than the editor that this scenario is practically valueless for submission to other companies, at least for a year or more to come, also that it was written in answer to their call and fulfilling their requirements—and so I ask, in justice to the effort and interest of the author, doesn't a company under these circumstances owe at least the courtesy of a polite "thank you?"

Where scripts are written on some special line in reply to an appeal to the writers, the courtesy of a mild regret is the least that can be extended those who have made no sale, but, on the other hand, we fail to see why any writer should answer such an appeal. Any regular company with a regular establishment knows where to go to get all these special scripts and does not have to appeal to writers in general. Such an appeal argues either that the company is not regular or, being regularly established, it does not, for some reason, dare to appeal to the experienced man.

William Lord Wright, for example, does a lot of industrial work. He is a specialist in this line and can turn out a story about anything from cradles to coffins and what comes in between. A regular company will turn to a man like him for any special order, but if it wants to get some stuff and not pay for it, naturally it picks on the unwary and not the experienced, so it advertises in some publication where the advertisement is not apt to be regarded with suspicion and—quien sabe?

Do not write on special subjects, except on special order and then only when you have a reasonable certainty that you will be paid for your work. There was a company in Chicago that wrote a number of authors that it would give a thousand dollars for the best special script, and from $25 to $100 for some others. We know of one or two sales at $25, but we have yet to hear of the winner of the big prize. Keep out of contests and do not gamble on the special subject. It rarely, if ever, pays.

### More Experience.

It is a pleasure to print a letter like the following, not because it bears out our contention, but because, while doing that, it shows how one outsider became an insider:

> After reading last issue of the World I find it hard to keep from writing you, commending your article in a recent issue relative to "Ground Rules." The knocking against conditions as they now exist seems to me to be entirely uncalled for. There are, of course, things that we do not like, but in time these minor inconveniences will adjust themselves. I am going to relate some of my experiences for my first year writing scripts, and if there is any item you may care to use you are entirely at liberty to do so, though I respectfully request that you do not use my name, as I am adverse to "breaking into print."
>
> A little over a year ago I decided to write a photoplay. To my great surprise the crude effort was accepted and I received a check for the munificent sum of $10. (I might add that I have searched in vain for the produced film of that script, and I have been forced to come to the conclusion that it was one of the many destroyed after being paid for.) This $10 check left me undecided: Was it a cinch to write photoplays or was I a genius? Both ideas were soon knocked out of my head as I wrote twenty scripts (in as many days) and the speed with which they were returned certainly did not look like "three or four months in the studio." These twenty alleged scripts were, however, a very great help to me, for they opened my eyes to the fact that any old thing was not a photoplay. The next two scripts were different; they were the result of some good hard thinking and they both sold, one for $30 and one for $20. I had been studying and learning by using your department every week. At this point I received my first real help, aside from the ever helping columns of your department, in the shape of a letter from an editor, pointing out my faults and offering good advice, also encouraging me with the news that he thought I might be able to furnish plays to suit the requirements of his company. I then began in earnest and since that time I have been able to sell a little better than fifty per cent. This same editor has ever since tried to help me, taking his own valuable time to do so, writing me letters of advise and criticism or making notes on rejections. It is entirely due to this editor's kindness that I am still in the game, knowing a little more than I did a year ago and determined to make this year better than last. Therefore, I cannot take much stock in the knocks against editors. This may seem like basing a conclusion on one instance, but I must say that I have had dealings with a great number of companies and in all but one case I have found the editors uniformly kind and courteous. I have never had a script held over one month and then returned. As a rule, scripts that do sell are returned within two weeks, with the exception of one company, and, of course, everybody knows that company's system requires a longer time.
>
> Just one more thing: The company that buys a majority of my scripts has regularly increased the price they pay me for scripts, as the scripts, evidently, increase in quality. I must say I can find no kick, and my first year at the "photoplay school of experience" has not only not cost me anything but study and shows a little cash net.

Here is a man who started "from the ground." He has had the worst thing happen that possibly can happen to the average writer. He sold his first script. Like the rest, he concluded it was easy and he wrote twenty in the next month. Then, unlike the average, instead of becoming discouraged, he woke up. He realized that the trouble was not with the editors but with his scripts, and so he bettered his scripts instead of cursing the editors. He wrote a style of script that appealed particularly to one studio and so he sells most of his work to that one studio, shopping to the others when he does not sell there. He is not living near a studio; his address is a R. F. D. route, but he is making good because he was determined and because he had it in him. Not all editors are helpful, not all know enough to be helpful, for that matter, but if you write the sort of stuff that some editor wants, you'll find the helpful editor, but you won't find him by going around with a gun in one hand and a club in the other.

### Introductions.

Too many authors neglect to clearly "establish" their characters. Just yesterday we saw a character bob up in the middle of a story with never a word of explanation. He was needed and he was brought in, but whether he was a minister or a muffin man could not be told from the script. Pop Hoadley dillated on this point at a recent Inquest, and said it was one of the most common faults in the scripts he read. Almost any editor will tell you the same. Identify all of your leading characters in the first third of your first reel.

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# Projection Department

Conducted by F. H. RICHARDSON

## Question No. 9.

BEST answer will be published and names of others sending in replies of excellence will be published in the "Roll of Honor."

* * *

*Show by drawings or sketches how you would connect the field rheostat, the voltmeter and the ammeter of a motor generator set your employer purchased. What I mean by this is: supposing the device came to you without any instructions whatever accompanying it, to what and how would you connect the field rheostat, the ammeter and the voltmeter?*

## Reply to Question No. 3.

This question seems to have been a poser; it reads as follows:

> *What is the essential difference, both mechanically and electrically, in a shunt-wound and a compound-wound dynamo, and which is the best for use in an isolated plant supplying current for house lighting and projection, and why is it the best? (I guess this will hold you for a minute.)*

And it certainly did hold them for a minute. There were a good many replies, but only three which were worthy of any consideration at all. One from Fort Worth, Texas, was very good, but entirely too technical.

Mr. L. C. La Graw, Albany, N. Y., is on the Roll of Honor all by his lonesome this week, although his answer is not sufficiently complete for publication.

Mr. W. Johnston, Toronto, Canada, sent in a good reply, so far as it went, but he side-stepped a very important part of the question, viz: which machine is best for an isolated plant. In view of these circumstances I have asked Mr. J. H. Hallberg to answer Question No. 3, and that gentleman has very kindly complied as follows:

> In reply to yours of the 31st ult., requesting that I answer Question No. 3 reading:
>
> "What is the essential difference both electrically and mechanically in a shunt and a compound-wound dynamo, and which is the best to use in an isolated plant supplying current for house lighting and projection, and why is it the best?"
>
> I submit the following:
>
> An electric dynamo is composed of two essential parts:
>
> 1. The rotating armature, which is generally driven by a belt on a pulley from some primary source of power, such as an engine of some sort. The armature windings are connected to a number of copper bars set in cylindrical form, each one insulated from the other, making up what is called the commutator. Carbon brushes are held at fixed position, but under spring tension, against these copper commutator bars for the purpose of collecting current generated in the armature windings when the armature is being rotated.
>
> 2. The magnetic field circuit having two or more iron pole pieces extending toward the armature, each one of the pole pieces surrounded by many turns of comparatively fine copper wire, called shunt field winding.
>
> These shunt coils, or windings, are connected in series with each other and one of the ends is connected to one of the brush holder armature terminals. The other end is usually connected to a field rheostat, which is, in turn, connected to the other brush holder armature lead. There is always a certain amount of magnetism in the iron of the pole pieces. This small permanent magnetism, or as it is called, residual magnetism, induces a current in the armature windings when the armature is rotated within the pole piece at high speed, which is collected from the commutator by the carbon brushes. This current, of very low voltage to begin with, goes through the field rheostat, then through the shunt field windings and back again to the opposite side to the brush holder lead, and induces increased magnetism in the pole pieces, which in turn increases the magnetic lines of force cut by the armature, and this keeps on increasing the current, and consequently the voltage, generated by the armature until a balance is reached, which is pre-determined by the designer, at which time the armature, rotating at a given speed, will deliver a certain voltage which we will say, in this instance, is 110. By means of the field rheostat in series with the field winding, the resistance in series with the field can be increased which will decrease the magnetic lines of force in the pole pieces, and this lowers the voltage generated by the armature. Then the resistance may be cut out, which will increase the magnetic flux and, as a result, the voltage at the armature terminals will increase proportionately at the will of the operator.
>
> The above is a description of a plain shunt-wound dynamo. As long as the armature is rotated at a fixed speed, it will deliver a fixed voltage, or potential.
>
> If the brush holder leads are now connected to a load of some sort, current will flow, not only through the shunt field, but also through the load, and the dynamo will then begin to do work. The application of load to a dynamo affects several of its component elements:
>
> 1. The engine may slow down a little.
> 2. The belt may slip.
> 3. The resistance of the armature, becoming warm, will increase.
> 4. The resistance between the commutator and the carbon brushes and the brush connections in general will increase.
> 5. The tendency of an increased load is to demagnetize the field. In other words, to oppose the magnetic lines of force excited by the field winding.
> 6. The shunt winding in service will become heated, naturally increasing its resistance.
>
> All of the above changes in shunt-wound dynamo when the load is applied, tend to lower its voltage, and the greater the load or the number of amperes taken from the armature leads, the greater this tendency. In view of this fact, a shunt-wound dynamo is not the best type for use where a constant voltage is required, such as is the case where a complete moving picture theater is to be lighted and operated.
>
> In order to prevent the drop in voltage usually present in shunt-wound dynamos, the compound-wound dynamo has been developed. The compound wound dynamo is exactly like the shunt-wound type, except that in addition to the armature and the shunt field windings, there is applied a few turns of very heavy wire around each one of the pole pieces on top of, or at the side of the shunt winding. This extra coil on each pole piece is called a "compound winding," and the size of the wire is large enough to carry the total ampere output of the dynamo, and there are just enough turns of this large wire on each pole piece, connected in series with one of the armature leads, so that when the current coming from the armature passes through these large windings around the pole pieces, the amperes flowing through this winding will assist the shunt winding in generating more magnetic lines of force and of just the amount required to compensate for the drop in the voltage in the various parts of the shunt generator, already mentioned. In other words, if you have a machine which can deliver 100 amperes, there might be five turns of this coarse wire on each pole piece, therefore when ten amperes are flowing in the coarse winding, as would be the case if you have a load of ten amperes on the line, there would be 10 times 5, or 50 ampere turns more to excite the pole pieces, which means an increase in the magentic lines of force. Suppose we increase the load to 100 amperes, then we still have the same five turns on each pole piece, but the magnetism would be further increased, because we now have 5 times 100 amperes, or 500 ampere turns over and above the shunt field to excite the pole pieces, which still further increases the magnetic lines of force, and there would be a consequent voltage increase at the armature terminals. These compound windings can be so nicely arranged and designed that the machine will deliver at the terminal block an absolutely constant voltage, irrespective of the number of amperes delivered by the generator from no load to full load, providing, of course, the armature is kept rotating at a fixed speed. This is, in most instances, impossible because there will always be a little slippage of belt, etc., and that is one reason why the field controller has to be manipulated by hand. The field controller must also be manipulated, as the generator windings become heated from constant load, as it is necessary to compensate for the increased resistance in the windings.
>
> In view of the foregoing, there can be no question about which type of dynamo is most suitable for general lighting where a constant voltage has to be applied. The compound wound generator is the only one to use for satisfactory results, and in some instances the dynamos are even over-compound as may be required to make up for line losses, but this is not necessary with generators for isolated plants. I believe the above to be a clear and comprehensive answer to your question.

## Can't Get a Spot Large Enough.

Mr. B. P. Walker, Palatka, Fla., orders a Handbook and says he has just installed a Power's Six A machine. He cannot get a spot large enough and asks what is the trouble and how he can remedy this condition.

Evidently, brother Walker, you are using short focal length condensing lenses, and are unable to get the lamp far enough forward to make the spot of sufficient size. You understand the size of the spot depends upon the distance of the arc from the condensers. Your remedy is to tilt your carbons slightly ahead by loosening the jaws and dropping the lower and raising the upper one. This will give you a condition somewhat similar to that shown on page 210, figure 99 of the Handbook, though it will not be necessary to tilt them that much. The Power's lamp is faulty in this respect. When using very short focal length lenses which won't allow the lamp to come far enough ahead so that the carbon set shown in figure 101, page 211 of the Handbook, which is the correct set, can be used when the lamp is set at the proper angle. You might also try giving the lamp less angle and see how that works.

## Artistically Rotten.

From the far West comes the following:

> I would like to see more discussion regarding the article in October 25th issue, dealing with magnification. The cuts showed the pin, needle, stinger and thorn magnified 500 times, and you then ask us to consider that we were magnifying blemishes in our pictures many thousands of times. I accept, without attempting to verify, your figures regarding the aperture and screen, but let me ask: Was the negative of these points their actual size or is the negative or picture, or impression (suit yourself), 500 times the actual size of the points? Or, again, is the point in the negative as small as compared to the actual point, as a man in a moving picture is to an actual man? Allowing that a man on a film is not probably 1/200 of his actual size (he is only about, at a guess, 1/40,000 of his actual area dimension.—Ed.), and when projected on a screen is seldom over twice normal size, it seems to me the comparison is erroneous, not a fair one. You know that a person magnified 500 times would show some blemishes, and we would also have to save some screen to show him. And what amperage and what size carbons would you have to use? Am working double shift, that is to say, four hours relief and three hours elsewhere at night, with two hours between. Have rectifier and Power's machines in both places. The downtown house uses not over 20 amperes on a gold fibre screen, and I get what I call an artistically rotten picture, but it is the best the boss will stand for. The chief, downtown, is a good man to care for a machine, as he has kept the Power's running eighteen months, eleven hours a day, seven days a week, without repairs. In the suburban house I have a 30-ampere mercury arc rectifier with Power's Six machine, a 12-foot picture at 70 feet, clear cut and distinct. Two vent flues, one 24 x 24 inches, and the other good size, with one fan in either. Only have 24 inches of drop in the projection. Have a Kimble variable speed motor with the handle convenient, so that speed may be quickly changed. Everyone complains of the Kimble running hot in the bearings on the commutator end, have to watch mine closely. (Manufacturers of Kimble motors take notice. Ed.)

That "artistically rotten" expression of yours made a hit with me. As to the magnification, why, I see what you are driving at all right, but your point is not, in my judgment, well taken. The original object in one case is the point of a pin, or the life size negative of the point of a pin (as you will) magnified 500 times; in the other case it is the negative of a man magnified several thousand times, not the *man* but the *negative*. Of course, if you magnified the man all those thousands of times that would be truly a marvelous performance, and he would pretty well blot out the landscape. The point I make is that you first reduce the man several thousand times (area dimensions) and then you magnify that reduction to its original, or perhaps twice its original bulk. You must bear in mind that I was calling attention to the wonders accomplished by photography. It is nothing short of marvelous that you can magnify a photograph all those thousands of times and still have it so perfect that it is a presentable object on a screen. My whole idea was not the showing of the defects of the photograph itself, and there you are. I may add to this by saying that it is an astounding thing that even cheap lenses can be made so perfect that this infinitesimal object in a tiny photograph can be projected more than one hundred feet and placed on the screen with every line apparently perfect. To me it is a marvelous thing indeed. As to your remarks concerning union matters, while I agree with you, still it is better not to publish, especially under the circumstances, and you being a member. If I published all the letters received from unions and individual members since the convention there would be a near riot in the I. A. T. S. E.

## Information Wanted.

Mr. A. E. Dickey, Buhl, Idaho, contributes the following:

> Is there any reason why I could not turn the intermittent sprocket of a Power's Six switch end for end, thereby obtaining twice the wear I would otherwise get? With reference to the article on light qualities, I have, myself, obtained all the light values mentioned from a lamp at different times, due, I think, to the different conditions of the line and various shapes of the crater, caused by slight difference in the set, and a variance of the voltage across the arc. I cannot get satisfactory results from hydrofluric acid on slide glass. How do you use it? I am enclosing sample of lubricant which I compounded for use on projector gears. Will you please try it out and advise me as to having it patented? In closing, I wish to heartily recommend the Handbook and the Moving Picture World to anyone interested in the business of projection.

As to the sprocket, it can be reversed, but the pin holes would most likely not fit, and it is a job which I cannot recommend you to tackle; it might turn out all right and then again it might not. You see, Brother Dickey, an error of even as much as 2 or 3 one-thousandths of an inch will show appreciably on the screen. The better way in my judgment is to have two complete framing carriages, and when anything is to be done to one of them just install the other, and send the worn one in to the factory. In these days of parcels post it only costs a few cents to send a whole framing carriage to New York City (removing the fly wheel, of course), and then you know the article is right when you get it back. Of course, in large cities there are machine shops where a new sprocket can be installed and the job done as it should be, but even so if the distance be not excessive I would prefer the factory, and I think you would be taking a decided charce with the average small town machinist.

It is quite true that very simple things will change the light tone, and sometimes change it considerably, too. I am not sure about the hydrofluric acid, but if it is the kind that eats into glass, as I think it is, you simply coat the glass with some wax, such as paraffine, draw the design you wish etched into the wax and pour on the acid, which does not effect the wax, but eats into the surface of the glass. I am not sure I am correct about this, but my recollection is that there is an acid that will eat glass, and that hydrofluric is the stuff. As to the lubricant, it is a good gear compound, but I would not take out a patent if I were you. A patent is only of real value where you can cover what is called a "basic principle," so that no one else can use that particular principle without paying you a royalty. Make the compound and market it if you think that you can clear up some money on it, but a patent would not do you any good whatever on that kind of a proposition. Someone would just change the proportions of your compound a little and—what are you going to do about it? A patent is of little account unless you can patent a basic principle and back the patent up with a huge war fund. It cost one of our leading projection machine manufacturers many, many thousands of dollars to fight one of their patent claims through the courts to victory, and even then the "victory," as far as I can see, had quite a number of pretty good size strings tied to it. I do not think much of the patent game myself. You asked for my advice; you have it. Now use your own judgment.

## Ashland, Wisconsin, Answered.

Mr. Charles J. Siler, New York City, answers Ashland as follows:

> With regard to brother Lubiens, Ashland, Wis., November 1 issue, if he will take his rheostat apart, removing every coil, and clean the connections thoroughly, also his lamp terminals, he will find the trouble will disappear. You know the heat oxidizes the iron in the coils and the scale thus formed offers high resistance. Under these conditions you might light a test lamp from the jaws of the lamp, but at the same time get no arc. Sometimes, however, a sharp jarring of the rheostat will break the scale sufficient to allow current to flow. I have a letter from a friend of mine in Omaha, and he says that conditions in that city are very bad indeed. Says he worked for one house for four years and was getting $12.00 when he left to take a job on the Union Pacific Railroad as section hand at $1.90 a day for eight hours. States he now at least eats three times a day, which was more than he could do, and do decently, when operating a machine in Omaha.

From these reports it would seem that Omaha needs considerable fixing. If Omaha operators prefer the job of section hand to a position as operator, certainly conditions in that city must be pretty close to the limit. As to the rheostat matter, brother Siler is perfectly correct. I have time and again pointed out the importance of keeping all connections perfectly clean and have called the attention of operators to the fact that when a copper connection is exposed to heat it oxidizes and that the scale thus formed has high resistance—very high resistance—although it is quite thin. The same action takes place to some extent, though much more slowly, in the rheostat where the iron coil is clamped against iron or against brass. Brother Siler, as I stated before, is perfectly correct and Ashland will probably be helped by following his directions.

## A Brain-Storm.

Mr. A. C. Stewart, Rossland, British Columbia, Canada, says:

> If you think the idea of sufficient importance for the consideration of the brothers, I submit the following brain-storm. Flicker is caused by alternations of light and darkness on the screen. If the darkness could be replaced with about the same degree of light that goes through the average film, it seems to me that flicker would be minimized. Now, with an auxiliary source of light, say of 10 amperes, projected to register in the same place on the screen through an aperture of the same size as the projector aperture, controlled by the same kind of a shutter, but with exactly opposite setting, would replace the darkness with a light of about the same intensity as the picture. There would, therefore, be no time when the screen would be dark, consequently, no transition from light to darkness; therefore, no flicker. The additional expense of burning two arcs instead of one would be compensated for by the fact that flicker blades could be eliminated.

I am not quite sure about your brain-storm, Brother Stewart, but I am inclined to think the idea might prove effective. However, I am also inclined to believe that it might be possible to do something along this line without using two arcs. I do not know what experiments have been made, but the idea appeals to me at first glance as being worthy of consideration, at least.

## Must Be Union.

From Arapahoe, Neb., comes a letter which says:

> Regarding the trouble Mr. Lyman H. Howe has in securing the right kind of operators, I have studied the matter very thoroughly, and have come to the conclusion that I can, if given the opportunity and first class equipment, put high class projection on the screen—projection such as Mr. Howe demands. I am not a union operator, but have eight years of hard, actual experience in road shows, carnivals, theaters, and state right feature shows. I have operated under almost every condition, I think, in existence, and I have my first failure to make. My slogan has been and always will be—high class projection all the times.

I have given this letter space because it comes from a man who seems to mean business. I have also referred the matter to Mr. Walkenshaw, Mr. Howe's general manager, although the party in question is ineligible by reason of the fact that Mr. Howe must have union operators, since his shows go, for the most part, into large opera houses where the advent of a non-union man would cause trouble immediately. I will be glad to supply the name of this operator should any manager wish to correspond with him, but in writing mention the fact that it is the operator in Arapahoe, Neb., so that I can locate this address in my files.

## Well Looked After.

When San Francisco Local. No. 162 gave their ball Saturday evening, August 30th, the reception committee consisted of a mere trifle of eighty-six men. Surely the visitors must have been received with warm welcome and eclat. Query: Did local No. 162 run out of men or did the program page just hold eighty-six names?

## Stand By My Guns.

Mr. W. I. Emily, Sequin, Washington, writes:

> Was much interested in your article on magnification, page 326, October 25th issue. Now when you say that a 16-foot picture has a magnification of 37,440 times, you are in error. The magnification is only 180 times, or diameters. When we speak of magnifying an object we speak of it in "diameters," thus. magnifying anything twice its size is reproducing it two diameters. You will see, by looking at the pictures of the pin and needle points, the thorn and sting of the wasp, that only a very small piece of them has been used, which would be necessary in order to enlarge them 500 times. Another thing, I am quite sure that this was originally a much larger picture, at least a cabinet, but probably an 8 x 10 in size, which has been cut up in order to get in the columns of the paper. Now your 16-inch picture, of course, occupies a space 37,440 times the original size of the picture at the machine aperture, but it is only magnified 180 diameters. My brother-in-law, who runs the Olympic Theater in Seattle, is inclined to accept your opinion, instead of mine, in this matter, therefore, I hope this will appear in print.

It strikes me that you are industriously engaged in splitting hairs. I believe I was very careful to say that I was dealing with *area* magnification, and not diameters, or linear. I hold that if it requires 37,440 of an original object to cover the same area as the magnification, then by the great horn spoon of the prophet, that particular thing has been magnified 37,440 times, though you may call it anything you like. At least that is the way I look as it. Maybe I am wrong, if so point out to me the why and wherefore of my error. You are mistaken. The picture was reproduced exactly, or very nearly exactly, its original size. You may tell that distinguished brother-in-law of yours that he is a friend of mine, and a man of surpassing wisdom.

## A Progressive Union.

Local Union No. 75, I. A. T. S. E., of Peoria and Pekin, Ill., organized September 9, 1913, encloses a money order for $37.50 for fifteen copies of the Handbook for its members, and writes as follows:

> At last we come forth out of darkness into the light. We organized six weeks ago. It was rather a stiff proposition, but we finally formed Local 75, with every operator in Peoria and Pekin a member. Our boys are all readers of the Department, and in it we find many useful hints from time to time. Projection here is A-1, as there is much friendly rivalry among the men as to who can obtain the best screen results. The current is 220 a. c. and most of the houses use Fort Wayne compensarcs, and last, but not least, there are several of your old Handbooks here, but none of the new, therefore, find enclosed money order for $37.50, for which kindly send us fifteen copies of the new edition for our members. Two years ago, when the convention was held here, the delegates tried very hard to get the operators together, but as there were only three legs to the table and as two of these fell out, the whole thing tumbled. However, the picture business here is to-day on an altogether different basis than it was then. There are now seventeen houses in Peoria and four in Pekin, and at present there are four more exclusively picture houses in course of construction in the city. Enclosed find roster of our officers and picture of some of the boys. The picture shows just half our boys. Photo of remainder will be forwarded later.

My compliments to Local Union No. 75. May it live long and prosper. Now here is a union which does not propose to sit back on its haunches and howl about the tremendous "damage" the circulation of books does. On the contrary, it gets busy and orders books for a large majority of its members. That is what I call horse sense. The Peoria boys don't propose to let the non-union men lead them. In fact, they intend to be several jumps ahead of their non-union competitors. The secretary of No. 75 says that projection is A-1 in Peoria, and I'll bet it is, too, because it is in the hands of progressive men who are willing to expend as much money for the purchase of knowledge, and for the improvement of themselves in their chosen calling, as several rounds of drinks would amount to. The last time I was in Chicago I was in a thirst emporium in company with some friends when I met a member of Local Union No. 2 whom I had known in days gone by. There were several in the party and this operator insisted upon treating. The round of drinks cost him $1.20. I winked to myself as I said to him, "bye-the-way, have you got a copy of the new Handbook?" "No, I have not," was his reply, "I intend to get one, but it is pretty expensive—$2.50 all in one bunch." It is to laugh! Now mind you this is not a fable, but an incident which actually occurred. Evidently the Peoria boys value knowledge at least as highly as they do things which might do them a whole lot less good. So highly do I regard the action of the new union that I have personally autographed every one of the fifteen books as follows: "Compliments of the author to ———, who is a member of the progressive organization—Local Union No. 75, I. A. T. S. E." The name will, of course be filled in by the secretary of the union.

## A Few Questions.

From Chicago comes the following:

> Am operating a Power's Six A, using 50 amperes, 110 volt a. c., getting a good light, but when I boost the amperage up to 60 my 5/8 cored carbons won't stand the load—that is to say, they pencil badly. I do not think the Bell & Howell transformer I am using will deliver more than its rated capacity of 60 amperes.

The brother then goes on to tell of one or two stunts he has pulled off with certain tools. However, I will not publish this part of it, because the Chicago union is opposed to operators who commit the heinous crime of trying to tell a brother operator how to do something. He also sends a sample of some very nice announcement slide pen work. As to the carbons, possibly your transformer does deliver above its rated amperage. Anyhow, if the needling is detrimental to your light you must use a larger carbon, but find out first for sure that the contact between your carbon and the carbon arm is good.

## Chillicothe, Missouri, Answered.

Mr. Ben Whitson, Oklahoma City, Okla., says he had the same trouble that Chillicothe, complained of in November 1st issue, viz.: wire burning off inside the lamphouse. He remedied it as follows: Took two pieces of 00 copper wire, each twelve inches long, hammered them flat at the ends, and connected the wire terminals to one end and the other to the lamp, first having drilled a hole. He also removed the heavy piece of asbestos from the top of the lamphouse, so that the lamp would keep as cool as possible. All of which is respectfully referred to Chillicothe's attention.

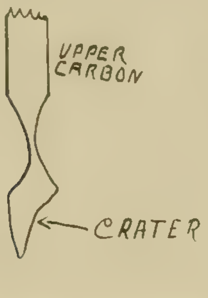
Group of Some of the Members of Peoria and Pekin, Ill., Local No. 75.

Top Row (left to right).—R. Spoots, George Pape, W. Renegar, E. Abel. Second Row. H. Mills, Ed. Buck, D. C. Adams, F. Ayers, Chauncey Motter, F. Langenburg and H. Dittmer. First Row (sitting).—H. Birren, Wm. McLinden, P. W. Woodrow, Chas. Dummler, Ray Beers, C. Todhunter and F. Manson. Bottom Row.—H. Woodrow, C. Robertson and F. Sands.

## New York City Has Trouble.

New York City puts up the following wail:

> Two hundred and twenty volt 60 cycle a.c., two Power's Six A motor-driven machines, Power's inductors, 5¼ e.f. objective; 90 foot throw and a 16 foot picture. This is the condition, and now to the question: I cannot use ⅝ cored carbons, either Bio or Electra, by reason of the fact that they needle and the top carbons burn in half between the end and the carbon jaws, as per illustration. No matter whether I run the inductor on medium, high or low this condition obtains. Carbons are set as described on page 211, figure 101 of the Handbook, which is my Bible, and, by the way, that set is the one that gets results with a.c.



> As using ¾ cored Electras, but cannot get a clear field, and when I first trim they smoke for about ten minutes. Connections are all tight. And now, I will explain something else: the fire underwriters compel me to put my inductors on a shelf out of my reach and I am obliged to stand on my stool to reach them, the lead wires being about 14 feet long. What effect will this have on the light? I do not like to trouble you thus, but know of no other source of reliable help.

This is exactly what the department is for, brother, and you are not "troubling" me by asking me to do what I am paid to do. The 14-foot leads would have no appreciably bad effect if they are number six wire, since number six asbestos covered wire is rated to carry 65 amperes of current—46 rubber covered. But in any event it would only serve to reduce the current flow. I think probably you have carbons which have in some way become oily and that possibly, also, the inside of your carbon jaws are dirty or rough, or both. Clean and smooth up inside of the jaws and buy some fresh carbons.

## New York and Jersey City Managers, Attention!

Now comes the Sheffield Engine Company with a most decidedly interesting proposition, signed by their Mr. D. M. Sachter, manager, which reads:

> The undersigned is the sales manager of Sheffield light plants, as well as an exhibitor, and realizing the advantages in every way of such a light plant for moving picture houses, in places, with or without central light plants, we inserted a page ad on October 25, in the MOVING PICTURE WORLD, and I wish to state that this one insertion literally swamped us with inquiries.
>
> We have received quite a number of orders and are working day and night to catch up, but all of these orders came from places having natural gas. Now our engine can be operated with either gas, gasoline, or kerosene, and knowing the value of an approval of your department, providing we can make our claims good, I am writing this with a request for you to see if arrangements can be made with some exhibitor in your vicinity to install a plant, say for a month or two, or as long a time as you specify, we to install, operate, and furnish him with electric current at our expense, and at the end of the period we will remove the plant, and leave the place in as good order as when we went in.
>
> Should we get this opportunity to demonstrate our outfit, we know that the Sheffield Light Plant will get your approval. We will operate the plant with artificial gas, gasoline and kerosene oil. Will it be asking you too much to locate an exhibitor who will allow us to put in our plant for a demonstration?

At last here is an engine company that not only claims excellency for its product, but is willing to thoroughly demonstrate that excellency to this department. Comment is unnecessary. I now want to hear from theater managers who are willing to have this test made in their theaters, remembering that it will give one of them one month's light practically free of cost, though I think the manager ought to volunteer to pay a nominal sum per k.w. for the current. It will be noted that they will operate the plant not only with one fuel but with three, thus demonstrating its efficiency when using artificial gas, gasoline, and kerosene.

I would much prefer that this test be made in a theater using two machines and having a well lighted front and auditorium, in other words, a thoroughly up-to-date moving picture theater of good size, and if possible one centrally located, since, unquestionably a great many theater managers and operators will desire to see this plant in operation. Theater managers who wish to take advantage of this offer should communicate with the editor without delay. In this connection it may be said that the MOVING PICTURE WORLD is always glad to take notice of demonstrations of any kind that promise a saving to the exhibitor in the purchase of equipment; not only as to isolated plants, but of any mechanical article.

## An Arc Concentrator.

Mr. J. W. Desbecker, of the Boylite Concentrator Company, writes:

> A few remarks may be pertinent to the interesting discussion of arc lens, and general machine efficiency, as outlined on page 491 of the November 4th issue. Attention has been called, by Mr. Martin, to the new high c.p. nitrogen-tungsten incandescents, which will be offered for sale in a few months. Where or how Mr. Martin received the idea that these lamps would obviate the necessity for condensing lenses, I cannot say, because no matter what the source of light may be, a condenser of some kind is certainly a necessity, because the light itself throws out diverging and not converging rays. The reflector to which you refer on page 492, you will be interested to learn, is now in the final stage of development. As you say, it does away with, or rather takes the place of condensing lenses, therefore, there can be no condenser breakage. The current saving made possible by this device is well worthy of careful consideration, and the light projected is exceedingly clear, even, brilliant and white. There are no streaks, colors, or shadows. This device, known as the Boylite Concentrator, will soon be ready for general trade use. The idea of using incandescents instead of arcs for projection is not new, but it necessitates an intense and concentrated light considerably beyond the power of anything so far developed. For stereopticon work there is now sometimes used a concentrated filament tungsten lamp of 81 m.h.c.p. With the nitrogen lamp it is quite possible to get six or eight times this c.p. with a fairly small filament, but, however, the difficulty lies here: As the c.p. increases, the volume of space occupied by the filament also of necessity increases, and for high power, such as 1,500 or 5,000 c.p., the front surface area of the filament is so great that by no stretch of the imagination can it be considered an ideal "point of light." The difficulty of attempting to rival the arc lamp is seen when one compares the much lower temperature of the tungsten-nitrogen lamp with the more than 3,000 centigrade of the carbon crater; hence, it is safe to say that, for a considerable time to come, at least, the arc, with its high temperature and consequently high light intensity will maintain its supremacy for motion picture work which requires a powerful light source.
>
> To turn to the subject of lenses: It will probably surprise most readers to learn that in passing through an ordinary pane of glass there is a loss of more than 15 per cent. in the light efficiency. It is, therefore, quite reasonable to expect a much greater light efficiency when it passes through two thicknesses of condenser lenses, averaging a total of probably one inch of glass. Mr. Martin's quotation of 70 per cent. light loss between the back surface of the back lens and front surface of the forward lens, is extremely interesting. With the increasing attention which is being turned toward to the development of the moving picture, we may justly anticipate great improvement in the mechanical and optical features to keep pace with the daily march toward perfection of the film and photography.

This letter is interestingly written by a man who plainly has knowledge of his subject. Mr. Desbecker, however, overlooks or deliberately sidesteps the really important point of the whole proposition as relates to the nitrogen lamp. If the Boylite Light Concentrator, which I examined and saw demonstrated, with most astounding results, more than a year ago, can be so developed that it is practical for the average operator to handle it in conjunction with the moving picture arc lamp, it would mark an enormous step in advance in projection, but for one thing, which might or might not be, but seems to me to be insurmountable objection, viz.: The fact that it apparently of necessity leaves the front of the projector, or, in other words, the film at the aperture, exposed to the direct rays of the arc, without anything whatever intervening. Now, I very much doubt if the authorities will ever stand for that particular proposition. Of course, as long as everything was operating smoothly there would be little or no danger of sparks from the arc setting the film on fire, since in the modern projector it is entirely enclosed, except at the immediate aperture. However, when things go wrong that is something else again, and there would be nothing to prevent the film striking a hot carbon or the arc itself. But to revert to the filament lamp, it strikes me that inasmuch as I saw the Boylite Concentrator project a splendid 12-foot picture with 12 amperes of current, it might be possible that it would work perfectly and produce a practical projection light with the new high power incandescent spoken of. I do not say that this is the fact by any means, but it seems to me that it is within the possibilities and the new light might be the one thing that would remove the objection named, and render the Boylite Concentrator a commercially practical proposition. At any rate we are indebted to friend Desbecker for contributing his views in such excellent form. Such discussion is of extreme value and we shall be glad to have the views of others on this important subject.

## Condenser Breakage.

Defiance, Ohio, tells us that as soon as he puts a new condenser in it will crack, and before the end of the evening it will be cracked all over. He also says, "I wish you would tell me what makes them get so hazy?"

Now, look here, Defiance, this matter has been treated over and over and over and over and over again in the department. The whole dope on that matter is fully, completely and exhaustively set forth in the Handbook. This department wants to help you, but each week I have far more matter than I have space for, and I cannot crowd out other letters to go back over ground that has been covered fifty times already, when the matter is set forth fully in the Handbook, a copy of which you certainly ought to have. Briefly, you probably have excessive heat in your lamp-house, due possibly to the ventilation being clogged up. Clean out the inside of your lamp-house hood thoroughly then separate the lens from the metal with an asbestos mat. You have not told me what kind of a lamp-house you use, and you will have to inform me what you mean by "hazy." If you mean that the lenses discolor, then you had better get another brand.

### The Right Idea.

Mr. S. S. Holt, Marshalltown, Iowa, orders a Handbook and says:

> My first experience in operating was eight years ago, using an Edison exhibition model. Since that time have had considerable experience with different projectors. Have also used gas. Now have a Power's Six A, with a 30 ampere G. E. rectifier. I project a 17-foot picture at 104 feet with 25 amperes, and at normal speed have very little flicker, but the light requires careful attention. Our theater was opened February 27 last, and seats 730. The operating room is of concrete. We run three reels of pictures and three vaudeville acts. I believe in being a member of a union, but I do not believe in thinking that just because a man is a member he has reached the place where further improvement is unnecessary. Moreover the man at the top, as well as the one at the bottom of the ladder, can always learn. From my own experience I think you are about correct as to carbon sizes for different amperage. Enclosed you will find answer to Questions No. 1 and 2.

That is the whole proposition, brother Holt. There are too many men who actually get the idea that as soon as they get inside of the organization they have no further reason to try to improve themselves, or learn anything. It is an idea to which I and all other right thinking men strenuously object. It is the idea which seeks to substitute the "strong arm" for brains. Brother Holt's answers to questions 1 and 2 are in the main correct, but do not go sufficiently into detail. He understands the thing broadly, but, I think, lacks detail knowledge of the subject matter of question No. 1. By this I mean he seems to understand what takes place when the field rheostat lever is moved, but is probably not entirely posted as to the details, therefore, I recommend that he study the published answer to question 1. Question 2 he seems to understand very well, and while his reply was brief, he was entitled to be on the Roll of Honor on that question. In this connection I will say that answers to the various questions should be sent in as early as possible. I am still receiving replies to question No. 1, though it is too late now to use them.

### Something Else Again.

Chet. Todd writes from Nebraska, and says:

> I cannot agree with the recently published statements as to conditions in Omaha. I know of that city, having operated there, and the writer is probably working in one of the few places that is positively no good. When I worked in that city I had no trouble in securing a fair salary; received $18.00 per week for four reels in the afternoon, and eight reels in the evening at the Hippodrome, which is a vaudeville and picture house. There are about six first-class houses in the downtown district, and the rest are managed by foreigners, who run cheap pictures and some "cheap" vaudeville. A good man cannot get good wages from them, for they do not want good work. The operators in the better class theaters are getting from $18.00 to $25.00 per week, and all the first-class houses employ two men. Things in Omaha could, of course, be a whole lot better, and again they could be worse. We tried to organize the boys there last summer, and it was the $8.00 and $10.00 a week ones who caused us to lose out. Their bosses told them if they joined they would be fired, and, therefore, they are still working for what one might call almost nothing. If Omaha wants to better herself those boys for whom I nearly worked my fool head off will have to stick when the others, higher class men, try to do something.

Not knowing the right and wrong of this matter, I do not care to comment further on the Omaha situation at this time.

### A Slide Rack.

Mr. L. McMillen, Peabody, Kansas, submits model of a slide rack made of tin, which would be very effective, though not more so, I think, than the one recently illustrated. It would also be very much harder to make, therefore, I trust Brother McMillen will not feel offended if I do not go to the expense of illustrating its construction. Briefly, it is made somewhat as follows: Suppose you cut out a section of a deeply corrugated washboard—something like eight inches long—that is, lengthwise of the corrugations. Now suppose these corrugations instead of being V-shaped to be square and that after cutting through their sides across the center you fold the two halves up at right angles and then with suitable cross bars connect the ends of the corrugations, thus making a triangular shaped arrangement with about ¼ of an inch between the transverse bars. Now suppose you cover these bars with chamois, or other soft substance, you will then have a slot into which you can slip the slides, and the bottom will rest on one of the corrugations, and its end will also butt into one of them while the slide will be held upright by the transverse bars. I do not know whether you can understand this or not, but I guess you can. It is as clear as I can make it without the photograph and the expense of a cut. As I said in the beginning, the holder is an excellent one, but no better than the device already illustrated, and much more troublesome to make.

### The Wagner Film Holder.

Mr. Jesse P. McBride has at last got his metal film holder, or shipping pail, perfected and approved by the Interstate Commerce Commission. He is having a big order made up and will send one in for examination and approval soon. The old form of pail was examined and illustrated by the department several months ago. It was an excellent shipping package. If the improved pail is better it must be very good indeed.

### Answer This If You Can.

Take a clear, perfect piece of glass and hold it over your machine aperture in the full strength of the light for one fourth of a minute. Then remove it and tell me why it is no hotter than it is. Now let's see some of you wise ones supply the answer. There are going to be some surprised operators, too, when they find the glass is only warm.

### A Poser.

From Columbus, Ohio, comes the following puzzle:

> Machines, two Model 4 Standards, set in line with each other. One picture larger than the other, although two 5-inch lenses are used. One picture is 13 feet 6 inches—the size of the other one not given. We bought a new aperture plate; thought this might be the fault, but the new one gives exactly the same result. We also switched lenses, but when the lens from the machine throwing the big picture was placed in the other machine, instead of increasing the size of the smaller picture it decreased it. We have tried in every possible way to remedy this trouble, but nothing doing. What would you advise?

The answer to this question should be easy. It would ordinarily be that the two lenses were not matched, but two things enter. In the first place the aperture which gives the 10 foot 3 inch by 13 foot 6 inch picture is not true. It should give a picture 13 feet 6 inches by 10 feet 1 inch. But here is the funny and seemingly unanswerable proposition. One machine gives a small picture and the other a large one, but when the lens giving the large picture is switched over to the other machine giving the smaller picture it gives a still smaller one—Good night! Either Columbus is trying to kid us or else the trouble lies in the machine apertures, one of which is smaller than the other, and this does not seem possible, they both being Standard machine aperture plates, and, therefore, presumably, both punched with the same die. Also, if it were the aperture, the switching of the lens ought not to give the result named, I think.

### In the Old Days.

From Albany comes the following:

> Enclosed find money order for another Handbook. This is my second order for this edition. I have read and studied everything I can find pertaining to projection, and I think that by close application I may in a few years be able to consider myself a real operator. I broke in on projection machines in the fall of 1899. I had had previous experience with pantagraph, pantoscope and panoramagraph, so I already had a fair idea of light action as you will see. My first moving picture experience was with a road show, and in those days a man had to know his juice; also his gas. It was not so much a question of "how good a picture," but "will I get any picture at all?" Voltage ranged from 52 to 500 a. c. and d. c., with overloaded outside and inside circuits, commercial arcs and street arcs, outside and inside incandescents and trolley circuits, together with every known cycle and phase, and some very weird wiring systems, therefore, you see a road operator was real busy when making his set. To this must also be added the pardonable suspicion of the local fire marshall, and the in-growing hatred of the superintendent of the local "'lectric light plant," the curiosity of the rube for "flikerin' picters," late trains, and a few other minor troubles.
>
> I talk study and the Handbook to every operator I meet, and, as a rule, find that the man who is indifferent to the Handbook has an indifferent picture also. Local 285, I. A. T. S. E., is strong and healthy, thanks to the efficient officers in charge and to its progressive membership. Projection here is far beyond the average, except in one or two isolated cases, where retrogressive managers prefer the $10-a-week kind and get it.

This letter comes from a progressive, up-to-date operator. I have omitted his name because of the I. A. T. S. E. "law." I am glad indeed to know that the Albany boys are progressive, and that they are putting on the right kind of projection. I am going to ride my two-wheeled gasoline choo-choo up there some of these days, but perhaps it will not be until spring, on account of the weather. I projected the Paul J. Rainey films in the Governor's mansion in your city a couple of years ago.

### Russell Pastil.

Mr. Harry Bowman, Jr., Greensboro, N. C., writes:

> Noticed brother Russell's letter regarding his new pastil. If it does what he claims it will be far superior to anything previously put on the market. We would consider it a great favor if you would forward one of those pastils to us for test as soon as you receive them. We use gas almost exclusively. Have been using the Lindall pastil, which was brought to our attention by the Department, and it is great. However, if brother Russell can, and has eliminated the fragility, and lowered the cost his pastil would, of course, be superior, provided it is equal to Lindall's in other ways.

Yes, neighbor Bowman, "provided" and "if." However, friend Russell has not forwarded the pastils for test as yet, therefore we still have only his own individual statement as against an actual test of the Lindall goods.

### To Washington Locals.

Mr. C. O. Rutledge, Gem Theater, Wenatchee, Washington, desires to join the I. A. T. S. E. Seattle and Spokane are the nearest locals. Will the secretary of one of these communicate with Mr. Rutledge?

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# Comments on the Films

## Licensed

"FOR LOVE OF A TOREADOR" (Cines), November 18.—First class as an offering to the public. It gives us a bit of real Spain, so far as one who has never been there can see, and we are shown a real bull fight as the setting for the climax of a love story. The actuality of all these things and the natural acting of the players who, being of Seville, are to the manner born, make it tremendously effective. There are elements of excitement that heighten the impression it makes. The marked enthusiasm of the throngs on bull fight day is one of these, and especially of the spectators during the fight. We can't deny that a bull fight is a brutal form of sport, but this picture of one didn't offend us at all. There is a horse killed, but it is not done brutally to make a picture. In this story, its brutality was not noticed by us, we were too deeply stirred.

"A CAUSE FOR THANKFULNESS" (Edison), November 18.—An emotional picture with an effective Thanksgiving lesson. Good, well-thought-out letters help the story's impression—letters that are much better than usual. Markedly histrionic acting, especially of Elizabeth Miller as the detestable wife, but also of William Bechtel, as the worried business man, and of the two children, give noticeable punch to the early scenes and again in the later scenes, where the qualities here noted compel our emotion. As a whole, the story gets over and easily makes us believe in it, though there are some scenes that are decidedly weak. The servant should not have needed to show the children where to wash up at their grandma's; then that scene where the parents see the children after the accident also failed to convince.

"HIS LAST FIGHT" (Vitagraph), November 18.—A sea story that makes a good offering. In it there are three or four tremendously effective scenes which show just the close of a long struggle on a schooner in which an ex-prize fighter has taken the part of a castaway girl of great beauty, whom they have picked up in mid-ocean and has whipped the whole crew to save her honor. As a whole, it interests strongly, but fails to make us believe in it, except the big scenes. Ralph Ince, as the prize fighter, draws his personage vigorously, but there are weaknesses in the acting of the other characters, except the crew, which is most convincing.

"SHADOWS" (Lubin), November 18.—A story with a truly pertinent and tremendously tragic situation (the plight of a sweetheart with a taint ot madness in her blood), but the author, Emmett Campbell Hall, has side-stepped its logical development for the sake of making a popular offering. The acting is not better than fair, as the heroine is not at present up to the demands of such a role, which is all that counts in it. L. B. Carlton produced it.

"THE PORT OF MISSING WOMEN" (Selig), November 18.—We never saw a shallower picture. This sort of work is far below the standard set by Selig offerings. The audience ridiculed it. Gibson Willets is the author.

"THE LOST CHORD" (Essanay), November 18.—The [illegible] of the name has suggested to the author of this photoplay a love story, but it was not necessarily implied by it. The quotations from it used as subtitles help to keep the picture in a poetic mood. There is some pretty posing in it, but the story is not life-like or strong. The way the audience receives any offering tells very little; this was, in part, ridiculed here by an early morning audience.

"MR. GASTON OF PARIS" (Patheplay), November 18.—A hotel kitchen farcical love story with much rough business, some broken china and many queer characters. Half of the audience laughed loudly over it and laughed often.

"FLOWERS OF JAPAN" (Patheplay), November 18.—On the same reel with the foregoing it this which gives some not perfectly photographed views of a garden in the Flowery Kingdom, showing wistaria and iris blossoms.

"THE GIRL IN THE HOUSEBOAT" (Edison), November 18.—The fun of this picture lies almost wholly in the character of the unhesitating "Spud," played by Harry Gripp. The setting is in and around a summer lake, for "Spud" is a good swimmer. It gets over pretty well and the audience seemed to enjoy it. The script, taken from "Mr. Leander," was written by James S. Dwyer, and the producer is Ashley Miller.

"THE USUAL WAY" (Essanay), November 19.—A tooth-pulling comedy that interested and made some laughter, but is more naturally a gentle amusement giver. The story is built on a slight modification of an old plot, but is acted in a sprightly way and makes a very fair offering.

"BY IMPULSE" (Patheplay), November 19.—The personality of the leading woman is the chief asset of this very acceptable offering. The impulsive heroine takes a position as housemaid in the home of one of her father's best friends, but that is not known to her. A burglar breaks in the first night and she proves quite a heroine, then there's a good laughable ending. It makes a very pleasing picture.

"THE TOUCH OF A CHILD" (Selig), November 19.—An old situation very slightly changed makes a picture that has pleased so many times that it ought to go again and seemed to be liked by the audience here. Except its sentiment, there is little to commend in it, for it does not convince as life and is built on the not strictly true opinion that success as an opera singer is incompatible with the duties of a wife and a mother. That the charming little Selig player, Lillian Wade, plays the child whose need of a mother's care recalls the great singer from her longing for fame adds much to the picture's value.

"WHY I AM HERE" (Vitagraph), November 19.—A picture that mixes serious tragedy and farce and has as much fun with the audience as the audience has with it. Perhaps most of the spectators enjoyed it thoroughly, for it is unlike other pictures; is sprightly acted with Sidney Drew in the leading role, and is full of sharp turns, jolts and contrasts. We are left wondering what the minister thought when he heard that tale of why the prisoner was "here."

"FARMING IN ANCIENT THEBES" (Vitagraph), November 19.—Very short. It shows harvesting and thrashing the grain in Egyptian Thebes. The photography is clear.

"PATHE'S WEEKLY NO. 69" (November 20).—The topical this Thursday is fair and strikes a good average among topicals that we have had.

"PARTNERS IN CRIME" (Lubin), November 20.—This three-part melodrama can safely be termed big, not because the author, George Terwilliger has shown much originality or art, but because of the ingenuity with which he has spread old stuff over a big canvas in a new way, that is, to give a new impression. It was produced by Harry Myers, who has made us see a rather large area of action, mostly out-of-doors, and has given a feeling of loneliness to his scenes at the "old mill" or at the "ruin." Such a story demands no depth in acting and has been fairly played. A pretty fair offering of the sensational detective adventure kind.

"THE DETECTIVE'S STRATAGEM" (Biograph), November 20.—The story is rather weak on probability, but is well acted and has its measure of suspense. Its great short-coming is that the hero is made weak enough to be a thief when his parents need money and yet the picture's development tries to make us deem him innocent. The police and detective scenes are snappy, but we have seen plenty like them as good.

"THE COWBOY SAMARITAN" (Essanay), November 20.—This offering appealed to the audience and will appeal to every audience as a whole. It is one of those pictures of sentiment that one is apt to like without admiring wholly as a great work of art. It is very well acted by all in the cast and has a child in whom the interest centers.

"SHOOTING THE FAMOUS HAZU RAPIDS" (Melies), November 20.—A picture of boats and rafts of logs shooting swiftly flowing rapids in Japan. It is very hard on the eyes, but is thrilling. On the same reel is a fine series of views taken in a Japanese lemon orchard that is most instructive.

"AN ACTOR'S ROMANCE" (Selig), November 20.—A dandy little farce comedy that is brisk and full of excellent and very laughable situations. The author deserves credit; we wish we knew his name, so that we could tell him so. It makes a most desirable release, for it will surely tickle every audience to which it is shown. It is good enough to stand by itself and no bill with it on will be counted poor.

"THE SALE OF A HEART" (Vitagraph), November 20.—A melodramatic story of people of wealth and others. Its heroine is the daughter of a French count and its hero is an American painter. They fall in love, but the girl must marry a rich man. In the end the painter saves her from marrying a bigamist and they are happy ever after. It has been richly staged and in most of the scenes has been intelligently handled. The acting is very fair.

"BRONCHO BILLY'S FIRST ARREST" (Essanay), November 22.—A nicely presented Western story, following in the line of its predecessors in the matter of setting, development, etc. Broncho Billy is elected sheriff and his first arrest is that of a fellow who elopes with the girl. Billy saves the weeping girl, shows her his star and she very agreeably transfers her affections to him. A pleasing number.

"A PROPOSAL DEFERRED" (Edison), November 22.—The fifth of the "Who Will Marry Mary" series. This is sufficiently detached from the foregoing pictures to tell a good story of its own. Bradford withdraws his suit against the Silver Star people, when he learns that he is in reality suing Mary. The scenes are interesting and picturesque. At this writing it looks like Bradford, unless Mary is a very hard-hearted girl indeed!

"PRIMITIVE MAN" (Kalem), November 22.—A rather simple story, following in the line of others, depicting the wooings of rough men of the woods. The love affairs of Dan, portrayed by Tom Moore, were brief and spirited. He watches Betty, played by Alice Hollister, wading in the stream. He falls in love with her and fights off her rival. They are married and he proves a brute until the baby comes, when he experiences a change of heart. This is well presented and gets up quite a strong interest as it progresses.

"THE HARMLESS ONE" (Lubin), November 22.—Another film with a mission, which is set forth at the beginning. This is to show the danger of allowing supposedly harmless lunatics run at large. The one featured in this reel develops into a maniac. The street car scene was very exciting. The story is so unpleasant as to be almost repulsive, yet it is very strongly presented, and the part of the lunatic was well played by Romaine Fielding.

"KENTON'S HEIR" (Patheplay), November 22.—An admirable drama, well acted and telling a story of strong interest. To save the life of the sick millionaire a young man poses as his long lost son. Later the real son appears, a hobo without money or health. Some dramatic scenes occur and the son is restored to his rightful place. Smooth photography is another good feature of this film.

"OUTWITTED BY BILLY" (Selig), November 21.—A story showing the evils flowing from the negligence of a woman in failing to inform her new husband of the existence of a former. The question will occur to many who see this film as to the manner of the horse's getting home. He is driven to the station by the owner, accompanied by his wife. The two get out, the animal walks out of the picture. Why should such great importance have been attached to the marriage certificate? Were there no witnesses to the ceremony, no clergymen, no record anywhere? The ending of the picture is pleasant.

"THE LAUNDRESS AND THE LADY" (Kalem), November 21.—There is fun in this picture when John Brennan, attired as a domineering skirted cook, stands with uplifted rolling pin over Ruth Roland and compels her to operate the washtub. The mixing up of the destination of the notes was not new, but it was funny in its working out.

"THE DUBLIN HORSE SHOW" (Kalem), November 21.—On the same reel are pictures taken in Ireland, England and France. They will interest.

"HIS CHORUS GIRL WIFE" (Lubin), November 21.—It hardly seemed necessity to kill the wife, separated from her minister husband, so that he might marry the woman he loved. A little ingenuity should have cleared up the situation, without making it so artificial. The picture will mildly interest. Miss Morley was pleasing, and the character work of George Nicholls was good.

"THE SCHEMERS" (Vitagraph), November 21.—A real old-time Bunnyfinch. Bunny, condemned to remain in his home instead of joining the "boys," outwits the wife, who insists on keeping him in view. A little later, after he has escaped, leaving in his bed a dressmaking form and a bronze bust, the wife surreptitiously accepts an invitation to play cards. The denouement makes good comedy, and, as a matter of fact, so does all of the picture.

"NATIVES OF AUSTRALIA" (Patheplay), November 21.—Short picture, one of the best bits being of an old citizen making and throwing a boomerang.

"THE POND SNAIL" (Patheplay), November 21.—On the same reel is this subject in the science and nature series, which will have interest for many. Much use is made of the microscope.

"IN THE SPANISH PYRENEES" (Patheplay), November 21.—On the same reel also are these good views of mountain and stream, one of the pictures being taken at an altitude of 7,200 feet.

"THE LEADING LADY" (Vitagraph), November 24.—A commercial offering that shows that its author, Ned Finley, who is also its leading man and producer, knows how to make a picture rather than what to put into one. The opening is both lacking in originality and in snap and the plot, although a good vehicle for Edith Story, has one or two scenes where pistols are flourished or something else as unconvincing happens. Miss Story is charming in some of its scenes.

"PATHE'S WEEKLY NO. 70" (November 24).—Keeps a rather high average of interest all through, but there is no one item of striking quality in it.

"FROM DURBAN TO ZULULAND" (Edison), November 24.—With all the pictures of foreign countries we have had, South Africa seems to have been largely overlooked and this short series of views will be the more welcome. Durban is the capital of Natal and many of its beauties have been photographed for us, including a few glimpses of the surf along its beaches.

"ENOCH AND EZERA'S FIRST SMOKE" (Edison), November 24.—A farce without much quality or convincing truth. The audience showed a marked lack of serious attention to it. It is by William B. Pearson and was produced by Charles France.

"ALL FOR SCIENCE" (Biograph), November 24.—The story told by this picture is weak both in the sentimentality of its ethics and in the lack of convincing humanity in its action. There are two or three vigorously acted scenes in it, due mostly to the work of Claire McDowell, the lady detective. A poor chemist is about to shoot himself because he lacks the money to go on with his investigations, so his uncle, a butler, steals from his employers to finance him, "for science, not for personal gain"; yet the youth is now so prosperous that the detective who sees him on the street is made suspicious. That shows the quality of it all. It permits us to point out that Miss McDowell can act strongly even when the situation is ridiculous, which is a pretty good comment on her powers.

"AN INDIAN MAID'S STRATEGY" (Kalem), November 24.—This is the most interesting picture among the regular releases today, but the day is not a very strong one. The story is good, though like others that we have seen, but it has been written skillfully and produced in interesting backgrounds and is also well acted. Princess Darkfeather and Arthur Ortiga play the leads as two Indian lovers and give a convincing red-man atmosphere to it. It will entertain.

"JUST CISSY'S LITTLE WAY" (Lubin), November 24.—The trouble with this comedy is that there have been too many serious dramas that have been very like it. That the audience laughed is true, but there seemed to be some who wholly missed the fun, which comes from the ridiculousness of its situations. But, as we said, too many people don't count such situations ridiculous. Perhaps its author ought to have made it a bit more outrageous or, perhaps its producer, Arthur Johnson, ought to have put in it a bit more impossibilities. Its one really impossible scene was made suggestive and that fact did a lot to kill its fun.

"MOUNTED OFFICER FLYNN" (Selig), November 25.—This is a story of an attempt to get stolen government plans across a border. There is no particular interest or suspense at any time, except perhaps when Officer Flynn is struggling with one of the thieves.

"THE VANISHING CRACKSMAN" (Edison), November 25.—This is the first of a series to be shown in conjunction with the printing of a story in a magazine. The subject would make an interesting first reel in a multiple production. It is a question as to its value as entertainment, except to those who follow one theater and are in a position to know when the next picture in a series is to appear. Benjamin Wilson has the part of the cracksman and Robert Brower is the police superintendent. The cracksman gives notice that he is going to get away with wedding gifts and then proceeds to do it. It does not appear how he gains entrance to the house.

"THE SHADOW OF SHAME" (Patheplay), November 25.—A story which seems to have been thrown together around a location in a rough country. Crane Wilbur, as the sheriff, overacts his part, especially in the first interview with his father, just released from prison. The escape of the convict was none too convincing; likewise was it remarkable that he should find on a clothesline a suit of men's clothes right to his hand. It was a coincidence that the escaped convict should meet the released man. Again, why should an attorney-general send out an order to a sheriff to look for an escaped prisoner? The ending of the story is the best. The sheriff has been afraid to recognize his father and has been trying to get him away from the neighborhood, but when the father aids him in the capture of a prisoner and also saves his life he relents.

"HER SICK FATHER" (Lubin), November 25.—Rather weak comedy, even for those who feel disposed to laugh.

"THE LOST SWITCH" (Lubin), November 25.—On the same reel is this bit of near rough stuff that will amuse.

"LITTLE KAINTUCK" (Vitagraph), November 25.—Simple indeed is this story, yet it holds the attention all the way by reason of the human interest in it. Paul Willis, as Little Kaintuck, does excellent work; he is a real boy, yet showing in his face the resolution of a man. Karl Formes is good as the mountain storekeeper. Margaret Montague writes the script and Robert Thornby produces it.

"THE LITTLE SUBSTITUTE" (Essanay), November 25.—This story is based on the supposition that it is possible for a father not to know his own baby after an absence of several months. A baby was several months old when its father went abroad. It died during his absence, and the aunt in whose care it had been left substituted for it a foundling. The mother who deserted the little one became a nurse. When she had tried to claim the child she had been told by the aunt it was dead. Later, when the surviving child is taken ill it is the mother who responds to a call for a nurse—a doctor was not sent for. It is at this time that the aunt decides to confess to the father her deception. The mother is present. Both love the child. There is only one thing that can happen, and it happens, making a pretty finish to an artificial picture. The photography was unsatisfactory. By the way, in the print seen the father was made to board the steamer two times—in succession. It looked like a retake being tangled somewhere. Mr. Bushman and Miss Dunbar make the most of their parts.

## Licensed Specials.

"THE EXPRESS CAR MYSTERY" (Kalem), November 19.—Another Kalem railroad picture, perhaps better than the last. It is so interesting that one will not notice that it is in two reels. There is more substance to it than was in "The Runaway Freight," and it has no story of distinctly minor interest; all its parts are equally absorbing and all have been handled to make a dramatic whole, effective and eminently worth while. Good photography is of primary importance in such an offering and is present in this picture. Fair character drawing and intelligent acting are also found. A desirable release.

"THE GREEN-EYED MONSTER OF JEALOUSY" (Patheplay), November 20.—A gem of a picture. It was made in France and tells a story of French family life that will certainly make a very strong appeal, because it is so sympathetic in its humanity and so delightful in its humor. The acting is simple and full of naturally expressed feeling for subtle qualities in the situation that needed to be touched only with a fairy's wing or spoiled. Perhaps not all of it convinces absolutely, but most of it seems like real life. There is no one in the cast without his or her indispensable share, so it seems, in the picture's pleasing effect, but, of course, the little girl is the center of interest and a wonderful little girl she is. We certainly hope the author who wrote this will make others for us, for he or she is a human being.

"THE END OF THE CIRCLE" (Essanay), November 21.—There is little that is entertaining in these two reels. The story is an unpleasant one. It contains practically no light colors to relieve the gloom created by a revengeful female on one side and a hasty fool woman on the other. At the end what is left to the only cool-brained and level-headed person in the quartet is the privilege of becoming the protector of the child left by the worthless human killed in a drunken fall and the sweetheart of whom he had by trick got away from a good man and then slowly killed her. The story contains two flashes—where five years after the loss of his sweetheart the prospector learns from the Mexican girl how she had been responsible for his unhappiness, and the concluding scene, where the prospector and the little one start out in a big wagon to begin anew. Frederick Church has the lead and True Boardman is his rival; Eleanor Blevins is the sweetheart and Evelyn Selbie the Mexican girl. All do good work, but they were hopelessly handicapped in their story.

"A GOOD SPORT" (Edison), November 21.—Herbert Prior, in the role of a monocled polo-playing Englishman, makes a distinct hit in this two-part comedy, by Charles E. Van Loan, who was perhaps the first important writer to use as a background for his stories the studio and the camera. The Honorable Reginald Devenham is visiting in the West and is temporarily embarrassed. He accepts a position as a polo player for a few days in a picture company. The last scene is taken first, as sometimes happens. Devenham, the hero, is told he must kiss the heroine. Now it seems that back in England there is a little girl who will take serious exceptions to this action, and Devenham thinks of her. It is only after considerable urging that he rehearses the part to the satisfaction of Director Cooper—who had shown him how—and incidentally of himself. There is a hearty laugh in the house when the hero says in an aside, as the screen tells us: "Just fancy, they pay me five dollars a day for doing this!" Mabel Trunnelle is charming as the leading woman who looks, with serious eyes, on the new player. C. Jay Williams is the producer. The picture makes good entertainment.

"THE WHIMSICAL THREADS OF DESTINY" (Vitagraph), November 22.—A two-reel number of absorbing interest, featuring a troupe of bareback riders. The plot is unique. An eccentric millionaire pretends to be dead in order to test his only two living relatives. He makes them his heirs in case they marry. The man falls in love with the circus girl and passes up the fortune; the niece conspires with the ringmaster to drug the girl and possibly kill her. All comes out right in the end and the fortune goes to the nephew. The situations are new and full of interest throughout.

"BY MAN'S LAW" (Biograph), November 22.—A two-reel number, following in the wake of numerous theatrical productions dealing with the white slave traffic. The story is strong and well pictured; it shows how the oil trust grinds down a family of independent producers, so that the girl eventually is forced to look for work on the street. She is followed by white slavers and dies at the close of the picture. This is rather sordid and pessimistic in type and cannot be called a pleasant story. At the same time it is well constructed and powerful in the emotions it excites.

"THE QUALITY OF MERCY" (Selig), November 24.—One's attention is quickly captured by the situation developed by the first scenes of this picture; it is a situation unusually strong in the possibilities of convincing tragedy that are suggested in connection with its title. Stated briefly, the picture's whole story is of two weddings, both performed by the same minister, but the girl who, in the first instance, makes a runaway match is afterward led to suppose the marriage an illegal one. Some years later, when she is a widow, the same minister comes to marry her again and thus she learns that he was really a minister when the first ceremony was performed. This is a more commonplace development than the opening, with its harsh uncle in the background, seemed to promise, but just as it is it will make a picture that will hold the many. The author is Wallace Clifton; the producer, N. McGregor.

## Independent

"RED MARGARET, MOONSHINER" (Universal) (Gold Seal), December 9.—Pauline Bush gives a good portrayal in this story of moonshiners. It is a disagreeable part and a hard one, but she makes much of it. There are good mountain backgrounds. There are many fights between the outlaws and the deputies. Allan Dwan is the producer.

"THE HOUSE IN THE TREE" (Majestic), November 23.—The exceedingly unique setting, indicated by the title, makes this a pleasing offering from the very start. The children pledge themselves to marry in later life, leaving the agreement in the house in the branches. Years later they return, after both have had other affairs of the heart, and live up to their promise. An attractive cast of people and good photography help make this a very desirable reel.

"THE CONVICT'S DAUGHTER" (Crystal), November 30.—Pearl White and Chester Barnett, the former in the title role and the other as the father falsely convicted of murder, appear to very good advantage in this rather thrilling drama. The convict's daughter, falling in love with the son of the woman who was largely responsible for convicting the prisoner, affords a strong situation out of which springs the story.

"THAT AWFUL MAID" (Crystal), December 2.—The maid to whom we are herein introduced gets her employer, a Mr. Smooth, into all sorts of trouble, which forms the basis of this entertaining little comedy.

"THE INSTALLMENT PLAN MARRIAGE" (Crystaal), December 2.—Some laughable incidents grow out of a young suitor's efforts to appear well-to-do in this farce, which shares the reel with the above. The method which the young man employs to gain his end is to fit out the home-to-be in a very sumptuous manner, with the help of the installment plan. Out of this grows the humor.

"MIKE AND JAKE IN THE WILD WEST" (Joker), December 3.—Max Asher and Mary MacCoy are very laughably entertaining in these burlesqued adventures of two Dinkelspiels who determine to try their luck in the wild and woolly West.

"MIKE AND JAKE IN MEXICO" (Joker), December 10.—The two familiar characters impersonated by the two principal actors in this burlesque attempt to rescue a very pretty Mexican girl who has been stolen by a gang of bandits. The result is fun galore.

"TROUBLE ON THE STAGE" (Eclair), December 7.—This is an amusing burlesque of life around a motion picture studio and deals principally with a stage manager's difficulties in getting his production through to a successful finish.

"MAGNETISM AND MAGNETS" (Eclair), December 7.—On the same reel as the above is this scientific subject which illustrates the powers and fundamental laws of magnets and magnetism.

"PEARL'S HERO" (Crystal), December 9.—Pearl White and Chester Barnett swing this comedy in which a hobo manages, by accident and by stealth, to acquire a bright, new uniform and a sword, and with these to masquerade as a hero until he is exposed.

"BALDY IS A WISE OLD BIRD" (Crystal), December 9.—Sharing the reel with the above is this brief humorous skit in which the uncle of a young couple, who expect a big inheritance from him some day, marries the cook of the expectant ones, thereby disappointing them greatly.

"THE BARRIER OF BARS" (Victor), December 1.—Warren Kerrigan is not so well supplied with a good story to interpret in this drama of innocence wrongly accused as he might be. The rascal attempts to rob a safe; the hero interrupts and is accused of the crime for his pains, but it is exceedingly improbable that any court would convict a man who is mentally deranged, as was the accused here, and this, together with an unconvincing prison escape, mar what would otherwise be a fair offering.

"THE ROGUE'S GALLERY" (Keystone), December 4.—A little comedy plot put together for the purpose of showing how Bertillion measurements are taken in the rogue's gallery. Quite interesting and instructive.

"THE SAN FRANCISCO CELEBRATION" (Keystone), December 4.—On same reel with above. Views of the manner in which the Golden Gate city celebrated the anniversary of Balboa's discovery. Views of a characteristic West Coast parade are shown. A pleasing half reel.

"A ROUGH DIAMOND" (Reliance), November 26.—In which Thos. R. Mills appears as a man seeking work and Louise Vale and Stanley Walpole as a young married couple. The husband employs Mills, who later proves himself a friend in need. A clear-cut story, not particularly new in plot, but well photographed and presented with spirit.

"THE OTHER WOMAN" (Reliance), November 24.—This is quite an absorbing story, written by Irene Hunt, who plays the young girl. Madeline Traverse does good work as the fast woman who has a strong hold upon the hero. The shooting scene was unsatisfactory and the baby scene at the last could have been spared. The story, however, has dramatic moments which make up for these defects, and is generally pleasing.

"THE REPORTER'S SCOOP" (Reliance), November 29.—A typical newspaper story, written by George Morgan, who plays the role of the reporter hero. George Siegman and Irene Hunt also appear. The plot situations are all familiar, combining business and politics, with, of course, the love story included. Not new, but lively and quite entertaining.

"METHOD IN HIS ILLNESS" (Komic), November 27.—A breezily presented half reel, in which a very gay married man plays sick. His wife takes him at his word and puts him to bed. Later he escapes and joins his friends, but his wife follows. Fairly amusing.

"A MAN WITH A RAZOR" (Komic), November 27.—On same reel with above. The half-shaved customer objects when the barbers begin dancing about the shop to hand organ music. The chase was very well done and the close of the film is laughable. An entertaining split reel.

"THEIR GREAT BIG BEAUTIFUL DOLL" (Thanhouser), November 23.—In which the Twins adopt the Thanhouser Kidlet after losing their doll. Of course, they have to give up the child and are accordingly sorry. A very light subject, depending chiefly for its interest on the three attractive child players.

"CURFEW SHALL NOT RING TONIGHT" (Thanhouser), November 28.—A brief dramatic episode, based on the famous poem of Cromwell's time, showing how the girl swings on the bell and saves her lover from death. Florence La Badie and William Russell are the lovers; the part of the sexton was well handled. A first-class one-reel offering, free from padding and in good proportion all through.

"THE MEXICAN SLEEP PRODUCER" (Apollo), November 23.—A burlesque on the Mexican revolution, in which Fred Mace rescues three American girls from General Youhurter. He puts the entire army to sleep with his medicated bombs. This is well photographed, and while not hilariously funny, is different enough to be entertaining.

"A WARM WELCOME" (Majestic), November 25.—A unique idea is contained in this story. The millionaire travels in the garb of a tramp to the town he has presented with a library. He is thrown into jail, while Rubber Shoe Mike, a real hobo, is entertained by the citizens. This is worked up with a fair degree of amusement.

"A SHOTGUN CUPID" (Princess), November 21.—About as improbable a story as one could wish; so improbable, in fact, that it is rather interesting on that account. The old man hides $500 in the barrel of his shotgun and then thoughtlessly fires it at a chicken thief. But the girl and her lover have already rescued the money. Good photography is the strongest feature of this reel.

"FIRST LOVE" (Crystal), December 14.—The title suggests the theme in this comedy drama. It is neatly presented and the young sweethearts will meet with many smiles and much sympathy. As usual, jealousy plays a conspicuous part in their affairs and the drama is nicely rounded in that they who cause the jealousy marry in the end.

"BY FATE'S DECREE" (Rex), December 11.—A rather unfinished film story, featuring Robert Leonard and Helen Case. This tells a story within a story, which occupies a large part of the reel, leaving the climax somewhat weak. A release of only ordinary interest.

"HE LIKES THINGS UPSIDE DOWN" (Eclair), December 14.—More of George McManus' fantastic drawings, depicting the adventures of Snookums and the Newlyweds. Freakish effects which prove quite amusing.

"NUTTY HAS A ROMANCE" (Eclair), December 14.—On same reel with above. A grotesque story, in which Nutty goes to rescue a girl in a boat made from a bathtub. The photography is very good, but the story rather trivial in plot.

"JAMES LEE'S WIFE" (Rex), December 7.—This drama, based on the poem by Robert Browning, of the same title, is neatly and prettily presented and is very commendable in its settings and its acting. Lois Webber plays the lead. The story is very simple and the charm of the play lies in the manner of its telling. A young artist neglects his wife for a pretty fisher maiden, whose picture he is painting, but in the end admits his mistake.

"HER FRIEND THE BUTLER" (Nestor), December 12.—An exceptionally good little comedy, enacted by a competent, good-looking cast, which includes Eddie Lyons, Ramona Langley, Stella Adams and Lee Moran. The pictures are clear and the plot, while not extremely original, is handled with a proper degree of farcical humor. A pleasing release.

"A WOMAN'S REVENGE" (Crystal), December 7.—Pearl White and Chester Barnett have the leads in this dramatic offering. The suicide was too realistic and unpleasant in its portrayal. The latter part of the story is quite interesting, but none too convincing. Good photography is a strong feature of this film.

"PLAIN JANE" (Imp), December 4.—Jane Gail gives a good characterization in the title role of this comedy drama concerning the love of a drudge, "plain Jane," for an artist who does not pay any attention to her and has not the least idea that she is in love with him. Mr. Welsh, as the Count von Stromberg, the suitor for a wealthy society girl with whom the artist is infatuated, handles his part in good shape. The story is pleasant and ought to be well received.

"THE WOMAN HATERS" (Keystone), December 1.—Two old salts, baching it together, become acquainted with their lady neighbors. Gossip ensues and a row follows, in which the women pull hair and there is a general mixup. This is fairly amusing.

"LOCKED OUT AT TWELVE" (Nestor), December 5.—Al Christie produces this comedy, which at times makes hearty laughter. Lee Moran, as the janitor, had an opportunity to cause amusement; he did not seem to get out of his part all there was to be had. The ending was lacking in strength; the fall seemed too sharp, after the hilarity caused by the scenes in the hall.

"HOW FRECKLES WON HIS BRIDE" (Powers), December 8.—Harry Pollard plays the lead to very good effect in this amusing little comedy in which Freckles, a country boy, wins the hand of a city girl who comes to the country and turns village belle, by licking all of his rivals and in the end forcing the preacher to marry him to her. A good idea well presented and likely to win its laugh.

"THE MASK" (Rex), December 14.—This is a very commendable film. Its theme is essentially dramatic, being that in which a man leads a double life and possesses, like Jekyll and Hyde, a double personality by virtue, however, not of transforming his entire body, but only the muscles of his face. This is carried away with first-rate effect by the actor playing the rascal. At the denoument, as he is about to marry the heroine, he loses control of the muscles of his face and his real character is revealed. The film will carry wherever it is shown.

## Independent Specials

"THE LEAP OF DESPAIR" (Itala).—A well photographed and well staged romance in the life of people well to do. We have pictures showing the boxes at an opera, palaces and a stock exchange. Two persons are happily married. The husband gets word that a gold mine in which is invested his entire fortune has given out and that he consequently is impoverished. Lated the wife accepts a place in a circus as a rider. The husband, humiliated at the prospect of being supported by his wife, takes advantage of the attentions of another circus woman to make his wife believe they are welcome and that he is leaving her on that account. In her despair she jumps from a high platform with her horse to the ground. Regardless of the manner in which the leap is contrived it is convincing and thrilling, which is sufficient. The woman is badly hurt, but not killed. She recovers, and later, when a new vein is discovered in the mine, all ends happily. The action may drag a bit in the third reel, but the sensational feature of the jump in the fourth reel and the horsewoman's leap to the parapet of the bridge in the first part offset this.

"OUTLAWED" (Film Releases of America).—A two-reel picture produced on the other side of the water. The story is primitive and is made in primitive surroundings. It will not arouse any great degree of interest either through the plot or the backgrounds. The titles do not indicate care in preparation and are extremely melodramatic. The photography is good.

"A DAUGHTER OF EVE" (Great Northern).—In this four-reel story the first half is of deep interest. Later through the introduction of episodic actions that run to too great a length, the holding quality flags. While we are in doubt as to whether the divorced woman is in love with her first husband or whether she is only fooling him and really cares for her present mate we are entertained and held. The photography is charming, and so likewise are the backgrounds. The acting is of high quality. One of the best scenes is that in the court room after the jury has retired to consider its verdict and the wife tries to console her husband.

"NIGHT SHADOWS OF NEW YORK" (Imp), November 27.—This three-reel drama seems to have for its object a true-to-life portrayal of New York's underworld and as such, with one or two slight inaccuracies, it will pass muster; but there is no drama inherent in mere descriptions of the comings and goings, the fortunes and misfortunes of crooks and their sweethearts. Something seems to be lacking in this picture, otherwise of exceptional merit. Perhaps it is the absence of a genuine struggle between the good and the bad.

"THE HEART OF A POLICE OFFICER" (World Special Films).—A four-part picture made by the Pasquali Company. It is an adaptation of the drama of Enrico Gemelli. The production will carry on its photography alone. The outcome of the story is apparent too early. As soon as the poacher is fined 300 francs there is no doubt that the similar amount representing the policeman's savings will go to pay the fine. The denouement is skillfully handled, there being a distinct punch.

"OVER THE CLIFFS" (Eclair), December 10.—The photography and the settings, particularly those at the cliffs which play a prominent part, are very commendable in this three-reel story of hot-headed Mexicans and a faithful Indian boy. The heroine, whose parents are murdered when she is a child and who grows up to meet and finally expose their murderer, is well rendered, and she will win much sympathy. The whole play has been carefully staged and acted and ought to be well received.

"THE WOMAN" (Broncho), December 10.—A two-reel Western offering, written by William C. Clifford. The part featuring the rush of homesteaders to locate claims on the newly-opened reservation was picturesque and true to Western conditions. The subsequent story, where the wife becomes a bigamist in a misguided effort to help her first husband, who is ill, does not make a very strong appeal. The ending was weak and disappointing.

"THE BLIGHT OF WEALTH" (Thanhouser), November 25.—A two-reel film story, rather below the Thanhouser average in some respects. Important action was omitted at interesting moments, such as the duel scene, and the continental atmosphere was not well suggested. A good full-length view of the Carmania is shown. The performers did not seem to get strongly enough into the feeling of the story, which in itself lacked any great pulling power.

"THIEVES AND THE CROSS" (Rex), December 4.—We meet with Rupert Julian again in this two-reel production; he, with Lois Weber, plays a leading part, and he does it with good effect. He always makes an admirable rascal, appearing here as one of two thieves; the other, a woman who throws over her dishonest career and begins a new and better one. The story is good and the final scenes, at a fashionable hotel, show some pretty good judgment in selecting settings.

"THE INFLUENCE OF SYMPATHY" (Victor), December 5.—A two-reel offering featuring Florence Lawrence as a young mother. The happy home is invaded by death and she mourns for her lost baby. A strong young orphan child is brought to her, but she finds no happiness until her heart goes out to a little lame girl. This story is nicely pictured and strongly presented. The theme has been handled before in a different way, so this will not strike many observers as entirely new, but it is in line with the better grade of pictures, which tell powerfully moving stories.

"THE WEREWOLF" (Bison), December 13.—Director McRae produces this story of Indians and white men of a hundred years ago. For those who care for much shooting and massacre the picture will have appeal. Good photography and interesting backgrounds go far to hold the attention. The spectacle of a large body of Indians standing in a compact mass and shooting at a party of white men is hardly in accord with Indian tradition.

"HIS OWN BLOOD" (Powers), December 12.—The entire first reel of this two-reel subject was beautifully pictured, well acted and generally pleasing, but the second reel was marred by overacting and a badly strained plot situation. Edwin August plays the lead and is surrounded by a pleasing cast. The light thrown upon the drugging of soft drinks gives the story a motive of more than average consequence and if the story had been worked out more naturally this would have been an exceptional release. All of that part of the story centering about the operation seemed ridiculous and beside the point. The photography is very good, but, as a whole, the release is disappointing.

"UNDER THE BLACK FLAG" (Gold Seal), December 2.—Here is a praiseworthy three-reel production concerning the career of Sir Henry Morgan, celebrated in history as a pirate, one of the worst who ever sailed the Spanish Main, although he was also governor of Jamaica at one time. In the story set forth in this film we see him deposed from his governorship by King James the Second, and after a desperate attempt to resume his piracy, practiced before he was made governor, we see him killed. Into this part of his career is woven a delightful romance and many interesting characters appear. The settings, on the pirate ship, in Caracas and along the beaches, are well chosen and the atmosphere throughout is charming. The production is rather elaborate, many soldiers and pirates of a romantic age appear and the action is well sustained. A first-rate film. Boys in particular will appreciate it.

"WHEN PIERROT MET PIERRETTE" (Eclair), December 3.—A two-reel offering with some highly improbable spots in it, but which, nevertheless, is quite appealing. The scenes in the first reel were vague in their development and it seemed some of the sub-titls were misplaced. Barbara Tennant, J. W. Johnson, Alec Francis and other members of the Eclair company appear. A double love affair occupies the interest throughout. One of the girls is kidnapped and the chief action centers in the masked ball in the second reel. This production is faulty, but has a number of meritorious points.

"THE WHITE SQUAW" (Bison), December 6.—A two-reel drama full of aboriginal Americans, soldiers, hard riding and fighting. The story tells of a white child stolen by the Indians to grow up among them and cause trouble between them and the whites when she turns out a very beautiful young lady.

"THE FRAME-UP" (Broncho), December 3.—A brisk two-reel political story, by Richard V. Spencer. Rather obscure in its development in the first reel, but works up entertainingly. The woman of the underworld aids the gang politicians in putting up a fake story on the young candidate. The plot is exposed in the second reel and there is a thrilling scene where an automobile dashes over a steep embankment. This latter feature does much to strengthen the offering. The photography is good.

"FOR THE FAMILY HONOR" (World Special Films Corporation).—An extended review of this excellent picture will be found in another column.

"THE NIHILIST'S DAUGHTER" (World Special Films Corporation).—In this fine two-part picture, made by Savoia Films, there are many beautiful backgrounds, splendid photography, and, best of all, artistic acting. The story is of absorbing interest; there are many strong scenes, some of suspense, some of pathos.

"IN THE FANGS OF JEALOUSY" (World Special Films Corporation).—Made by the Paris Eclair Company, this two-part subject will hold from beginning to end. Charles Krauss has the role of a playwright, rather fascinated by the woman who is to interpret the leading role in this new drama. Of the player his wife is jealous. Hers is a fine characterization. She shows by her manner that she is a beaten woman; she realizes she is losing her hold upon her husband, but lacks the art, the finesse, the ability to play a bold hand or to adopt opposition tactics. She inspires pity if not necessarily respect. That she should resort to strategy, to attempt to remove her rival through the hand of another, was perfectly natural. The near tragedy makes a strong situation and it is finely treated. Another splendidly staged scene is where the playwright reads his work to the assembled players and the manager. Mr. Liabel gives a thoroughly workmanlike portrayal of the leading man. Miss Andriot has the role of the leading woman.

"LOVE VS. LAW" (Imp), December 1.—King Baggot plays the lead in this light and entertaining three-reel comedy. It does not exactly develop any very strong situation, calling for unusual acting, yet has the merit of presenting a number of clearly defined and likable characters. There is no question at any time what the various people are doing and what part it is they are playing. The story is simple and straightforward, telling of a young man's difficulties in winning a girl whose father objects to the match. A court room scene at the close is well set and altogether logical and convincing.

"THE BAPTISM OF FIRE" (Great Northern Features).—This military melodrama, though it is released under the trade mark of the Great Northern Features Company, was not made by the Nordisk studio; one will notice this most in the quality of the photography. Its photography is clear, but lacks the Nordisk toning and atmosphere. It is a picture of battle smoke and adventure, with a love story, and is in three parts. In the first is shown the opening of the love story and the beginning of the war. The enemy approaches and captures the castle of the heroine's father in which plans of the patriotic army are hidden. Then the hero, lover of the heroine, volunteers to get them. The girl, seeing him, mistakes him for an intruder and screams for help, so that he is captured. How she rescues him and how he gets the papers back to the patriot army make the rest of the picture. There is much freshness in it; it is all well handled, except at unimportant times, and holds interest as strongly as the average feature of this kind. A very fair offering.

"THE SECRET OF ADRIANOPLE" (Film Releases of America).—A thrilling, three-part military melodrama showing the capture and escape of a spy from a fortress which will pass with the uninstructed as Adrianople. Others will know that the city of Adrianople is on the Maritza River, not on the sea, and some in one scene may catch a glimpse of a flag through the trees that is not Turkish. But we must quickly add that the characters and costumes and many other things are so skillfully chosen that they continually suggest Adrianople to us. Then the work of the leading man, who takes the role of the spy, is marvelous and makes the picture breathless with the suspense of his situation, first as a spy, then as a captive and finally as a fugitive chased from pillar to post over the snowy parapets of the great fortress. He swims across a moat filled with broken ice blocks. It is a realistic picture and it could hardly have been acted and produced more realistically. A commendable feature offering, that seems a bit better than the usual film.

"THE FANGS OF FATE" (Ramo).—A three-part feature picture with a melodramatic story. It ought to make an excellent offering to the public; for care and thought have clearly been expended on the plot. It has an elaborate but clearly unfolded love story of a white man and woman. In the early scenes the hero saves a gypsy girl from the clutches of a brutal gypsy who wants to beat her and wins the hatred of the man, called "the Wolf." Later the white heroine's brother catches the same gypsy poaching and beats him, winning his deadly hatred. The plotting of the gypsies for vengeance is the first complication in the love story. On top of this, the fact that the gypsy girl's trying to warn the hero of danger makes the white girl's brother thinks that he is not true which comes as a second complication. The weaving threads of these counter-plots are handled so that we are not confused by them and expectation and interest are kept awake until the end. It is not a great picture; but it is a very entertaining one. The acting is good throughout; but especially in the hero and that gypsy called the "Wolf."

"THE PALE-FACED SQUAW" (Lloyd Films Corporation).—This three-reel Western-Indian story is the first release of this make. It furnishes scenes of wild life, hard riding, Indian attack, capture and rescue, etc. In one reel it might have been more acceptable; but the padding in the three thousand feet makes it a bit dreary. There are some pretty backgrounds in it.

## FILM SEIZED FOR JUMPING TERRITORY.

A copy of the five-reel Eclectic feature, "The Mysteries of Paris," was seized last week at Regina, Saskatchewan, Canada, by Frame, Secort & Turnbull, attorneys for the Eclectic Film Company of New York. The film was being exhibited at the Princess Theater, Regina, and the seizure was made while the show was in progress.

This is the result of the warning published by the Eclectic Company in this paper two weeks ago. Word was given at that time that one Herman Brown, conducting the Famous Film Service at Seattle, Wash., has bought the Washington exhibiting rights for this picture, but was known to have gone outside his territory in booking it for exhibition. The other day a friend telegraphed to Mr. Linn, of the Eclectic Company, that the film was being shown in Regina. Within 72 hours from the receipt of this telegram the films were in the custody of the sheriff, the entire proceeding being conducted by telegraph.

The owner of the entire Canadian exhibiting rights for "The Mysteries of Paris" is the Consolidated Film Company, Limited, Quebec. The co-defendant, Mark Horowitz, manager of the Princess Theater, it is understood, made overtures to compromise on a cash basis, which proposals were refused. The case will be settled in the Canadian courts. Incidentally this is the third seizure that has been made of "The Mysteries of Paris" for unlawful exhibition.

## DONALD MacDONALD, NEW POWERS DIRECTOR.

The newest director to be added to the already large staff of the Pacific Coast Studios is Donald MacDonald, for two years leading man with director A. E. Christie. Previous to joining the Universal, Mr. MacDonald had had one year's experience with Selig. Before that, however, he was on the stage for seven years. He has attained success with Frohman, Belasco, the Lieblers, and other well-known producers.

His work will be released under the Powers' brand. He is now working on his third picture, "The Tail of a Dog, Wagged by Himself." Mr. MacDonald's first story was "The Germ in the Kiss," a clever farce comedy. His second story is entitled "Too Many Cooks," in which he played the leading role as well as directing the piece.

# "Peter Makaroff"

### A Four Part Apex Feature.

THE production of artificial gold is a vision that has led many a fanciful chemist into intricate paths in the same manner that perpetual motion has always been but a fickle will-o-the-wisp to inventors. While there are many who have attempted to solve the problem of manufacturing gold, there are few of them or of the great mass of people who have ever stopped to ponder on what the consequences might be if gold could ever be produced artificially.

To some it would mean ruin; particularly to vast gold mining enterprises. It would also have its effect upon the whole banking and currency systems, as well as upon the value of gold bonds held by thousands of people. All this for the simple reason that such a product would bring down the value of gold almost over night.

It is upon this theory that Peter Makaroff is based; a hypothetical case, as it were. It is assumed at the outset that gold can be chemically produced. This is established early in the first reel when Makaroff, a poor chemist, realizes his dream. From that point on the picture deals with the consequences arising from his discovery. The scenes are laid in Russia, which location serves to emphasize the treatment which might be extended to a poor man who should unexpectedly disturb the financial status of the nation.

Scene from "Peter Markaroff" (Apex).

The first ones to feel the effects of the discovery are the bankers. Bankers in Russia no doubt have sufficient influence with the government to thwart any poor chemist in upsetting their institutions. Those who find artificial gold to be a menace to their private fortunes become suddenly active in persecuting the peasant Makaroff, invoking the aid of the police in summarily throwing the old fellow into prison on a charge of tampering with the currency system. With the aid of his brave daughter he succeeds in making his escape, but not without first exhibiting the power of gold for bribing purposes. Meanwhile the bankers arouse the nation against Makaroff as a dangerous disturber to be well kept under lock and key.

Under an assumed name and by more circumspect methods, Makaroff manufactures gold and becomes a millionaire, with a strong disposition for helping the poor. Through the inquisitiveness of his secretary the secret of his identity is found out. The secretary to get a reward, informs the police, the house is raided and, to end a mythical story logically, Makaroff and his daughter perish in an explosion of his tanks.

It is an interesting study in social economics and yet one that is interspersed with thrilling moments, including two or three of the best mob scenes that anyone could ever expect to see. The part of Peter Makaroff is splendidly acted by a highly capable man. There is none of the usual theatrical clap-trap in the picture to appeal to the low-brow. It is one that will start men to thinking what would really be the result if the world were to be suddenly flooded with artificial gold.

## W. H. IRVINE WITH WORLD SPECIAL.

William H. Irvine who is well-known in the feature film field, has arranged with the World Special Films Corporation to manage their branch located at 811 E. Street, N. W., Washington, D. C.

# "The Guerrillas of Algiers"

## The "Ideal Features" Company Offers a Thriller In Which Arabs Fight French Soldiers.

Reviewed by H. C. Judson.

A NOVEL called "Jean de Poudre," by de Brisays, and which has delighted lovers of adventure in France, serves as the basis for this three-part picture, called "The Guerrillas of Algiers." It is a story of adventure in Northern Africa before the French army had completely subjugated the wilder tribes on or around the great desert of Sahara, and it deals with both a father and his son, descendants of a Frenchman, General Soumeiges, who once had helped the Arabs, and to whom had been given a great treasure in gems and gold still carefully guarded in a mosque against the time some heir of his shall demand it. This mosque is far out in the desert. At the time the picture opens the treasure is known to a descendant of the original owner, and this man is a colonel in service in Algiers with the French army. He determines to secure it; but is captured by a sheik, Ben Thama, a hater of the invader, and who has determined that no one shall get the hoard.

Scene from "The Guerrillas of Algiers" (Ideal Features).

At this point is introduced the character which gave to the original book its title. He is a young French zouave, and the picture calls him "Firey John." He is shown as seasick on a ship bound from France to Africa, and is helped by the colonel's son, Philip, who, with a commission in the zouaves, is going to seek for his father and for the treasure. In the adventure that follows, these two and another soldier make a "three musketeers" combination, and help in the search and share the difficulties. Ben Thama, "The Terrible," gets quick warning that Soumeiges' son is on the job, for Philip overhears him talking with some ragged Arabs and catches his father's name. So the three, after a risky encounter in the native quarter of the city, capture the brigand and bring him to the commanding officer who recognizes him as the terrible sheik of the desert who has been making so much trouble, and has him put in the guard-house. At this point the girl, Aicha by name, who is to be the heroine of the story, is introduced. She is the slave of the sheik, and, at his command, makes love to "Firey John," the sentry before the prison, and this lets the old rascal escape. The scenes that follow are particularly interesting, showing the method of warfare against desert fighters. It seems as though a large part of the French forces at some army post in the great desert have been used and the scenes are fine, big in every way. There are many graceful Arab horses in a few stirring pictures of the sheik starting out to fight the French once more; of his band attacking a small part of the French army. This shows the hollow square formation that Napoleon used in Egypt when he was attacked by the famous Bedouin cavalry. The desert riders attack it from horseback. The little square is rescued by a troop of French horsemen who sent the wild tribesmen flying away across the sands.

There are a number of scenes following these that will excite admiration. They show the attack of the French upon the walled city of Constantine; its bombardment; its fall, and a very well presented hand-to-hand struggle when the outer defences have been battered down and the defenders are retreating from house to house. In the old streets of the actual town, in the dilapidated walls and crooked alleys and blind ways of it, the producer had just the backgrounds he wanted, and he used them well. It is at this point that the hero and his two friends are separated from the rest of their countrymen and fall into the hands of the terrible sheik to be rescued by Aicha, the slave girl who helped her master escape in the opening reel. This escape and the chase that follows are the means of revealing to the young man where the treasure is kept. These scenes are full of new interest and are very natural. The story, including his recapture, his finding his father and final rescue by the French army, makes a tale smoothly told, exciting and filled with good things, such as unexpected humor, desert scenes, and perfectly-made settings. It is an offering that we can commend wholly as excellent entertainment and one that we feel safe in calling a very desirable feature. It is a picture that gives a great chance for vigorous, attractive posters.

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# In a Post of Danger

## Victor Miller, Hustling Pathe Cameraman, Under Fire in Miners' Fight at Ludlow, Colorado.

From all indications, Victor Miller, one of the traveling cameramen doing special work for Pathe's Weekly, is making good in his particular field of endeavor. Assigned to cover the strike of miners in Colorado recently, he got into the thick of the fray at Ludlow and his cool daring on that occasion, when the bullets were buzzing about him like bees, made him the feature of the fight in the eyes of the Denver newspapermen who gave him considerable space in their story of the event. Here is a bit of their story:

> The bullets came so fast and thick about the newspapermen at the depot that the telephone and telegraph wires overhead were repeatedly struck, as if from hailstones. The zip-zip of the dying lead continued unabated all about the station for twenty minutes, but not a person was scratched.
>
> But what was even more remarkable, and what will explain at least in a large measure just why it is that so many shots are wasted in a gun fight of this character, was the escape from injury of Victor Miller, cameraman for Pathe's Weekly. He stood out in the open, grinding away at his camera as calmly as though he was taking moving pictures of one of those "actor" battles.

Victor Miller, Pathe Weekly Cameraman.

> All about him, kneeling, lying flat or crawling across the ground almost beneath his feet, the strikers were empying their rifles at the approaching guards. Over on a hillock came the rat-tat-tat of a machine gun that was belching 250 steel-jacketed bullets a minute in the direction of the miners.
>
> These bullets sang a song of promised death as they whirred just over Miller's head. Watching him closely, and noting from the freight cars on adjacent sidetracks to his rear the course of the bullets, it was seen that he was directly in the path of the big gun's hail of lead. It seemed that he must be struck. But still he continued to grind away, and even after the guards had retreated to their train it had pulled out around the distant curve, Miller remained on the job, taking "movies" of the returning miners, who had started in the futile pursuit of the guards.
>
> "I didn't have time to get scared," said Miller. packing up his camera. "It was too rare a chance for a real battle picture for me to think of anything else but the work ahead of me. Occasionally I involuntarily dodged and ducked my head as a bullet whistled closer than usual, but aside from these incidents I took little if any note of my danger. After it was all over I began to think of the many narrow escapes I must have had, but it was all over then, so why worry?
>
> "Being out among the men who were doing the shooting on the side of the strikers, I can now understand," he said, "how it is that so many shots are wasted in a big fight. I have heard people say that if they were in a battle they would pick out their men in the opposing line. Maybe they would. But if the bullets were tearing all about them, over their heads, almost under their feet, this way and that, I rather believe these people would forget all about their plan of picking out individuals in the opposing lines."

This is the first instance that has come to our notice of a cameraman getting so close to a real battle as to be under fire. Nothing like it has happened in any of the recent wars, not even in Mexico.

A postal card just received from Mr. Miller advises us that he has been commissioned to accompany the Giants and White Sox on their trip around the world. He left with the globe trotting ball players for Japan on November 19.

## Screen Club Has Housewarming.

### Many Hundreds of the Members and Friends of the Popular Organization Make Merry in the New Home.

THE new home of the Screen Club was duly warmed on Saturday, November 22. The cards of invitation announced that the steam would be turned on at noontime. It was prompt to the hour when members and guests began to arrive, and from then until midnight there was a steady stream. During the evening the Edison Quartet entertained most acceptably, and these singers were supplemented by others furnished through the courtesy of music publishing houses, among them being the firms of Harry Williams, Morris Abrams, Ted Snyder and Von Tilzer. There was also an orchestra, for the services of which the club was indebted to Dr. Ivory. The greatest crush came around 9 or 10 o'clock in the evening. On the lower floor was spread out for the hungry ones a most artistic and alluring luncheon, there being among good things, turkey, young pig, chicken, roast and corned beef, and about every kind of salad.

There was a notable attendance of players, nearly all of the well-known screen actors at present in New York and Philadelphia being present. From Lubinville there came a large delegation. The trade in general was also well represented. Among those seen were: Marshall P. Wilder, L. Rogers Lytton, Harry T. Morey, Jack J. Clark, Peter M. Lang, Robert M. Frazer, George Terwilliger, J. G. Terwilliger, Wilfred North, Frank E. Woods, Hugh Hoffman, Frank Carroll, Arthur Johnson, James Morrison, James Slevin, Ned Finley, William E. Shay, William Shea, William L. Roubert, William A. Williams, Augustus Phillips, Darwin Karr, Charles Sutton, Mark M. Dintenfass, William Robert Daly, Glen White, Stanley H. Twist, E. M. Mandelbaum, Tefft Johnson, Richard Neill, Harry Beaumont, Charles Brandt, Harry Raver, Lee Beggs, Nathan Machat, King Baggot, Moe Streimer, Bert Angeles, William Jefferson, Dave Wall, George Lessey, James Gordon, J. B. Clymer, Stewart Holmes, J. B. Rubinstein, C. Lang Cobb, Jr., Joseph Le Brandt, Lawrence S. McCloskey, Sam Spedon, Hector Dion, Arthur Smallwood, Alex Lorimore, Arthur Leslie, Edward M. Roskam, Philip M. Mindil, A. J. Lang, Billy Barry, William Holcomb, Guy Hedlund, Herman Beyer, J. W. Farnham, George Proctor, Hopp Hadley, L. M. Noto, C. A. Willat, Billy Quirk, William E. Blaisdell, Roland E. Blaisdell, Owen Moore, Ben Wilson, "Al" Mayo, Earl Metcalf, Charles Simone, E. H. Ball, John Hardin, Jack Noble, Fred Beecroft, J. H. Gerhardt, J. E. Moreland, J. E. Robin, Edward Wynard, H. B. Coles, Charles F. Fisher, Walter K. Hill, Alexander Gaden, George D. Baker, Alexander Levy, Wendell Milligan, Edgar Lewis, Harry Eyetinge, Jack Hopkins, Howard Crampton, Fred Truesdell, James Kirkwood, Charles H. Mailes, R. U. Smallwood, Jack Johnson, Charles M. Seay, Thomas Harding, J. W. Johnston, Paul Scardon, Cortland J. Van Deusen, Oscar C. Apfel, William F. Haddock, Maurice Costello, F. W. Swett, Carl L. Gregory, John Bunny, Jack Standing, F. E. Holliday, Dan Mason, Alec B. Francis, Irving Cummings, George Fitzmaurice, Jack Cohen, O. J. Giegerich, Jules Bernstein, Charles Eldridge, Jack Brammall, Eugene Gaudio and Leo Delaney.

There were hundreds of others, but many of them neglected to register; others did, but what they tried to say was not at a late hour to the writer quite clear. What was clear, however, was that every one had a good time, and that there was no doubt in the mind of any man present that the Screen Club was now thoroughly on its way to grow up.

## WARNER'S FEATURES' WESTERN ACTIVITIES.

G. P. Hamilton, president and general manager of the Albuquerque Film Company, and Buck Connors, Mr. Hamilton's assistant, a noted Western character man, late of the Frontier Company, have arrived in Los Angeles and are at present busily engaged in producing features for the program of Warner's Features, Inc.

Milton Fahrney has also joined the camp, and with his force of assistants is very busy starting the first production.

Arrangements have been completed for the field offices to be located in the Crosby Film Plant. From there Mr. Hamilton will direct all operations in connection with productions, laboratory and business while in Los Angeles.

## "COMMERCIAL" TO TAKE ARMY-NAVY GAME.

Edward Roskam, president of the Commercial Motion Pictures Company, of 102 West 101st Street, New York, has secured the exclusive rights to record in motion pictures the much heralded football game between the Army and Navy cadets which will take place at the Polo Grounds, New York, on Saturday November 29. Unquestionably the one big game of the football season will be that of the West Point boys and the Annapolis Naval Cadets. As a society event it is pre-eminently the society athletic event of the year. Boxes have been taken by New York's Four Hundred and by many of equal social prominence in other cities. President Wilson, with his family and his entire cabinet, will be at the game. As an interesting preliminary to the game, Mr. Roskam and his staff of cameramen will be quite busy photographing and labeling the occupants of the boxes for later inspection by the world at large. When the game begins there will be cameras stationed at eight different points on the field. New York theaters will exhibit the pictures during the evening of the day upon which they are taken. It is impossible, of course, to state at this time what the length will be.

As an evidence of the probable demand for this film, Mr. Roskam informs us that W. E. Geibig, of Houston, Texas, has already closed for the exclusive rights for the following states: Texas, Oklahoma, New Mexico, Mississippi, Louisiana, Arkansas and Alabama.

## MILTON E. HOFFMAN.

One of the younger generation of theatrical managers to join the ranks of motion picture men is Milton E. Hoffman, advertising and publicity manager of the World Special Films Corporation. He is a Cleveland boy who came East four years ago after a successful training in his home city. He began in Cleveland in the capacity of press agent for the Coliseum Garden and Luna Park, and later served in a managerial capacity for both. He then joined the Vaughn Glaser stock company as manager, and to supply incidental press matter. After a successful tour he came to New York and did press work for Felix Isman. Later he became treasurer of William Morris, Inc. Two seasons ago he was manager for William Faversham, after which he turned his attention to the current theatrical success, "The Blindness of Virtue," which he built and staged in Chicago last winter. That finished he went to Syracuse and managed a stock company until he heard the call of the movies telling him to come to New York and act as spokesman for the World Special.

Milton E. Hoffman.

That is a pretty fair record for a man in the early thirties, but it is not surprising when you know him. With his personality there is no telling how much higher he will yet rise in his profession. He has an easy, imperturbable way and a capacity for getting through a lot of work without any fuss. He is a bear for system, and his chief delight is in bringing order out of chaos. As a press agent he has the right perspective, knowing full well that he is employed to advertise the production he is with and not himself. Perhaps the most surprised man on earth will be Milton Hoffman when he reads this sketch. He may even be a little angry because the space is used for him instead of for his company, but that's a little matter over which he had no previous knowledge or control. The picture was stolen and the facts wheedled out of him with much subtlety.

The present advertising campaign for the Pasquali version of "The Last Days of Pompeii" is being handled by Mr. Hoffman, as well as that for the numerous other feature productions now being booked by the World Special Films Corporation.

## INVITED TO EXHIBITORS' BALL.

An invitation has been extended to all the city officials, including Mayor Kleine and Mayor-elect Mitchel, to be present at the Third Annual Entertainment and Ball of the Motion Picture Exhibitors' Association of Greater New York, to be held at Terrace Garden on December 15th.

# Concerning Florence Turner.

## Larry Trimble of Turner Films Writes an Interesting Letter on Matters and Things in England.

IT is always of interest that news of the progress of American picture makers working in other lands is received by readers of the Moving Picture World, so when Harry Trimble, who is the managing director of the Turner Films, Limited, writes the World a long and interesting letter regarding his work and that of that particular favorite of the American motion picture "fan," Miss Florence Turner, we would be making a great mistake if we did not pass it on to World readers. Here it is without further comment:

Miss Turner In Character.

Church Street,
Walton-on-Thames.

Surrey, Nov. 1, 1913.

To the Editor of the Moving Picture World,
New York City, U. S. A.

Greetings from the land of warm friends and cold weather! Speaking of the weather, I may say that it is as different from the common report as the stage Englishman in New York is from the real thing and perhaps we (Miss Turner and myself) are somewhat prejudiced, for certainly both weather and folks here have been wonderfully kind to us and particularly so in the encouragement given to the Turner Films, Limited.

We are shortly beginning our releases in old U. S. A. through little "Blinkie" Blinkhorn in connection with the Hepworth Company's productions, as "Blinkie" will run a joint agency for the two firms. The first release of the Turner Films will be a three-reel drama in which Miss Turner, of course, plays the heroine detective, and the way in which she unravels the mystery is only equalled by the way in which she succeeds in tying up the criminals. Incidentally, I, as producer, have a confession to make in connection with this picture. I could not resist the temptation of training an animal by way of keeping my hand in, and to that end acquired a monkey fresh from the jungle. I spoke to him in American entirely and we were very soon sufficiently acquainted for him to act as confidential messenger to the kidnapped. Like all beginners in picture acting, however, he was inclined to work a little too fast, but with a firm kindness, also administered in plain American, he not only acquired the proper "tempo," but was very careful to "register" the important points in his part.

I am not goinng to talk a lot about what we are going to do except to say that the Turner Films have in preparation several ambitious productions which have been written specially for Miss Turner by two of the biggest English authors, and as soon as we have actually begun these pictures I shall be pleased to give you further particulars.

As to our films, which you will soon see, I will leave it to the competent American critics to do the talking.

You may be interested in a word regarding the market conditions here generally.

The exclusive method of handling films has pretty well wrecked the so-called open market to such an extent that sales have fallen off in many cases more than 50 per cent. as compared with the records of twelve months previously. This has hit the American manufacturer particularly hard and it is generally believed by the wisest heads in the London market that we are on the verge of a tremendous crisis which it will not be possible in any case to entirely avert, but by making the change in the sales policy that is absolutely necessary the blow may be somewhat lessened. One of the reasons for the particular condition of the market is the sudden and tremendous influx of films of which a considerable portion is due to the filming of stage productions as stage productions, and not as proper picture dramas, with stars, many of whom have been famous for 40 to 70 years.

I recently made a tour of the North of England and interviewed all the principal film renters and buyers, also a large number of exhibitors, and they are, to use their own expression, getting pretty well fed up wit hthe 4,000 and 7,000 feet picture, which has for its principal recommendation the advertising value of the name of some star whose reputation is naturally of value in the larger cities only.

The craze for long films has greatly discouraged the manufacturer from putting out the ever-popular 1,000-foot picture for the present at least, but it is generally thought that the pendulum will on its next swing find the 1,000-foot picture necessary to the general popularity of the moving picture theater holding its own once more.

If I am not taking up too much time, it may be interesting to your readers to know that the lines upon which the burden of fighting will fall will be between two classes, viz.: the renting manufacturer, who will supply the exhibitors direct either as individual firms or in combinations, and the manufacturing renters, who in order to ensure a constant supply of such films as are needed to keep their customers will either manufacture for themselves or contract with as many of the manufacturers, particularly the small ones, as will be capable of producing the kind of pictures which are in demand. The manufacturer frequently looks upon the renter as a parasitic middle man whose elimination would give the manufacturer all of the profits which, in view of the tremendous competition, seem to be necessary for the production of films of merit, which naturally entail great expense. On the other hand, the renter is of the opinion that he has a legitimate place in the business by reason of the fact that he has at the expenditure of time and money perfected a distributing organization which there is little likelihood of the manufacturer being able to equal, and thus we may look forward to possible war between these two factions, which, if I am not entirely mistaken will not be without its humorous side, both from the American and the English point of view.

Miss Turner In an English Garden Scene.

I enclose you herewith photographs which you may be interested to use.

With best wishes from the Turner Films, Ltd, I am,

Yours very truly,
LARRY TRIMBLE.

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## "TRAFFIC IN SOULS" MAKES HIT.

### Doing Capacity Business at Old Weber's Theater, Broadway, New York.

THE six-part Universal production, "Traffic in Souls," which was written by Walter MacNamara and directed by George L. Tucker, was given its first public showing on November 24th at Weber's Theater, Twenty-ninth Street and Broadway, New York City. It was intended to run the film but three times during the day, but an extra exhibition in the afternoon was necessitated by the demand to see the picture. William S. Martin, an active member of the New Jersey branch of the Exhibitors' League, is in charge of the theater. Mr. Martin is enthusiastic over the success of "Traffic in Souls," and says it is in for a long run right where it is. At the evening showing on the first day it was necessary to close the doors before the run was started, so great was the throng anxious to get inside the house. He estimates that more than a thousand people were turned away.

The writer for an hour Tuesday afternoon watched the house during the running of the last half of the picture. The tense atmosphere prevailing was the best indication of the holding quality of the stirring melodrama. There were no drooping heads. At times toward the end, as Justice was seen gradually to be overtaking those so thoroughly worthy of it, a buzz of excitement would be heard. In the next to the last scene, where Jane Gail accompanies Policeman Matt Moore to the police station, there was hearty applause for the two who had so well played the leads. The price of admission is 25 cents.

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## CHANGE IN FAMOUS PLAYERS OFFICES.

President Zukor, of the Famous Players, has changed his private offices from Forty-second Street to the studio in Twenty-sixth Street. The rapidly expanding business of the company, which has been hardly a year, requires centralization of the executive force. Mr. Zukor has decided he can work to better advantage right in the studio building. Carpenters have been busy the past week creating five private offices on the studio floor. These are placed just across the aisle from the present suite and in no way interfere with the stages. This move of the president of the company puts all departments under the one roof, the laboratory and artists' and carpenters' quarters being on the floor below the studio. There was quite a bit of news sizzling at the Twenty-sixth Street plant this week, some of which will be found on another page.

# Manufacturers Advance Notes

### "CHAINED TO THE PAST" (Gaumont).

The subject is one that is bound to appeal to an American audience. It is crowded with incidents and has been carefully cut from four reels to two without losing the grip of the story. It is a strong drama portraying the difficulty of "Mars" and "Venus" trying to mate together in matrimony.

Colonel Vernon meets an old sweetheart whom he had not seen for 20 years, Madame Rosa Alba. Memories of old are revived and they are married. While they are on their honeymoon the Colonel's mother dies, having cursed in silence her who held her son away from her deathbed. When they returned the old lady had been buried and Rosa felt that she was in some measure to blame for the blow that had fallen on Colonel Vernon. Sergt. Michael, of the Colonel's regiment wishes to marry Mignon, a singer at a cafe. The Colonel forbids the marriage, and the lovers are terribly upset. Mignon interviews the Colonel but cannot change his decision. Madame Vernon comes into the room as the interview concludes. Mignon appeals to her but she can do nothing. Following the death of her husband's mother and the undeserved censure showered upon her, the interview had a serious effect upon Rosa, who left her husband and shortly afterwards died in Venice.

Scene from "Chained to the Past" (Gaumont).

### ITALIAN COMEDIAN IN PICTURES.

Claude Seixas, the delineator of Italian types in vaudeville, has abandoned the vocation he spent so many years in for—the films. He is through with the stage for keeps. His film connection is as assistant to Director Gregory at the Princess Studio, New Rochelle. Seixas' ultimate is to direct. He became interested in picture work through watching films that were "on the bill" with him in theaters that included pictures in the entertainment. "Playing" New Rochelle lately, he ran into Mr. Gregory, told him of his ambition and—stopped telling vaudeville audiences of the virtues of his countryman, "Cristofo Colum."

### KLEINE ADDS THOUSAND DOLLARS TO SCENARIO CONTEST.

George Kleine cables from Rome the announcement that he will add a cash prize of one thousand dollars for the best scenario written by an American. This is in addition to the prizes offered by the Cines Company, which range from the capital prize of five thousand dollars down to one hundred francs. Details of Mr. Kleine's offer will be published later.

### "THE THREE GAMBLERS" (Essanay).

Mr. G. M. Anderson will again be seen in an Essanay two reel Western dramatic feature. The photography in "The Three Gamblers" is all that could be desired—acting is splendid.

Herbert Corrington and his son appropriate a large amount of money from the safe of the express company they are working for. Gambling is the cause. Afraid of an expose' the father commits suicide. The son is fast traveling in the footsteps of his father.

Broncho Billy, a professional gambler, has won the affections of Corrington's sister, Marguerite. He promises her that he will abandon gambling forever. His promise is not kept. Broncho Billy gambles to save young Corrington from the hands of the law, and wins all that this unguided son of the West had stolen and lost. James Spaulding, a rival for the hand of the fair Marguerite, loses little time in telling her that Broncho Billy has again returned to his old habits. The gambler is repulsed—his ring is returned to him. Corrington later explains to his sister that Broncho Billy had saved him from the hands of the law by gambling. Marguerite reinstates Broncho Billy and a new start in life is made. Corrington promises never to gamble again.

Scene from "The Three Gamblers" (Essanay).

Miss Marguerite Clayton is surprisingly wonderful in her dramatic portrayal of the character she assumes in this attraction. Her work is excellent. This production is booked for release Friday, December 12th.

### McENNERY TO FORM CORPORATION.

James McEnnery, who came to New York from London with the feature "The Message from Mars," now proposes to form a new corporation to handle feature pictures. He will sail for London on December 4, for the purpose of interesting English capital in the venture, and expects to return about January 31, 1914.

### MARGUERITE SNOW'S RETURN.

After a six month's vacation, Marguerite Snow is back at work at the Thanhouser studio. She has been a leading lady with Thanhouser for three consecutive years. Returning from the Thanhouser studio at Los Angeles, Cal., last spring, she decided she needed a rest. Miss Snow's first picture on the "return date" is "Peggy's Invitation," in which she was directed by Mr. James Durkin.

### "WHEN MOUNTAIN AND VALLEY MEET" (Lubin).

This strange story may be termed an idyl of the Rockies; it is one of Romaine Fielding's romantic conceptions which has been so much admired for intensity. Bleak hill tops and the Cactus Valley strive for supremacy.

Beth, a mountain maid, tastes of the fruits of the valley, and like Eve of old, promised he of the valley she would return. A month later her longing and desires become so great for another nibble of the forbidden fruit of clandestine meetings, that she, in her mountain home, makes her loving mother believe she is seriously ill and thereby secured permission to return to the valley, leaving the snow and the big rough ones behind. The horse that was to carry her became sick and the mountain man (the big man), who loved quietly but no less fervently, determined to carry Beth through the drifts of the rockies to the flowers of the valley, there leaving her with an uncle who was hospital surgeon. The mountain man returned to his home leaving a friend to watch over the girl he loved. The valley man, learning of her arrival, dropped his other escapades and bent on one purpose of securing Beth for his own, little reckoned with God, who watches over those that are of the storm and the heights. The mountain man's instinct leads him straight and true and saves his God-given mate ere she enters the gate from whence there is no returning, and on the mesa (neither mountain nor valley), the mountain and the valley meet, and there a truth was told and an act was done that prohibited the flowers from overcoming the snow ever more.

Scene from "When Mountain and Valley Meet" (Lubin).

### KING BAGGOT PRODUCES UNIQUE DETECTIVE STORY.

King Baggot, directing his own productions besides playing lead, has commenced a new series of detective dramas, a series that promises a big treat for picture patrons. "King, the Detective in the Jarvis Case," written by himself and just being completed at the New York Imp studio, is the first one.

Before proceeding on these plays, Mr. Baggot, usual to his manner, made extensive studies in crime and the latest discoveries of science that might be of use in detecting the criminal. Evidence of this is had in the present play. King, the detective, surrounds and fills his house with appliances of science. For instance, when a person calls at the front door he simply presses a button and immediately the figure waiting outside is shown in relief on a screen before him.

Ethel Grandin plays the opposite role, a girl whom circumstantial evidence points to as the murderer of an old recluse. As the story is finally unraveled by the detective, it appears that this old man was jilted years before by the girl's mother. In later years he conceives the fiendish plan of making his will out to the girl and then having it appear that she killed him. After many exciting adventures he defeats his own purposes. It is a mystery story of keen suspense.

### "WHERE THE ROAD FORKS."

Some time ago it was announced that Director Ricketts would soon start work on a picture staging the jewel scene from Faust. Mr. Ricketts has completed the production and it does not require a vivid imagination to foresee its reception by the public, for it is a classic, and will be one of the film successes of the year.

Scene from "When the Road Forks" (American).

Miss Winifred Greenwood throws her whole soul into the production and every scene vibrates with the intensity of her action. She is ably supported by Ed Coxen and a complete cast of stars. The settings are immense and the photographic quality superb. The subject is scheduled for release December 15th, 1913. The synopsis will be found in the Stories of the Films.

### "DEMONYTE" (Film Releases of America).

With war becoming less and less of a pastime and more and more of something to read about rather than be engaged in, the theme is opportune. It treats of a super-destructive explosive many times mightier than dynamite, and which, in the hands of a hostile government, would be a deadly thing with which to come in contact.

The story deals with the efforts of contending governments and the higher circle of Anarchists to gain control of this mighty destructive power. A woman Anarchist figures actively, and when she fails to buy the control of "Demonyte" she forthwith proceeds to adopt more violent measures. A resourceful and a stern-purposed woman, she knows only one end, and that is her own. She goes straight at it with determination worthy of the alleged stronger sex. The crux of her endeavors to wrest the "Demonyte" from the emissary of the successful government is the destruction of herself, the emissary and the train of cars on the roof of which she is standing, and the train of cars on to which the emissary has jumped.

The use of the X-ray is cleverly shown in the efforts of the scientist inventor of "Demonyte" in finding where the Anarchist has secreted the "Demonyte" cap. The powerful light pierces the human form and discloses the "Demonyte" in her mouth. It is interesting to say the least.

### "THE SUNKEN TREASURE" SHOWS SUBMARINE GARDENS.

"The Sunken Treasure," Kleine-Cines release for Tuesday, December 16th, will prove conspicuous for many reasons. Aside from the fact that it is a story of many adventures, there are some very interesting photographs of the sea bottom that will thrill and amuse. "The superb Cines photography brings to us foreign scenes of impressive beauty," says a well known critic, "masterly portrayals of fishing life and the humble folk who make their living thereby, surprising views underneath the sea, in which divers are seen at work on the ocean bottom, exciting trips aboard speeding motor boats, flying trains, and wrecklessly driven automobiles."

### COMING ECLECTIC FEATURES.

"Toils of Villainy," a three-part feature, and "His Fateful Passion," in five parts, will be released by the Eclectic Film Company on November 27 and December 11th, respectively. These two feature films are beautifully and realistically colored by the new Eclectic natural color process, producing an effect far exceeding anything yet attempted in colored photoplays. The latter release will set a new mark for color work in multiple-reel features. Other stupendous productions are now in course of completion and will be available to the trade in the near future.

### "IN THE BONDS OF PASSION" (Gt. Northern).

All the elements of a modern feature photoplay are embodied in the latest Great Northern special production, "In the Bonds of Passion," which is presented in three reels. In the beginning the story is reminiscent somewhat of Tolstoy's novel of "Resurrection," but the resemblance is only fleeting and as the plot develops, it is found that the scenario has been handled with a view to avoiding the beaten tracks. Arnold, the son of Lady Dupont, is enjoying a vacation from his medical studies and in the home of his mother, meets Rose, the latter's secretary. When the time for parting arrives, Arnold pledges enternal love and the young woman is convinced that the dashing young medical student is her hero and a man of his word.

Scene from "In the Bonds of Passion" (Gt. Northern).

Time rolls on and the members of the family receive letters from Arnold, but there is never a one for Rose. It is then that she realizes that her affection has not been returned and after confessing to Lady Dupont, she is dismissed from service.

From this period in the drama, the action is highly dramatic and there are many compelling moments. Fate so ordains that Rose is being cared for in a hospital in which young Dr. Dupont is an interne. He is spurned and rejected when he appears professionally and when the young mother leaves the hospital it is with the firm determination that her life thence forth is to be devoted to her child. She becomes an actress and wins the sincere love of Count Gervais. In order to lend strength to the plot the child falls from a window and in this scene is shown an excellent bit of modern photography.

After Rose becomes the wife of the Count Gervais, young Arnold appears unexpectedly on the veranda of her home. He has swallowed dog poison in place of liquor in a wretched tavern in the neighborhood and his end is made as comfortable as possible by Rose and the Count Gervais. The story carries many unusual elements of strength and is splendidly acted.

### NON FLAM FILM REGULATION IN PARIS.

On Thursday, November 13th, M. Hennion issued the following statement:

"The Prefect of Police considers that the employment of celluloid cinematograph film presents a grave danger of fire and that it is now possible to use films which are difficult to ignite called 'safe films.'

"But in order to allow exhibitors sufficient time to arrange for supplies of 'safe film,' the regulation prohibiting the use of celluloid film will not come into force until July 1st, 1915."

It will be recalled that manufacturers and renters demanded a delay of four years.

### EDISON PLAYERS OFF TO FLORIDA.

C. Jay Williams and Richard Ridgely sailed for Florida recently at the head of a large company of Edison players, among whom are Mabel Trunnelle, Alice Washburn, Mrs. C. Jay Williams, Elsie MacLeod, Kathleen Coughlin, Herbert Prior, William Wadsworth, Bigelow Cooper, Yale Benner, Richard Tucker, Harry Gripp, Arthur Housman and Carlton King. Henry Bredeson and William Forsythe will spin the reels and a complete complement of scene painters, carpenters and property men was included in the party. Jacksonville will be the headquarters from which trips will be made to various points of interest. The company will remain in Florida all winter.

### EDWIN AUGUST IN "HIS OWN BLOOD" (Powers).

You have heard considerable about the evils of some soft drinks. Mr. August has made this subject the theme of his play "His Own Blood." First, you see this remarkable actor, Mr. August, in a new role, away from what he is wont to enact—that of a father who is crushed with the unchangeable moral that "crime like chickens, come home to roost"; second, you are treated to a story gripping in its heart interest, and third, you are brought smack up against one of the great evils that has an insiduous hold upon society—the supposedly soft drink. You are shown, in a series of unusual scenes how it takes hold upon its victim and what it's effects are.

Dave Harding, as played by Mr. August, is a millionaire manufacturer of soft drinks. His son, Frank, is engaged to Eileen. Frank becomes addicted to liquors and wild company. Harding finally manages to wean the boy away from his habit and he reinstates him in his affections and his sweetheart's love.

Believing that the soft drink manufactured by his father is harmless, Frank makes a specialty, after a while, of drinking it. The drink contains an insidious drug and Frank becomes a slave to it before his father realizes. The father suffers the pangs of the damned when he finds his boy is in mortal danger as a result of his own concoction. An operation is necessary. It is one of the many unusual scenes in the play. Harding, in remorse, is made to close down his factory and give his ill-gotten gains to charity. This is only a bare outline of the story and can hardly give you its true importance and thrill.

### "THE TERRORS OF RUSSIA" NOW SELLING.

The Italian-American Film Corporation is busy filling orders for State rights on "The Terrors of Russia," its production founded on the recent persecution of the Russian Jews at Kiev. The corporation also claims a record on the lithographs, which have never looked so well for the short time given to the lithograph company.

### MORE MEXICAN WAR PICTURES.

H. H. Hood and E. J. Eichenlaub, of America's Feature Film Company, Inc., of Chicago, are at present in New York City in the interests of their Mexican War Pictures which are now being shown in the principal theaters throughout the country. While here they will arrange plans for the opening of an Eastern office due to their rapid advancement in the feature end of the moving picture business.

### STATE RIGHT PURCHASES.

NOTE.—Exhibitors are requested to keep this list on file or copy from it the names of purchasers in their particular territories. These lists will not be republished and we cannot undertake to furnish back information by mail to those who have neglected to keep a record.

A GYPSY'S KISS (Itala), for New York City and State, by Exclusive Feature Film Company, 24 East 21st Street, New York City.

BRENNAN OF THE MOOR (Solax), New York State, excepting New York City, by Excel Feature Film Company, Palace Arcade Building, Buffalo, N. Y.

FANTOMAS (Gaumont), same purchaser and territory as "Brennan of the Moor."

IN TOUCH WITH DEATH (Union Feature), same purchaser and territory as "Brennan of the Moor."

ZUKON, THE SOCIAL PIRATE (Gaumont), New York State entire. Same purchaser as "Brennan of the Moor."

CURRENT (Ramo—three reels), for New York State, excepting Greater New York, by Manhattan Feature Film Company, Inc., 341 Fifth Avenue, New York City.

UNMASKED (Itala—three reels), same territory and purchaser as "Current."

GREEN GOD (Union Feature—three reels), same territory and purchaser as "Current."

THE BARRIER OF BLOOD (Ammex), for New York City, by Universal Film Exchange, New York. Also same territory described as "State Rights" by the Consolidated Film Company, Ltd., Montreal, Canada.

THE FATAL RECKONING (Ammex), same territory described as "State Rights," by the Consolidated Film Company, Ltd., Montreal, Canada.

HUMANITY (Apex—three reels), for Indiana, Ohio and Kentucky, by Empress Feature Film Company, Merchants' Bank Building, Indianapolis, Ind.

LONDON BY NIGHT (Apex—four reels), same as "Humanity."

THE WORKER (Apex—three reels), same as "Humanity."

ON THE TRAIL OF THE SPIDER GANG (Apex—four reels), same as "Humanity."

THROUGH THE CLOUDS (Apex—four reels), same as "Humanity."

THE BLACK 13 (Apex—three reels), same as "Humanity."

IN THE PYTHON'S DEN (Apex—three reels), same as "Humanity."

THE GREAT BULLION ROBBERY (Apex—three reels), same as "Humanity."

ARMY AND NAVY FOOTBALL GAME (Commercial M. P. Co.), for Texas, Oklahoma, New Mexico, Mississippi, Louisiana, Arkansas and Alabama, by W. E. Geibig, Houston, Texas.

## JOHNS-MANVILLE CLEVELAND BRANCH.

The Cleveland (Sixth City), Branch of the H. W. Johns-Manville Co., has recently been obliged to provide larger quarters for several of its subsidiary offices. The Columbus Office and Contract Department are now located on the ground floor of the new seven story, fire proof Peters Power Building, 45 West Long Street, with large warehouse facilities half a block distant. The Toledo office and warehouse have been moved to 213 Water Street. Other Cleveland Branch sub-offices are located in Akron (717 Second National Bank Building), Dayton (259 Fourth Street Arcade), and Youngstown (502 Stambaugh Building).

## LANDON GOES TO SIMPLEX.

Mr. G. W. Landon, who, for the past few years, has specialized in advertising along motion picture projection lines, has joined the staff of the Precision Machine Co., and will handle publicity and advertising of the Simplex projector.

## NOTES OF THE TRADE.

PAUL SCARDON will be seen twice in the same place at the same time, handing himself arguments and other things, in the next Reliance two-reel drama, entitled "For Another's Crime." A splendidly balanced cast will be seen in this picture, including, besides Anna Laughlin and Paul Scardon, Irene Hunt, Harry Spingler, and Sue Balfour.

* * *

Three factories are now busy making prints of Pasquali's "Last Days of Pompeii," in an effort to keep abreast with the enormous demand from the road companies and house management.

* * *

The World Special Films Corporation have added another department to their organization—a poster mounting and frame manufacturing plant, located at 213 West 40th Street, New York, in charge of Mr. Davis. This affords them an opportunity to put out advertising on a larger scale than ever before.

* * *

One of the most unusual stories of Indian life yet recorded is to be shown in the new 101 Bison production, now being staged at Universal Ranch by Director Henry Macrae. The film is entitled, "The Werewolf," and relates a story of the reaping of yesterday's sin.

* * *

Baseball fans will have an opportunity to follow the Giants and White Sox around the world by the means of moving pictures, as it has just been announced that a Pathe cameraman is to accompany the teams in their over-seas journeys.

* * *

Lois Weber, Phillips Smalley, and their entire company of Universal players, and many extra people, were recently at the Glenwood Mission Inn at Riverside, Cal., where the Smalleys were producing a two-reel psychological drama, entitled "The Inner Light."

* * *

"It Happened in June," written by Walter MacNamara and recently produced at the Imp Studio, breaks all records in construction. In one reel it is played in 139 scenes without one interior. This does not include subtitles. Mountain atmosphere abounds in the picture. Jane Gail, William Shay, Billy Welsh and Sturat Paton, the well-known Broadway actors, are seen in the lead parts.

* * *

Miss Edith Tyler, a former star in Vitagraph productions, more recently connected with Producer W. V. Ranous, is seen in the most wonderful and instructive production of adventure, "Treasure Island," by Robert Louis Stevenson, which will shortly be released by Warner's Features, Inc.

* * *

The growth of the Exclusive Supply Corporation's program has necessitated the enlargement of the Exclusive Program, their weekly publication from twelve to sixteen pages. This weekly makes no pretensions to being a newspaper or a trade journal, purposing only to convey sales facts and program notes to State right buyers and exchange men.

* * *

Mr. Alix F. Harmer has been engaged by S. S. Hutchinson, president of the American Film Manufacturing Company as consulting director. Mr. Harmer has had an extended experience and is an authority on stage settings and costuming. He has already taken up his duties at the new Santa Barbara studios, where all facilities for the carrying out of the minutest details are available and where projects of greatest magnitude can be skillfully and expeditiously handled.

* * *

Mary Fuller received word from the Colonial Theater, Buffalo, that she had won the popularity contest conducted by that theater. The experience is by no means a new one to Mary, as she has won many of them.

* * *

Jacques Jensen, a popular member of the Selig staff, and an original dramatist, has been elected president of "The Seventy-five Club," a body of workers organized for the betterment of masonry and mankind.

* * *

Baseball's "peerless leader" will soon be seen in moving pictures. Frank Chance has the leading part in a baseball comedy which will soon be released by Pathe Freres.

* * *

The United States Government is using over fifty No. 6A Power's Cameragraph projection machines on many battleships, at West Point and in many army posts for instructions in military and naval tactics, as well as for the entertainment of the enlisted men.

* * *

Larry Trimble writes from England that everything is going lovely with the Turner Films. He not only committed the cardinal sin of writing on both sides of the paper, but what he wrote on the back showed through on the front. Some day when he comes back we will get him to read it for us.

Miss Louise Lester, who not only plays the part of "Calamity Anne," but has written the stories, is busy working on a new adventure for Calamity Anne. Lovers of Miss Lester in this clever character sketch will be given a treat when this picture is released.

* * *

A vigorous advertising campaign has been inaugurated by the Ramo Films, Inc., under the direction of C. Lang Cobb, Jr., manager sales and publicity of that company. This American feature producing company is turning out two strong dramatic three-reel features every month. No expense is being spared to produce the *best*.

* * *

Joseph Smiley, one of the Lubin directors, to get a realistic effect for his feature film, "The Windfall," by Norbert Lusk, purchased an old wooden house and burned it down to the ground. Clarence Elmer, Justina Huff and Carrol Halloway are playing the principal roles.

* * *

In the forthcoming release of "Jack," by the World Special Films Corporation, a four-reel Eclair film, dramatized from the novel by Alphonse Daudet, the title role will be played by a relative of Daudet's who, at the present time, is a member of the cast at the Theatre Francais.

* * *

King Baggot, leading man and director, and Frank Smith, his assistant, were partially buried recently when several tons of dirt from a bank, under which they were working during the taking of a scene in "King, the Detective," a detective drama soon to be released, caved in upon them. The accident, which occurred at Leonia Heights, N. J., resulted in Mr. Smith having to undergo treatment for a sprained back, and Mr. Baggot to nurse a lacerated hip.

* * *

Allen Curtis, of the Universal, has just completed the production of "Mike and Jake as Pugilists." The story does with the situation in which Mike and Jake impersonate two live-wire prize fighters.

TO ALL WHOM THIS MAY CONCERN.

Please take notice that on the 29th day of October, 1913, the co-partnership of James L. McIntire and Robert Richter, trading under the name and style of McIntire & Richter, at No. 23 East 14th Street, in the city of New York, was by mutual consent dissolved. Until further notice, beginning on the 20th day of November, 1913, the business will be conducted by Robert Richter individually. Adv.

**ELEANOR WOODRUFF**
The Ethel Barrymore of Motion Pictures
**PATHEPLAY**

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DISTRIBUTOR

# Motion Picture Exhibitors' League

## CINCINNATI EXHIBITORS' BANQUET.

### Big Time Enjoyed at a Big Feed at Sinton Hotel Thursday Night, November 20—Nearly 100 Present.

WHEN the exhibitors of Cincinnati, Ohio, undertake anything they usually do it right. A banquet was given by the Cincinnati branch of the Motion Picture Exhibitors' League at the Sinton Hotel, in that city, on the evening of November 20 and, from all reports, it was some banquet. The price per plate was $5.00, which means some good eats, and there was plenty to drink on the side. The occasion was the second annual banquet of Local No. 2 and nearly every member was present, together with several guests present from other towns making a total of nearly one hundred.

Festivities commenced at 10 o'clock in the evening and there was not a dull moment from that time until the finish at 3 o'clock the next morning. The big banquet room of the Sinton was elaborately decorated and the menu was an epicurean dream. After the menu had been sufficiently discussed there was a season of after dinner oratory that was both interesting and instructive. Southern hospitality of the old fashioned sort prevailed at that festal board and everyone had a good time.

Among the guests present were: Dr. W. Rayner, president of the Dayton Local; Paul B. Elliott, Indianapolis, Ind.; P. A. Schmidt, Indianapolis, Ind.; George Nethers, Covington, Ky.; Orene Parker, National Vice-President for Kentucky, of Covington, Ky.; M. A. Vanderlip, of Toledo, Ohio; Harry Hilling, Ludlow, Ky.; J. J. Burkhart, Newport, Ky.

President M. A. Neff, of the National League, was toastmaster and remarks were made by A. C. Dingelstadt, president of the Cincinnati Local, Amos Foster, Dr. Peter Robertson, Thornton Snyder, P. B. Elliott, Orene Parker, J. H. Mayer, Otto Ludeking, Thomas Nolan, John J. Huss, J. C. Klob, W. Rayner, Lem S. Miller, F. L. Smith, Mr. Wurlitzer, and Mr. Newman.

## WILLIAMSBURG EXHIBITORS ORGANIZE.

Motion picture theater exhibitors of the Williamsburg section of Brooklyn, N. Y., met at Progress Theater, 116 Graham Avenue, on the evening of Thursday, November 20, and effected a branch of the New York City Exhibitors' Association. The meeting was called to order by Samuel Trigger, president of the New York Association and stated the object of the meeting. Officers were elected as follows: Chairman of the Williamsburg Branch, J. Teltenstein, of 450 Bushwick Avenue; secretary, Miss E. Disler of the Progress Theater. The next meeting will be held at the Leonard Theater, Leonard and Grand Streets, Thursday evening, November 27 at 11 P. M.

Among the theaters represented at the first meeting were the Broadway Lyceum, Graham Palace, Tompkins Amusement Co., Leonard Theater, Metropolitan Theater, Lewis Theater, Williamsburg Theater, Owl Theater, Sutter Theater, Bushwick Theater, Old Postoffice Theater, Greenpoint Theater, Bushwick Casino, Kensington Theater.

## PHILADELPHIA M. P. MEN TAKE NOTICE.

Philadelphia exhibitors are again reminded of the big open meeting of the Philadelphia local branch, which is to take place the first Sunday in December in the Parkway Building on Broad Street, at 2:30 P. M. At this meeting matters of the greatest importance to every exhibitor in the city of Philadelphia will come up for discussion and for possible action. Exhibitors in the Quaker City have before now received the circular of invitation to this meeting and they are advised to read this circular very carefully. There is lots of food for reflection in it. It appeals directly to the business interest of every man engaged in the exhibition of motion pictures in Philadelphia. Prominent speakers will address the meeting and discussion is open to all. President Jeffries and the men with him, who have the welfare of the exhibitor at heart expect a large and rousing meeting, and, above all things, many accessions to the membership of the branch. The Philadelphia league was at one time one of the strongest in the country, and it is hoped that in view of the problems which will soon confront the industry in Pennsylvania, the old interest and spirit of co-operation will be revived. Do not forget the date—Sunday, December 7th.

OFFICERS OF DELAWARE LEAGUE.

J. N. Ginnes, National Vice-President; Charles I. Beckett, President; David R. Sablosky, 1st Vice-President; Harry E. Klund, Secretary; Nicholas A. Jones, Treasurer.

## NEW CINCINNATI THEATERS.

In the last 10 months, there has been 22 beautiful new theaters built in Cincinnati. They are doing a splendid, profitable business. The new theater which opened in Norwood a few days ago, owned by Dr. G. C. Kolb and others, with a seating capacity of 1200, is managed by Mrs. F. J. Lotz. They are running vaudeville and pictures and report a splendid business. Mr. A. C. Dingelstedt, president of Cincinnati Local, who owns a large airdome and the big Plaza Theater in Norwood, is branching out into several other towns. He is one of the substantial business men in the picture industry.

## NOTES FROM LEAGUE HEADQUARTERS.

Orene Parker, national vice-president of Kentucky, reports that his three large theaters are doing a splendid busness. Mr. L. J. Ditmeyer, of Louisville, Ky., was in Cincinnati this week. O. B. Weaver and Mr. Val Rayburg, of Dayton, Ohio, were callers at the exhibitors' league headquarters in the Mercantile Library. Mr. W. C. Casper, Fairyland Theater, Cleveland, Ohio, one of the reliable staunch members of Cleveland, Ohio, No. 1, called on President Neff, Thursday and reports that Cleveland local is in fine condition and will be at the big Cincinnati Convention, "with bells on."

## NEW WISCONSIN LEAGUE BRANCH.

### President Neff Issues Call for Convention of Motion Picture Men in that State.

A convention for the purpose of reorganizing the State of Wisconsin will be held in Oshkosh, at the Atheran Hotel on Tuesday and Wednesday, December 16th and 17th, 1913.

Every motion picture exhibitor in the State of Wisconsin is invited to attend the convention and is eligible to membership except those who bolted the National Convention in New York. As they have been suspended, they can be reinstated only by the National Executive Board or the National Convention. Geo. M. Westley is now in Wisconsin and is securing membership at the rate of five per day.

The convention at Oshkosh will be the largest ever held in Wisconsin. Officers will be elected for the entire State League, and a strong campaign outlined, and an organizer placed in the field to secure every bona fide eligible motion picture exhibitor in the State of Wisconsin as a member of the M. P. E. L. of A.

M. A. NEFF,
Pres. M. P. E. L. of A.

## PRESIDENT WITTMAN AND THE CINEMA CLUB.

John J. Wittman.

Some time ago a representative of The Moving Picture World was invited to a meeting of exhibitors up in the Borough of the Bronx, New York City. It was held in the Eldorado Theater, 1297 Wilkins Avenue, and was fairly well attended. The presiding officer was John J. Wittman, owner of the theater in which the meeting was held. What struck The World man as most significant was the earnest businesslike atmosphere which pervaded the gathering. No time at all was spent in discussing motion picture politics, but each member had something to say regarding the betterment of the business in which he was engaged, and, at that particular meeting, a number of important measures affecting the operation of theaters were adopted unanimously. This illustrates the good that can be accomplished when a body of exhibitors get down to business.

There are more than a hundred exhibitors in the Bronx and about three-fourths of that number are members of the Bronx Cinema Club. Meetings are held every Tuesday morning and much good is thereby accomplished. Already such catchpenny devices as "country stores" and premiums have been abolished. The price of admission has been increased, and there is a general improvement all along the line.

While every exhibitor in the organization is entitled to credit for bringing about these conditions, a little extra commendation is due the president, Mr. John J. Wittman, for his untiring efforts in bringing the exhibitors together and keeping their minds centered on the important questions of the trade. His good judgment is responsible for keeping the Cinema Club out of politics of every kind and independent of all disturbing influences.

As a bit of news in this connection, announcement is made that the Cinema Club will give its first annual ball at Hunt's Point Palace, Southern Boulevard and 163rd Street, on Wednesday evening, January 14th.

## WILL REORGANIZE MINNESOTA LEAGUE.

Commenting upon the action of the members of the Minnesota League of Exhibitors, published in the last issue of the Moving Picture World, President Neff, of the National League, announces that the work of reorganizing the league branch for that State will be taken up soon. Mr. Neff points out the fact that President Rath, of the Minnesota organization, would soon have forfeited his membership in the league by reason of being interested in the manufacturing of films, which is contrary to the league constitution.

## EMPRESS THEATER OPENS.

One of the new type of theaters that are being built in New York is the Empress, at 181st Street and Audubon Avenue, which was opened on the evening of November 15. It is one of the most beautiful houses of its kind, fire-proof in construction throughout and seats 650 persons. The Empress is built in conformity with the regular theater code with a ten foot alley all around upon which numerous fire exits open. The decoration is in old rose with grey stenciled border. A small stage permits the use of vaudeville numbers on the program when desired and a beautiful old rose plush curtain covers the proscenium opening. The entrance is through a beautifully decorated lobby from 181st Street. A Power's 6-A and a Simplex machine geared for either Kinemacolor or black and white, with a General Electric mercury arc rectifier, constitute the projection equipment, installed in a roomy and well ventilated projection room. General Film Company Exclusive features and Kinemacolor pictures will be shown. The Empress is under the management of S. J. Saphier and Edward S. Keller, the latter a well known vaudeville agent.

## BINGHAMTON STAR THEATER OPENED.

Mr. N. Kornblight, proprietor of the Star Theater, Binghamton, N. Y., was in New York a few days ago looking for features for his new house. The Star has been entirely remodeled and is now showing pictures to large audiences every day. Mr. Kornblight says that Binghamton will soon have several first-class houses, but he does not greatly fear competition.

## HORACE BENNETT BRANCH MANAGER.

Horace Bennett, who is well and favorably known to the exhibitors of New Orleans and surrounding territory, has been engaged as local manager of the branch office of the World Special Films Corporation located in New Orleans.

## PICTURE HOUSES PROJECTED.

**Philadelphia, Pa.**—The Lam Building Company is estimating on plans and specifications for a moving picture theater to be erected at Columbia Avenue and Patton Street for Charles Sassler. The building will be one story, 53 by 144 feet, and constructed of brick, bluestone, terra cotta and ornamental stucco.

**Philadelphia, Pa.**—Karp & Loudon, 36 North Third Street, and Jacob Dubin, 2847 Frankford Avenue, will erect a moving picture theater that will seat 1,600 on property owned by them in Frankford Avenue. The building will be one story, 80 by 150 feet, of brick, concrete and steel. Cost about $30,000.

**Philadelphia, Pa.**—John Graham, 1409 Filbert Street, has plans and specification for a moving picture theater at 1411 Filbert Street. The present building has a frontage of 22 feet on Filbert Street and runs 144 feet on Cuthbert Street.

**Philadelphia, Pa.**—Arthur Kaufman, 3210 Diamond Street, has plans and specifications for a one-story moving picture theater, 40 by 80 feet, to be erected at the northwest corner of 8th and Filbert Streets.

**Philadelphia, Pa.**—R. S. and J. Young are about to take bids on plans for a one-story moving picture theater to be erected by them at 61st and Greenway Streets. Building to be of brick, bluestone and ornamental terra cotta. The house will seat about 500 persons.

**Philadelphia, Pa.**—George Hogg is estimating on plans and specifications for alterations and additions to the People's Theater.

**Atlantic City, N. J.**—Mastbaum Bros. & Fleisher, Philadelphia, Pa., representing the Garden Pier Holding and Realty Company, have closed a lease for thirty years with B. F. Keith for the new theater which has been built on the Garden Pier at Atlantic City, 800 feet from the boardwalk. The theater is a concrete, fireproof structure, capable of seating 2,500 persons and built at a cost of $400,000. It will be operated as one of the chain of Keith theaters for forty weeks in the year.

**Tamaqua, Pa.**—A two-story hotel and theater building, 68 by 150 feet, will be erected from plans and specifications by C. E. Strausser, 234 East Seventh Street, Mt. Carmel, Pa.

**Montgomery, Pa.**—A. C. Everheart, Williamsport, Pa., has been awarded a contract for the erection of a one-story moving picture theater, 28 by 108 feet, in Main Street, this town. The owners are B. A. and H. B. Weaver.

**Holmesburg, Pa.**—Frederick B. Richert is taking bids on plans and specifications for a one-story moving picture theater to be erected at 7939 Frankford Avenue.

**Brooklyn, N. Y.**—Peter Guthy, 926 Broadway, has obtained the contract for the erection of a one-story moving picture theater, 45 by 113 feet, to cost $9,000, for Edward Butt, 792 New Lots Road, and Henry F. Wise. 1191 Broadway.

**Newark, N. J.**—Philip Herman, 800 Broad Street, has awarded the contract for a brick addition to his moving picture theater at 763 Springfield Avenue. The improvements are estimated to cost $10,000.

**Philadelphia, Pa.**—M. J. Mann has obtained a permit to make alterations in the moving picture theater on the east side of Forty-ninth Street, south of Woodland Avenue, for Arthur Blackburn. The improvements will cost $460.

**Philadelphia, Pa.**—W. F. Miller has taken out a permit for increased interior exits, new fire tower and other alterations in the theater at 625 Girard Avenue for Kaufman and Miller. The cost will be $2,000.

**Baltimore, Md.**—Joseph Schamberger, 2122 East Baltimore Street, has been awarded the contract for alterations to cost $7,000 to the theater of the Broadway Theater Company, 509-13 South Broadway.

**Wadena, Minn.**—Calkins & Beaudeau are having plans prepared for a one-story theater, 33 by 98 feet, and to seat 500 persons.

**Emporia, Kan.**—R. Holmes is planning to build a two-story moving picture theater, 44 by 90 feet.

**Memphis, Tenn.**—E. P. McCallum, Florida and McKellas Avenue, is to build a one-story moving picture theater.

**Alexandria, Va.**—Speiden & Speiden, 1403 New York Avenue, N. W., Washington, D. C., have about completed plans for a one story moving picture theater, 48 by 80 feet, to cost $4,000.

**Colorado Springs, Colo.**—Myron Stratton Home for the Poor, Dr. D. H. Rice, trustee, is to make additions to the Odeon Moving Picture Theater to cost $3,000.

**Los Angeles, Cal.**—City of Angeles, donor Col. G. J. Griffith, has plans in preparation for a Greek Theater, 200 by 400 feet, to cost from $100,000 to $150,000, to be erected in Vermont Canyon, Griffith Park.

**Export, Pa.**—Edward Berlin is to build a two-story moving picture theater and apartment building, 26 by 80 feet, to cost $8,500. Two apartments will be provided for on the second floor.

**Indianapolis, Ind.**—Central Amusement Company, C. Olson, 135 North Illinois Street, are to remodel a store building on North Illinois Street into a moving picture theater to cost $15,000. The same company will also remodel another building at 16th and Alabama Streets into a picture theater, to cost $5,000.

**Milwaukee, Wis.**—Charles W. Somers, president of J. H. Somers Company, 520 Cuyahoga building, Cleveland, Ohio, contemplate erecting a sixteen-story theater, hotel and office building, to cost $10,000,000.

**Minneapolis, Minn.**—P. Larivelrie, 610 Emerson Avenue, is to build a theater, 36 by 60 feet, with a seating capacity of 300, to cost $6,000.

**Chicago, Ill.**—Albert Fricks, 823 Sheridan Road, is planning for a four-story theater and office building, to cost about $350,000.

# CORRESPONDENCE

## ILLINOIS.

MOVING pictures are the educators of the children of today," declared Charles Frederick Weller before the Rockford Woman's Club at Rockford. "From them a vast school of 23,000,000 are deriving their ideals and conceptions of conduct."

The Temple Theater at Ninth and State Streets in Quincy has been re-opened with a moving picture policy. Former attempts to run a photoplay house there have not been successful.

The Palms Theater at Harvard has been remodeled.

Zimperhoff Brothers, of Chicago, have been negotiating for a two-year lease on the Derthofk Opera House at Belvidere, with a view to conducting a picture show.

The question of securing a license fee from moving picture theaters has been brought before the city council at Macomb. The present ordinance calls for a fee of $10 a week and was not especially designed for the photoplay houses. The theater men declare that if this is enforced the city will be compelled to keep two uniformed firemen on duty at each place and there will be little revenue for the municipality

T. F. Miller has purchased the Grand Theater at Litchfield from Chris Giverson, who secured it some time ago in a trade. The plans of the new owner call for complete remodeling, re-decorating and the installation of one hundred new seats.

Fred Putoff has rented a building on State Street in Lockport, where he will conduct a moving picture show.

Members of the Civic Department of the Woman's Club at Moline have agreed to act as chaperones at moving picture performances given by the high school. Efforts are being made to show the young people reels which will explain work similar to that done by the civic department of the club.

Arthur R. Lewis, of Paxton, has rented the Coliseum in that city from R. B Coddington The intention is to book road shows and conduct a skating rink each Saturday evening, but it is not improbable that some pictures might be used.

Plans are under way, it is said, for a new moving picture theater in Peoria. The site selected is on Upper Main Street on the West Bluffs, marking the inauguration of photoplay houses for the residence districts.

The city council of Aurora has passed a rigid Sunday closing ordinance, but was careful to allow the moving picture and other theaters to remain open.

W. W. Snyder has re-opened his moving picture theater at Mt. Pulaski after several changes. A Shetland pony contest, which is being conducted by a number of business men of the city, has its headquarters at the theater. The house also gives coupons good in the voting contest

Father Berhold's parish hall at Johnsburg will be used for moving picture shows under the auspices of the church this winter.

J. Kimberly, of Aurora, has accepted a position as advertising manager for the Imperial Film Company, of London, England. He expects to commence his new work about December 1.

Regulation of moving picture machines and houses in which moving picture shows are given is the object of a new ordinance offered to the city council at Danville.

Biggin Brothers have opened a moving picture show at Pocahontas

"More people will be attracted to church by moving pictures than will be driven away," says the editor of the Aurora "Beacon-News."

Perryman & Stoddard, of Ramsey, have taken over the management of the New Opera House at Assumption for the winter

Bushnell may have a new moving picture show.

Louis Sand has purchased a half interest in the Palace Moving Picture Theater at Roanoke

The Majestic Theater at Rockdale has been remodeled.

Manager Stephens, of the Joy Theater at Paris, now has his show in a larger and better equipped building. The seating capacity has been doubled, a new curtain, indirect lighting system and new projecting apparatus have been installed.

The Gem Theater in the Bremer Building at Hillsboro has been sold by S. E Hurst to Walter R. Potter, of that city, an experienced man who has assumed charge. George Hill will remain as operator.

It is reported a moving picture show will be opened in the Boyle Building at Stonington.

Manager Ash, of the South Side Theater at Aledo, gave a benefit performance recently for a fund for the new reading-room in that city.

The license fee for moving picture theaters in South Wilmington has been decreased from $100 to $50 a year.

Residents of Benton do not want their favorite amusements taxed. The city council needed some revenue and passed an emergency ordinance calling for a license of $100 a year from picture houses. Business men signed petitions which were presented to the council, with the result that at an early meeting the fee measure was repealed.

Manager Schuchert, of Percy, has opened a picture show in Steeleville where he will give a show each Wednesday and Thursday night.

The new Park Theater has been opened at Champaign. The house, which is new throughout, gives Champaign a very desirable photoplay theater. The interior is done in white and gold, the seats are 32 inches apart, lavatories for both men and women have been furnished, the lobby has been finished in imported tile, a glass canopy extends over the walk, operating room is of reinforced concrete and steel and exits have been provided with panic bolts. A ten-cent admission will be secured for the place, which has a capacity of 600. Among the advertising features are a new pipe organ, which will be located near the ceiling, but played from the pit, and a fountain light.

Moving picture shows in Witt must pay. The new ordinance passed by the city council calls for $30 a year from houses charging five cents and $60 a year from ten cent theaters.

Manager Hite, of the Lyric at Centralia, was host to 400 business men at a special show following a banquet given by them when plans for promoting the commercial interests of the city were discussed.

William Sauvage will not give up the management of the Temple Theater at Alton as had been prophesied, but has signed a new lease with the association owning it. The lease expires August 1, 1914.

All the photoplay houses in Elgin passed the inspection by the state fire marshal's department.

The Litchfield Opera House at Litchfield has ended a twenty-four-year career and will see no more stock companies, as it is being dismantled. The more popular photoplay theaters are blamed for its demise.

J. Ira Thorpe, manager of the Gem Theater at Clinton, and Miss Ella Skinner, who has been ticket-seller recently, were married at Chicago. The theater was flooded with rice by their many friends on the night of their return.

Alvah L. Roger, Jr., of Waukegan, a few weeks old, is the first youngster in that city who will have a film biography to show his friends and relatives when he grows up. The youngster is a nephew of George K. Spoor, of the Essanay Company, and the taking of the first fifty feet was very carefully done.

T. F. Miller, of Litchfield, recently was a visitor in Rushville where it is said he was negotiating for the purchase of a theater.

The Palace Amusement Company has been organized by a number of young men living on the South Side in Peoria. They have opened a house at 1201 South Adams Street, seating 400 persons.

The Beach Theater Company, of Chicago, has been incorporated with a capital stock of $60,000. The incorporators are W. L. Porter, G. C. Gilfeather and G. W. Brown.

The Rattermann Opera House at Warsaw will cease to be an amusement place at the end of the season, as it will be remodeled for other purposes.

Moving pictures were endorsed in a sermon by Rev. W. E. Griffith at Griggsville.

Professor Ridgely, of the Illinois State Normal University at Normal, continues his good work of endorsing the educational film. He recently spoke before the Mothers' Club of the Franklin school at Normal, on "The Educational Value of the Moving Pictures."

John T Garm and John S Coleman have disposed of their stock in the Grand Opera House at Beardstown to the Deppes, who already controlled three-fifths of the stock. Announcement has been made that the building will be completely remodeled, tentative plans calling for the opening of a five-cent picture house. Some of the balcony seats have been sold to W. H. Pilcher, of Chandlerville, who is opening a picture house in that city.

Harry Finch has sold the Star Theater in the Hunt block at St. Charles to Paul Krause, who will operate it as a five-cent photoplay show. Finch will engage in business elsewhere.

The Murphy Opera House at Mt. Sterling, in a recent advertisement recently used the unusual paragraph: "Until further notice our pictures will all be good."

The East End picture show at Fairbury has been leased by Lough & Ellis, who have added vaudeville to the program of pictures. The Electric Theater has been sold by Ed Gavin, of Pontiac, to Amos Lower, of Williamsport, Ind.

Hippler & DeNune, of Belle Plaine, Iowa, have purchased the moving-picture theater in Rock Falls from LeGrille & Middleton, and have assumed charge. The new owners are interested in a number of Iowa houses.

Here's another stunt to the credit of Burr Swann, of Pittsfield. On Hallow 'een night his two little daughters, the Misses Maxine and Dorothy, entertained at a picture show in the Opera House, having as their guests the pupils of the first, second, third and fourth grades of the public schools. Included in the program was "Dick Whittington and His Cat." Swan certainly is one of the livest small city managers in the Middle West; more than that, he is a public benefactor.

L. A. Burnstine, of Springfield, opened his new Lyric at Lincoln November 11. The place was decorated with flowers and ferns and every woman visitor was given a carnation. Decorations, ventilation, lighting, interior and lobby are modern in every sense of the word. Except on feature dates five cents will be charged.

H. I. Clauer and Ambrose Huber have formed a partnership to conduct the Dreamland Theater at Galena.

There was very little to cut away on the pictures of the big coal mines made at Nokomis and DuQuoin by the Industrial Moving Picture Company, of Chicago, the completed subject running 3,500 feet.

Harry While, formerly of Kewanee, writes that he has purchased the Palace, a moving picture house at Plattsburgh, N. Y., seating 462.

The North End Y. M. C. A. at Evanston has purchased a picture machine, having decided that films are indispensable in effective work by the organization. Two performances a week will be given.

Room for a theater has been left in the town site at Kincaid, a new town near Springfield. The town is growing rapidly and the advent of the picture house is a question of but a short time. The big electric corporation, which has franchises in twenty-five or thirty of the largest cities in the state, is building a million-dollar plant there and a coal mine will employ several hundred men.

George Slothower has given up the management of the Family Theater at Dixon and resumed charge of the Princess. Mr. and Mrs. Charles Plein are now conducting the Family.

Films of the annual fall celebration at Hannibal, Mo., have proved a good attraction in western Illinois towns, which are neighbors to Hannibal. They were exhibited to good crowds at the Opera House at Pittsfield.

Joaquin C. Wilson, of Clinton, is suing Noah Stivers and Clarence Tharp, of that city, for half the expense of a test case to determine if it was legal to operate moving picture shows on Sunday. He filed suit for $162.35 in a justice court, but an appeal was taken to the circuit court of DeWitt county.

D. C. McClellan, who occupied the center of the photoplay stage at Pekin for a long time, will have charge of a new house, to be erected in the 100 block, South Oakland Avenue, in Decatur. The place will be erected by Doctors Brown and Jack at a cost of $6,000. The location will bring a large business from students at James Milliken University.

Charles Conley, of Monmouth, has purchased a picture show in LaSalle.

H. A. Owlwin and J. G. Fredericks, of Belleville, have opened a picture show in the Opera House at Waterloo. Shows will be given each Saturday and Sunday evening.

A new Kimball pipe organ has been installed in the Bijou Theater at Decatur.

The Atlas Educational Film Company, of Chicago, has been incorporated with capital stock of $15,000, to manufacture and sell moving picture machines, accessories, etc. The incorporators are I. R. Rehm, C. A. Rehm, R. McCormick and Albert C. Derr.

L. H. Burkart, of Rockford, has been negotiating for a lease on a building on the west side of State Street in that city, with a view to opening a new picture house.

The schools at Huntley have been giving a series of entertainments to raise a fund for a new picture machine.

A picture show has been opened in the Opera House at Petersburg by the management of the place. One of the features is the admission of two children for five cents. Mrs. Lawrence Watkins is musical director.

Manager Eppes has opened his new American Theater at 319-321 Missouri Avenue. Pictures will rule.

An ordinance has been introduced before the city council at Galena allowing the theaters to open on Sunday from 2 to 6 p. m., and from 7:30 to 10 p. m., providing no music or outside attractions are permitted.

W. H. Newton is now manager of the Broadway Theater at East St. Louis. Every child who attended a recent Sunday matinee was given a free ticket to the Wednesday evening show.

George H. Newsome has assumed charge of the management of the Yale Theater at Christopher. He still retains his interest in the Yale Theater in Carbondale, but the Carbondale Yale as well as the Opera House in that city will be personally managed by Newsome's partner, Mr. Atkinson.

The ninth moving picture show in Moline will be opened, it is reported, in a new brick building to be erected at Fourth Avenue and Third Street.

Following the death of Sol Litt, manager of the Majestic Theater at Waukegan, his widow has leased the house to Joe Bransky, treasurer of the company, which operates McVicker's Theater in Chicago. The house was formerly known as the Schwartz, but just before his death Mr. Litt had spent $9,000 in improvements and renamed it. He used a great many pictures, but the machine has been removed and vaudeville will play an important part in the policy of the new management.

The attitude of efficient church workers toward the moving picture is seen in the fact that the vote was 31 to 4 in favor of buying a machine for the New England Congregational church at Aurora.

C. J. Delbridge, a druggist, of Paxton, bought the Crystal Theater in that city for one Saturday afternoon and entertained all his patrons and prospective customers at a picture show.

The American Cinematograph Company of Chicago is said to be looking for a location, and towns along the Chicago & Alton Railway have their commercial clubs busy. The company wants 5,000 feet of floor space and promises to start with thirty men, but will be employing about seventy-five within six months. Dwight and Pontiac are anxious to secure the concern. St. Louis producers also have made overtures to the business men of Mt. Vernon to locate a plant there.

Construction of the new theater in Peru which will be operated by Forrest Fletcher, manager of the Princess Moving Picture house in that city, has begun. It will be used for vaudeville and pictures. The entrance is patterned after the Liberty in Chicago, the interior after Fairyland in Chicago and the upper half of the front after the Colonial in Wichita, Kan.

Charles Lamb, who resigned the management of the Grand Opera House at Rockford to assume the management of the new Palm Theater in that city, has contracted with the General Film Company for licensed service for the new house. Harry Grampp, for six years manager of the Joliet Theater, in Joliet, succeeds him. Fred Swanson, who has been identified with Grampp, will take his place as manager of the Joliet house. Swanson enjoys the distinction of being the youngest manager in that city, as he is but twenty-three years old. He will present a number of high class feature pictures in addition to road shows.

The Grand Theater at Joliet, that has been idle for two years, has been sold by Frank Thielen to Edward Sweet, of Chicago, George E. Powell and A. W. Roth and will be conducted as an "all-feature" picture house. Sweet will be manager. The main floor has been entirely changed, new decorations made and a $5,000 orchestrion installed. The Powell-Roth concern operates six theaters in the state, all operating as film free-lance.

Troubles of D. H. Sward and E. H. Corbin have ended and they have been granted a license to operate a picture house at Thirty-eighth Street and Fourteenth Avenue in Rock Island. Residents of the locality objected to a photoplay house in that vicinity, but the difficulty was overcome by changing the plan for the entrance and the members were unanimous in voting for the permit.

The new Yale Theater has been opened at Shelbyville by Manager F. S. Russell.

Louis Hassberg and A. J. Polycon, of Joliet have purchased the Grand Theater at Morris from Meyer and Sam Goldstein. The Goldsteins have returned to Pittsburgh, where they will assist their father in the operation of the Crystal.

Admire & Estell have assumed the management of the Opera House at Roodhouse.

F. E. Moore's "Hiawatha" has begun its entry into the Illinois field and has been played as a feature at several northern Illinois houses.

MIDWEST SPECIAL SERVICE.

## IN THE MIDDLE WEST.

THE Grand Circus Theater on Woodward Avenue in Detroit, Mich., has been leased by the Uplift Motion Drama League, which will show the highest class dramatic and educational films. The opening was made with "Les Miserables."

W. J. Raiche has purchased the Lyric Theater at Marinette, Wis.

The Dreamland Moving Picture Theater at De Pere, Wis., has been removed to the new Roffers building on Main Avenue.

Burton S. Leeds, manager of the Grand Theater in Middletown, Ohio, has filed suit in the court at Hamilton, asking an injunction against the city of Middletown, restraining it from collecting the license fee of $100 from his moving picture house. Leeds contended that the license was exorbitant and conflicts with the constitution of the state and of the nation.

John Halstead, formerly purser on the Goodrich steamers, and Mr. Borbes, formerly a steward on the same line, have purchased a moving picture house in Manitowoc, Wis.

Nicholas Schmitz has opened a moving picture show in Mt. Calvary, Wis.

The Colonial Theater at Fort Wayne, Ind., recently gave the Mothers' Club a percentage of the receipts at a school children's matinee when educational films were shown.

The Paragon Feature Film Company made arrangements to take a series of pictures in Independence, Mo. Continuity is added to the series of views by following five young Pilgrims selected in a contest.

Butterfield & Heineman will erect a new theater at Oshkosh, Wis.

Recent releases, independent and licensed, and of the Famous Players Company, have been selected for the year's program at the Michigan State Normal School at Ypsilanti, Mich.

The Empire Theater at Fort Atkinson, Wis., has been sold to Gurther Schoellkopf, who after making a number of changes, re-named it the Grand. Four reels of Universal pictures are being shown for five and ten cents.

Thirteen small houses in the state of Michigan were closed in the month of October by the state fire marshal's department because they failed to comply with the safety laws. Inspections were made of 170 theaters. Since the new law went into effect 336 theaters have been examined.

The new moving picture house which will be erected at Beloit, Wis., by McGavock Brothers will seat 800 persons.

The Colonial Theater Company of Grand Rapids, Mich., has been incorporated with a capital stock of $4,000 for the operation of moving picture and vaudeville theaters. The incorporators are Natham P., Anna M., and J. de Ruyter Winchell.

Claude Long, who recently reigned as road representative of the Allardt's vaudeville organization, has opened a moving picture show at Decatur, Ind. Howard Long, his brother, who has been at the head of the Long Carnival Company all summer, has returned to Fort Wayne, Ind., to manage the Gem Theater, which he owns.

After papers were read urging the use of moving pictures in connection with the instruction of eighth grade pupils, the Mothers' Club of the Washington school at Fond du Lac, Wis., made tentative plans for the purchase of a machine to be used for the schools.

The Merchants' & Manufacturers' Association of Milwaukee, Wis., has been contemplating a motion picture "Safety First" campaign.

E. G. Powell, superintendent of building at St. Joseph, Mo., had an ordinance introduced before the city council which will give him or his successors power to order any changes he or they deem necessary in motion picture theaters. The building superintendent and the fire chief have the power to close any photoplay houses they deem unsafe.

The Paragon Film Company made two reels of Sedalia, Mo., subjects.

A moving picture show has been opened in the Liebl building at Luxemberg, Wis.

Residents in the vicinity of Wealthy street and Union Avenue at Grand Rapids, Mich., presented a petition to the city council asking that Sunday exhibitions be prohibited at the Winchell Moving Picture Theater.

Rev. Thornton Anthony Mills, of Battle Creek, Mich., has announced that he will use moving pictures in his church.

F. S. Converse has opened a moving picture theater in Nikoosa, Wis.

Frank Kern has sold the Gem Theater at Milford, Ind., to Herbert Miller, agent for the Baltimore & Ohio Railroad in that city.

W. D. Lambert, former publisher of "The Tomahawk" at Tomahawk, Wis., who has engaged in the moving picture business, announces that it beats the newspaper business because the patrons must show the color of their money at the door and there are no delinquent subscribers.

MIDWEST SPECIAL SERVICE.

## IN THE SOUTHWEST.

THE Albuquerque Film Manufacturing Company, of Albuquerque, N. Mex., has been formed with a capital stock of $50,000. G. P. Hamilton, formerly of the St. Louis Motion Picture Company, was elected president and general manager. Henry F. Connolly was chosen vice-president. Other incorporators are: C. O. Cushman, J. H. Mahboub, H. P. Wanner and W. R. Walton. It is said several persons connected with the old St. Louis company will be employed in the productions of the new concern.

Differences between the management of the Iris Theater and the Stage Employees' Union in Topeka, Kan., over the employment of a non-union picture operator have been settled. Manager H. Grady Montgomery will run the pictures of the Famous Players' Film Company at this house and also a number of other features.

Phil R. Isley, of Kansas City., Mo., has purchased the moving picture show of W. H. Royce & Sons at Wilburton, Okla.

Merriott & Merriott will open a picture show in the McConnell building at Wilburton, Okla.

J. N. Nesbitt has engaged in the photoplay business at Bokchito, Okla.

The Southern Feature Film Program Association, of San Antonio, Tex., has been incorporated with a capital stock of $5,000 for the purpose of manufacturing motion picture films and the purchase and sale of goods used in connection with the business. The incorporators are W. I. Cherry, of New York, and William Epstein and Walter McComb, Jr., both of San Antonio.

W. B. Newton has sold the Cozy Theater at Kirbyville, Tex., to James Bailey and James Scott.

A pipe organ is only one of the many attractions of the new Tivoli Theater, opened at Beaumont, Tex., by Manager J. F. Goodhue. The house cost $30,000 and is thoroughly modern.

The Queen Theater at Fort Worth, Tex., has inaugurated a Sunday club which is attracting some attention. Only persons who visit the photoplay house in the course of the week are eligible. They are given cards of admission. No music is given with the films.

R. Holmes is erecting a new moving picture theater at Emporia, Kan.

The Southern Amusement Company, of Dallas, Tex., has been incorporated with a capital stock of $12,000. The incorporators are E. L. Lancaster, B. T. Lancaster, C. B. Harris, J. W. Shanks and W. H. Kirk, all of Dallas.

G. S. Clark has opened a moving picture show at Dallas, Tex.

Burford & Glamann, of Wellington, Kan., have purchased the Martin Theater at Hutchinson, Kan., from the E. Wayne Martin interests. J. R. Burford will be in direct charge of the house.

The Paragon Feature Film Company, of Denver, Colo., made a series of pictures at Kansas City, Kan.

F. M. Kay, of Beloit, Kan., has assumed charge of the Bonham Theater at Clay Center, Kan.

Church people of Beaumont, Tex., who are opposed to Sunday picture shows should take the initiative by filing charges against the violators of the law was the conclusion reached at a meeting of the Southeastern Texas Baptist Association.

Police and Fire Commissioner Blaylock, of Dallas, Tex., recently announced that he would have his department do its utmost to prevent the opening of the moving picture shows on Sunday. He scored the subterfuge of taking collections at the door instead of selling tickets for admission.

MIDWEST SPECIAL SERVICE.

## IN THE NORTHWEST

THE City Association of Women's Clubs in Salt Lake City, Utah, sent a list of questions to candidates for city commissioners asking their stand on certain matters. One of the questions was "Will you favor the establishment of a board of censorship, composed of citizens, acting without pay for the purpose of regulating theaters, dance halls, picture shows and other places of amusement frequented by the youths of the city?" Several replied "yes;" others "yes, if necessary." One declared "I am not sure that I would favor such. I am inclined to believe that positions of this kind are usually sought by people of pronounced ideas who are sometimes intolerant of the ideas of others." Another replied "While I believe that the theaters and picture shows have no desire to present any plays of a demoralizing nature, should any occasion arise, I would favor any fair and reasonable arrangement to protect the boys and girls." The next answered "No." Still another believed that the commission could take care of any problem that would arise. "Bureaus and boards are not consistent with the business idea underlying the present form of city government," he added. The next was emphatic: "My answer is, 'No.' I believe the parents are the best guardians of the liberty and action of their children. What I am in favor of is as much liberty for citizens of Salt Lake City as is commensurate with good government and sound morals. Boards or individuals of censorship acting without pay are usually worth just what they cost." Direct control of the amusement places by the chief of police with a policewoman doing special duty, was the plan of another, but he decided that he would be of open mind on the question and if the women could convince him of the necessity of such a board it would have weight with him. Another agreed with him in the idea of the commission looking after the matter and appointing a policewoman. Only one saw this "as a crying need that needed serious attention." He agreed to favor a board.

The Schuster Realty Company, of Rochester, Minn., is said to be contemplating the erection of a new moving picture theater.

Walter Belter has opened a moving picture theater at Ceylon, Minn.

The city of Livingston, Mont., has filed a suit against E. P. White, proprietor of the Alcazar Theater, to collect his $30 license for the last quarter. He contends that the ordinance is illegal and the case probably will go to the Supreme Court for a test.

Bolman's Historical Film Features, Inc., New York, has been granted a charter in South Dakota, with a capital stock of $130,000. The incorporators are Ernest H. and Edward W. Mitchell, of New York, and P. M. Lawrence, of Huron.

Rev. Oswald W. Taylor, rector of Grace Memorial Parish at Portland, Ore., who has been using the moving picture for instruction in the Sunday school for two years, acceded to the request of parents and recently showed "From the Manger to the Cross" at a Sunday night church service.

A. J. Zuercher has engaged in the moving picture business at Melrose, Minn.

Chris Jensen is erecting a new building at Poplar, Mont., to be used as a photoplay theater

R. L. Noggle, cameraman of Ogden, Utah, filmed the South Fork dam near Ogden and the local fashion show.

The Orpheum Theater at Denver, Colo., which conducts a weekly "Society matinee," recently had the event filmed and after using it, started it over a circuit of nearby houses

David Newberg has bought the picture house at East Grand Forks, Minn.

Fred Ellwood and his partner, Mr. Bybee, have opened the Rex Theater at Lewiston, Mont.

Claude Wales, the Seattle, Wash., cameraman, has returned from the north with 16.000 feet of film taken in southeastern and southwestern Alaska and the Yukon. He was accompanied by William Hesse. They got some rare Alaskan scenics

City Attorney I. N. Stevens, of Denver, Colo., disagreed with the late Mayor Gaynor, of New York, and in an opinion to Mayor Perkins, of Denver, said that moving pictures are not designed for the instruction and education of the public, but for amusement. Therefore they come under the police powers and any inspection fees by a board of censorship would be proper. The proposed fee of $2 will have to be reduced, however, he added, as it would produce a revenue in excess of that needed for inspection.

I. J. Moyer has purchased the moving picture show at Amoby, Minn., from Willis Benton.

Charles E. Freshwater, proprietor of the Family Theater at Hamilton, Mont., has filed a suit in the district court against Frank H. Drinkenberg for specific performance of contract. Freshwater declares be made a lease for a building to be used for his theater and after he had expended $350 in equipping it, Drinkenberg refused to carry out his part of the agreement.

Rev. Paul Deltz, of Minneapolis, Minn., a missionary to the Philippine Islands for eleven years, who is at home for a vacation, says the Filipinos are enthusiastic over moving pictures. "Missionaries in the islands who used them got along a lot better than those who depended just on their preaching in the native dialects. Motion and stereopticon pictures of the work of Christ and the apostles make much more of an impression on their minds than chapters from the Bible, with no other explanation than the missionaries' sermons."

The Educational Film Company, of Seattle, Wash., has been awarded a contract by the Washington State Exposition Commission to have charge of the state's motion picture exhibit at the Panama-Pacific exposition in 1915. The contract calls for at least 25,000 feet of film portraying the advantages of the state. The commission agreed to install a moving picture theater in the state building at San Francisco.

Superintendent Slutz, of Pueblo, Colo., who has installed the moving picture and the Victrola in the Centennial high school in that city, declares, "Placing educational topics before the children in this manner makes a more lasting impression than could be done in any other manner."

Managers of moving picture theaters in St. Paul and Minneapolis, Minn., are co-operating with the State Anti-Tuberculosis Association by running slides advertising the sale of the Red Cross Christmas seals.

Hay & Nicholas, proprietors of the Haynic Theater at Fairmont, Minn., presented season tickets to the school teachers in that city.

The Doty, Wash., Y. M. C. A. has adopted the moving picture, refitting the gymnasium to accommodate large crowds.

A. Danielson has opened a moving picture show at Fairfax, Minn.

The Tuttle school is the first in Minneapolis, Minn., to use moving pictures, although the East high school already had installed a machine. One free show will be given each week to the pupils, and pay entertainments will be offered from time to time to aid various school funds.

Moving pictures every Wednesday and Saturday that the house is not otherwise engaged, is the new policy of the Spoonheim Opera House at Northwood, N. D.

J. H. Swail, proprietor of the Swail Hotel at Sumas, Wash., has announced that he will build a new theater near his hotel, which will be devoted to continuous vaudeville and moving pictures.

MIDWEST SPECIAL SERVICE.

## PHILADELPHIA.

ONE of the finest moving picture theaters in South Jersey was recently opened at Williamstown by Patrick Carroll, the builder and owner. The house cost over $12.000 and is the only place of amusement in the town. A number of local exchange men and exhibitors from Philadelphia attended the opening night.

Moving picture exhibitors throughout Philadelphia are co-operating with the Consumers' League in a campaign for early Christmas shopping. The league will furnish all exhibitors with slides, which will be shown at the beginning and end of each show, calling upon the people to visit the stores early and not wait till the last minute to make their gift purchases.

Theater managers expressed approval of the action of the Bureau of Fire in removing city firemen from the theaters during performances, saying their own employees were capable at present to cope with any emergency. In each theater the employees have been drilled for the last few months in preparation for possible fire. One large theater in Chestnut Street has drilled its entire force of 65 men so thoroughly that each man has a distinct duty. The plan has the indorsement of the Fire Prevention Bureau. The theaters' employees are subject to seven inspectors, regular uniformed firemen, who visit at unexpected hours. Moving picture exhibitors are now working out a plan whereby they will greatly eliminate the inspection of the Fire Prevention Bureau, and in training their own men to cope with any situation that may arise from a fire.

The Motion Picture Corporation of America has been granted a charter under the laws of Delaware with a capital of $1,000,000. W. F. Cooke, of Dover, is the principal incorporator.

Director Porter, of the Department of Public Safety, has sent to the managers of the 212 moving picture theaters in this city instructions to display a "fire notice" during the course of each performance. Additional instructions were also sent to the captains of the various fire companies in the city ordering them to make a detailed investigation of all fires immediately upon their arrival. In the past this work has been the duty of the fire marshals. The order to the moving picture theaters went into effect on November 20. Director Porter in his letter requested that a slide be procured immediately, upon which is to be written "Fire notice—Look around Now—and choose the nearest exit to your seat. In case of fire Walk (not run) to that exit. Do not try to beat your neighbor to the street." This slide is to be displayed at the opening of each performance for at least one minute. A new set of rules were also issued for the operator by Fire Marshal J. S. Mallory.

Plans are under way for the erection of a new picture theater which will be built at Twenty-first Street and Columbia Avenue for a local syndicate.

Edward A. Jeffries, who now controls several theaters in the Quaker City, is having a new one built at 5236 Ridge Avenue. This theater will be one of the finest in the Manyunk section of the city and will cost over $10,000.

Jacob Kissler is building a picture house at Wyoming and A Streets, which will have a seating capacity of about 600, and will be most modern in its equipment.

CONGDON.

## LOUISVILLE.

CHARLES BERGER, owner of the New Grang Theaters at Corydon, Ind., and at Twenty-seventh and Portland Streets, in Louisville, recently disposed of his Louisville house to Messrs. Goldberg & Levy, who are well known in the business, Mr. Goldberg managing the Hippodrome and Olympic Theaters in Louisville. It is understood that Mr. Berger would not be averse to selling his Corydon house if he could get anything like what it is worth, as his box business in Louisville takes too much of his time to enable him to devote much personal attention to the management of his moving picture interests.

The new "Joker" brand of film, introduced recently as a part of the Universal program, has made a hit with exhibitors in this section.

D. Levinson, of the Novelty Theater, who has the first run of the Universal program in Louisville, filled his house last week with the four-reel Hagenbeck & Wallace circus film, which proved a big drawing card to large numbers of people outside of the regular patrons of the Novelty. The recent period of rainy weather interfered with night business at the Novelty to some extent, but the afternoon business has been up to the mark, largely on account of the unusually good programs which have been shown.

David King, president of the National Theater Company, announced recently that the theater will be thrown open shortly, with continuous vaudeville and motion picture shows. The theater is said to represent an investment of $300,000, and is one of the finest in the South in every respect. It will seat 3,000 persons. Lee L. Goldberg is manager of the theater.

"The Anarchist," featuring King Baggot and Leah Baird, was an attraction at the Novelty Theater last week which made a hit with large audiences, as these players are both extremely popular in Louisville.

"The Last Days of Pompeii" is announced by George Kleine as a coming attraction at the Shubert Masonic Theater, which has become the mecca of those in Louisville who like to devote an afternoon or evening to a single photoplay. "Les Miserables" recently completed a three-weeks' run at this theater.

The Interstate Amusement Company was recently incorporated at Lexington, Ky., by J. Emmett Graves, H. P. Bartram and Nick Ryan, with a capital stock of $5,000. The company is planning to open a new moving picture house at Frankfort, Ky., to be called the Colonial, about Thanksgiving Day. The seating capacity of the house will be about 400.

Dr M. P. Hunt, pastor of a Louisville church, recently declared at a meeting of the State Ministers' Union, held in Lexington, Ky., that it seemed impossible to procure an enforcement of the Sunday closing law with reference to moving picture houses. This law seems to be one of the many which were enacted without due consideration, and it is meeting with the fate of most of those dealing with such matters, where the great majority of the people do not approve of the object of the statute.

The management of the new Princess Theater, in Henderson, Ky., has announced that the new house will be opened within a very short time, unless unavoidable delays occur. The house will use first-run pictures only, and its seating capacity, which is increased by a large and roomy balcony, is expected to prove ample for the city's demands.

A movement is on foot in Lexington, Ky., for the introduction of motion pictures in the schools, for the better demonstration of various matters connected with the course. The teachers themselves have started the movement, and contributions are being received toward the purchase of a machine to be used in exhibiting pictures.

The local picture idea has hit Paducah, Ky., and several of the houses in that city have already shown films depicting scenes in that vicinity, including the public library, the country club, a football game, congregations at the various churches, etc., which have proved extremely popular with the audiences.

Kinemacolor pictures, the newest addition to the program of the Princess, at Hopkinsville, Ky., were shown for the first time a few days ago, and created much interest. Fred Carter, an expert electrician and motion-picture operator connected with the Crescent Amusement Company, of Nashville, Tenn., was in Hopkinsville for several days installing the Kinemacolor machines used in showing the pictures, and assisted Manager Venable in handling some other electrical work around the theater during his stay.

The Pastime Theater at Maysville, Ky., recently opened its doors, after an interim of some weeks, under a new management. The town is a good one for a picture theater, and the management is meeting with considerable success, as people were eager to show their appreciation of the show after its absence.

The well known feature film, "Cleopatra," was the subject of a lively legal bout at Clarksville, Tenn., recently, between Joseph Goldberg, proprietor of the Lillian Theater, and a person claiming the exclusive state right to the film. This person attempted to obtain possession of the film by replevin, but failed, and in order to prevent further interference, Mr. Goldberg had him enjoined from taking any further steps. "Cleopatra" was therefore finally shown, and proved a great drawing card, as might have been expected after the liberal amount of free advertising which it had received.

The Lyric Theater, at Lebanon, Tenn., which has been conducted for the past year by L. B. Long as a motion picture and vaudeville house, bids fair to be dark for some time to come, as Mr. Long recently moved with his family to Dickson, Tenn., where he will operate a similar house. E. E. Adams, owner of the Lyric, does not care to operate it himself.

A diphtheria epidemic at Lafayette, Ind., has resulted in an order by the Board of Health for the closing of all the schools and the theaters, including the motion-picture houses. Three deaths have occurred, and there are a number of cases in the city.

G. D. CRAIN, JR.

## WASHINGTON, D. C.

A CONTRACT has been awarded to Mr. A. H. Wynkoop, producing manager of the Motograph Company, for the production of a three-reel feature film for Dr. Henry Boardman, an English lecturer and traveler, who is now touring America, investigating the conditions and the methods adopted by the United States for the physical betterment of Americans. The firm will deal with eugenics and show several phases of every-day life which will establish the fact that more stringent laws are necessary for the long life of the individual.

Washington, as a city, and its more prominent citizens, are to be well advertised if the plans of Mr. M. Bennett, of the Publicity Film & Exhibition Company, bear fruit, for he is at present negotiating with public officials of the district and federal governments and civic organizations to obtain views in which they will be posed. A parade of the city's police, and an exhibition run of the fire apparatus may be arranged for. Scenes about the Capitol, the Congressioial Library and the White House are also to be filmed.

Postponement of the blanket order making sweeping express rate reductions has been announced by the Interstate Commerce Commission. The order was to have become effective on December 1, but has been postponed until February 1, 1914, for the reason, so it is understood, that the express companies showed they did not have sufficient time in which to get ready for the new schedules of rates. The reductions, as a whole, amount to about sixteen per cent. from the rates in operation. This, of course, affects the film business.

The People's Amusement Company, Inc., 607 Woodward Building, is issuing a booklet entitled, "Fortunes Built on Nickels and Dimes," to prospective investors in the stock of the company. This concern will operate the Savoy Theater, now undergoing construction in Fourteenth Street, near Columbia Road, Northwest, and they state that this is but one of a proposed chain of high-class motion picture theaters to be acquired, built, and operated by them. The Savoy is to be one of the city's handsomest theaters and will accommodate 1,000 persons.

Arrangements have been made for the taking of a series of motion pictures of the Health Department, its personnel and the work accomplished by it, together with the sanitary means employed to prevent disease throughout the United States. These films are to be loaned to moving picture houses throughout the country with a view to bringing to the attention of their patrons the necessity of keeping the home and person free from contagion.

C. L. LINZ.

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# Calendar of Licensed Releases.

## CURRENT RELEASES.

### MONDAY, DECEMBER 1st, 1913.

BIOGRAPH—How the Day Was Saved (Comedy)....
BIOGRAPH—Bink's Vacation (Comedy) ..............
EDISON—South African Whaling Industry (Industrial).1000
KALEM—The Octoroon (Special—3 parts—Drama)....3000
LUBIN—Melita's Sacrifice (Drama) ...................1000
PATHEPLAY—Pathe's Weekly, No. 72 (News).......
SELIG—The Cipher Message (Special—2 parts—Drama).2000
VITAGRAPH—A Game of Cards (Drama)............1000

### TUESDAY, DECEMBER 2nd, 1913.

CELIO—Venomous Tongues (Special—2 parts—Drama)
EDISON—The Price of Human Lives (Drama)........1000
ESSANAY—Autumn Love (Drama) ...................1000
LUBIN—The Hazard of Youth (Drama)..............1000
PATHEPLAY—A Peasant Marriage in Hungary (Customs) ..............................................
PATHEPLAY—Edible Fish of the Mediterranean (Zoology) ............................................
PATHEPLAY—The Geysers of New Zealand (Scenic).
SELIG—The Rustler's Reformation (Drama)..........1000
VITAGRAPH—The Wreck (Special—3 parts—Drama).3000

### WEDNESDAY, DECEMBER 3rd, 1913.

EDISON—The Thrifty Janitor (Comedy)...............1000
ESSANAY—Kitty's Knight (Comedy) ................1000
KALEM—The Cave Men's War (Special—2 parts—Dr.).2000
PATHEPLAY—A Break for Freedom (Drama)........
SELIG—Within the Hour (Drama)......................1000
VITAGRAPH—A Pair of Prodigals (Comedy).........
VITAGRAPH—The Coliseum of Rome (Architectural).

### THURSDAY, DECEMBER 4th, 1913.

BIOGRAPH—The Birthday Ring (Drama)............
ESSANAY—A Romance of the Hills (Drama).........1000
LUBIN—When Mountain and Valley Meet (Special—2 parts—Drama) ...................................2000
MELIES—A Woman's Mission (Comedy-Drama) ...... 750
MELIES—A Trip to the Famous Picnic Grounds, Arashyama, Japan (Scenic) ............................. 250
PATHEPLAY—Baseball's Peerless Leader (Special—2 parts—Comedy) ...............................
PATHEPLAY—Pathe's Weekly, No. 73 (News).......
SELIG—Granddaddy's Boy (Drama) .................1000
VITAGRAPH—The Swan Girl (Drama) ...............

### FRIDAY, DECEMBER 5th, 1913.

EDISON—Alexia's Strategy (Special—2 parts—Drama).2000
ESSANAY—The "Pay As You Enter" Man (Special—2 parts—Drama) ....................................2000
KALEM—While Father Telephones (Comedy).........
KALEM—Andrew Carnegie's Gift to the World (Top.)
LUBIN—Some Elopers (Comedy) ..................... 400
LUBIN—An Interrupted Courtship (Comedy).......... 600
PATHEPLAY—A Bear Escape (Comedy).............
SELIG—Northern Hearts (Drama) ...................1000
VITAGRAPH—A Lesson in Jealousy (Comedy).......1000

### SATURDAY, DECEMBER 6th, 1913.

BIOGRAPH—In the Elemental World (Drama).......
EDISON—What Shall It Profit a Man? (Drama)......1000
ESSANAY—Broncho Billy's Squareness (Drama)......1000
KALEM—The Foot Print Clue (Drama)...............1000
LUBIN—Her Father (Drama) ..........................1000
PATHEPLAY—Col. Heeza Liar in Africa (Novelty)...
PATHEPLAY—Glimpses of Pond Life (Zoology).....
VITAGRAPH—Beauty Unadorned (Special—2 parts—Comedy) .............................................2000

## ADVANCE RELEASES.

### MONDAY, DECEMBER 8th, 1913.

BIOGRAPH—The Capturing of David Dunne (Drama)..
EDISON—The Manicure Girl (Comedy)..................1000
KALEM—The Strike (Drama) .............................1000
LUBIN—The Smuggler's Daughter (Drama).............1000
PATHEPLAY—Pathe's Weekly, No. 74 (News)..........
SELIG—The Master of the Garden (Special—2 parts—Dr.).2000
VITAGRAPH—'Mid Kentucky Hills (Drama)............1000

### TUESDAY, DECEMBER 9th, 1913.

CINES—The Stolen Legacy (Special—2 parts—Drama)...2000
EDISON—The Stolen Plans (Drama)......................1000
ESSANAY—The Heart of the Law (Drama)............1000
LUBIN—An Enemy's Aid (Drama).........................1000
PATHEPLAY—The Stolen Inheritance (Drama).........
SELIG—An Equal Chance (Drama).......................1000
VITAGRAPH—Deception (Comedy) ......................1000

### WEDNESDAY, DECEMBER 10th, 1913.

EDISON—The Joining of the Oceans, the Panama Canal, October, 1913 (Topical) ............................ 500
EDISON—Greedy George (Comedy) ..................... 500
ESSANAY—Smithy's Grandma Party (Comedy).........1000
KALEM—The Chinese Death Thorn (Spec.—2 parts—Dr.).2000
PATHEPLAY—You've Got to Pay (Drama).............
SELIG—Hilda of Heron Cove (Drama)...................1000
VITAGRAPH—That Suit at Ten (Comedy).............. 700
VITAGRAPH—Performing Lions (Animal Picture)...... 300

### THURSDAY, DECEMBER 11th, 1913.

BIOGRAPH—The Troublesome Mole (Comedy) .........
BIOGRAPH—A Foul and Fearful Plot (Comedy) ........
ESSANAY—Children of the Forest (Drama).............1000
LUBIN—Hydraulic Works on the Adda (Industrial)......
LUBIN—His Best Friend (Special—2 parts—Drama)......
MELIES—At Phnom Penh, Cambodia (Scenic)......... 750
MELIES—Beautiful Angkor-Wat, Cambonia (Scenic)..... 250
PATHEPLAY—A Modern Portia (Special—2 parts—Dr.).2000
PATHEPLAY—Pathe's Weekly, No. 75 (News)..........
SELIG—Physical Culture on the Quarter Circle V Bar (Comedy) ...............................................1000
VITAGRAPH—Sacrifice (Drama) .......................

### FRIDAY, DECEMBER 12th, 1913.

EDISON—Peg o' the Movies (Special—2 parts—Drama)..2000
ESSANAY—The Three Gamblers (Special—2 parts—Dr.).2000
KALEM—General Bunko's Victory (Comedy).............
KALEM—Piano Manufacturing (Industrial) .............
LUBIN—Life, Love and Liberty (Drama) ...............2000
PATHEPLAY—Birds of the Inland Marsh (Bird Life)...
PATHEPLAY—A Journey to the Environs of Naples (Scenic) ............................................
SELIG—The Mysterious Way (Drama)...................1000
VITAGRAPH—The Life Saver (Comedy) ...............1000

### SATURDAY, DECEMBER 13th, 1913.

BIOGRAPH—The House of Discord (Drama) ..........
EDISON—The First Christmas (Drama)..................1000
ESSANAY—Sophie's New Foreman (Comedy)..........1000
KALEM—The Invisible Foe (Drama)....................1000
LUBIN—The Real Impostor (Drama)...................... 400
LUBIN—A Pill Box Cupid (Comedy)...................... 600
PATHEPLAY—Uncle John to the Rescue (Comedy) .....
VITAGRAPH—Love's Sunset (Special—2 parts—Drama).2000

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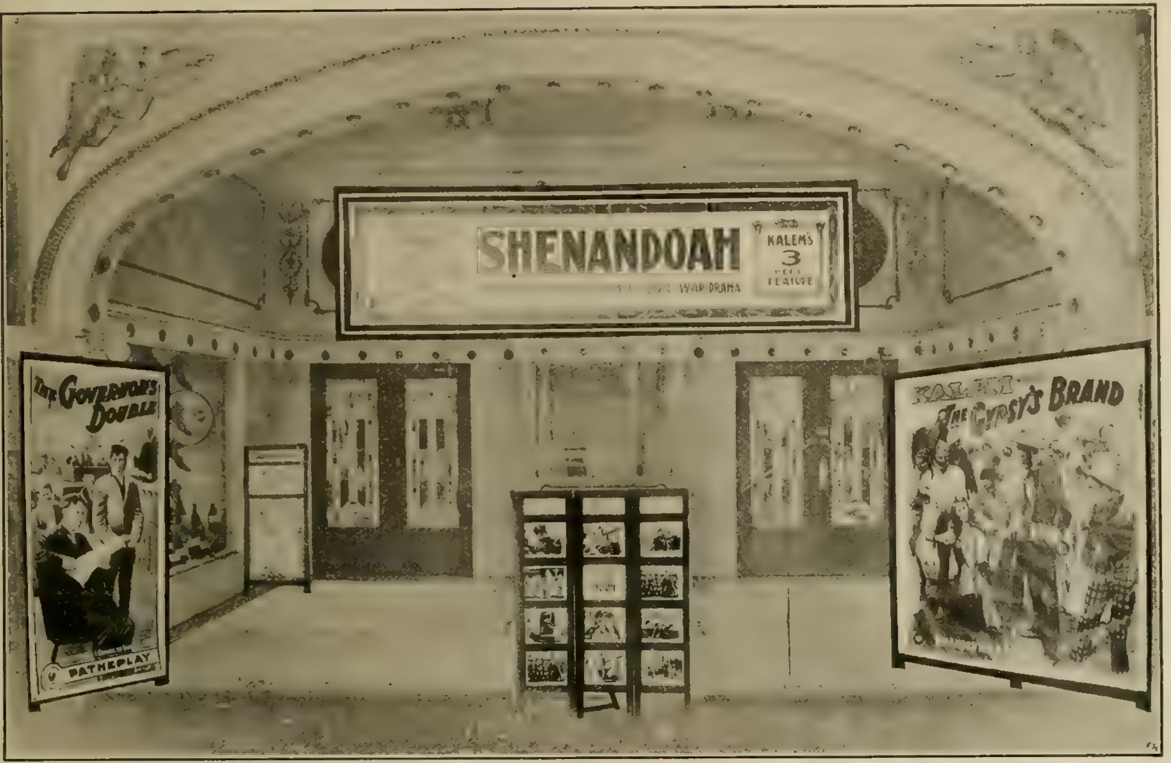

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DO you ever stop to consider how essential to the success of your house is GOOD ADVERTISING? In fact, it is just as important as the selection of your films. A clean, up-to-date OUTSIDE lobby display reflects the quality of the show INSIDE, and a discerning public quickly "catches on" to this fact. Offer the public the very best advertising to be had and display it attractively. The exhibitors who follow this rule will find big increases in box office receipts.

The General Film Company has spared neither brains nor expense in establishing Poster Departments in various parts of the country where a complete line of up-to-date advertising matter, such as posters, banners, frames, photoplayer photographs, feature announcement slides, date strips, etc.—in fact, everything to advertise a photoplay show is kept in stock.

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# Calendar of Independent Releases

## Universal Film Mfg. Co.

### SUNDAY, NOVEMBER 30th, 1913.

REX—The Boob's Dream Girl (Comedy-Drama)
CRYSTAL—The Convict's Daughter (Drama)
ECLAIR—Roaring Bill (Comedy)
ECLAIR—One On Tooty (Comedy)

### MONDAY, DECEMBER 1st, 1913.

VICTOR—The Barrier of Bars (Drama)
IMP—Love vs. Law (2 parts—Drama)
POWERS—When Joe Went West (Comedy)

### TUESDAY, DECEMBER 2nd, 1913.

GOLD SEAL—Under the Black Flag (3 parts—Drama)
CRYSTAL—That Awful Maid (Comedy)
CRYSTAL—The Installment Plan Marriage (Comedy).

### WEDNESDAY, DECEMBER 3rd, 1913.

NESTOR—The Brothers (Drama)
JOKER—Mike and Jake in the Wild West (Comedy)
ECLAIR—When Pierrot Met Pierrette (2 parts—Drama)
UNIVERSAL—Animated Weekly, No. 91 (News)

### THURSDAY, DECEMBER 4th, 1913.

IMP—Plain Jane (Drama)
REX—Thieves and the Cross (2 parts—Drama)
FRONTIER—Slim and the Boys at Breezy Beach (Com.)

### FRIDAY, DECEMBER 5th, 1913.

NESTOR—Locked Out at Twelve (Comedy)
POWERS—Cross Purposes (Drama)
VICTOR—Influence of Sympathy (2 parts—Drama)

### SATURDAY, DECEMBER 6th, 1913.

JOKER—A Pair of Bears (Comedy)
JOKER—Views of Yellowstone Park (Scenic)
FRONTIER—The Circuit Rider of the Hills (Drama)
101 BISON—The White Squaw (2 parts—Drama)

### SUNDAY, DECEMBER 7th, 1913.

REX—James Lee's Wife (Drama)
CRYSTAL—A Woman's Revenge (Drama)
ECLAIR—Trouble on the Stage (Comedy)
ECLAIR—Magnetism and Magnets (Scientific)

### MONDAY, DECEMBER 8th, 1913.

VICTOR—The Dread Inheritance (2 parts—Drama)
IMP—Return of Tong (Drama)
POWERS—How Freckles Won His Bride (Comedy)

### TUESDAY, DECEMBER 9th, 1913.

GOLD SEAL—"Red Margaret"—Moonshiner (2 parts—Drama)
CRYSTAL—Pearl's Hero (Comedy)
CRYSTAL—Baldy Is a Wise, Old Bird (Comedy)

### WEDNESDAY, DECEMBER 10th, 1913.

NESTOR—Retribution (Drama)
JOKER—Mike and Jake in Mexico (Comedy)
UNIVERSAL—Animated Weekly, No. 92 (News)

### THURSDAY, DECEMBER 11th, 1913.

REX—By Fate's Decree (Drama)
IMP—Time Is Money (2 parts—Drama)
FRONTIER—When Roaring Gulch Got Suffrage (Com.).

### FRIDAY, DECEMBER 12th, 1913.

NESTOR—Her Friend, the Butler (Comedy)
POWERS—His Own Blood (2 parts—Drama)
VICTOR—Hydraulic Mining (Industrial)

### SATURDAY, DECEMBER 13th, 1913.

JOKER—The Joy Riders (Comedy)
JOKER—Waterfalls of Yosemite Valley (Scenic)
FRONTIER—Out of His Class (Drama)
101 BISON—The Werewolf (2 parts—Drama)

## Mutual Film Corporation

### SUNDAY, NOVEMBER 30th, 1913.

APOLLO—Her Husband and My Wife (Comedy)
MAJESTIC—Hendrick's Divorce (Drama)
THANHOUSER—The Henpecked Hod-Carrier (Comedy)

### MONDAY, DECEMBER 1st, 1913.

AMERICAN—American Born (2 parts—Drama)
KEYSTONE—The Woman Hater (Comedy)
RELIANCE—Tony's Sacrifice (Drama)

### TUESDAY, DECEMBER 2nd, 1913.

MAJESTIC—The Padre's Sacrifice (Drama)
THANHOUSER—The Problem Love Solved (Drama)
KAY-BEE—The Revelation (Drama)

### WEDNESDAY, DECEMBER 3rd, 1913.

BRONCHO—The Frame-Up (2 parts—Drama)
MUTUAL—Mutual Weekly, No. 49 (News)
RELIANCE—A Woman of Sin (Drama)

### THURSDAY, DECEMBER 4th, 1913.

AMERICAN—No release this date.
DOMINO—The Filly (2 parts—Drama)
KEYSTONE—Rogues Gallery—Portola
KEYSTONE—San Francisco Celebration (Topical)
KOMIC—How He Won (Comedy)
KOMIC—The Actor-Book Agent (Comedy)

### FRIDAY, DECEMBER 5th, 1913.

KAY-BEE—The Long Portage (Drama)
PRINCESS—The Little Church Around the Corner Drama)
THANHOUSER—What Might Have Been (Drama)

### SATURDAY, DECEMBER 6th, 1913.

AMERICAN—A Divorce Scandal (Drama)
MAJESTIC—The Helping Hand (Drama)
RELIANCE—For Another's Crime (2 parts—Drama)

### SUNDAY, DECEMBER 7th, 1913.

APOLLO—The Rube Detectors (Comedy)
MAJESTIC—Dick's Redemption (Drama)
THANHOUSER—The Milkman's Revenge (Drama)

### MONDAY, DECEMBER 8th, 1913.

AMERICAN—Trapped in a Forest Fire (Drama)........1000
KEYSTONE—A Ride for a Bride (Comedy)
RELIANCE—Title not reported.

### TUESDAY, DECEMBER 9th, 1913.

MAJESTIC—Title not reported.
THANHOUSER—A Beauty Parlor Graduate (Drama)
KAY-BEE—The Legacy (Drama)

### WEDNESDAY, DECEMBER 10th, 1913.

BRONCHO—The Frame-Up (2 parts—Drama)
MUTUAL—Mutual Weekly, No. 50 (News)
RELIANCE—Title not reported.

### THURSDAY, DECEMBER 11th, 1913.

AMERICAN—His First Case (Drama)........1000
DOMINO—Devotion (2 parts—Drama)
KEYSTONE—The Horse Thief (Comedy)
KOMIC—Title not reported.

### FRIDAY, DECEMBER 12th, 1913.

KAY-BEE—Soul of the South (Drama)
PRINCESS—His Imaginary Family (Drama)
THANHOUSER—Uncle's Namesake (Comedy)

### SATURDAY, DECEMBER 13th, 1913.

AMERICAN—Armed Intervention (Comedy)........1000
MAJESTIC—Title not reported.
RELIANCE—Title not reported.

## Exclusive Supply Corporation

### TUESDAY, DECEMBER 2nd, 1913.

GAUMONT—The Living Doll (Drama)

### WEDNESDAY, DECEMBER 3rd, 1913.

GAUMONT—Gaumont's Weekly, No. 91 (News)

### THURSDAY, DECEMBER 4th, 1913.

GAUMONT—Oscar, the Hermit (Comedy)

### FRIDAY, DECEMBER 5th, 1913.

SOLAX—The Shadow of the Moulin Rouge (Special Feature—4 parts—Drama)

### SATURDAY, DECEMBER 6th, 1913.

GAUMONT—False News (Special Feature—4 parts—Drama)

Simplex

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WHY—Simplex machines project such wonderfully steady, flickerless pictures.

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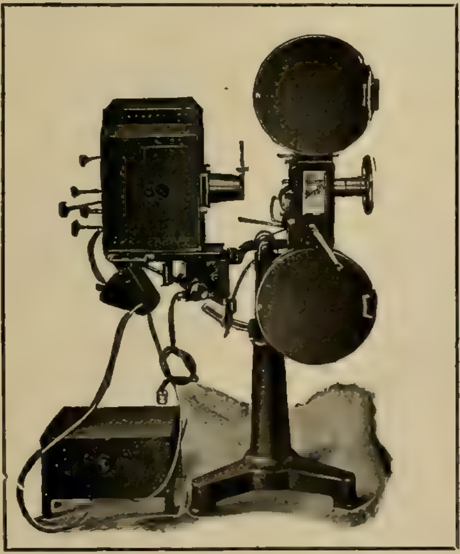

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Adventures of Dolly
The Redman and the Child
For Love of Gold
Behind the Scenes
After Many Years
Taming of the Shrew
The Song of the Shirt
Money Mad
The Reckoning
Edgar Allan Poe
The Curtain Pole
A Fool's Revenge
Mr. & Mrs. Jones Comedy Series
The Voice of the Violin
The Drunkard's Reformation
A Baby's Shoe
The Jilt
The Resurrection
The Cricket on the Hearth
What Drink Did
The Violin Maker of Cremona
The Lonely Villa
Was Justice Served
The Necklace
The Country Doctor
The Cardinal's Conspiracy
The Renunciation
Sweet & Twenty
The Slave
A Strange Meeting
The Mended Lute
With Her Card
The Indian Runner's Romance
The Mills of the Gods
The Sealed Room
1776 or the Hessian Renegade
Comata, the Sioux
The Broken Locket
In Old Kentucky
Leather Stocking
Pippa Passes
Fools of Fate
The Little Teacher
The Expiation
In the Watches of the Night
Lines of White on a Sullen Sea
The Light That Came
Two Women and a Man
The Open Gate
The Mountaineer's Honor
The Redman's View
A Corner in Wheat
To Save Her Soul
The Dancing Girl of Butte
On the Reef
The Honor of His Family
The Cloister's Touch
One Night and Then
His Last Burglary
The Newlyweds
The Thread of Destiny
In Old California
The Twisted Trail
Gold Is Not All
An Unchanging Sea
Love Among the Roses
The Two Brothers
Ramona
A Child of the Ghetto
On the Border States
The Face in the Window
A Call To Arms
The House with the Closed Shutters
The Sorrows of the Unfaithful
Wilful Peggy
Rose of Salem Town
Examination Day at School
The Broken Doll

Also two, three and four reel features not yet re

**of Bethulia, The Massacre, The Battle of Eld**

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**revolutionizing motion picture drama and technique of the art.**

For two years from the Summer of 1908, Mr. Griffith personally directed all Biograph motion pictures. Thereafter as general director he superintended all Biograph productions and directed the more *important* features until October 1, 1913.

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- Three Sisters
- Fisher Folks
- The Barbarian
- A Decree of Destiny
- Was He a Coward?
- The Lonedale Operator
- Madame Rex
- His Mother's Scarf
- The Sunbeam
- How She Triumphed
- The Smile of a Child
- Enoch Arden
- Fighting Blood
- Bobby, the Coward
- The Last Drop of Water
- The Sorrowful Example
- Swords and Hearts
- The Revenue Man and the Girl
- The Making of a Man
- The Long Road
- The Battle
- The Miser's Heart
- The Failure
- A Tale of the Wilderness
- The Eternal Mother
- A Blot in the 'Scutcheon
- Billy's Strategem
- The Mender of Nets
- Iola's Promise
- The Female of the Species
- One is Business, the Other Crime
- The Lesser Evil
- The Old Actor
- A Lodging for the Night
- A String of Pearls
- A Beast at Bay
- Home Folks
- Man's Genesis
- The Sands of Dee
- A Pueblo Legend
- Two Daughters of Eve
- So Near Yet So Far
- A Feud in the Kentucky Hills
- The One She Loved
- The Painted Lady
- The Musketeers of Pig Alley
- Brutality
- The New York Hat
- The God Within
- Three Friends
- The Telephone Lady and the Girl
- Oil and Water
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Projecting Length, 45 minutes in 3 chapters
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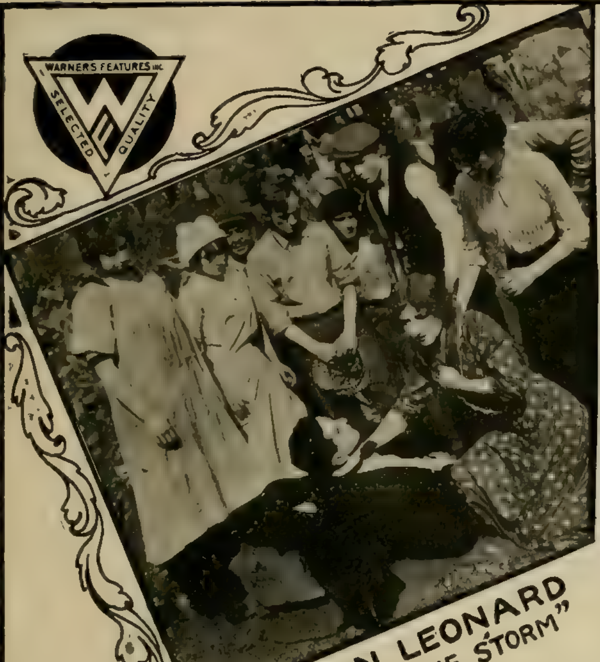

MARION LEONARD IN "A LEAF IN THE STORM"

HELEN GARDNER IN "A DAUGHTER OF PAN"

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**FOR SALE**—Ft. Wayne Compensarc, like new, $45; used only short time. Address FT. WAYNE, care of Moving Picture World, New York City.

**FOR SALE**—One complete set of scenery and electrical equipment, cheap, never been used. Guaranteed. Write for particulars and price. CROWN THEATER, Mobile, Ala.

## THEATERS WANTED.

**WANTED**—Moving picture theater in Ohio, Indiana or Kentucky town over 15,000. Must show over 500 dollars a month profit. Have the money. BRADBURY BROS., 433 Park Ave., Louisville, Ky.

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**INFORMATION**—Bright, interesting book on making, taking, finishing of moving pictures. The moving picture camera, its construction; by a cameraman of 20 years' experience, sent postpaid, 25c. FORDS, DENVER, Colo.

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In which Cupid comes out victorious, and

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PRODUCED
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## EDISON.

**THE SOUTH AFRICAN WHALING INDUSTRY** (Dec. 1).—The picture opens with views of all the interesting incidents of a modern whale hunt. The spouting whale is sighted, sometimes at a distance of five miles, and the trim steamer, with harpoon gun loaded and ready on the bow, quietly approaches its prey. Once within range, the gun is fired. The harpoon with its deadly charge of dynamite pierces the great beast and explodes, and, if the aim has been true, there is little else left to do except to haul in on the heavy rope, lash the whale securely to the side of the ship, and tow him back to port.

Once in the port of Durban, the whale is removed from the water as quickly as possible on account of the voracity of the sharks which infest these waters. Some splendid pictures of sharks attacking a moored whale are shown.

After the exciting whale hunt, we turn to the transportation of the whale to the factory. After being hauled out of the water by steam winches, the body is placed upon three or four flat cars, and a puffing locomotive drags the great sixty-ton beast to the rendering factory.

Here the several processes by which the whale oil, spermaceti and whalebone of commerce are produced, are carefully followed. Incidentally we are shown several views which effectually demonstrate the enormous size of these monsters of the deep—a whale's heart, for instance, which weighs four hundred pounds, and a modern Jonah standing in a whale's mouth.

**WANTED, A BURGLAR** (Dec. 1).—Thad Rowley was the printer in the office of the Corntown Clarion. From the heights of his literary dignity, Mr. Penrose, the editor, looked down on the menial who did nothing except get out the paper. The trouble started when Thad fell hopelessly in love with Helen Penrose, the editor's daughter. To make matters worse, Helen fell in love with Thad. The editor's rage was terrible.

The next morning, the editor discovered that some miscreant had entered his office during the night, and had stolen seven cigars and nineteen cents in cash. Wild with indignation, he sat down and wrote an advertisement, which he inserted in his paper. It mentioned the felony of the previous evening, called attention to the fact that there would be three hundred dollars in the safe on the coming night, and remarked that the editor would be glad to give this sum to anyone who was man enough to take it away.

That evening Mr. Penrose sat watchfully in his office chair with two ferocious pistols on the desk before him. At ten o'clock he became drowsy. He dozed. The office window opened softly, a slight boyish figure entered, ran off the combination of the safe with suspicious readiness, took out the money, and disappeared through the window.

The editor awoke without realizing he had been asleep, discovered his loss and telephoned the constable. Thad Rowley burst in and asked the editor if he might marry his daughter if he caught the thief. Half out of his wits with excitement, the editor agreed. Thad went out and reappeared dragging the slight boyish figure. The delighted editor bade the constable do his duty. Thad remarked that he had better look at the culprit. The editor did so and discovered—Helen.

**THE PRICE OF HUMAN LIVES** (Dec. 2).—Beth Cort, a wealthy young society girl, becomes interested in social service work among the poor, despite the opposition of her father. She becomes deeply interested in two young people, Nell Linn and Edward Grant, both of whom are suffering from the early stages of consumption. For some months, Nell and Edward have been taking "Concura," a supposedly infallible remedy which boasts of hundreds of commendatory letters from cured patients. Nell, who has been particularly hopeful of being cured by the marvelous medicine, suddenly gets a letter from her cousin telling her that her aunt has just died despite "Concura." Nell shows the letter to Miss Cort, and the latter in a fury of just indignation, rushes to the office of the "Concura" manufacturers to denounce them. To her horror she discovers that her lover is the advertising manager of the "Concura" company, and that her own father is the actual manufacturer. The scene in which the young girl confronts lover and father in their office is one of stirring intensity.

The story ends on a Christmas eve exactly a year after its commencement, and shows the wonderful difference effected in many lives by the work of this one courageous girl.

**THE THRIFTY JANITOR** (Dec. 3).—The whole trouble started when Mr. and Mrs. Blythe had a slight difference of opinion with regard to their vacation. Mr. Blythe wanted to go to the mountains while Mrs. Blythe insisted that the seashore was infinitely more attractive in every way. Mr. Blythe said that he would spend his vacation at his club in town, and Mrs. Blythe told him he was a brute, and went home to her mother. Now the janitor did not know that they had quarreled; he thought they had gone on their two months' vacation. And so he decided to rent the Blythe's apartment.

A young bride and groom coming to the city on their honeymoon had been highly shocked by the tremendous charges of the hotel to which they had gone at first. In their search of a more reasonable habitation, they chanced to see the sign which the janitor had placed in front of the apartment house. The young couple inspected the apartment, and, finding the price distinctly reasonable, decided to take it.

Meanwhile, the Blythes had been passing through periods of repentance. Mr. Blythe met an old friend at the club. The old friend told him he was making a fool of himself and Mr. Blythe was unwillingly forced to agree with him. Mrs. Blythe's mother and father effected the same result on Mrs. Blythe by their sensible, unbiased speech. The upshot of the whole affair was that the Blythes decided to go home and forgive each other.

Mrs. Blythe arrived first, and found a woman's hat on the table in the hall. Mr. Blythe arriving a moment later was confronted by a maddened spouse. In the midst of her tirade, Mr. Blythe made the startling discovery that there was another man in the house. He tried to get him. The groom barricaded the door, and shouted loudly from the window that criminal lunatics had broken into his dwelling-place. After the police had succeeded in calming the disturbance, the janitor was allowed to explain his part in the affair.

**ALEXIA'S STRATEGY** (Special—2 parts—Dec. 5).—Walter Young and John Osgood were both in love with Alexia Trexell, daughter of the president of the trust company in which both young men worked. Because Alexia preferred Young, Osgood stole four hundred thousand dollars' worth of securities out of the vault, and entering Young's room, left an incriminating handful of the bonds under a table. Young, apparently the only man who could possibly have taken the bonds, was arrested; the bonds were found under the table, and Young was sentenced to a long term in prison on the strength of the overwhelming mass of circumstantial evidence.

Osgood was now able to recommence his suit for Alexia with a reasonable prospect of success. But unfortunately his path was not yet free from difficulties. On his way to Young's house with the securities, Osgood had unwittingly dropped a cardcase which contained incriminating evidence. Usakoff, a Russian derelict, found this cardcase and, a few days after Young had been sentenced to jail, called on Osgood, and cooly demanded blackmail.

Osgood unable to protect himself, was forced to pay Usakoff's extravagant demands, and the Russian prepared himself for a life of easy affluence. Alexia's suspicions were aroused by Osgood's evident fear of the mysterious Russian, and she resolved to discover the reason for Usakoff's hold over her suitor. A telegram from Usakoff to Osgood, demanding money, which Alexia accidentally intercepted, aroused her suspicions to fever heat.

To accomplish her ends, Alexia brought all her charms to bear on the cheerful Usakoff. In a short time he was hopelessly in love with her. Then Alexia played on her vehement admirer's jealousy. She told him that she was going to marry Osgood. Usakoff, wild with anger, told her of the part Osgood had played in Young's conviction, and when Osgood came, he dared him to deny his remarks. Two detectives, whom Alexia had previously hidden in the room, seized the evidently guilty Osgood, and hurried him off to trial. Young was released, completely exonerated, and returned to Alexia, just in time to kick downstairs no less a person than the redoubtable Mr. Usakoff, who was unable to realize that Alexia was not madly devoted to him.

**WHAT SHALL IT PROFIT A MAN?** (Dec. 6).—Gilbert Storm and Robert Grimsby were partners in a piece of mining property of undetermined value. For Grimsby, who had invested his entire fortune in the enterprise the success or failure of the mine was almost a question of life and death. Storm, a stern, hard man, was not so heavily involved.

When the assayer engaged in an estimate of the mine's value brought his final report to Storm's office, Storm learned that the mine, instead of being the moderately good investment he had anticipated, was, in fact, a property of incredible richness. In the excitement of the moment, he found time to regret bitterly the fact that Grimsby's holdings in the mine were considerably larger than his own.

A statue of the Winged Victory stood in the room just above Storm's desk. Storm glanced at it, and immediately decided upon his course of action. Driven headlong by the idols that possessed his being, he gave the assayer five thousand dollars to prepare a false report which showed that the mine was practically worthless. Dazed and crushed by the terrible news, Grimsby accepted Storm's kind words of condolence, and the meagre check, which the generous Storm gave him for his worthless stock. Then Grimsby stumbled out of the house, and started downward along the road to utter ruin..

One day, Gilbert Storm's wife discovered the two assay reports in his desk, and confronting her husband, demanded that he make restitution. Storm, flushed with the pride of his growing power in politics, sternly refused. A moment later he went out on the balcony of their house to address the enthusiastic band of voters come to welcome their latest and most popular candidate for office.

In the midst of his speech, Mrs. Storm appeared on the balcony, and told the voters that Storm had robbed his partner. Storm, with his wonderful magnetism succeeded in convincing the crowd that it was all a mistake, after the hysterical woman had been removed. That is, all but one—Robert Grimsby.

That evening, Grimsby crept into Storm's study and tried to kill the man who had ruined him. He was interrupted by the appearance of Mrs. Storm and the family doctor. The badly beaten Storm was forced to give up the money that was Grimsby's by right, and with his wife's arms about him, resolved to renounce his unrighteous gods.

**THE MANICURE GIRL** (Dec. 8).—Jack Hardy was madly in love with Grace Cortland. Moreover, he had always thought that he stood a very fair chance indeed of marrying Grace, until a certain Mr. Passay appeared on the scene. Grace, herself, did not care a bit about Mr. Passay and did care for Jack. Her mother, however, thought that Mr. Passay was an eminently suitable person. In the first place, he had money. So Jack's suit grew more and more unpromising, and the young man's face gradually acquired a mournful and unnatural appearance. At length affairs became so desperate that even the manicure girl in the great hotel noticed it.

The whole business started when word came to the manicure gifirl that Miss Cortland wanted her to come upstairs. The manicure girl was doing Jack's hands at the time, and was rather surprised when the sorrowful young gentleman begged her to take a note to Miss Cortland. However, she willingly consented, and just as willingly brought Jack Miss Cortland's answer. Then, because there was no use doing anything else, Jack told the manicure all his troubles, and she promised to help him partly because she hated Mr. Passay, who bothered her with frequent invitations to dinner, and partly because she liked Jack's eyes.

It was really ridiculously easy to get Jack out of his predicament—granted that a girl was willing to put herself in a somewhat questionable situation. It is hardly probable that many girls would have taken the trouble, particularly when they knew that they couldn't possibly take any reward except a few words of thanks. But the manicure girl was not an ordinary girl by any manner of means. She accepted one of Mr. Passay's numerous invitations to supper in a restaurant, and saw to it that he was seated with his back toward a table, to which, by a prearranged plot, Jack brought Grace and her mother. Mr. Passay, who according to his custom had looked upon the wine when it was sparkling, began also according to his custom to make love to his pretty guest. His pretty guest, conscious that the eyes of Mrs. Cortland were fastened on the luckless Passay, lured him on. At last he kissed her. The manicure girl slapped him, and swept majestically out of the dining-room, leaving Passay to explain things to the frigid Mrs. Cortland.

**THE STOLEN PLANS** (Dec. 9).—Because Captain West had won his position in the army by virtue of his superior intelligence rather than because his uncle had been a lord or anything of that sort, Captain Ashmay considered West "something of a rotter." Ashmay's resentment at the fact that he must perforce remain in the same regiment with a man so markedly beneath him in social position was considerably heightened when West beat him in the aeroplane race at the Autumn maneuvers. When he discovered that his sister was actually in love with West, Ashmay's feelings rose to the boiling point, and he forbade her to have any more to do with the man.

Burgovitch, a mysterious individual, ostensibly a tourist, actually the secret agent of a foreign government, was in England for the single purpose of getting possession of the new biplane plans which were safely kept in Colonel Coldyke's safe. Burgovitch was a clever man. He studied men, and when he laid his plans, they were generally successful.

Captain Ashmay's father, in serious financial difficulties had been obliged to borrow large sums of money from a broker named Goldman. Burgovitch bought Mr. Ashmay's notes, and requested an interview with Captain Ashmay. In his talk with the captain, Burgovitch waived all thought of diplomacy or tact. He had the notes. Mr. Ashmay was unable to pay. If Captain Ashmay wished to save his father from certain disgrace, he must get the biplane plans for Burgovitch. Unfortunately for the complete success of Burgovitch's plan, Mary, the barmaid at the inn in which the interview was held, overheard the conversation, and hurried with the news to Captain West.

West received the news just after Ashmay had made his mind up, and had succeeded in extracting the papers from the colonel's safe. West pursued him in an automobile to the inn, and interrupted the proceedings just as Ashmay was about to hand the papers over. West seized the

# "Vengeance Bequeathed"

## "Thou Shalt Not Kill!"

Is a stern commandment, but to the two sisters of sorrow in "VENGEANCE BEQUEATHED" living to avenge their sister, dead to honor and to life, it did not apply.

**For what wrong to yourself or to your beloved ones would you break the commandment?**

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papers and hurried back just in time to slip them into the safe before the colonel had had time to miss them. Then West went over to the Ashmay's and told the threatening Burgovitch that he must either give Mr. Ashmay more time on his notes, or else submit to immediate arrest as a spy. The repentant Ashmay begged West's pardon for his snobbishness of the past, and the play ends with West's arm about Dora Ashmay's shoulders.

**THE JOINING OF THE OCEANS—The Panama Canal, October, 1913** (Dec. 10).—The picture opens at Colon on the Atlantic side of the Panama Canal. Here we see the new government wharves and the good ship "Fram," patiently waiting to put the crowning touch on her life of splendid achievement, by being among the first vessels to pass through the completed canal.

From Colon we pass through the sea-level part of the canal to the series of locks at Gatun, that we may be in time to watch the first boats passing through these gigantic elevators. After we have seen the tugboats, filled with their distinguished guests, raised to a height of seventy feet above sea-level, we emerge into Lake Gatun, the great artificial pond which has been created by the Gatun Dam. We then get brief glimpses of the Pacific end of the canal—the fortified islands in Panama Bay, the shipyards at Balboa, and the completed locks at Miraflores.

Then we return to the narrow strip of earth which until October 9 held back the waters of Lake Gatun from the Culebra Cut—the Gamboa Dike. Nearly eighteen thousand pounds of dynamite were planted in this dam in the morning. At one minute after two in the afternoon, President Wilson pressed a telegraph key in Washington, and instantly a tremendous tower of mud, smoke and water lifted itself out of the soil of Panama. When the smoke cleared away, the waters of Lake Gatun could be seen rushing down into the great cut which had been prepared for them, and the last step in the cleaving of a continent was completed.

**GREEDY GEORGE** (Dec. 10.—George ate cake and jelly. Moreover he ate pies and jam and candies and cookies.. George never went to bed with a pain in his—er—head.

One evening, after he had vainly entreated his parents for a few more slices of pie at dinner, George determined to take matters in his own hands. Accordingly, he arose out of his bed in the dead of night, and, making his way to the pantry, stuffed himself with a wild and awful variety of sweets.

When George betook himself again to bed after his unlawful repast, he was not destined to enjoy unbroken repose. George had a nightmare. It seemed to him that he was wandering through a country which was like, and yet curiously unlike the surroundings to which he was accustomed. A large ginger ale bottle and a sugar bowl accompanied him on his trip. Whenever they happened upon the hills of pies, the mammoth puddings and the huge cakes with which this strange country was filled, the bottle and bowl insisted on George eating them. At length, George, in a violent attempt to escape fell through the crust of an enormous cake, and woke up—on the floor.

**PEG O' THE MOVIES** (Special—2 parts—Dec. 12).—Peg was a good girl, and a pretty girl. Stephen thought so, and Stephen knew, because he was a very clever young man. For a long while he had been very deeply in love with Peg, and he wanted her to marry him very much. But Peg refused. To begin with, she had to take care of her little sisters. Then again there was her father, who drank as no self-respecting fish would ever think of doing. Mrs. Martel, one of Peg's friends, was employed in a motion picture studio. At her suggestion Peg called at the studio and interviewed the manager. Her good looks and her manner impressed the manager, and he offered her an immediate engagement, which Peg accepted, despite the vehement protests of Stephen. Stephen angered at Peg's disregard of his wishes accepted a position with a bridge-building company in the far West, and left her with a bare note of farewell.

Peg's chance to make a success came very shortly after she joined the company. The leading lady flatly refused to act in a certain scene on account of the danger involved. Peg begged to be allowed to try, and made an immediate and remarkable success of the part. In a short time she was playing "leads" regularly, generally with George Mackey, the handsome young leading man of the company. So natural and spontaneous was her acting, that when the management sent a company into the West to take a few feature pictures, they had no hesitation in selecting Peg for leading woman. Meanwhile, Stephen had become very lonely. One night, he chanced to drop into a motion picture theater in the little Western town, and saw Peg in George Mackey's arms. The next night he went to see it again, and learned that the picture had been sent to the next town, thirty miles away. So Stephen rode over to the next town. On the way back he came upon Peg and the picture company in the act of taking a picture representing an Indian uprising. As it happened the company needed a man very badly who could ride well. For Peg's sake, Stephen consented to take the part. But when, during the rehearsal, he was obliged to save Peg from the Indians, Stephen forgot he was playing a part, and rode out on the long trail with the heroine of the pictures clasped tightly in his arms.

**THE FIRST CHRISTMAS** (Dec. 13).—In the days when Herod was king in Judea, there lived in the city of David, which is Bethlehem, a rich young man who, wearying of the emptiness of life, passed his nights and days in idleness and vain carousing. And it came to pass one evening after that he had drunken deep, he left his companions at their feast and came forth upon the streets, meaning to go to his home. Now in those days, Bethlehem was filled with wickedness of divers sorts, and robbers prowled about the streets by night. One of these coming upon the young man, called his companions, and they set on him, and beat him, and after they had stripped him of his wealth, dragged him without the walls of the city, and left him. It chanced that shepherds, passing with their flocks, had compassion on him, and went to him, and bound up his wounds, and nursed him, saying, "Come with us, thou young man that the city hath cast forth. We be simple men without guile, and with us thou mayest find happiness, lying by night on the black fields beneath the quiet stars." And the heart of that young man was filled with bitterness and regret, and he answered them, saying, "Yea, oh my friends," and he shook the dust of that city from off his feet, and went with them.

It happened that one night as he watched beside the sleeping shepherds, there shone suddenly a star above the fields, and the angel of the Lord came, and stood before him, and he was sore afraid. And the angel said, "Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David, a Saviour, which is Christ the Lord."

Then that young man awakened his companions, and told them, saying, "Surely He that is born tonight shall be the Saviour of all men, since these tidings have been vouchsafed to me, who am least and lowliest of all." And they were filled with awe, and said one to another, "Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us." And they came with haste, and found Mary and Joseph, and the babe lying in a manger.

## VITAGRAPH.

**THE SWAN GIRL** (Dec. 4).—A wealthy young fellow during vacation becomes infatuated with a poor country girl. He is introduced to her father, whom he discovers is an inventor. For the sake of the girl he invests a large amount of money in one of her father's inventions, at the same time knowing it is of no commercial value.

In his room that night he writes in his diary about his doings of the day, and also writes down this foolish investment he has made through love for the Swan Girl.

He advises her father to send the daughter to the same boarding-school his sister is attending, and the old gentleman acts upon his suggestion. His sister and the Swan Girl become quite chummy, so much so they decide to spend their vacations at her brother's house. The Swan Girl and the young man meet again in his home, and they are mutually delighted.

One day while he is away, his sister shows the other girl his room, thinking it would be interesting to her to see a bachelor's room, and they come across the diary. The girl picks it up and finding the article about his foolish investment in her father's invention, she, feeling piqued and embarrassed, packs up and leaves hurriedly for her home, where she tries to forget the young man. He follows her and finds her occupied with the swans as she was when he first saw her. Here he urges her to reconsider her decision to forget him.

**DECEPTION** (Dec. 9).—When she overhears her employer, Banker Trent, tell that his son, Jack, has gone to Beverly Hills for the summer, Virginia Scott, the typist, is bitter with envy of the wealth and freedom that the young man enjoys. In her shabby room she is inspired with an idea to spend all her saving upon clothes, go to Beverly Hills, pose as a rich woman and win this most desirable young man for a husband. Her chum, Jane, agrees to go as her maid.

Arrived at the fashionable hotel, Virginia and Jane take possession of a splendid suite of rooms. Jack Trent, having invited as his guest, his cousin Jim, has already arrived. Jim is a lover of the good things of life, but is poor and too indolent to make a manly struggle for them. Jack, wishing to be free from social restrictions, so as to sketch and paint, suggests to Jim that he take his name and pose as a millionaire. This Jim is glad to do, and so the men exchange identities.

The story of Virginia's wealth, cleverly started by Jane, soon reaches Jim's ears and he makes a set for the millionairess. Virginia, believing Jim to be the son of her employer, is not slow in responding to his overtures. Jim flatters the girl by having his cousin Jack paint her portrait, which is the beginning of the end, for Virginia and the poor artist fall deeply in love with each other. When Jim finally proposes to Virginia she has lost all ambition to be the wife of a millionaire and she refuses him, telling him of the lie she has been living. Jim's interest in Virginia falls to zero.

At their forest trysting place the girl bids goodbye to Jack and tells him also of her folly, but he joyfully declares that they are quits now, for he, too, was deceiving in all but his love for her, which Virginia is happy to reciprocate.

**THAT SUIT AT TEN** (Dec. 10).—When the tailor bill arrives that morning at the breakfast table, John finds the bill too extravagant and decides to buy his clothes elsewhere, though his wife, Mary, tells him that good clothes cost money. John passes a ready-made clothing establishment on his way to his office and seeing a suit at ten dollars, goes in and purchases the suit. He returns home with it and puts it on. Though John is a very fat man, the suit seems to fit him very well and he is much admired in it. On his way back to his office, rain comes down and wets him good. He has not been at his office long when the suit begins to shrink and soon becomes so small for him he cannot even raise his arm to answer the telephone. He has great difficulty in getting up out of his chair, and is obliged to juggle his hat with his head from the rack to get it on, unable to reach up for it. His office clerks have great difficulty in suppressing their mirth as the "boss" stiffly walks from the office puffing and looking as though he were about to burst.

John calls a cab and drives home. By the time he reaches his house, the suit has become tighter, so that he cannot get out of the cab, and has to be carried indoors. His wife is mischievously glad that the suit has shrunk. In order to get him out of the suit, scissors, a saw and a chisel, are needed. His wife is happy that he has been taught a good lesson.

**PERFORMING LIONS** (Dec. 10).—With "That Suit at Ten," is also seen a spectacle of performing lions, showing admirably how a fragile woman can command the wildest animals of the primeval forests.

**SACRIFICE** (Dec. 11).—While visiting in Honolulu, Bessie Lane, a young American girl, meets Colonel Hale, of the U. S. Regulars, who is stationed there, and though she is twenty years his junior, they become engaged. Bessie then returns to San Francisco to her home.

In a nearby town lives Anne Vance. She is a sweet, middle-aged woman, attractive and charming of manner. She discovers that Bessie is the niece of a girlhood chum and invites her to visit her. Through a miniature of Col. Hale, Bessie discovers that Anne is a former sweetheart of the colonel. She discovers Anne comparing the miniature with a photograph of him in her possession and reading over some old love letters from him. She also sees a peculiar shaped ring upon Anne's finger which corresponds exactly with a ring which she has seen on the colonel.

Bessie telegraphs to Col. Hale to join her at once. Though she loves him, she decides to reunite Anne and him if they still care for each other. When the colonel arrives, Anne feigns illness so as to avoid meeting him, fearing to cast a shadow upon Bessie's life. Bessie, realizing this, contrives, by burning her arm purposely from some alcohol she was putting in the tea lamp, to bring Anne downstairs. The colonel recognizes her at once and shows in his looks that he loves her. Bessie places their hands together and looks away as they draw into each other's arms. Bessie is happy in the sacrifice she has made.

**THE LIFE SAVER** (Dec. 12).—Bored with the attentions that fond mammas and pretty girls shower upon him at the fashionable summer resort, Cutey is constantly obliged to evade their approaches. This time he is driven off the hotel veranda. Ethel, the belle of the resort, has many admirers, but she cares not a whit for any of them. She, too, seeks respite from their attentions in seclusion. She goes for a walk on the beach.

Jack, the life guard, has received a letter from his girl asking him to come to see her; he is bemoaning the fact that he cannot get away from his duties. Cutey comes toward him and offers to take his place while he goes to see his girl. Cutey rushes off and soon returns in a bathing suit. The guard leaves.

Ethel is ready to take a dip in the surf. Looking very trim and pretty in her silk bathing suit, she strolls near to where Cutey is standing. Several girls are with her. Ethel admires Cutey and is vexed when he refuses to show her any attention. She conceives a plan whereby she will arouse his interest. Running out into the water, she pretends she is drowning. Cutey goes to her aid and swims with her to shore. She enjoys his sympathy, as he rubs her hands to bring her back to consciousness. He is completely deceived, as are all of the others who gather around.

Cutey makes an appointment with Ethel for that afternoon on the beach. Ethel is on time, but Cutey is late. When he arrives, she refuses to speak. He goes down to the water's edge. Suddenly he rushes off and comes back in a bathing suit. He has planned with the life guard to fool Ethel. Out among the dashing waves, Cutey pretends he is drowning. Ethel sees this and when he is brought to the beach she helps to revive him. When he is dressed, Cutey and Ethel make up and she decides to marry. Cutey is allowed only fifteen minutes to get the ring. He creates a sensation as he runs through the town and is followed by a large

# PETER MAKAROFF

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HUGH HOFFMAN

crowd on his way back. All cheer as he places the ring on Ethel's finger and kisses her lovingly.

**LOVE'S SUNSET** (Special—2 parts—Dec. 13).—Wrapped up in his art, women do not attract Wilton Towne. He shows this plainly at a dance and is glad when Harold Heath, an intimate friend, takes him away. He goes straight home, but Heath stops at a fashionable restaurant, where he becomes fascinated by a beautiful cabaret dancer, named Nita Travers. He persuades her to give up dancing and enjoy a life of ease with him. Her happiness is short-lived, however, for Heath soon tires of her and goes away to Europe. She is then forced to go out and earn her living. She falls rapidly in the scale of life, and finally becomes a dancer in a cheap, vulgar, dance hall. She is taken from there by a Salvation Army rescue woman and gotten a position as nurse maid with a wealthy family who have two dear little children. Towne, the artist, knows the family and vists them often. He becomes interested in Nita and eventually falls in love with her. A realization of this comes to him as he sits alone in his cozy den and sees her sweet beautiful face in a colud of cigarette smoke.

When Towne proposes to Nita, she feels that she should tell him of her past life, but she longs so much for his love that she has not the courage to do so and becomes his wife without letting him know. Her married life is blissfully happy, filled with the love of her husband and of a dear little golden-haired boy with which she is blessed. Three years after Heath's departure for Europe, he returns home. He hears of Towne's marriage and goes to see him at his country villa. When Nita recognizes him she almost collapses with terror and reveals all to her husband. He is furious and drives her from the house. She wanders away and soon loses her mind. Days afterward she strays back to the villa only to die in the arms of her husband, not knowing that he has forgiven her. Their little boy stands nearby looking on with big, wondrous eyes.

## KALEM.

**THE STRIKE** (Dec. 8).—Harvey, manager of his father's mine, sees Anna struggling in the embrace of Sanders, a mine foreman. He knocks the man down. Later, the boy accompanies Anna to her home. The two fall in love with each other.

A number of men are discharged by Harvey's father, in an effort to cut down expenses. Sanders sees an opportunity for revenge. The man incites the miners to strike for the reinstatement of their comrades.

Davis, Anna's father, is one of the men who has lost his job. The family is thrown into dire want. Unable to pay their rent, they are dispossessed. Harvey comes to the rescue. Sanders later tells Davis that Harvey is a spy in the interests of the mine owner. The boy is ordered from the house.

Sanders plots to blow up the mine office while the young manager is at work inside. Anna overhears the man discuss his deadly scheme. The foreman makes his way to the office and plants a bomb in the vestibule. Anna arrives a moment later. Seizing the infernal machine she hurls it into the street. The girl faints as the result of the nervous strain.

The bomb explodes. Sanders, lurking outside, to witness the result of his scheme, is knocked unconscious. Harvey and his father rush out of the office. Anna recovers and reveals the foreman's dastardly plan. The man is led away under arrest.

Filled with admiration for his sweetheart's courage Harvey informs his father of his intention to marry Anna The mine owner gives the lovers his blessing and in gratitude for his son's narrow escape, reinstates the miners.

**THE CHINESE DEATH THORN** (Special—2 parts—Dec. 10).—Martin Avery, opium fiend and member of the Chinese crime syndicate, saves Mildred Dearborn, daughter of the banker, from the clutches of Moi Ling. The Chinaman is the head of the crime organization.

Mildred informs her father of her narrow escape. As a mark of gratitude, Dearborn gives Martin a new start by taking him into the bank. The boy reforms and wins rapid promotion. Shortly after Martin is made cashier, Mildred promises to be his wife Dick, Martin's brother, is night watchman at the bank He resolves to keep an eye on the boy, lest he return to former ways.

Moi Ling learns of Martin's rise He succeeds in entrapping the boy The head of the crime syndicate orders a raid to be made upon the bank. Dick is overpowered and the huge vault emptied of its contents after the doors have been blown open. Police discover the robbery and engage in a running fight with the thieves. The latter escape and turn the loot over to Moi Ling. Depositors learn of the burglary. They storm the bank in a wild demand for their money.

Dick learns of Martin's whereabouts He enters Moi Ling's den after making arrangements to have the police raid the place should he fail to reappear within a certain time. Moi Ling captures Dick. Holding a Chinese Death Thorn over the watchman's throat, the yellow fiend tells the helpless captive that the slightest scratch caused by the thorn means instant death.

Moi Ling is just about to pierce Dick's throat with the deadly thorn when the police break in. Foiled, the Chinaman inflicts the wound upon himself. Dick and Martin are released. The stolen funds are found. Both men return to the bank in time to avert a crash.

**GENERAL BUNKO'S VICTORY** (Dec. 12).—General Bunko returns from the war covered with medals and glory. To his great dismay, he finds that Helen, "the girl he left behind him," now loves Joe, his rival.

Joe plots to get the general out of the way. He hires a band of Indians to kidnap the gallant soldier. The savages come upon General Bunko while he is telling Helen of his exploits, and unceremoniously bundle him off.

While Joe watches his rival's plight, his landlord meets him and compels the man to pay his rent. This takes all of Joe's money. A committee of Indians call upon the man and demand their money, but Joe is compelled to put them off.

General Bunko's medals fill his captors with awe. The recital of his adventures brings them at his feet. They present him with an assortment of live stock. At the same time, the chief learns that Joe cannot pay his men. He orders the boy captured.

Helen sees Joe made prisoner, and follows the party. The Indians bring the man before General Bunko, who orders his rival ducked in the river. As Joe is dragged to punishment, Helen faints. Bunko makes a gallant attempt to catch her, but her weight is too much for him. Both topple to the ground.

**PIANO MANUFACTURING** (Dec. 12).—This interesting industrial picture was taken in the factory where one of the world's most famous pianos are made. The picture takes the observer through the entire plant and shows every detail of manufacture from the sawing of the rough boards that are to eventually be the exquisite casings, to the final testing of the assembled instrument.

**THE INVISIBLE FOE** (Dec. 13).—Mary and Billy are sweethearts. Mr. Stanley, the girl's father, suspects the boy of being a victim of the drug habit.

Billy, in an attempt to master his craving, abstains from the drug. He is invited to dinner at his sweetheart's home. Stanley notices the boy's nervousness. He resolves to call upon him at his office and learn the truth.

The next day, Billy's desire for the drug becomes so intense that the moment his employees leave the office, he brings out his hypodermic. Stanley and Mary arrive in time to see Billy about to take the drug. They discover his terrible habit.

Mary's love for Billy is so great that she resolves to help him win his fight. The boy is taken home. Mary and her father promise to call to see him that night.

Several hours later, Billy's desire for the drug is so great that he struggles desperately with his servant in an effort to get at the box lying on his dresser. Stanley and his daughter arrive and help subdue the boy. Mary pleads with Billy and once again implants within him the resolve to conquer the habit.

The following day, Mary sends her sweetheart a rose. When his craving causes him untold agony, Billy clutches the flower. It typifies the girl he loves and exerts a soothing influence over him

Several months pass by. Each day Mary sends the boy a fresh rose. His craving grows weaker and at last Billy knows he has conquered his invisible foe. With joy in his heart, Billy breaks the news to Mary and wins her for his wife.

## LUBIN.

**THE SMUGGLER'S DAUGHTER** (Dec. 8).—In a quaint French-Canadian village on the St. Lawrence, smuggling is an established occupation, and not regarded as criminal. The head of the smugglers is Girot, gruff, but kindhearted, devoted to his daughter, Jean, who is not aware of his business. She is loved by, but does not return the passion of Luca Marino, one of the smuggler band, who is madly jealous. Harry Carlton is appointed to the U. S. Customs Service and assigned to this district, under his father, who is the collector. Harry, unknown, volunteers to get information concerning the illicit trade, and takes up his residence in the village, where a love affair develops between him and Jean.

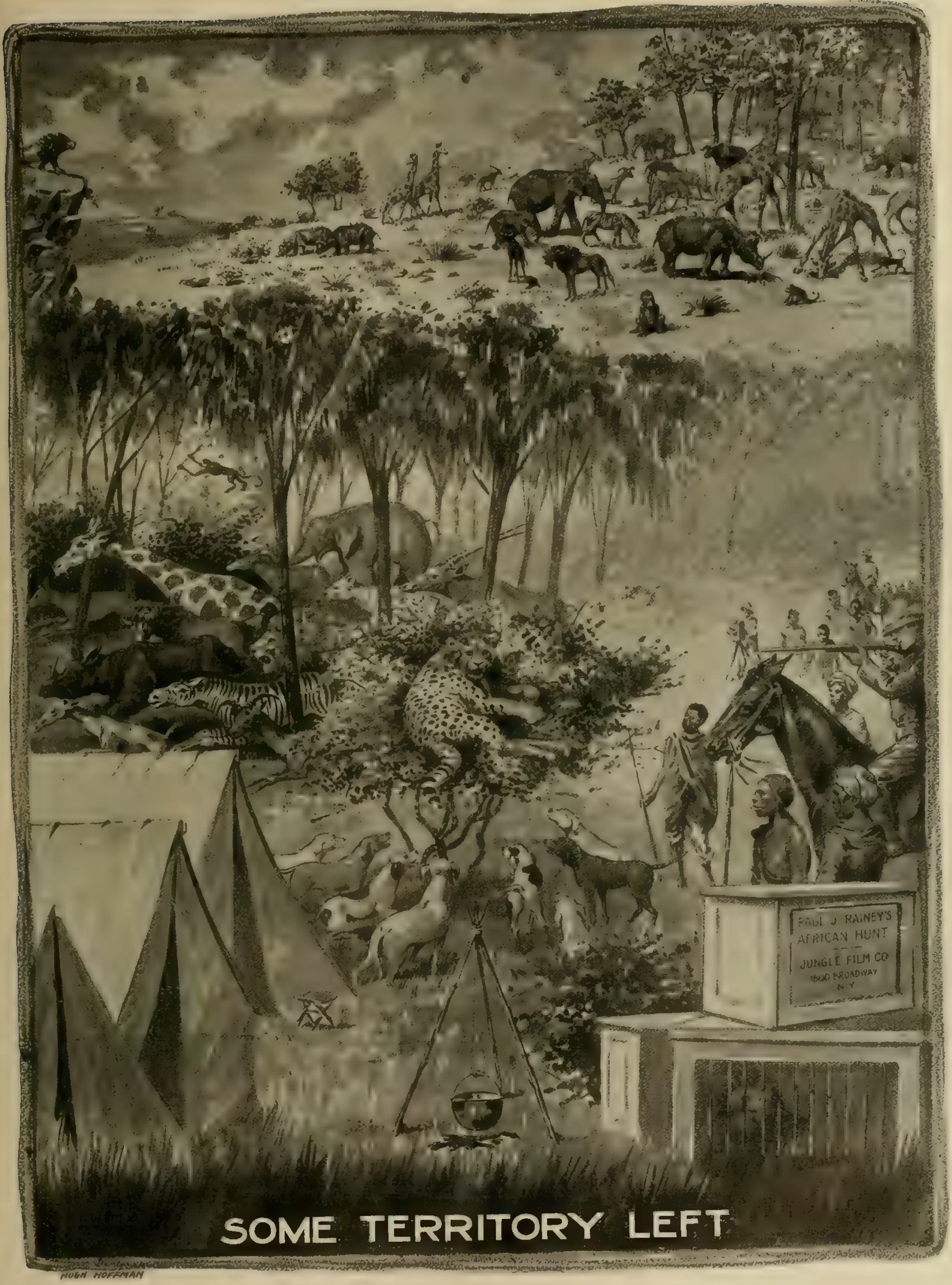
Luca, furious that Girot will not advocate his suit, determines to betray the smugglers and makes his way to Colonel Carlton's office. He gives information after Carlton has given his word of honor never to reveal the name of the traitor. Harry, meanwhile, has gained much information concerning the smuggling, and is keeping close watch on the band. A smuggler overhears a customs officer declare that there is a traitor in the band, and communicates this fact to Girot. Harry is captured and the smugglers propose to use him as a means of obtaining the name of the traitor who, according to their code, is doomed to death. The terms are laid before Carlton that if he will tell the name of the traitor, Harry will be released. The colonel cannot, even to save his son's life, break his word of honor. Luca urges that Harry be killed at once. But Girot protests against the murder, and a fight starts among the smugglers. In attempting to defend Harry, Girot is killed. Meanwhile, Jean has learned of her lover's plight, and in a fast motorboat has gone to secure aid. With a number of customs officers, she arrives just in time to save Harry. In resisting the officers, Luca is killed. For Jean's sake, the fact that Girot was of the smuggler band is kept secret, and in due time she forgets her grief in her love for Harry.

**AN ENEMY'S AID** (Dec. 9).—Tom Richards is a well-liked young miner, who is, however, the subject of much ridicule because of his patient and fruitless search for a "lost lode," believed by everyone to be a myth. Tom is shown favor by Jess King, the daughter of the local rich man, and thereby incurs the bitter enmity of Dan Larsen, a handsome and superficial rascal who has marked the girl for his own. Tom proves Larsen a cowardly bully, and Larsen determines to find some secret method of revenge. Previous to her meeting with Tom, Jess had been quite willing to listen to Larsen. Her father has no objection to Tom, except on the score of his poverty. By secretly watching, Larsen discovers that Tom is most regular in his habits, returning to his cabin exactly at noon each day. Larsen attaches a long fuse to Tom's store of blasting powder, which is in a shed built against the cabin, leads it to a concealed spot, and arranges a candle so that the fuse will be ignited at a carefully calculated moment. The candle, lighted at ten o'clock, will burn exactly two hours, and Larsen plans to prevent any suspicion attaching to himself by being at a public place miles away when the explosion occurs. Larsen lights his candle and rides rapidly away, but is thrown by his horse, his leg is broken and he is rendered unconscious. Tom finds him, carries him to his cabin, and goes for a doctor. When Larsen regains consciousness he realizes with horror that he is in Tom's cabin, that it is almost noon, and that he is unable to escape. Jess, passing along the cliff above the cabin, slips over the edge, but saves herself by clinging to a bush and finds a footing, though unable to climb up again. At this moment Tom returns with the doctor. Tom is attracted by the falling of stones dislodged by Jess, and goes to investigate, while the doctor enters the cabin. Jess, looking down at Tom, chances to see the fuse, which is now burning within a few inches of the powder shed. She perceives the peril to Tom and herself, sees that Tom could not reach the fuse in time to pinch it out, and realizes that their only hope rests in her ability to cut the fuse with a bullet. She opens fire, and after several shots cuts the fuse when but an inch is left exposed. The doctor finds Larsen dead from sheer terror. Tom and the doctor get a rope and prepare to rescue Jess. As they are about to draw her up, she observes the quartz exposed by the dislodgment of surface material occasioned by her struggles, and when she reaches the top of the cliff is able to tell Tom that his claim is the richest in the region, she has rediscovered the outcropping of the lost lode. As a rich man Tom is in no wise objected to by King, and the love affair ends happily.

**HYDRAULIC WORKS ON THE ADDA** (Dec. 11).—A very interesting and spectacular picture showing the enormous hydraulic works on the Adda, a river in Italy. The terrific water force is impressive and the dams and rapids extremely beautiful. A one-span bridge crossing the river, is three hundred and fifty feet above the water level. This is one of the finest examples of engineering in the world.

**HIS BEST FRIEND** (Dec. 11).—Phil Stewart, bank cashier, and Cal Boone, teller, are great friends. Cal was in love with Doris Stewart, but Phil married her, and Cal has been the best friend of the family ever since. Phil uses the bank's money to further personal schemes and loses. He gets a letter from Jackson telling him that all has been wiped out and that if he can't make good his thefts at the bank, he had better get out of town. Phil is compelled to tell Cal about it, and Cal in anger reminds him of Doris. A quarrel follows and Cal goes to the bank to try and fix up the shortage. Phil tells his wife nothing about the reasons of the quarrel, but Doris is worried. Phil prepares to decamp and writes a letter to Doris, explaining everything. The letter from Jackson he packs in the suitcase. Doris goes to Phil's room and he hides the suitcase in the closet, and the letter to her under a book, meaning to go to the bank to get more money and get out of town. Cal, meanwhile, has covered the shortage and just turned out the light as Phil enters. When he sees Phil rob the safe and realizes that he is going to run away he hurries in to him and tries to explain what he has done for his friend. Phil in his frenzied anger draws his revolver from the desk, threatening Cal if he tries to stop him he will shoot. Cal jumps for him; Phil trips as he falls and is shot accidentally. Cal gets the money and replaces it in the safe just as a policeman who has heard the shot enters. Cal is arrested for the murder and will not explain. Doris testifies against Cal by relating the quarrel, and Cal refuses to make a plea in his own behalf. He is sentenced to life imprisonment and Doris instils in her boy, Harry, a hatred of Cal.

Years elapse and the traits of his father's character become rampant in Harry. His mother lectures him about his drunkenness and Harry runs away. Cal, after years of his terrible life, escapes. Doris, in her sorrow goes to her husband's bedroom. It has been left intact. Dust lies thick everywhere. As she fondles the different articles lying about just as he left them, she finds the letter to her. The awful truth begins to dawn upon her. She hears of Cal's escape and goes to the Governor. He agrees to give Cal a new trial,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or pardon, if he can be found. Cal reads of it and decides to see Doris before taking any chances. Harry reads of the escape and goes home. He enters the parlor, sees Cal in the next room and he raises his revolver to kill. His mother enters the library and Cal finds out that the news is correct. She asks why he made the great sacrifice and he tells her because he loved her. Explanations follow and Harry learns that Cal is really a "best friend" and the intimation is that he will later be even more.

**LIFE, LOVE, AND LIBERTY** (Dec. 12).—Manuel Querto, federal governor of Puebla, Mexico, is secretly in sympathy with the struggle of the peon class for freedom. He dares not show this feeling, however. The governor is engaged to marry Isabella Morelos, daughter of Salvitor Morelos, a wealthy old Mexican, who openly befriends the downtrodden. Morelos has a son, Felix, who is a fiery supporter of the revolutionists. Querto's wedding day arrives. The guests gather in the church, the bride, Isabella, and her father arriving early. As Querto is about to leave the palace for the church the captain of police arrives with an important sealed message from the president of Mexico. Querto opens the envelope, which contains two enclosures, one a letter, the other a warrant of arrest. The letter, which the governor reads, instructs Querto to have the person whose name appears in the enclosed warrant arrested at once and executed. Querto, in a great hurry, does not open the warrant, but hands it to the captain, with instructions to serve at once. The captain opens the warrant and finds that it calls for the arrest of Morelos, Isabella's father. The captain attempts to tell Querto of the nature of the warrant, but the governor turns on the officer with a reprimand, telling him to carry out his orders without question. Morelos is arrested at the church and taken to prison.

A few minutes later Querto and his staff enter the church, to find his bride-to-be in tears and her brother in a storm of rebellious passion. Querto is astounded at the arrest of Morelos, but is in no position to do anything, as the old man is already in prison. Isabella scornfully turns from Querto and Felix tries to attack the governor. Returned to his palace, the governor is in a quandary. He dare not openly release Morelos. As a desperate stroke, Querto disguises himself as a prison guard and releases Morelos and conceals the old man in his palace. Next morning Felix incites a mob against Querto and also persuades Isabella to go to the palace and under guise of parley stab the governor. The girl goes to Querto's office and before the governor can tell her that her father is safe, the mob gathers at the front of the palace. Querto bravely makes for the balcony to face the mob. As Isabella starts to creep after Querto with her upraised dagger, she sees her father entering from another room. There is an affecting scene between father and daughter as the governor steps out on the balcony, not knowing that Morelos has entered the room behind him. A telegram announcing the success of the revolution and a new president in the chair arrives just in time to save Querto from the fury of the mob. Isabella and the governor are reconciled under the banner of liberty.

**THE REAL IMPOSTOR** (Dec. 13).—Dabble is a poverty stricken artist. He finds it impossible to market his paintings and is down to his last nickel. His clothes are threadbare and he is all in. Just at this time he is asked to be best man for his pal, Jack Newsome, a newspaper man, whose affianced is Marie Tryon. Dabble's expostulations with Newsome come to naught and he is made to promise. He is taken to Marie's house, where he meets her mother and father, and sister Lillian, with whom he falls in love. Count de Blufo is courting Lillian, however, to her mother's great approval. Her mother has ambitions of seeing her daughter marry a title. Lillian has nothing but disgust for the Count, but shows a decided interest in Dabble and visits him at his studio in company with her mother. Dabble becomes desperate, finding that he must absolutely secure a suit of clothes. He sees a sandwich man advertising a tailor, and, acting on an idea, he proposes a scheme to the tailor whereby he will earn a suit of clothes, and the tailor agrees. With the aid of Newsome, Dabble attracts business and attention for the tailor, appearing disguised as the Duke de Breton on the street before the tailor's place of business. In this disguise he is introduced to Lillian and her mother. As a Duke, the mother is favored to Dabble and ignores the Count, until the latter, discovering the deception, tells them all. Then Newsome, in order to save his pal from ignominy, tells the public in an article that Dabble was disguised on a bet, and at the same time boosts his paintings. Lillian's father considers Dabble a good sport and gives him a big order to paint his horses. This starts Dabble on the road to fame. Later, at a dinner given in his honor at the cafe, the party is waited upon by the Count De Blufo, who is then discovered to be a waiter, and Dabble easily gains the consent of the mother to marry Lillian.

**A PILL BOX CUPID** (Dec. 13).—Major Lodge, fat and fifty, loves Miss Smith, thin and forty. The Major is very bashful. His nephew, Tom, is the sweetheart of Nancy, a niece of Miss Smith They discover that the older folks are smitten with each other. Thinking it a great joke, they tell the fat Major that Auntie likes thin men, and in turn they tell Auntie that the Major only likes a fat woman. Both despair as to what to do. Once they see an advertisement saying Knoxall Pills will make you thin, the other was Knoxall Pills will make you fat. Major sends at once for a box of pills to get thin, while Auntie post haste sends for pills to make her fat. On arrival of the pills Tom gets them first and changes the wrappers, so that each one gets just the opposite to the pills desired. The Major takes the pills as per direction, but continues to gain in weight. He orders a suit, which comes a week later. Upon trying it on, he rips it, as he has gained ten pounds since taking the pills. In the meantime. Auntie keeps getting thinner, losing weight. Accidentally the Major sees Auntie admiring an album with fat men's pictures in it. He tells Tom that he is sure she likes a fat man. Auntie overhears the Major tell Tom he admires a thin woman. After some interesting troubles, Tom confesses. Auntie and the Major understand each other, and all ends happily.

## GEORGE KLEINE.

**THE SUNKEN TREASURE** (Cines—2 parts—Dec. 16).—George and Peter are two divers engaged by the same firm, under Mr. Barry, the contractor, to seek for buried treasure underneath the sea. They are both in love with Mr. Barry's daughter, Louise, but she openly prefers George, and thus rouses the bitterest feelings in the heart of Peter, who swears that if he cannot have Louise he will remove George from his path.

One day he watches George out of the way and then enters the cottage where Louise is alone and declares his love. She is terrified, and refusing him, declares her preference for George. Maddened by her rejection, he attempts to seize her in his arms, when George returns, rescues his girl, and attempts to chastise Peter. In the midst of the tumult Mr. Barry enters, orders Peter from his house, and discharges him from his staff. This rouses all that is bad in Peter and he now lives only for revenge. He hears that Mr. Barry has contracted to recover a quantity of bullion known to have gone down in a vessel, and that George has been chosen for the work. He secures a confederate and when George goes down under the sea in his diving dress, Peter swims out and cuts the air tube, thus leaving George helpless at the bottom of the sea. Some fine scenes show George's rescue from his perilous position by a companion diver, and his being taken ashore in a helpless condition by Mr. Barry. As soon as the

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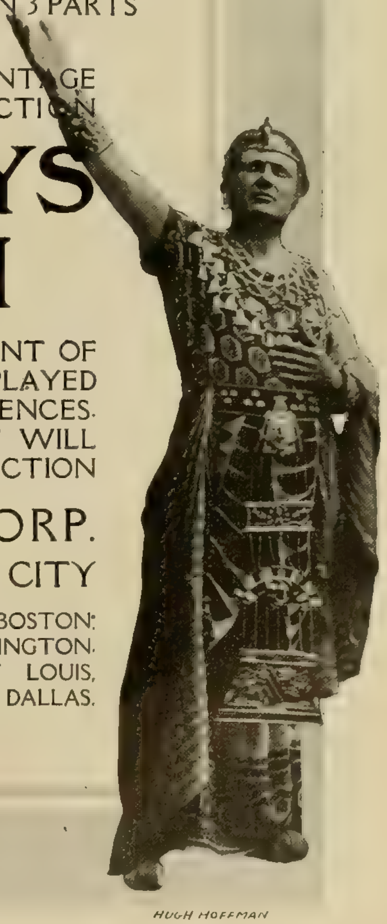

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coast is clear, Peter makes his way to the vessel over the buried bullion and, representing that he is sent by Mr. Barry, is allowed to go down in search of the treasure. He finds it and with the aid of his confederate, manages to make off with it in a motor boat. George recovers and with Mr. Barry is returning to resume his diving operations as Peter is making off. Quickly divining that he has secured the treasure, they go after him and a stern chase in motor boats ends in Peter escaping and hiding with his treasure in a little cottage buried in the wood. A woodsman sees Peter enter and watches him place the treasure into bags, assisted by an old woman. He at once hurries off and tells George, who with a posse of police is soon on the spot, but Peter has flown. The old woman is frightened into telling that Peter has gone by train.

The pursuers arrive at the station as the train is leaving, and follow it by motor, both arriving at the destination together. Again Peter manages to elude his pursuers and board a vessel. George and the police once more get on his track, and Peter for safety goes down into the hold of the vessel, where gunpowder is stored, and in firing a revolver ignites the gunpowder and the vessel is blown up, showing a terrific scene of a shipwreck at sea. The treasure has been previously recovered and conveyed to a place of safety. Peter loses his life in the explosion. Mr. Barry receives his reward in the recovery of the treasure, and George and Louise are made happy.

## ESSANAY.

**THE HEART OF THE LAW** (Dec. 9).—Detective William Burke is assigned to capture George Watson, an escaped criminal. Six years of sleuthing discovers nothing, and Burke reports to the chief that he is unable to capture the fugitive from justice. During the six years Watson has prospered, and with his wife and family settles in a quiet dignified neighborhood. The chief gives Burke another chance, telling him it is his last one. A clue leads the detective to the home of Watson, where he secures a position as butler. After months of service the detective becomes deeply infatuated with his employer's five-year-old daughter. His duty, however, takes an upper hand, and he is about to arrest Watson, when the young child pleads for her father. Burke removes the handcuffs and returns to his hotel, where he finds a telegram stating that Watson is innocent of the charge. Burke informs Watson and a happy ending is brought about.

**SMITHY'S GRANDMA PARTY** (Dec. 10).—Professor Smithy, a physical culture expert, and his assistant, Swifty Sam, prepare to give a blowout for some chorus girls of the Gaiety Theater The professor's wife being away, gives them an opportunity for having a grand old time. The girls, however, refuse to go to the Smithy home unless some female member of the family be present as chaperon. Smithy bribes the butler to wear his wife's clothes, and they make him up as a grandmother. The party is in the height of its sereneness, when wifey returns unexpectedly, demands that the butler return her clothes, dons them, and enters the gymnasium, where the party is indulging in a hilarious repast. Smithy recognizes his wife immediately and makes a break for the door, but she gets him, and gently but firmly thrusts him into the bathtub filled with cold water. The whole affair being cold, the guests leave in an unexpected manner.

**CHILDREN OF THE FOREST** (Dec. 11).—Wanah-to-mah, a son of the forest, is in love with Mah to mee. George Bradford, a stranger and prospector, sets camp in the forset and, by his carelessness, sets the firest afire. Mah-to-mee makes a great impression on the stranger and he tries to work his Eastern tactics on her. He is rebuked. The gigantic forest is aflame. The son of the forest rescues his sweetheart and fate plays a hand with her opponent, Bradford

**SOPHIE'S NEW FOREMAN** (Dec. 13).—Alkali Ike, a cowpuncher, is given his walking papers for neglect of duty. He has little trouble, however, in securing a position on Sophie Clutt's ranch. His trial is a hard and tedious one, the gladiatoress standing over him with a powerful six-shooter, and every time he drops his work, a bullet from the aforementioned piece of artillery hastily reminds him of his necessary toil. Sophie is an old hen, and Alkali Ike is not very much stuck on her. Sophie's niece visits her, a young, sweet girl of twenty, and Alkali makes haste to win the fair one. He is abruptly interrupted in his love making and Sophie puts the finishing touches on Dan Cupid's wings by making the son of the alkali dust marry her.

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**THE THREE GAMBLERS** (Special—2 parts—Dec. 12).—Herbert Corrington, a would-be gambler and agent for an express company, not satisfied with the necessities of life, tries his luck at roulette, appropriating the express company's money. Robert, the son, is fast traveling in the footsteps of his father. The Sheriff in the next county is sent for a large package of money in Corrington's possession to be delivered to the Blue Ledge Mine for the payroll. Corrington gambles a thousand dollars of this money and loses. Broncho Billy, a professional gambler, loans Corrington the money necessary to replace the funds he had maliciously taken. Corrington gives the gambler a note payable in thirty days or his home as collateral in case of default. A month later Corrington unable to meet the note ends his life. His daughter, Marguerite, and his son, Bob, are heartbroken. Broncho Billy calls to collect the money and finds Corrington's family in a terrible state. He leaves a bag of gold on the kitchen table with a note attached stating that the money enclosed is what he owed their father.

Later, Marguerite and her brother are given complete charge of the express office. Like father, like son. Bob is an easy martyr to the influential gambler and loses heavily. He also appropriates money from the express office safe, and on two occasions calls on Broncho Billy for assistance. Marguerite has learned to love Broncho Billy, a professional gambler, and she promises to marry him if he will forever give up gambling. He promises. Again Bob gambles the money of his firm and loses. This time Broncho Billy is forced to try his luck at roulette in order to get the money back Bob had lost. James Spaulding, an express rider, is very fond of Marguerite and when he proposes to her, she tells him she is engaged to Broncho Billy, and unless he breaks his promise she will marry him. The express rider sees Broncho Billy gambling and he informs Marguerite, who hastily returns the ring. Broncho Billy wins and turns over the money to Bob, making him promise never to gamble again. Robert confesses his folly to his sister and tells her that Broncho Billy had gambled for him, to keep him from the penitentiary. Marguerite apologizes to the man she loves and all ends splendidly.

## PATHEPLAY.

**PATHE'S WEEKLY, NO. 70,** (Nov. 24).—**Texas City, Texas.**—The Sixth U. S. Cavalry, stationed here, is kept in readiness for active service. The sabre drill is illustrated in following pictures.

**New York, N. Y.**—Colonel Arthur Yager, the recently appointed Governor of Porto Rico, sails for his new home with his family. Before sailing, Colonel Yager expressed himself as being in favor of conferring Amerisan citizenship on all persons in Porto Rico desiring it.

**Nogales, Ariz.**—William Bayard Hale, President Wilson's personal representative, is here treating with Carranza, the Constitutionalist leader, in an effort to find a solution of the Mexican situation.

**St. Louis, Mo.**—Five firemen narrowly escape death under a falling wall when the warehouse of the H. W. Beck Hay and Grain Company is consumed in a spectacular fire. The property loss is about $10,000.

**Austin, Texas.**—Governor Colquitt and other prominent men of this city, leave the State Capitol to take part in the "Good Roads Day" activities.

**New York, N. Y.**—The crafty Carlisle Indians smother the hitherto unbeaten Dartmouth team under a 35 to 10 score and eliminate the men in green from the battle for the football championship.

**Frederick, Md.**—Pythians of this place gather

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**Editorial Section.**—The campaign to raise $4,000,000 for new Young Men's and Young Women's Christian Association buildings in New York City, is arousing public interest as has no previous social movement of the kind. The growth of the fund is marked on mammoth clocks, the one shown here, being located at Broad and Wall Streets.

**PATHE'S WEEKLY, NO. 71** (Nov. 27).—**Tottenville, N. Y.**—The blocks are knocked from under the sixth and last section of the drydock built at the Harry Cossey Shipyard for the Robins Drydock and Repair Company.

**New York, N. Y.**—The Cunard Liner "Pannonia" arrives with 103 passengers, who were rescued from the steamship "Balmes" in midocean when their lives were threatened by a fire in the cargo of cotton and rum. The wireless operator on the "Pannonia" received the call for help when 287 miles separated the two ships.

**McAfee, N. J.**—Water is pumped out of the holes drilled in the limestone quarry of the Bethlehem Steel Company at McAfee Mountains, preparatory to the explosion of dynamite, which tears away a wall of limestone 600 feet long, 110 feet high and 35 feet deep.

**Mt. Issaquah, Wash.**—The most modern mine in the world, in which it is estimated 60 million tons of coal are available, is opened with much ceremony by Issaquah & Superior Mining Co. Working at the rate of 1,500 tons per day it would take 100 years to remove all the coal from this mountain.

**Gulfport, Miss.**—Lumber shippers, fearing the possible blockade of Mexican ports, are bending every effort to get their orders for Mexican delivery shipped immediately and this, the greatest shipping point in the world for lumber, presents scenes of great activity.

**New York, N. Y.**—Friends of Park Commissioner Charles B. Stover, who disappeared on October 15, and has not been heard from since, are making every effort to locate him. Mr. Stover went into office four years ago and prior to his mysterious disappearance had taken no vacation.

**Comic Section.**—If you want an expert skipper ask Mutt what he thinks of his friend. Drawn by Bud Fisher.

**THE STOLEN INHERITANCE** (Dec. 9).—Dr. Alverez deserts his wife and moves to another locality. Attending Carl Anson, a prosperous miner, in his last illness he so manages it that Anson makes a will, leaving his property to the doctor in the event of the death of Beth, his only daughter. After Anson's death the unscrupulous Alverez hires a Mexican to kidnap Beth and an old crone to keep her captive in the mountains. Beth escapes and seeks refuge in the cabin of Frank Roberts, cousin of Mrs. Alverez, who has already taken shelter there. By Anson's death Alverez has gotten possession of a mortgage on Robert's property and seeks to foreclose it. Coming to Robert's cabin he is dumbfounded to be confronted not only by Beth, whom he has supposed was put out of the way, but by his own wife as well. His villainy is exposed and Beth marrying Roberts enriches him with the property the doctor coveted.

**YOU'VE GOT TO PAY** (Dec. 10).—John Dudley leaves jail, where he has been serving a term for embezzlement, at the same time as Bill McCoy. Dudley, at heart a worthy man, determines to live down his past. He gets a position, but McCoy trails him and blackmails him for a portion of his earnings. Desperate at the turn of affairs, Dudley moves to another town. Here he finally secures another position, in which he makes good and is promoted. He becomes engaged to the daughter of the company's president, but his past will not down. McCoy again crosses his path and threatens to tell all if he is not given $5,000. Dudley determines to give up the unequal fight and goes to his fiancee, telling her of the blot on his past, and offers to release her from the engagement. She, however, refuses to do so, in which she is supported by her father, who tells Dudley that he trusts him in spite of all.

**A MODERN PORTIO** (Special—2 parts—Dec. 11).—Isabel Vincent, a successful and charming woman lawyer, is called by her client, Mrs. Norman, to draw up a will, leaving her fortune to her niece, Helen. That there may be no question about Mrs. Norman's soundness of mind at the time of the drawing of the will, Dr. Carpel is called to testify to her mental fitness. After the document has been duly signed, Isabel starts for her home in a motor car and is injured in an accident. When taken to the hospital she is attended by Dr. Carpel, who soon falls in love with her. Not long after her recovery they are engaged to be married. But Isabel sees only one side of the doctor's character. He is a gambler and so heavily in debt that he is threatened with disgrace at his club. At this critical time he receives an urgent message, calling him to the home of Mrs. Norman, who is dying. He goes to a desk to write a prescription and his eye falls on the box in which valuable papers and money are kept. Unable to resist the temptation, he steals the contents of the box, but in so doing his actions are reflected in a mirror and Mrs. Norman sees the theft. The last moments of her life are spent in writing a note declaring that she saw Dr. Carpel appropriate the money.

In searching for the money Helen finds a flower in the desk similar to the one worn by the doctor on the day of his last visit. She hurries to Isabel for advice; an investigation is commenced and the young woman lawyer is forced to recognize the guilt of the man she has intended to marry within a few weeks. Bravely sinking personal feeling in a larger sense of duty to her client, Isabel presses the case in court and suffers the agony of being the means of securing her lover's conviction.

**BIRDS OF THE INLAND MARSH** (Dec. 12).—Splendid and intimate views of birds which nest and dwell in watery homes. It shows the tern, ibis, grebe, stilt and coot in flight, swimming and on their nests, and even the downy little chicks paddling around for dear life.

**A JOURNEY TO THE ENVIRONS OF NAPLES** (Dec. 12).—These beautiful colored views were taken near one of the cities of Europe most famed for the beauty of its surroundings, bay and mountain, olive tree and vine combine to make perfect pictures.

**UNCLE JOHN TO THE RESCUE** (Dec. 13).—When unreasonable jealousy threatens to spoil the lives of two young married people, Uncle John comes to the rescue and the method by which he effects a joyful reconciliation provides comedy of the highest order. The trouble between Paul and Lillian reaches a climax at a dance given by Uncle John. Admiring young women surround the handsome Paul Bret much to the dismay of his wife. The husband is equally disturbed when his attention is attracted by the circle of men paying homage to Lillian. The evening ends in an open rupture and the wife's decision to return to her mother. Then it is that Uncle John plans to mend matters. To each of the pair he sends a telegram expressing sympathy and suggesting a cruise on his yacht. Each accepts the invitation, not knowing that the other is to be among the guests. The friends of both are in the plot with Uncle John and after a clever arrangement of events, in which both of the estranged lovers lower themselves from the yacht in rowboats, we see them in the same boat and contentedly clasped in each other's arms.

## MELIES.

**A WOMAN'S MISSION** (Dec. 4).—Madge returns her engagement ring to Dick with a note saying that a woman's true mission in life is to be of service to her fellow beings and that, therefore, though she still loves him, she is going to be a nurse at a sanitarium. A month later, Dick plays golf with the sanitarium's doctor and tells him of his plight, and together they hatch a plot for Dick to become a patient at the sanitarium. It is a clever plot, and plays havoc with Madge's determination to give her life to others.

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## GENERAL FILM COMPANY'S EXCLUSIVE PROGRAM

### ESSANAY.

**THE CAST OF THE DIE (2 parts).**—Fred Church, a young chap in a small Western town, secures a position in the grocery store of Harry Todd. Todd is somewhat miserly and keeps close watch of Fred when alone in the store. A few days later Todd misses sums of money from the cash drawer and feels certain Fred is the thief. In reality the thefts are caused by rats, who had made a nest lined with bills taken from the cash drawer. Discovering Fred lurking suspiciously near the drawer one day, Todd summons a detective, who attempts to arrest Fred. Enraged by the accusation, Fred knocks the detective down and hurries to his home, where he breathlessly explains his predicament to his old father and mother. Receiving little encouragement from them, he packs up his things and beats his way out of town on a freight train that night. Meanwhile, the rats in Todd's store nibble around the shelf of matches, setting them off, and the grocery, together with several adjoining buildings, are destroyed by the flames.

Five years later we find Fred a prospector in the heart of the West, with a wife and little child. One day, while in town, Fred receives a letter from his father stating the authorities have discovered his whereabouts and have detectives on his trail with a warrant charging him with robbery and arson. Fearful of discovery, Fred starts for his shack, but is seen by two detectives, who have traced him and immediately start in pursuit. Meanwhile, True Boardman, a notorious outlaw, is wounded by the sheriff's posse and falls unconscious beside the trail as Fred drives along. Fred takes the wounded man to his shack, where it is found the outlaw's wound is mortal. Fearing for his own safety, Fred shows his wife the letter and reveals to her the story of his past. The letter left lying on the table is found by Fred's little girl, who toddles into the bedroom and playfully shows it to the wounded man, together with her dolly. A few minutes later Mrs. Church discovers the two detectives drive up outside the shack, secretes Fred and resolutely determines to try and throw them off the track. Meanwhile, in the next room, the outlaw, realizing death is near, reads the letter and determines on a noble sacrifice—the last he will ever make. A moment later the detectives enter, question Mrs. Church, notice she is barring the way to an adjoining bedroom, thrust her aside and enter—to find the outlaw dead with the letter in his pocket. Thinking the outlaw is Church, and that their mission is ended, they depart quietly from the room and drive away. Later Church and his wife discover how the dead outlaw had saved him from certain capture and kneel beside the bed in a prayer of thanksgiving.

**HAVING A GOOD TIME.**—Johnson, after having worked at a small salary for many years, inherits a fortune. He joyously ventures forth in search of companionship and friends on whom to spend his money, first having given up the job he has grown to hate.

Much to his discomfiture, everyone he meets is suffering from severe ailment which will not permit them to accompany him on his journey to hilarity. Disgusted, he leaves for home. On his way he stumbles and sprains his ankle; having sent for a doctor he goes to his room. The doctor on his way to visit Johnson, is met by the village gossip, who inquires his destination. Hearing that he is about to visit Johnson, and not being able to learn his ailment, she arrives at the conclusion that Johnson is dying. This report she spreads, with the result that all the would-be good fellows adjourn to the florist, where they gather a unique collection of funeral flowers. One after the other they visit Johnson, present him with the flowers, which drives him into distraction. In a moment of anger he dons his overcoat and hat and returns to ask for his job. The boss, thinking he is crazy, has him arrested. This affords his friends an opportunity for a great deal of unwonted sympathy, ending when the village boob brings his gift to the presumably dying man—a large wreath reading "Rest in Peace."

### PATHEPLAY.

**THE BLACK COUNTESS (Released Week of Dec. 1).**—Professor Montbel, an eminent bacteriologist, has a daughter, Germaine, to whom his favorite pupil, Raymond Roycroft, is engaged. The professor has a neighbor, the brilliant and charming Countess Reinber, who is an adventuress at heart. She invites the Montbels and Roycroft to the birthday party of her little daughter. Raymond is warned against the Countess by a friend, who tells him that she has ruined the happiness of many. While at the party Raymond overhears an altercation between the Countess and the Duke de Mora and rushes in to prevent the Countess from being struck by the Duke. The young man's attractiveness makes a deep impression upon the woman, who from that moment plots to win his love.

Two days later she sees in a newspaper the announcement of Raymond's engagement to Germaine Montbel. She determines to break the engagement and writes to the young man that she is ill and desires him to treat her. She writes at the same time to the Professor and asks him to call upon her at a time a few minutes later than the time she has set for Raymond. Raymond falls into the trap and the Professor being admitted to the Countess' room as planned, finds Raymond bending over the woman in what is apparently a loving position. He breaks his daughter's engagement with the young man and will listen to no explanation.

Raymond learns that the Countess has been endeavoring to blackmail the Duke de Mora and will have nothing more to do with her. The Countess gives a superb Persian fete in order to forget Raymond. Her little daughter becomes suddenly ill and in desperation at the child's condition she implores the Professor to treat the child. Impelled by a sense of duty the Professor does so and finds the child has diphtheria. Needing Raymond's assistance he sends for him and he putting his private injury to one side lends his aid. Together they pull the child through. The Countess in gratitude for the noble way in which the injured men come to her assistance confesses all, reunites the lovers and determines upon a better life.

**A MIDNIGHT CALL (Released Week of Dec. 8).**—Will Harvey and Jack Fielding are roommates at college and in love with the same girl, Katherine. She is in doubt as to which one she prefers. Spending a day at the beach Jack refuses to go in bathing with the others, as he was nearly drowned when a boy and has dreaded the ocean ever since. Katherine while rowing in a boat alone is upset and nearly drowned. Harvey is the man who rushes to her assistance and because he came to the front when Jack held back, Katherine gives her love to him. Jack is considered a coward not only by his roommate and Katherine, but by the college boys as well.

Ten years later Katherine and Harvey are married and have a little daughter. One night when the parents are spending the evening at the theater the little girl, who is not feeling well, is left in charge of the maid. The maid deserts the child in order to flirt with a policeman. Later in the night Fielding, who has become a physician and a specialist of note while going by the house hears the wailing of a child in apparent agony. He enters the house, finds no one at home, and tracing the source of the cries sees that the child is sick with smallpox. The health officers are telephoned for and the house put under quarantine. Only the frantic mother is permitted to enter the house. Dr. Fielding has had a struggle with himself when he has learned whose child it is, but he buries his personal feelings under the influence of duty. He brings the little girl through her illness, but falls a victim to the disease himself, and pays for his self-sacrifice with his life.

**THE MYSTERY OF THE THOROUGHBRED (3 parts—Released Week of Dec. 8).**—Fred and his companions plan to steal Whirlwind, Baron Rothburg's famous thoroughbred, on the eve of the Grand Prize race. To assist in their scheme they secure a man, who in appearance is the double of the renowned detective, Nick Winter. The confederate is called Tattooed Jim, because an ace of spades is tattooed on the palm of each hand. A blackmailing letter is sent to the baron, threatening the theft of the filly unless a large sum of money is forthcoming. The fake detective, assuming the name of Nick Winter, tells the baron that he is aware of the plot to steal Whirlwind and offers his services as a safeguard. With four subordinates, Tattooed Jim is left to guard the horse during the night and the next morning all five men are found bound with ropes, and no sign of Whirlwind. Reports of the affair reach Nick Winter and he hurries to see the baron. While they are together a card bearing the name of Nick Winter is brought in by a servant, also a note stating that the detective has discovered that the thieves are demanding a ransom of $2,000 for the return of Whirlwind. Nick suggests that the man using his name be admitted, and concealed behind a curtain he listens to the interview. The detective follows his double from the house and eventually gains access to the thieves by impersonating Tattooed Jim. He learns where the horse is kept and

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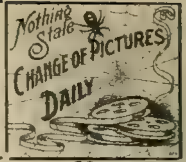

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when there is danger of his identity being discovered, Nick dogs the bandits in the disguise of an old woman. Finally he climbs to the top of a telephone pole and by means of a portable transmitter, concealed in the folds of his dress, telephones to police headquarters for aid. The horse is recovered, but the thieves escape.

Nick is engaged by the baron to remain on his estate to guard against further designs on Whirlwind. The baron receives an urgent wire stating that his sister is ill, and requesting him to come to Paris at once. At the same time Nick receives a telegram from the head of police ordering him to return to Paris. The detective is suspicious and explains to the baron that they must not both be away at the same time. The feign departure and alight from the train at the first stopping-place. Both are followed, as Nick anticipated, but after many difficulties they escape. On the day of the race the baron's jockey has disappeared and Nick rides Whirlwind to victory. Fearing trouble on the return journey, Nick conceals himself in the van occupied by Whirlwind. When the thieves take advantage of a lonely road to hold up the van, Nick and his assistants, disguised as stable boys and drivers, capture the entire band and the fake detective is brought to justice.

**A THOUSAND DOLLARS SHORT** (Released Week of Nov. 24).—Mrs. Hawtry appeals to her husband to help her brother, who is in financial difficulties. Mr. Hawtry gives the brother a check for $100, which the boy raises to $1,000 and cashes. The bank returns it to Hawtrey, who tells his brother-in-law that if he doesn't make the loss good he will have him locked up. Margaret finding her pleas with her husband unavailing, calls at the house of a friend of his to implore his help. She is found there accidentally by Hawtry, who is immediately angry and suspicious. Explanations follow, Hawtry helps the boy out and he leaves home to try and make good.

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## KALEM.

**GOOD FOR THE GOUT** (Exclusive Service Program).—Pillsbury, a hypochondriac, imagines he has the gout. The man makes a pest of himself at home and at the club. Jack is in love with Maud, Pillsbury's daughter. Maud promises to marry her sweetheart upon one condition—that he cure her father of his imaginary ills. Jack cheerfully undertakes the task. The boy secures the aid of several club mates. When Pillsbury arrives at the club that day and tells his tale of woe, he is introduced to "Dr. Slashem," a famous surgeon. Upon the "doctor's" assurance that curing the gout is his specialty, Pillsbury gladly accompanies the man to the "operating room." The hypochondriac is placed upon the table. Pillsbury glances about the room and sees several ghastly skeletons. He is terror-stricken. The "surgeon" advances upon Pillsbury with a murderous-looking saw. The victim quakes in fear. The operation is about to commence, when a male nurse enters the room and cheerfully announces the death of several gout patients. This is more than Pillsbury can stand. He makes a flying leap out of the window and runs home in record time. His gout is forgotten. Later, the man learns that "Dr. Slashem" was Jack in disguise. He has been jolted out of his imaginary ills, however, and readily consents to the boy's marriage with Maud.

**FAT AND FATE.**—Jimmy is madly in love with Madge. He yearns to throw his two hundred-and-fifty pounds at her feet. Madge refuses to marry him, however, unless he reduces his weight by at least fifty pounds. The amorous fat man immediately takes up a course of gymnastics. At the end of the first day he has lost three pounds. The unwonted exertion makes him hungry. When Jimmy mounts the scale after his dinner, the pointer on the dial jumps to 260 pounds. Jimmy hears of an anti-fat remedy which is said to produce marvelous results. He purchases several bottles. The remedy has a wonderful effect—Jimmy has never gained weight so rapidly in all his life. In disgust, he throws the bottles of Anti-Fat through the window. They strike a sailor and the fat lover receives a beating which sends him to the hospital. Jimmy conceives the idea of informing Madge that he has been taken to the hospital to have an arm amputated in an effort to reduce weight. Madge hastens to the hospital where Jimmy makes her believe he is minus his left arm. Madge's friends are taken to the beach by their beaus and the girl is left behind, a rather forlorn figure. Jimmy, released from the hospital, marches up and Madge greets him delightedly. She throws herself upon his chest after sorrowfully patting her sweetheart's empty sleeve—and finds herself encircled by two fat arms.

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## MELIES.

**THE YELLOW SLAVE** (Released Week of Dec. 8—3 parts).—Ichimatsu, a reservist of the Japanese army, is engaged to Hatsu, the pretty daughter of a widowed restaurant keeper. On the eve of the wedding, war is declared with Russia and Ichimatsu is summoned to the front. He has a premonition of impending death and on the battlefield writes a letter extolling his parents to always take care of his little Hatsu. He intrusts it to his comrade-in-arms to mail in case he is killed. The Russian outposts fire. Ichimatsu falls and his comrade mails the letter.

Hatsu's mother's restaurant is wiped out by fire. They are forced to take lodgings in a garret and to make matches for a living. They cannot earn enough to pay the rent and the landlord makes an offer. Hatsu sternly refuses, but when news comes of the death of her lover, she sacrifices herself to save her mother. The war over, Ichimatsu returns and learns of Hatsu's plight. He scorns his parents for not having looked after his fiancee, and rushes from them in anger, determined to locate her. Finding the tea-house where she is confined, Ichimatsu is shown the sad proof of Hatsu's sacrifice. He determines to save her at any cost. Hurrying home he gets enough money to buy her release. She is freed. They now seek that higher union, the binding of the souls beyond. "The hour has come," says Ichimatsu, and together and willingly they fill the sleeves of their kimonos with stones and walk into the water. When Hatsu can barely keep her head above water the lovers indulge in a last embrace, and then, quickly stepping forward, are swallowed up.

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## VITAGRAPH.

**ACCORDING TO SENIORITY** (Exclusive Service Program).—When the troops bivouac at Elkton for the night, the ladies decide that it would be appropriate to entertain the officers at a dance. Miss Winters, head of the entertainment committee, accompanied by a charming group of ladies, goes to the camping ground and tells the tall, handsome captain that a dance will be given that evening. Miss Winters asks the captain for a list of the officers and he directs her to Sergeant-Major Brainerd, saying that he will give her a list. Not being familiar with the etiquette of the army, Miss Winters demands a list of all the officers, non-commissioned as well as commissioned, and invites them all.

That evening the tents of the commissioned and non-commissioned officers are scenes of lively primping. The officers make themselves as hand-

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some as they can. The captain is less prompt than the others and when they come to get him they find him, face covered with lather, in the act of shaving. The commissioned officers decide that they will be in better form if they arrive at the dance a half hour late. But the non-commissioned officers believe in being prompt and are there on time. They are enthusiastically treated by the maids of Elkton, with whom they make a great hit; and when, a half hour later, the proud and haughty commissioned officers arrive, all of the girls are engaged and the tardy seniors have no one to entertain them. The captain orders all the non-commissioned officers to return to the camping grounds. But the ladies are true to their first admirers and insist on accompanying the banished juniors from the room.

Gathered together in a little group in the deserted ballroom, the commissioned officers are sore-vexed over the turn of affairs. Suddenly the captain spies a woman in an adjoining room. She is sitting with her back to him. "Ah! we will dance," says the gallant captain, "according to Seniority." But Oh! what a disappointment when he finds that she is ugly. The captain and his staff pass out as quickly as they can, no longer enthusiastic about dancing.

**A STUDY IN BOTANY.**—An attractive American girl wins a handsome Englishman by disguising as a pretty Chinese maid and teaching him botany.

**BACK TO EDEN** (Exclusive Service Program).—Feeling that the cost of living in the city is exorbitant, Miss Constance and her pretty niece, Grace, move to a small town to rent a little farm. They call at the local real estate agent's office and mistake Mr. Scott, a millionaire, and his son, Dick, for the agents. They question them regarding desirable property in the town. Miss Constance is a spinster about forty years of age, refined, lovable, and attractive. Mr. Scott is impressed with her charms. No more impressed, however, than Dick, who is won by the beauty of the pretty niece. Father and son pretend they are real estate agents and show the two new arrivals a lovely little cottage which they own. Miss Constance and Grace are delighted with the cottage and decide to move in at once. Mr. Scott makes many pretenses for calling upon Miss Constance. He pretends he will insist upon the rent being payed weekly, he to do the collecting. He takes flowers to her, which he himself plants in the garden. Dick loses no time either in ingratiating himself. Knowing that Grace likes chickens, he buys her some prize-winners. Neither father nor son know of each other's courting. Mr. Scott would not have Dick know for the world. He tells Miss Constance not to tell. Dick tells Grace the same thing. Mr. Scott buys a cow and drives it to the new "Eden." Miss Constance and Grace are delighted. When evening falls and twilight encompasses the little fire-lit cottage, the two Adamless Eves sit thinking of a very kind "real estate agent." And as they detect each other looking wistfully into the fire, they smile confidingly. While this is going on, two Eveless Adams sit in an elegant library playing checkers. They are so abstracted in thought they forget to make the moves. They too get to dreaming.

Mr. Scott takes Miss Constance a fine Shepherd dog. He also takes the butter churner from her hand and gets to work making butter. Dick arrives with an Angora kitten for Grace. Dick sees the dog, which has run around the corner of the cottage. He runs after it and comes full upon his father. Both men laugh at each other. Invited to stay to supper. Mr. Scott's butler, waiting in the luxurious Scott dining-room, thinks "It takes 'em an awful long time to collect their rents." At this time, a joyful party of four are pledging each other's health and happiness in four glasses of rich milk. After supper Mr. Scott and Miss Constance play chess. Dick and Grace look on. A misplay brings about a complication of hands. Dick reaches out to stop Grace. Mr. Scott somehow stops Miss Constance. A complete understanding results. Happily they decide that "Eden" was not meant to be Adamless."

## GEORGE KLEINE.

**THE TELL-TALE HANDKERCHIEF** (2 parts)—John Delmar, a wealthy and unscrupulous business man, falls violently in love with Florette, a beautiful actress. His repeated attempts to see her meet with no success; so he resorts to extremes and has her bodily kidnapped, hoping that time will make her love him. Meanwhile her fiance hires Detective Morse, who captures the confidential secretary of Delmar, and learns from her where Florette is being kept. In the interim, Florette steadfastly refuses to permit the caresses of Delmar. Finally, Delmar mixes a powerful sleeping potion, which he attempts to induce Florette to drink. Florette, however, has watched through the curtains and, when Delmar seizes her, cleverly changes the cups. Later, when Delmar has fallen into a drugged sleep, she takes his handkerchief as evidence and flees. Overtaken by peasants, Florette is again returned to Delmar, who pays the rascals handsomely for the return of his handkerchief and possession of Florette. And then, when her last expedient has failed, Detective Fox at the head of a band of trusty police, effects the rescue of Florette and the arrest of Delmar.

**A DOG DETECTIVE.**—Madame admired an intelligent dog at the dog show, so father bought it. Then Madame sent the dog to bring home vagrant hubby. He arrived in tow of the faithful hound, much the worse for wear, after passing through many miraculous adventures to escape his persistent guardian.

**A STUDY IN ASTRONOMY** (On same reels as foregoing).—You see Venus through the eye of a powerful telescope, at distances varying from 25 to 90 million miles. Neptune, the most distant planet, is viewed at 2,796 million miles and can be plainly seen. By the aid of a hand telescope, the moon is observed with its many peculiar formations. Through the great lens of an observatory telescope you easily discern the craters of extinct volcanoes and mountain tops.

**A QUIET PLACE TO READ** (On same reel as foregoing).—Dupin wanted to read and sought a quiet place. But there was no rest for Dupin. The love-making of a fat couple was not conducive to peace: woodchoppers took a sudden fancy to cut down a tree into the branches of which he perched; amateur musicians destroyed his chances in the bleak hills; marathon runners had no mercy on him in the campus grounds; at the wharves a dredge spread its mud on him. This was the last straw. Dupin met two policemen and asked to be arrested. Refused this favor, Dupin knocked the policemen down. Ten minutes later, by the light of a cell window, Dupin found the peace he craved.

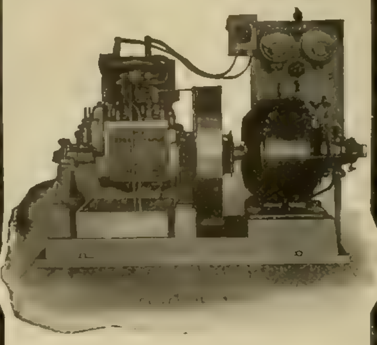
## LUBIN.

**A DISASTROUS BET.**—Silas Folk, Henry Sperrin and a bunch of boys enter into a poker game for the championship of Hudson Corners. At last all have dropped out except Silas and Henry, and they play on until Henry is broke. They then play for their whiskers, the loser to have them cut off. Henry loses and is dragged to the barber shop. He goes home and slips into bed. His wife thinks it is a burglar. She jumps out of bed and shouts for the police, who arrive, and lassoing Henry, drag him out of the window. Then his wife recognizes him and administers a thrashing, much to the amusement of the crowd.

**LOVE AND TROUBLE.**—The love affair between Martha Culper and Zeke Hollis causes much friction between the two families. Old man Culper smashes a board over Zeke's head and Mother Hollis swats Martha with a wet rag. Then the two papas have a battle, one with a pitchfork and the other with an axe. While the families fight, Martha and Zeke are on their way to the minister. Luke Knutt, a lunatic, gets into the game and cuts off the county cop's goatee. After all, the happy couple come back, and as the excitement cools down, they receive the blessings of their parents.

**THE CRY OF THE BLOOD** (3 parts).—Andrew Jamison, wealthy and aristocratic, longs for an heir to his name and fortune. It is also the greatest sorrow of his wife, and when he departs for a long business trip to Europe, she adopts a baby and so arranges matters that he will not know but that it is his own. The deception is successful and Jamison is overjoyed. The baby was the child of a Mrs. Ambrose, whose husband was a drunkard and had left his wife some weeks before. Mrs. Ambrose, however, tells Mrs. Jamison that the father is dead. Twenty years pass and Bob, the boy, was at college, but the taint of his real father begins to show itself in his wild living, drinking and gambling.

What's the Use?



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**Nov. 29th. THE GOOSE A LA "COLBERT."** (*Copyrighted* 1913)

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**Dec. 13th. A TRAGIC EXPERIMENT.**

A young aviator whose advances are repulsed by the woman with whom he is infatuated, seeks vengeance in ruining her husband's invention at a critical moment. His base action is discovered, and, fearing arrest, he resolves to attempt the experiment himself, which results in his death.

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Jamison, however, excuses the boy, saying that he was simply sowing his wild oats, but Bob is expelled from college. Mrs. Jamison then seeks for the boy's mother, who admits that the father is a political ward boss of low type. Jamison is induced to run for governor on the reform ticket, and to be the ticket. Ambrose decoys the boy to a gambling room, induces him to steal money from his supposed father, which he loses at the gaming table The joint is raided and Bob kills his own father. At the trial Mrs. Jamison tells the truth of the boy's parentage and the real mother also assists in getting a light sentence. Having served his time, Bob returns to his own mother and promises to lead a better life.

**THE LITTLE HERO.**—At the public house the sailors are drinking at the tables when one of them declares that he would like to hear a story. Old Ben, the story-teller, demurs, but finally assents and describes the following incident. In the forecastle, the boys are dancing when the mate, a big, black visaged sea dog, appears and tells them to cease their fun. He goes down the hatchway and returns dragging a little stowaway. Grasping the boy by the front of the shirt he fiercely demands how dared he be a stowaway. The boy had a face bright as sunshine and a pair of blue eyes. The mate interrogates him fiercely as to what his name was and who had stowed him away. He replied that his name was just Frank and his stepfather had brought him abroad. The mate was not convinced and still roughly demanded to know which of the seamen had brought him on board, threatening him with hanging. The rough sailors pleaded and one offered to work his passage out, but the boy declared he had spoken the truth and asking for a moment to pray, he knelt and prayed as the sea-dogs stood around with tears in their eyes. Pushing his way through, the mate grasped the boy in his arms and with a burst of emotion kisses him. He was satisfied that the boy had spoken the truth.

**A HUSBAND'S AWAKENING.**—John Graham is blind to the claims of his wife and little girl upon his affections. Alice is starving for love, so upon the little Inez she lavishes all her tenderness, hoping each day that John will awake to the need she feels for companionship. Graham never changes, and Alice realizes there has come the parting of the ways. She takes Inez and leaves a note: "John, you have forgotten us, so we are going back home." Graham is annoyed at his wife's action, but so dulled that he merely shrugs his heavy shoulders and settles down to work. But he cannot concentrate his thoughts. He lights a cigar and tosses the match into the grate. The flames flare up and he sees a vision of Alice and their child. He goes to bed only to toss, sleepless until finally drowsing he is again confronted by his lost ones. He awakens with a start to find his arms empty. Whereupon he gets out of bed and begins to search through drawers, closets, boxes, always ending by finding no result except at every turn he stumbles upon something which reminds him of his wife. An empty bottle of perfume, an old gown and with each article comes the recollection of a long forgotten past. His child's doll next and a worn-out pair of rompers. He knows now what is the precious thing he has lost. He orders his car and races to the home of his wife's parents, frantic to regain the lost love. He finds Alice and Inez and speedily convinces his wife that they are necessary for each other's happiness.

**THE VOICE OF ANGELO (2 parts).**—Tony and Maria Mullardi conduct a little Italian store on the same street containing the delicatessen shop of the Lillichs. The Italians have a son, Angelo, and their German friends a daughter, Gretchen. Angelo and Gretchen are sweethearts. Business goes against the grain with Angelo—he would rather sing. An impresario hears his voice and proposes to have it trained. Angelo goes home with the wonderful news and finds himself in the midst of a surprise party. The Mullardi's have invited the Lillichs to a supper, at which Tony will announce the engagement of their children and that Angelo will become a partner in the business firm of Mullardi & Son. Tony's heart is crushed when Angelo refuses the arrangement and declares to be an opera singer Angelo's debut is a great success and soon after the newspapers gossip of the engagement of the singer to a society belle. To celebrate his triumph Angelo gives a house-warming party, and his father and mother—not being invited, go of their own accord, thinking that an invitation has been miscarried. They are turned from the door as the great singer could not possibly introduce these simple people as his parents. Fast living rapidly proves Angelo's nemesis; his voice fails. His manager, the Society Lady and all of his swell friends turn their backs upon him. It is then that the mother comes and takes him back to the faithful Gretchen, and the sign "Mullardi & Son" is resurrected and nailed over the door.

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| ***On the Trail of the Spider Gang** (Apex) | 4 |
| **The Black 13** (Apex) A sequel to **The Spider Gang** | 3 |
| ***In the Python's Den** (Apex) | 3 |
| ***Humanity** (Apex) | 3 |
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| **The Great Bullion Robbery** (Apex) | 3 |
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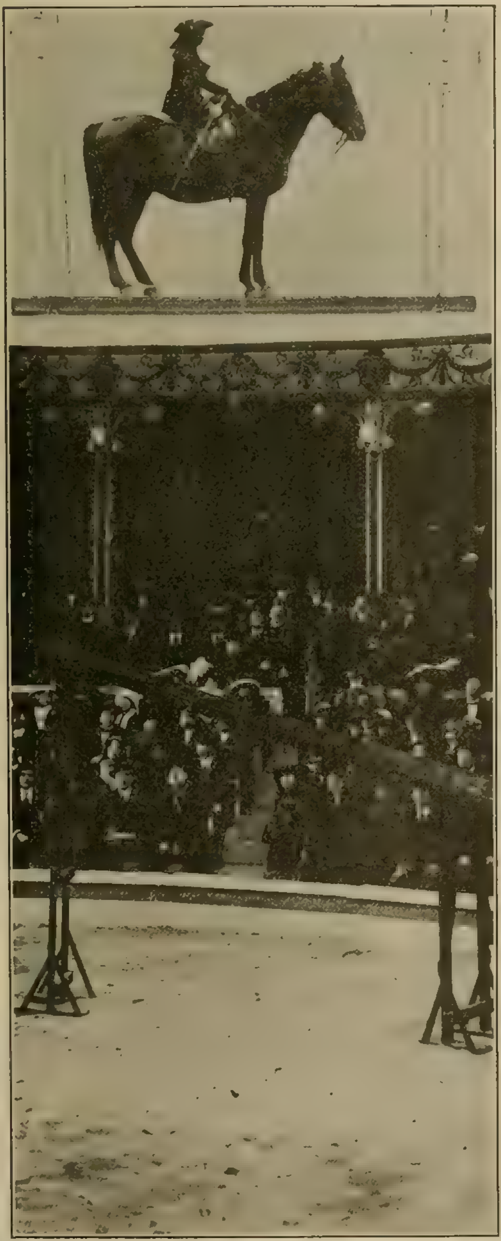

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# INDEPENDENT FILM STORIES

## UNIVERSAL

### VICTOR.

**THE DREAD INHERITANCE** (2 parts—Dec. 8).—The father is dying in his western cabin. There is something on his mind. He calls his son to him and tells him how as a young man and a weak one he was led into mischief in a dance hall, how his wife suffered the consequences and how his son might possibly suffer, too, through heredity. The father dies and the son is horrified, and with white face and dead heart he goes to the girl who is waiting for him and who trusts him so much and tells her that he is not fit for her. She trys to retain him, but he breaks away from her and the poor girl goes and pours out her sorrow to her mother, who tries to fathom the reason why.

There is a doctor who loves the girl and when he tells her lover to call on the doctor and see what he can do for him, he goes. The doctor learns the cause of his trouble and makes a test of his blood. It is pure and wholesome, but the doctor sees his chance and by dint of suggestion he lets the poor fellow go from his presence.

The mother cannot stand her daughter's grief and seeks out the lover who has just come out of a drinking saloon, where he sought to drown his troubles and from where he fled when a woman tried to tempt him. The mother of the girl speaks gently to him and as gently points out a passage in the Bible to him. "And Jesus put forth his hand and touched him, saying, 'I will. Be thou clean.' Immediately his leprosy was cleansed." The young fellow thinks it over and he reads further and the light comes and he knows he has nothing to fear. The lover again visits the doctor, who does all in his power to make him see that he should not go near the girl; but the girl and her mother are praying in their home and the influence is felt. Finally the young man throws down the test tube and laughingly goes to seek his girl. He finds her and her mother on their knees and clasps them both to him.

### POWERS.

**HOW FRECKLES WON HIS BRIDE** (Dec. 8).—Against her parents' wishes Vera desires to become a moving picture actress. She even goes so far as to get a job, but is discovered by her father, taken home and later sent to her uncle in a small country town. Arriving at the town all the boys are impressed with her and particularly Freckles, who carries the grip. Vera determines to have a good time while in captivity and sets out to flirt with everyone wearing pants. Rev. Goode is among those seeking to ingratiate himself with her. Freckles proposes and she accepts laughing and takes his ring. Freckles secures his license immediately.

Another rube proposes and is accepted. He also leaves a ring. Freckles hidden by the porch overhears this and is enraged. Others propose and are accepted to the amazement of the hiding boy. He confronts the girl and drags her off. On the road to the village he meets and trounces her other admirers and forces the minister to marry him. Triumphantly he leads his bride away, who has become quite meek.

**HIS OWN BLOOD** (2 parts—Dec. 12).—David Harding, who is a millionaire manufacturer of a soft drink, ratifies the engagement of his son, Frank, and Eileen. However, the parental joy is short lived, for Frank becomes addicted to drink and wild company, and drifts away from his family and fiancee. Through his great father-love, Harding works upon his son to break away from his worthless associates and fight life. Frank does this and is reinstated in his father's affections and his sweetheart's love. But a greater danger than drink besets the boy. Believing that the drink manufactured by his father can be nothing but wholesome and good, Frank makes a specialty of drinking it. The drink contains an insidious drug, and Frank becomes a slave to the habit before the father realizes it. Frank becomes a fiend, and is on the point of a breakdown, when the attending doctors advise an operation as the only means of saving his life. Harding suffers terribly when he sees that his only child is in mortal danger as a result of his own concoction. The father consents to the operation.

In the meantime, the pure food authorities are investigating the father's product. They decide against it and prohibit its manufacture. Harding agrees to close down all his factories. The operation on his son is a success. He is cured of the habit and marries Eileen. Harding gives his ill-gotten fortune to charities.

### NESTOR.

**RETRIBUTION** (Dec. 10).—Dorothy and her father have staked all their hopes on their mine. While they are awaiting the arrival of Mr. Reid, who is to report on the value of the mine, Pedro, a Mexican, makes familiar advances to Dorothy and is sternly repulsed. Reid arrives and a mutual attraction springs up between himself and Dorothy, to the chagrin of Pedro.

Reid goes to the mine with the father. Upon his arrival he discovers that he has left his instruments behind. He returns and finds Dorothy struggling in Pedro's arms. He drives the Mexican away. His examination of the mine shows that it is worth nothing. The girl begs him to return and make a more thorough investigation. He agrees to this.

Pedro, whose hate is now thoroughly aroused, has been listening at the window. The Mexican goes to the mine and prepares a large charge of dynamite for ignition. Reid returns to the mine, and while he is busy with his examination Pedro lights the fuse. There is a terrific explosion. Reid is buried alive, while Pedro is killed. Father and daughter feel the shock of the explosion and he goes to the rescue, while Dorothy rides to town for help.

**HER FRIEND, THE BUTLER** (Dec. 12).—Mr. Smith, jealous of his wife, discharges the new butler for smiling at her. That afternoon Smith picks up a chance acquaintance with the charming Mrs. Newlywed. Mr. Newlywed, likewise, is carrying on a flirtation with Mrs. Smith. Smith telephones his wife that he will not be home for dinner. The wife takes advantage of this, and sends for Newlywed. However, Smith returns home unexpectedly. To extract himself from an embarrassing predicament, Newlywed assumes the part of the new butler.

The deception goes smoothly until Mrs. Newlywed takes it into her head to visit her friend, Mrs. Smith. Smith is delighted to see her, but Newlywed, impersonating the butler, is panic-stricken. He decides on the only course of action possible. He pretends that he has never seen his wife before, and that he is not her husband. The bluff gets off until he drops a tray and is discharged by Smith. Newlywed goes into the hall with Mrs. Smith, who tries to console him. Smith and Mrs. Newlywed are seen kissing, and a four-cornered cross-fire of jealousy begins to rage. The identity of Newlywed is estadlished and mutual understandings are reached.

### CRYSTAL.

**PEARL'S HERO** (Dec. 9).—Weary steals the major's uniform, dons it and in the woods, saves Pearl from a mad dog. Considering him her hero, she invites him home. Believing him a military officer, she wines and dines him to his heart's content. After leaving, under the influence of liquor, he falls asleep in the woods. Here he is found by some soldiers, who, reading the major's name in the hat, take him to the major's home. Told of the theft sometime previously, the major is out hunting for the tramp. Weary tries to flirt with his wife. When the major returns there is trouble—Weary refuses to give up his uniform. The police are called in and Weary's lark ends in jail.

**BALDY IS A WISE OLD BIRD** (Dec. 9).—Mr. and Mrs. Creighton are troubled with a bad cook. They insist on giving Mary arguments and finally discharge her. That same day Mrs. Creighton receives a letter from her rich uncle, Baldy, informing her that he is coming to visit them. She knows that his one weakness is a good meal, and also that Mary is superior to any cook they might employ. Mary is induced to stay.

Baldy arrives and sits down to the first meal. The family is afraid that he might kick, but instead he is immensely pleased. Later he tells Mary that her cooking is great—that he desired her to cook for him through life. She consents and they are married. They return home and the family, seeing his fortune in the hands of their deadly enemy, the cook, are thrown into a state of collapse.

**FIRST LOVE** (Dec. 14).—The simple country girl is happy in the love of her man until she discovers that a gypsy is replacing her in the boy's affections—her jealousy aroused, she determines to look elsewhere for happiness. When an artist enters the valley, she determines to pose for him. The yokel observes this and though entirely innocent of wrong-doing in talking to the gypsy girl, he realizes that his sweetheart had occasion to be jealous. He attempts to make up with her. She refuses.

But the girl's happiness with the artist is short lived—he finds another girl to take her place. She then turns her attentions to a soldier. After an embarrassing affair with him, in which her sweetheart interferes, she meets a rich man from the city. This fellow, though married, attempts to kiss her, and she struggles. The minister intrudes. He listens to her story, and observing the country youth, brings him to her. Repentant, the youth pleads for forgiveness, and finally convinced that his love is thorough after all, she returns to the first love and is married.

### JOKER.

**MIKE AND JAKE IN MEXICO** (Dec. 10).—After stealing across the Mexican border, Mike and Jake learn that Chilita, daughter of the federal commandante, has been abducted by the wicked Bumbo, leader of the rebels. They get in bad with the federals by carelessly destroying the town arsenal. To regain their lost prestige, they go to the rescue of the beautiful Chilita.

Mike is captured by the rebels, while Jake finds Chilita in Bumbo's stronghold. When the rebels shoot Mike in the stomach with a cannon ball it bounces off harmlessly. After putting him to every manner of torture, Mike escapes and the rebel army return to Jake. When they approach, he throws red pepper into their ranks.

A battle of sneezing follows. Jake returns Chilita to her father. The federals, armed with red pepper, storm the rebel stronghold. However, every member of the rebel band, with the exception of Bumbo, has sneezed himself to death. Chilita is given in marriage to Bumbo, and Mike and Jake are sent on their way.

**THE JOY RIDERS** (Dec. 13).—Willie's auto is not stylish, but it is good enough for Mandy, who loves to go joy riding. Dusty and Sandy, two tramps, observe Willie and Mandy drive up and stop through some trouble. Willie goes for assistance and Mandy waits. The two tramps, finding Mandy asleep, jump in and drive off. Willie and the man, the blacksmith, see the auto move off and while the blacksmith goes for the police Willie gets the bicycles ready and they go in pursuit. The police mount their cycles and a mad chase ensues, in which many bicycles and tempers are ruined.

Eventually, after some hair-raising adventures, the police throw bombs in the car. A terrific explosion follows. The girl and the tramps climb to the roof. When the police follow they are thrown down the ladder. Eventually Killie gets up and they all fall off the roof. The tramps are captured after a hard tussle, and are taken off to the pen, and Willie and the girl signify their pleasure in the usual manner.

### FRONTIER.

**WHEN ROARING GULCH GOT SUFFRAGE** (Dec. 11).—When Roaring Gulch got suffrage, numerous things took place. The battle for supremacy was clearly a battle of wits between Bat Hara, the bully of the burg, and Mrs. Bill Punkley, who had aspirations of her own.

Despite the well laid plans of both leaders, the vote seemed destined to result in a tie, which would have defeated the cause of the woman had not Mrs. Bill foreseen the result and locked her hubby up in the spare bedroom. When counting shows a "tie vote," Mrs. Bill hikes to her home, and hauls the objecting but necessary voter to the polls. The women win. The male contingent are turned out of office, and the suffragettes take over the reins of government. Mrs. Bill steps into the office of the chief of police and friend husband is relegated to the kitchen and the ironing board. Things happen to Bill's biscuits, and he leaves by the nearest window without even saying good-bye. The Roaring Gulch Petticoat Fire Department, responds. The house burns down. Finding nothing else to do, the ladies turn the hose on Bill, and at least quench all his desire for future suffrage, Roaring Gulch brand or otherwise.

**OUT OF HIS CLASS** (Dec. 13).—Richard's sister arrives at his ranch in the West, where she hopes to regain her health. In preparation of this the town committee has commanded the constable to close all saloons and drive the gamblers from the community. On the day following her arrival she takes a walk. Unfamiliar with the village, she wanders into a questionable part and is insulted by some toughs. Joe Fraser, the gambler king, befriends her by knocking the insulter down and then offers to show her home, an offer which she gladly accepts. When Richard tells her of the gambler's character, she refuses to believe him until taken past the notice which commands all gamblers, particularly Joe Frazer, to leave town by the 25th.

Several days later, Lucille and her father, riding in the mountains, are left stranded when the horses bolt. Back in the village, the gamblers are leaving. Frazer comes upon them, weak from thirst and offers them his horse. They accept and Frazer pushes ahead afoot. He finds a bag, lost by the girl, containing jewels.

Several days later the father is persuaded to go in search of her lost jewels. After hours of search they come upon the body of the gambler lying in the sands—dead, the mesh bag on his breast and a revolver in his hand. Gently removing the jewel bag from the man's grasp, all notice a card, the duce of spades, upon which is written: "It was best—I was out of my class."

### REX.

**BY FATE'S DECREE** (Dec. 11).—A gambler who has plucked a goodly share of other people's money, is about to leave for Europe with his woman. In his attorney's hands he places money and a note to another woman, saying that his secret marriage to her was illegal, and that he will provide for her and the child if she will accept his terms. The attorney delivers the note, but the woman refuses the money. A yeggman is

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watching the scene through the window, and he sees the attorney slip the money under the table cloth. The crook determines to come that night and steal it. When he steals into the room that night he finds the woman dead of sorrow and worry and poverty. He recognizes her as his first sweetheart. He takes the little girl into his arms and his mind wanders into the past. His memories are shown as they recur to him.

He is young, clean-cut, and is proposing marriage to his sweetheart. He is refused. He enters a saloon and watches a gambler lose all his money to a stranger. The stranger leaves the saloon and the gambler decides to get his money back. He follows the stranger. There is a scuffle and the stranger is killed and robbed by the gambler. The young Westerner sees the crime committed and rushes up to see if he cannot be of some use to the dying man. The gambler returns to the saloon and accuses the Westerner of the murder. He is captured, tried and sentenced to a long term in prison. The gambler proposes to the girl and she accepts him. The yeggman's memories fade away and he draws the child closer to him. He takes her to his rooms. He becomes an honest man and labors for the child. One morning he picks up a paper and reads that the gambler and his woman have lost their lives in a wreck at sea.

**THE MASK** (Dec. 14).—There is a daring and noted thief at large. His picture is printed in the paper. At the club Phil shows this to Julian, who laughs, for the picture is of himself. Julian can alter his face at will. He assumes the evil face when he needs money, and becomes the society man and breaker of hearts in his leisure time. Phil is enamoured of a girl who virtually supports her father, an inventor and dreamer, a mother and her little invalid sister. Phil would marry her. Though she loves him, she tells him that she must marry Julian, the rich man, as Phil is unable to support the whole family.

Out walking one day, Julian sees Phil approaching, and, in a moment of sport, he changes his features and with the aid of cloak and cap, he holds Phil up. He is pursued, but Phil merely comes upon the suave Julian, and is deceived. Friends of Phil's and the girl are robbed in the same manner. Phil receives news that his father's mine contains traces of radium. He hastens to tell Lois, who is preparing her wedding invitations. He pleads with her, but her mother insists upon her keeping her word for the sake of the family. As Julian dresses on the day of the wedding, he is horrified to find that he cannot control the muscles of his face. The ceremony starts. Phil and other guests are horrified to see the face of the man who robbed them. Lois understands and falls into Phil's arms. Julian is taken into custody and the ceremony continues with Phil as bridegroom.

## GOLD SEAL.

**RED MARGARET, MOONSHINER** (2 parts—Dec. 9).—Red Margaret's sagacity and commanding personality outwits the agents of the law who attempt to capture a band of moonshiners until she comes to know the secret of love. Then it is that she sacrifices her people and herself.

The play opens in the wild mountains, where a band of moonshiners bid defiance to the officials. Margaret is the soul of the gang and the authorities realize that if they could capture her the rest would be easy. However, they fail in every attempt and a government agent is sent to assist them. Margaret, unaware of his identity, meets and falls in love with this agent. He is different from the rest of her people and his presence causes a moral awakening. Lon, Margaret's suitor, discovers the identity and the purpose of the agent, and the girl is forced to write a letter which brings him, unsuspectingly, to her cabin. Now, fully repentant, for the first time in her life, the girl notifies the deputies of their leader's danger. There is a sharp battle that ends in the defeat and capture of the moonshiners. Margaret's father is killed and the agent is left behind wounded. A deputy, arriving with the prisoners, takes all the honor for their capture. Love points the way for the girl. Forcibly, she leads the wounded man to the sheriff's office and gives the impression that the agent arrested her. Suspicion is lifted from him and the girl goes to prison, a happy woman.

## BISON.

**THE WEREWOLF** (2 parts—Dec. 13).—The play opens in pioneer days. Kee-On-Ee, an Indian maiden, is married to Ezra Vance, a trail blazer. When her child is five years old, Kee-On-Ee is driven back to her tribe by Ezra's brother, who scorns all squaws. Ezra is killed by an old enemy and Kee-On-Ee, thinking his failure to return to her to be indifference, brings up her child, Watuma, to hate all white men.

When the child is grown, Clifford and a party of prospectors appear. Kee-On-Ee, now a hag, sees her way to be revenged. She sends her daughter to Clifford's camp and he is driven nigh mad by her beauty. Clifford finds her in the arms of a young Indian. She taunts him. Enraged beyond control, Clifford shoots the buck. He flees to the Mission. Watuma leads the enraged Indians against the hunters. When one of them raises a cross, Watuma slowly dissolves into a slinking wolf.

A hundred years later Clifford, now reincarnated in the form of Jack Ford, a miner, receives a visit from his sweetheart, Margaret. Hunting with her he comes upon a wolf, but is unable to shoot it. The wolf dissolves into the Watuma of old, and there appears before his puzzled eyes the scene where he sley the brave. The Wolf wamon would caress him, but he throws her off. She returns again as the wolf and kills his sweetheart. Clifford's punishment for the deed of the past life is made complete at the death of one he loved.

## IMP.

**TIME IS MONEY** (2 parts—Dec. 11).—Herbert, a distant relative of Billy's, learns that a will has been made in his favor on condition that Billy does not marry Leah within a certain period. For fear that Billy will marry the girl, Herbert endeavors to keep the will a secret. However, he fails in this. Billy hastens to Leah and unfolds the proposition; they arrange to marry at a nearby place. Herbert manages to have Billy leave on the steamer without the girl. The pleasure seekers, because of Billy's frantic efforts to find Leah, imagine him a dangerous crank. Herbert is also aboard and enjoys his enemy's discomfiture. In the meantime, Leah is speeding down the river in a motor boat to locate her sweetheart. Fearing that Billy will find the girl, Herbert gets aboard the steamer alone and starts it in motion. Her movements are erratic and extraordinary and she revolves in circles, then rushes ahead in full speed. The Dutch pioneers are filled with consternation when they learn they are marooned on the island. Herbert, unable to control the steamer, is panic stricken. The captain in a motorboat finally overtakes the steamer and hides in the engine room. The frantic German mob howl curses upon the plotter. Will, who has been left ashore, is found by Leah in the motor boat and together they hasten to the minister. The pioneers throw Herbert overboard and he swims to shore, a beaten man.

## ECLAIR.

**OVER THE CLIFFS** (3 parts—Dec. 10).—The father and mother, during Barbara's early childhood, are murdered by two Mexican outlaws. Barbara is carried on the back of an Indian friend to safety. Barbara is cared for and raised by the Indian. Years later we find one of the Mexicans a governor of one of the countries. Now a grown girl, Barbara comes in contact with him. Her Indian guardian recognizes his enemy of yore, and makes it his business to fasten the guilt of murder upon him and bring about punishment. After Barbara has been kidnapped by the Mexican, the Indian pursues him to the mountain and fights a desperate duel with him on the cliffs. Justice is accomplished. Barbara returns to her own and to the love of a young doctor, whose mother has befriended her.

**PARTNERS** (2 parts—Nov. 19).—Two young men, David Donneley and James Burns, are partners in business. They fall in love with two charming girls, but business goes bad, reverses come unexpectedly and the firm is thrown into involuntary bankruptcy. Their fickle and faithless sweethearts, when they hear the news of this, break their marriage engagements with the boys. In the Northwest, where the boys have gone, their canoe is caught in a whirlpool and in a half dead condition they escape and make their way to the home of an old prospector. The old man's blind daughter welcomes them, as her father is absent, working night and day in his secret mine. He does not return that evening and the boys start out in search of him. To their horror they discover his mangled body in a lonely canyon. News of her father's death is broken gently to the blind girl. They plan to restore her eyesight.

A noted specialist, a friend of the boys, is called from the city. He examines the girl, and is performing the most delicate operation upon her eyes when an unfortunate interruption by an Indian girl, the servant, makes them believe her sight is gone forever, but the girl through her pluck and faith fights valiantly and in a week's time they find that her sight is restored. One day, looking through an old volume which she had formerly read by means of touch, she finds the map which her father had left, showing the secret location of his mine. She tells the boys of her discoverey and they immediately start to locate the gold.

A terrible trip, over perilous cliffs and deserted canyons follows, and after hairbreadth escapes, and many hardships they reach the mine. Coming back they attempt to scale a cliff which they had descended by means of ropes in the morning. When almost at the top, David loses his foothold and finds that the weight of James, who is hanging to the rope a few yards below, is pulling them both down to death. He calls to James, and his pal in the supreme test sticks by him. With a slash of a knife he cuts the rope above his own head, and goes tumbling down to eternity, while David climbs in safety to the top.

**OH! YOU RUBBER!** (Nov. 23).—I'ma Nutt's kindly disposed uncle picks out a beautiful rubber plant and sends it to his only nephew, with a note, telling them to expect him to dinner that night. The two Nutts are greatly pleased. They shower all sorts of attention upon the rubber plant, and the maid, who is also a "nut," places it on the window-sill to water it. The water quietly trickles down on the head of a gentleman reading a newspaper on the sidewalk below. He rushes in, and promptly knocks Mr. Nutt down. The latter gives him his card, and in return he sticks his pasteboard on Mrs. Nutt's face, from which they learn he is a fencing master. Fearful in the excitement that they have neglected that dear rubber plant, they rush in to find it has become frozen—the leaves are drooping, and it is withered. Candles are brought and lighted around it, but do no good. The maid rushes to the store, and, purchasing some Roman candles, returns, lights them, and places them about the plant. There is a beautiful display of fireworks, and three innocent people, who are eating above the Nutt's apartment, are blown from their chairs. I'ma Nutt now examines the rubber plant solicitously and declares he is afraid it needs some diversion. He brings his violin, the maid gets her trombone, and Mrs. Nutt gracefully plays the accordeon. The sweet music arouses an old grouch next door, and, after tremendously enlarging his muscles by the use of elastic exercises, he pokes a broom through the wall, knocking over the sideboard and bringing the concert to an abrupt close. Now, thoroughly disgusted with all rubber plants, I'ma Nutt casts it out the window, and it gracefully sails on the head of his dear uncle, producing thereon a beautiful bump. The uncle rushes in and proceeds to disinherit his ungrateful nephew.

MR. EXHIBITOR, READ THIS

"The Battle of Gettysburg" played Tuesday, October 14th, at La Ray Theatre, Salem, N. J. Mr. Ray, when asked how it took, said:

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**SOLDIERS DRILLING IN TURKESTAN** (Nov. 23).—The building of a pontoon bridge is shown, and the construction of a bridge on piles is shown in interesting scenes—camels being used to carry the necessary material. After the bridges are finished hundreds of troops are seen crossing them.

One of the most interesting parts of this film is the explosion of dynamite cartridges under water. The soldiers are shown placing them in position and then rapidly retreating. One after another tremendous explosions take place, and throw the water into the air in a tremendous geyser, in which is intermingled smoke and debris.

## UNIVERSAL.

**ANIMATED WEEKLY, NO. 90** (Nov. 26).—**Marshall in Arizona.**—The Vice-President visits Sacaton Reservation with Governor Hunt, to discuss Mexican policy.

**On the Rio Grande.**—Mimic warfare and field service occupy Uncle Sam's troops along the border.

**Races on the Seine.**—International motorboat races held at Paris, France.

**Fire Consumes Haymarket.**—Firemen risk lives in spectacular blaze when grain sheds burn, Williamsburg, New York.

**Old — Football — New.**—Minneapolis, Minnesota, and Berkeley, California, witness wide contrasts in football. Chicago 13—Minnesota 7. New Zealand 51—All America 3.

**England's New Battleship.** — Oil-burning ship "Arethusa" launched at Chatham, to make 29 knots.

**The Weekly Fashion.** — The season's smartest afternoon frocks are of silk and chiffon. (By courtesy of The Ladies' Home Journal.)

**Dynamiting a Mountain.**—Twenty tons of dynamite exploded to expose limestone deposits at McAfee, N. J.

**New Mile Record.**—James Powers, of Boston, runs mile in 4 minutes, 18⅘ seconds at San Francisco, Cal.

**Samuel Gompers Opens Labor Convention.**—2,000,000 members represented when Governor Lister welcomes A. F. L. president at Seattle, Wash.

**Topical Cartoons by the World-Famous Cartoonist**—Hy. Mayer.

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### THANHOUSER.

**THE HENPECKED HOD CARRIER** (Nov. 30).—Mr. Henpeck was a hod carrier who could always be depended upon to put in his regular hours each day. His wife encouraged him to keep on working, but she herself spent most of her time looking up bargains and attending the meetings of various societies in which she was interested.

One day Mrs. Henpeck had a quarrel with the janitor and decided to move. She found a "perfectly darling flat" in another street, and that evening told her long-suffering husband that the following day he would have to stay home and pack. He obeyed because there was nothing else for him to do, and in the morning had several hours hard work arranging their belongings for shipment to the new house, while his wife gaily wandered out to attend a bargain sale. Mr. Henpeck moved into the new house all right, and found that the paperhangers had gone on a strike; so in addition to his regular work of setting things to rights he was compelled to paper the house. It was a good hard day's work he had and he was just resting up at night when his wife appeared, told him that he had made a mistake and had moved into the wrong flat, and that it was absolutely necessary that they get into the right apartment before dawn. It was tough on Mr. Henpeck, but then, of course, he should not have made the mistake.

**THE PROBLEM LOVE SOLVED** (Dec. 2).—A bookkeeper in the employ of a large manufacturing concern lived far beyond his means. He had evil associates and when his debts became very heavy he determined to pay them at the expense of a fellow worker, the cashier for the same concern.

One morning as the young cashier reached the office he received a telephone call, purporting to be from the head of the firm, instructing him to leave at once for a western city. He was told to take a certain envelope from the safe and deliver it to the firm's representative there. The young man opened the safe, took the envelope and hurried to his home, where he packed his valise and set out for the station. When he started to pass through the train gates he was seized by detectives and charged with robbing his employer. He was searched and the envelope was found to obtain part of the stolen funds. No one believed his story about the telephone call except the girl to whom he was engaged. The young woman was a detective on the New York police force. She determined to prove the cashier's innocence and secured a position as stenographer with her sweetheart's firm The bookkeeper aroused her suspicions. She watched him closely, and when he secretly met a shady character noted for his ability as a safe expert, the girl was sure that she was on the right track. She installed a dictagraph in an adjoining office and one evening when the bookkeeper was working late at the office he was confronted by the safe expert, to whom the girl had sent an anonymous letter intimating that the bookkeeper contemplated fleeing from town. In the quarrel which ensued the full details of the plot of which the cashier had been a victim was revealed. The bookkeeper and his accomplice were sent to prison, while the cashier's employer, repentant at having misjudged him, soon made him manager of his business and the girl detective resigned from the department to devote her life to keeping her eye on just one man.

**WHAT MIGHT HAVE BEEN** (Dec. 5).—The old broker was very wealthy, but he was very old and very homely. In his younger days he had been too mean and stingy to marry, and as the years passed he did not see any reason for giving up his liberty. Finally the time came when he fell in love with his stenographer. She was young and pretty, but they did not have one taste in common and had they married their life would undoubtedly have been decidedly unhappy. Just the same, the broker proposed and was mighty surprised when the girl rejected him. She did not tell him who his favorite rival was, but he speedily learned that the lucky man was one of his own clerks, a handsome chap drawing an extremely small salary.

The broker at first planned all sorts of things, such as discharging the young couple or intimidating them in some manner, and was still brooding over revenge that evening when he fell asleep at his own handsome fireplace. Naturally he dreamed of what he would like to do, and in his dreams he cleverly rid himself of his rival by proving him guilty of burglary; then there was no bar to his marriage with the girl, especially after (in his dreams) the young convict had been shot down while trying to escape from prison. If the dream had stopped there, perhaps the old broker would have tried something of that kind, for he was a man absolutely without conscience. Maybe a good angel took a hand in the development of the dream the broker imagined that after he had proposed to the girl, the spirit of the dead convict came between them, haunted him in a most unpleasant way, and finally choked him so vigorously that he was glad to wake up. Now although the broker was old and inclined to be foolish in some matters, he had lots of sense otherwise. He took the dream as a warning of what might have been, and quickly decided that no woman in the world was worth such torments as he had just gone through, so he called the young couple into his office, raised the bridegroom's pay, and bade them marry and be happy for ever afterwards.

## PRINCESS.

**THE LITTLE CHURCH AROUND THE CORNER** (Dec. 5).—Do you believe in love at first sight? Well, Boyd Marshall, who was a bachelor in comfortable quarters and circumstances, would have told you that it was impossible until it happened to him, and then it was only a photograph of the girl which he received through the mail. The photo should have gone to the girl's brother-in-law, but on account of a similarity in names, was delivered, through the mischievous machination of Dan Cupid, into the hands of the man who was to come to be the only man in the world for the girl. She was on her way to school by way of New York and expected her brother-in-law to show her some of the showplaces of the great city before she went on to put the finishing touches to her education. Under the circumstances, can you blame Boyd for assuming the role of brother-in-law and piloting a charming companion about the city? And then when he was compelled to confess and ask forgiveness and took the girl to the brother-in-law's house, and found him out, how do you suppose he avoided the horns of the dilemma? Why the only logical way out was "The Little Church Around the Corner."

## MAJESTIC.

**THE HENDRICK'S DIVORCE** (Nov. 30).—George Hendricks, a wealthy young man, neglects his wife and child, and devotes his time to gay life. He meets Elinore White, a young society woman, and they agree to meet at a masquerade ball given by Mrs. Sparks. Mrs. Hendricks accidentally learns of the meeting, and decides to witness it. Dressing in a Spanish costume similar to that worn by Elinore, she attends the ball and jealously watches her rival.

Elinore has an admirer, Col. Gray, and the latter, knowing the costume that she is to wear, mistakes Mrs. Hendricks for Elinore, and kisses her. Hendricks comes upon the scene, believes that his wife is unfaithful to him and announces his determination to seek a divorce. Mrs. Hendricks, knowing of her husband's attentions to Miss White, adopts a similar course. The case comes to trial, husband and wife both desirous of freedom. Their little daughter, neglected by both parents since their separation, is taken dangerously ill. The nurse forces her way into the court room and tells the mother that the child is not expected to live. Terror stricken, she leaves the court room and hastens to her child's bedside followed by her husband. The suffering of the little girl brings the parents together and they resolve to forget their differences and devote their lives in future to their child.

**THE PADRE'S SACRIFICE** (Dec. 2).—Father Curry, the kindly old pastor of a little country church, was believed by the members of his congregation, all of them poor hard-working people. The priest was poor, also, but his home was always open to the needy, and when a human being in distress came to the little parsonage for aid, it was cheerfully given. The old priest's one ambition was that some day he could replace the little organ which had done service in the church for many years with a splendid new instrument, which would render wonderful musical tributes to the Lord. The congregation was poor, and the priest never had any money himself, for his little salary was soon expended upon the parsonage and the wayfarers who constantly appealed to him for help.

The family who stood the highest in the priest's esteem was that of Rafael, a young laborer. Rafael was a faithful attendant at the church with his wife, Maria, and their little son, Tony. He was a hard-working man and a devoted husband and father. Misfortune often comes to those who least deserve it, and soon it visited Rafael. His employer discharged him, he failed to get another situation, and, worst of all, his wife's sight began to fail her. "Only the great doctor in the city can save her, Rafael," the village physician said, sadly, "and it will take much money." Rafael, with a sinking heart, realized the truth of these words. He bought luxuries for his wife and did what he could, but her condition grew worse. The landlord, angry at Rafael's failure to pay his rent, threatened him with eviction. Then the afflicted man, half mad with desperation, cried out that there was no God, for if He really existed he would not let his innocent wife and child suffer. The priest, horrified, heard this terrible utterance, but could do nothing to aid him, as he was nearly as poor as Rafael himself. What little money he had he gladly gave to the family, but the amount that would restore Maria's sight could not be raised.

The good priest prayed for aid for the little family and it came in a most unexpected way. A letter came in the mail from a rich family who had visited the village many months before, enclosing a check to be devoted to his church or to any worthy purpose he might see fit. The priest thought of the organ, of the glorious music it would render, and his heart was filled with joy. Then he thought of Maria, who might never see again, and their little son, Tony. Trained to think of his flock, to place their interests above all else, he made one of his greatest sacrifices when he decided to devote the money to Rafael and his family. The little home was saved, Maria went to the city, where her sight was restored to her, and Rafael, his faith restored, humbly asked forgiveness for his blasphemous utterance. The little old organ still furnished discordant music for the worshipers in the village church, and the priest often thinks of the magnificent organ which might have taken its place, but a glance at the happy faces of the little family is payment enough for his sacrifice.

**THE HELPING HAND** (Dec. 6).—Embittered by his wife's death, caused by a fever she had contracted while working in the slums, Edmund Lortimer is opposed to all charity. When Ethel, his only daughter, marries the man she loves, Lortimer casts her out. A few years later, Ethel's husband dies and Ethel appeals to her father for aid. She sends her father a picture of herself and little baby girl, whom she has named Jessie. Lortimer refuses to aid her, and Ethel in despair, leaves the baby on the doorstep of an orphan home. Remorse comes to Lortimer when he reads an account in the newspaper that his daughter's body had been found in the river, and although he searches diligently, he cannot find her. All he has to remind him of his lost daughter is a picture of Ethel and her child.

At the Orphan's home Jessie has been cared for by Ellen, a child a few years older. Lortimer's health has declined, and at his physician's advice he consents to adopt a child. The doctor goes to the Orphan's home, where Ellen and Jessie are brought out for his inspection. He finally decides upon Ellen. During the days that follow, Ellen does not forget Jessie. Knowing Lortimer's objections against charity, she secretly sends Jessie to school. At college they both scrimp along on Jessie's allowance. Trouble comes when they find that Jessie must have a delicate operation performed on her eyes. Ellen sells her furs and jewels to procure the necessary funds. Later, Ellen secretes Jessie in her own room at Lortimer's house. A prying servant tells Lortimer of the presence of "the object of charity" in Ellen's room. Lortimer is about to order Jessie from the house, when he discovers that she is his granddaughter. When he hears the story of the two girls his faith in charity is restored.

## AMERICAN.

**TRAPPED IN A FOREST FIRE** (Dec. 8).—Robert Newton, a young business man, and his mother give a house party at his shooting lodge in the Adirondack Mountains. Among the invited guests are Vera Stanton, with whom Robert is in love, and Inez Tremain, who in her turn, loves Robert. To complicate matters, Inez is loved by Tom Nevins, a friend of Robert. Nevin proposes to Inez and is refused laughingly. While sitting on the veranda later on, Inez sees Robert and Vera start for a walk and follows them, over-

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hearing Robert propose, and being rejected, because he was too practical.

Trying then to win Robert by fair means, and failing because of his thoughts of Vera, Inez decides to remove Vera from his life, and to this end sends for Dick Graham, an adventurer friend of hers, to come and camp near them, thinking, because of his dashing ways and Vera's romantic turn of mind, he can win her. Graham is agreeable, as Vera is rich and he is looking for money. Seven days later he arrives and camps near the lodge Inez then takes Vera walking, and steers her to Graham's camp. Appearing surprised at seeing an old friend she introduces Vera, whispering to Dick in the meantime, that this is the girl. Graham makes the girls comfortable and they spend the afternoon.

Some time later Robert, who has been hunting, happens upon the scene and being introduced to Graham invites him to call. Graham does so one evening and progresses far enough in his suit to arrange a meeting with Vera alone. Inez, in the meantime, is making her advances to Robert and to all outward appearances her plan is working. On the evening of his engagement with Vera, while waiting until it is time to meet her, Graham passes the time away smoking, and as he leaves his camp for the meeting place, throws his half smoked cigarette in the dry leaves. Some time later as he is waiting for her, he smells smoke and sees the fire caused by his carelessness. Becoming panic stricken he rushes for the shooting lodge, leaving Vera to her fate. In the meantime all is chaos at the lodge. Graham has alarmed everyone, the cars come on and loaded to capacity start for safety, Graham and Inez in the first car.

Robert misses Vera; no one knows where she is but Graham, and he is too big a coward to tell. Failing to find her in the house, Robert, James Stauton, Vera's brother, and his friend, Tom Nevins, start out to find her, first knocking down the chauffeur of one car for trying to leave. Vera now is hemmed in by fire; every way she turns she is confronted by flames, and becoming exhausted faints away. The fire is raging on every side, great trees burning in a few seconds. But the boys after several narrow escapes, find her and in the last remaining car, carry her to safety.

Several months later Nevins, who has become interested in a girl who really loves him, Salle Weston, proposes and is accepted. Robert and Vera then one night after the opera have a little love scene and everything ends happily.

**HIS FIRST CASE** (Dec. 11).—Don McDonald, a young law graduate who lacks nothing but clients, looks ahead with more than professional interest to the securing of some business, since the father of his sweetheart, Clara Johnson, has decreed that the young folks shall not marry until Don wins his first case in court. How great his sense of responsibility, therefore, when it comes to pass that his very first case is the defense of Johnson himself against a charge of murder.

Johnson's trouble comes about through his playing poker all night with a couple of sharpers. At sunrise, fleeced of all his money and even his watch, he falls asleep in his chair. In a quarrel over a division of the spoils, one of the crooks shoots and kills the other. He throws the blame upon Johnson, and at the latter's trial swears Johnson did the deed to get even for the loss of his money. By a clever ruse, however, Don tears his story to pieces, frees Johnson, and according to the latter's word, gets the girl.

**ARMED INTERVENTION** (Dec. 13).—Bob, a cowboy, is noted for proposing to every new girl at the first meeting. When Betty comes to visit at the ranch the boys decide to at least delay the matter in her case, so Bob is locked up in the granary. He escapes, however, and proposes, and Betty accepts in fun Later, when Bob and Betty fall in love, they decide it is too serious a matter to be treated as a joke and release each other—then both are unhappy. Bob knows he couldn't support a wife even if Betty would have him.

When Tom Fischer and Betty's cousin, Dora, learn of the situation, they conspire to force matters with the aid of the other boys. Bob hears he has fallen heir to $50,000 just before the boys appear and compel him, at the point of a revolver, to confess his love for Betty, also to don a dress suit he possesses. Dora gets Betty to admit her love for Bob, also. Bob and Betty are confronted by a minister who has been secured. They hurriedly agree to let matters take their course—then Bob tells his good fortune to the astonishment of everyone. Tom and Dora decide to get married at the same time, as the minister is at hand.

## KOMIC.

**HOW HE WON** (Dec. 4).—Hy and Cy, two country bumpkins, are rivals for the hand of Sue Higgins, whose father does not approve of their attentions. They both try to outdo each other to win Sue's affection. While they are wasting valuable time, Tom Tracey, a fine looking city chap, arrives in the village, and, meeting Sue one day on her way from the store with a heavily laden basket, offers his services. The chance acquaintance ripens into love, but his two rivals must be gotten rid of. Tom arranges for them to fight a duel for the hand of Sue. At first they object, but when Tom insists, and drags them off to the store to purchase the pistols, there is no other way out of it Tom loads the pistols with blank cartridges unknown to Hy and Cy. They fight the duel with no deadly results, but badly frightened, they take refuge behind a tree. Old man Higgins sees them, and mistaking them for hoboes, treats them to a load of shot and rock salt. While bemoaning their discomfort they have insult added to injury, by seeing Tom, the city fellow, become the accepted suitor of the girl they have been fighting for.

**THE ACTOR BOOK AGENT** (Dec. 4).—William Jones, an actor, being out of work and his room rent due, becomes desperate While walking along the street he sees a sign, "Book Agent Wanted." He applies, and is engaged. His first customer is a braker named John Dobson. This is supposed to be a sure sale. Jones calls upon Dobson and is promptly ejected. He disguises himself, and appears before Dobson in various characters, and at last persuades Dobson to buy a copy of the book, entitled "Hours at Home." Upon Dobson's returning home, he finds that his wife and daughter have also purchased the same book. Enraged, he nearly has a fit and to give him air they open the window, when, to their surprise, they see the agent-actor walking up the street. They call to a lady friend who happens to pass, and ask her to overtake the man and tell him that Dobson wants him. She overtakes the actor-agent, and he shrewdly tells her that he cannot return to see Dobson, as he has a train to catch, but that he is fully aware of what Mr. Dobson wants. It is the book. She says she will take it to him and gives the actor the money, and they separate. Upon her returning to the Dobson home with the book and explaining, Dobson falls into a fit and becomes so violent that he eats the books, covers and all.

## RELIANCE.

**TONY'S SACRIFICE** (Dec. 1).—Tony, an Italian coal dealer, lives in the basement of an apartment house. Directly over him lives the Cross family. Mr. Cross is forever reading while Mrs. Cross is a very busy woman. Consequently, their little daughter, May, is left almost entirely to the care of Mary, the maid of all work, who is sometimes very busily engaged with a policeman. Mary takes her little charge out for a walk and while she is talking to her friend, the policeman, little May follows an organ grinder, Pedro and his wife. When they have passed out of sight of Mary and the policeman, Pedro attempts to take May's little purse. Tony comes along and interferes. Pedro stabs Tony, but the knife breaks. It has come in contact with Tony's money bag, which is about his waist. Tony brings May to her father and then goes to his own rooms.

Pedro returns to his shack and tells his confederates how Tony's money bag broke his knife. They plan to get the money. Tony, suspecting that they will attempt to take his money, puts the bag in the kettle. Pedro and his two pals enter Tony's apartment after he has gone out to serve a customer. They can find nothing and conceal themselves to await his return. Mary is entertaining the policeman in the kitchen and little May, having nothing else to do, decides to visit Tony. Tony has now returned and the two Italians jump on his back and knock him to the floor. Pedro remains outside to watch. Tony refuses to tell where the money is. At this point May enters. The Italians see that Tony is fearful for her safety and use her as a means of making Tony tell where his bag of silver is secreted. Tony is about to tell when Mary and the policeman, who have been attracted by the commotion, break into the room. Tony's money is saved and the thieves get their just deserts.

**A WOMAN OF SIN** (Dec. 3).—Madge, a woman of sin, occupies the first floor of a tenement. Jack Holt, his wife, Jane, and their small daughter, Ida, occupy rooms in the garret. Jack is a drunkard, and his wife is an invalid. The wife carefully hoards what little money she has for the rent. Jack gets drunk and in his irresponsible moments takes the money the wife has so carefully saved. He goes to the saloon to spend it with the boys. His wife, discovering the loss, hurries after him, but at the saloon Jack repulses her and tells her he is boss and will do as he likes. She goes home, only to find that Ida has wandered downstairs to the room of Madge. Jane indignantly snatches her child away from the woman's caresses—she is poor, but she is honest. She takes the child upstairs. A policeman arrives and tells her that her husband was shot in a brawl. She hastily goes to the saloon, but the excitement is too much for her, and she drops dead beside her husband's body. Ida being left alone, thinks she will go to see the nice lady downstairs, but Madge has gone out with one of her admirers. Ida wanders on the streets. She is repulsed by the society ladies, and at last takes refuge on the steps of a parsonage, but the parson is shocked to find such a ragged urchin sitting on his doorstep and hastily orders her away. Tired out, Ida sits on the curb. Madge, returning from the theater in an automobile, sees her and getting out takes her home with her. She refuses further attention from her admirers and enters the house with Ida. She searches for the child's parents, and not finding them, plays mother to the little waif. Ida's prayers affect her deeply and when two admirers call, she tells them she is going to live straight in the future for the kiddie's sake.

**FOR ANOTHER'S CRIME** (2 parts—Dec. 6).—Jim Bates, a factory employee, is loved by all who know him. On Saturday, after having received his pay envelope, he returns to his wife and his daughter, Dora. After dinner, he goes out for a stroll, and being tired, sits down on a park bench. He is approached by another man, Tom Morrow, who asks him for a match. They look at each other quizzically, for there is a marked resemblance between the two. Tom thanks Jim for the match and then leaves. Jim falls asleep. Tom returns to his rooms and is met by Flo Harley, a woman companion, who asks him for money. He sneeringly tells her he is tired of supporting her and reminds her that she is not his wife.

In an apartment across the court from Jim Bates' home lives an old curio collector, Mr. Witherstone, who has decided to dispose of his collection of coins. He advertises that he invites offers on his coins, the metal value of which is $1,000. Tom Morrow, seeing the ad, resolves to get the coins. Flo, observing that he is very interested in the ad, wants to see it, but, not wanting her to know of his plans, Tom snatches the paper from her and goes out, locking the door after him. She puts the pieces of paper together and is thus enabled to read the ad.

Mrs. Bates discovers that she has no coffee and goes out for it, leaving Dora in charge of the house. Dora is standing at the window, when she sees a man climbing the fire-escape opposite to their apartment. She is horrified, as she thinks it is her father. It is Tom Morrow. He enters old Witherstone's house through the window, and after having shot Witherstone, leaves the house with the bag of coins. Passing through a park he sees Jim Bates, and decides to destroy all evidence of his crime. He unlocks the satchel, takes out the bag of money, putting in its place his revolver, and "jimmy" and again locking the bag, puts the key in his pocket and places the bag on the bench beside Jim. Jim awakens, looks around, and as he can find no owner for the satchel, takes it home with him. On entering his house, Dora refuses to go near him and will not explain her reason for acting so strangely.

The death of old Witherstone is discovered by an old servant, who immediately gives the alarm. Policemen and detectives arrive and proceed to examine the place. One detective calls the attention of the other to the position of the apartment opposite. They go over to Bates' rooms and there find the satchel with Witherstone's initials on it. They ask Jim to account for it. He tells his story, but when they open the bag and find its contents, they doubt him. He is accused of the crime, and although he protests his innocence, is arrested.

Morrow returns to his room, where he is met by Flo, who jeers at him and, upon his showing her the coins, she hands him the advertisement and insists upon connecting the two. At last Morrow strikes her an she swears to be avenged.

At Jim's trial Dora is called to testify, but refuses to open her mouth. Jim is convicted, and sentenced to the chair. Flo, who has just learned of the trial, recognizes the connection between Jim's resemblance to Morrow, and Morrow's evident wealth at the present time. Little by little, she has been bettering herself, a change, no doubt, brought about through her acquaintance with Dic, the lawyer's clerk, and she has left Morrow entirely. She goes to the lawyer and sends her card to him, having first written on it "I have evidence that will save Jim Bates." She is admitted into the lawyer's office, and there shows him a picture of Morrow, which brings about his arrest and the freedom of Bates.

## DOMINO.

**THE FILLY** (2 parts—Dec. 4).—Squire Verner, owner of the fastest horses in Kincraig County, is much opposed to his daughter, Dolly, receiving attentions from Dan Riley, son of the Widow Riley, on whose house he has a mortgage. The squire has two horses. He entered the best in the Donnybrook Steeplechase, and feels that he will win the five hundred pounds offered as a prize. The squire, angered by the continued attentions of Dan to Dolly, threatens to foreclose the mortgage and force Dan to go to America. Dolly and Dan, who are compelled to meet clandestinely, conceive a plan to beat father. Dolly, who is the only one who can do anything with Satan, the squire's best bet, takes the horse out and teaches him to walk lame. The squire is compelled to leave the horse behind, fearing he would not be able to go in the race. The day of the big steeplechase arrives and a "dark horse" is entered by Danny Riley, with a clever little jockey. Danny easily wins the prize. The old squire sends a note to Dan, offering him two thousand pounds for his horse if he can get the jockey to ride him. Dan calls on the squire, gives him a bill of sale for the horse, and tells him the jockey will call on him later. The surprise of the squire can be imagined when Dolly calls on him and tells him that she was the jockey. Another surprise comes to him when his stable boy calls him to come to the stable and see what peculiar spots the new horse has. Dolly neglected to use fast dye and Satan loses his title as Masquerader. Realizing

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that he has been outdone by Danny and Dolly, the squire tells Danny that he's a great painter, but if he ever gives his filly cause for regret, he'll paint his eye a fast color.

## BRONCHO.

**THE BURIED PAST** (2 parts—Dec. 3).—Jim Gross is a drunkard and neglects his wife, Myrtle and the baby. One night he comes home intoxicated and strikes Myrtle, who takes the baby and leaves. She finds a purse containing a ticket for Alaska; also some money, which has been lost by a young chap, Tom Winters. Myrtle makes use of the ticket and later we find her in an Alaskan village, where she obtains employment in a restaurant and is held in high regard by the miners. Winters and his friend Bob also come to the town, and Tom becomes very ill with fever and Myrtle is persuaded to nurse him. They fall in love and without telling him her past she marries him and they are very happy.

In the meantime, Jim has been arrested for drunkenness and is serving a sentence. Upon his release he visits his mother-in-law's home and intercepts a letter from Myrtle, which tells of her marriage to Tom. Jim goes to Alaska and hunts up Myrtle and tells her that she must leave with him or he will expose her. Much terrified she consents and he is helping her pack up when Tom, who has been informed that a stranger has been hanging around his home, comes upon the scene and shoots through the door, which Jim has locked, and kills Jim. So Myrtle's past remains buried.

## MUTUAL WEEKLY.

**MUTUAL WEEKLY, NO. 48** (Nov. 24).—**Baby Show in Michigan.**—A splendid collection of youngsters shown at Kalamazoo.

**Santos Dumont Honored.**—First aviator present at dedication of his own monument.

**Shooting the Mail Through Tubes.**—An experimental plant at Paterson, N. J., latest devised scheme for rapid mail transit.

**Argentine President Attends a Fair.**—Chief executive of South American Republic opens a big country exposition.

**Macaroni Factory Burns.**—Long Island City plant quickly destroyed by fire.

**100 Years After Leipzig.**—Germany celebrates anniversary of famous battle.

**San Francisco Football Mad.**—U. of C. and Stanford teams meet on Stanford field.

**Funeral of the Zeppelin Victims.**—28 German officers killed in balloon explosion buried in Berlin.

**Off to the Border.**—15th Regiment, U. S. Cavalry, leaves Fort Myer, Va., for Fort Bliss, Texas.

**French Wreck Costs 39 Lives.**—Military trains in collision, with appalling loss.

**A 1,000 Ton Blast.**—Bethlehem Iron Works shaves off side of a mountain at McAfee, N. J.

## EXCLUSIVE SUPPLY CORPORATION

### GAUMONT.

**OSCAR THE HERMIT** (Dec. 4).—Getting tired of Parisian life, Oscar becomes a hermit. He is discovered accidentally in his cove by some motoring friends, who are now able to account for his absence from familiar haunts. In spite of Oscar's protests the chauffeur was despatched to the nearest inn for a good square meal and plenty of champagne. At this alfresco meal they all ate and drank well. Oscar was careful not to overdo it and the lady who sat next to him took the wine sparingly. The result was that while the others slept soundly, Oscar and his companion commandered the car and returned to Paris, leaving the others with the donkey.

**THE LIVING DOLL** (Dec. 2).—Jack Tarrant, a doll-maker, has the misfortune to lose his daughter. He dresses up one of his dolls in the clothes in which his daughter was last arrayed and derives some consolation in regarding his doll preparatory to retiring every night. His little son, Harry, strikes up a friendship with a little flower girl and takes her home to see his father's dolls. She accidentally breaks the huge doll, and hearing his father coming, the boy conceives the idea of dressing the little girl in the doll's clothes and putting her to stand in the box. The doll-maker comes in and looks at the doll. An undefinable change seems to have occurred, and when the child walks out from the box, the doll-maker starts back in fear. When he learns what has happened, he lifts his arm in anger, but the children's appeal softens his wrath, and he welcomes her to his home as a child sent by Providence in place of the little girl who died.

**FALSE NEWS** (2 parts).—Two reporters, Miss Walker and Jack Morgan, receive exclusive information of the death of a famous financier. They are asked not to divulge the secret for three days and promise. Morgan, however, sees a chance of making a profit and suggests to Miss Walker that any financier of standing would pay handsomely for the information. The girl, however, refuses to break her promise and the two come into conflict, which ends in the death of Morgan. Miss Walker then hears that the news of the millionaire's death is false. He had been struck with a heart seizure that had kept him unconscious for several hours.

## LUX.

**BILL AND THE MISSUS** (Nov. 28).—Bill leaves his charming wife and goes for a stroll on the promenade. He meets a friend who invites him to go for a ride in his car and also introduces him to a charming lady. Bill's missus becomes very jealous and disguises herself as a man. When Bill is confronted later in the day by an enraged gentleman he discreetly takes to his heels, thinking that he has encountered a raving lunatic. The adventures of Bill and the missus are highly amusing.

**HOW BOB GOT MARRIED** (Nov. 28).—Bob, the chiropodist, falls in love with the daughter of one of his clients and his affection is reciprocated. Mrs. Grabitall happens to read in the paper that Bob is to come into a large fortune. As Bob is ignorant of the fact, Mr. and Mrs. Grabitall get Bob to sign a paper promising to give them half of what he will inherit if they will give him their daughter's hand. As Bob knows his relatives much better than they are known to Mr. Grabitall and his good wife, he signs the paper and considers that he has made a good bargain. This proves to be correct, as is disclosed in the film, to the consternation of Mr. and Mrs. Grabitall, who find that half of his fortune amounts to about a hundred dollars.

# FEATURE FILM STORIES

## WORLD SPECIAL FILMS CORPORATION.

**THE HEART OF A POLICE OFFICER** (Feature—4 parts).—Frank Canti, a professional hunter, has had a very bad season. Winter is approaching, and with an old father and two sick children on his hands, he has no money to buy food or medicine. The proprietor of the only hotel in the village, meets him, and tells him that he must have a couple of wild ducks for a banquet, and offers him a large stipend for securing them for him. Canti realizes that the only place to get them is on the preserves, closed to the layman, and to get them he would have to trespass. He is sorely tempted, but refuses. He returns home and is confronted by the doctor, who insists that the child receive the medicine prescribed, so he returns to the proprietor of the hotel and accepts an advance from him, the balance to be paid on the delivery of the ducks. He goes to the Count's grounds, shoots a duck, and is immediately caught by the keeper of the grounds, who is in love with his wife. He is hailed to the police court, where the keeper swears to a charge of trespassing against him. The penalty for the offense is 300 francs, or one month in jail. Police Officer Moretti's term of three years is practically over. During this time he has saved 300 francs, which he has placed in an envelope, and intends using same as a wedding gift to his bride. The hunter's wife calls on him for advice, he having a reputation for big-heartedness, but he advises her that nothing can be done, and takes her to the lieutenant, thinking possibly that he might see a way out of the dilemma, but, instead, the lieutenant confirms what he has already said. He, too, is extremely warm-hearted and generous, and as soon as the hunter's wife departs, gives the policeman five francs to take to her. The hunter is allowed three days in which to decide whether he must serve his term in prison. The time having expired and the fine not paid, Moretti is given a warrant for the hunter's arrest. He goes to the house, and the children, on seeing him, embrace and kiss him. Touched by this show of affection, he hesitates about making the arrest. In the meantime, the lieutenant decides to go to the house himself to see if the policeman is carrying out his orders. As he approaches, Moretti realizes that he cannot carry out his duty, and pulling out his savings, hands it to the lieutenant in the envelope, and tells him that the hunter has decided to pay the fine. Moretti, having sent for his mother and fiancée, returns to the police headquarters and finds them awaiting his arrival. The hardest task of all is now in front of him—that of telling his beloved ones that he cannot go on with the marriage, as he has lost his savings. In the meantime, the lieutenant opens the envelope that has been given to him by Moretti and notices the inscription, "For My Wedding," written on it. The truth of the situation dawns upon him, and out of his own savings takes 300 francs, places it in another envelope, and writes the inscription, "The Hunter's Fine" on it. He goes into the room where Moretti, his fiancée and mother are, drops the original envelope on the floor and calls Moretti's attention to it. Moretti picks it up and at once realizes the generosity of his superior officer. The last scene shows everybody reunited.

**IN THE FANGS OF JEALOUSY** (2 parts—Feature).—In front of the mansion of Pierre Darcier, a dramatic author, a young woman, giving the name of Gilberte Daubier, has met with an accident, and when they are informed of it, orders are given that she be carried in. Here she remains until she is completely recovered and is overwhelmed with attention and the friendship of the household. While convalescing, she and Pierre take long walks in the country, with a result that Mrs. Darcier resents the intimacy which has grown up between the two, and when she sees the young woman offering a flower to her husband, she prays for her departure from the mansion. Shortly after this episode, Gilberte leaves, but the image of the woman still remains with Pierre. While looking over some illustrated papers, he sees on the front page of a theatrical paper, the photograph of she who was their guest, under the name of Therese Santenil, who has just made a great success of a play at the Theater des Vairetes Parisiennes. Desirous of meeting her again, and, also, perhaps, in the hope of having a play which he has written presented, he decides to go to Paris and invoke her aid. She promises to do all she can in his behalf, and introduces him to the manager, who reads his play and accepts it. The intimacy forcibly created between the author and Therese arouses the jealousy of Rene Tellier, the leading man of the company. While Pierre is working with Therese in the artist's room, they are surprised by Tellier, who concludes that the author is making love to her, and fired by jealousy, does not hesitate to send an anonymous letter to Mrs. Darcier, informing her of her husband's infidelity. On receiving the letter she comes to Paris and her husband, agreeably surprised, presents her to the manager all the more readily that his conscience is clear, there existing between Therese and himself only a sincere friendship. But Mrs. Darcier, recognizing Therese Santenil as Gilberte Daubier, resolves to put an end to the supposed infatuation for all times and replaces an unloaded pistol for a loaded one. Therese is dangerously wounded. Mrs. Darcier then acknowledges that she had changed the pistols and explains her reason. A dramatic scene follows, in which the clouds of suspicion and doubt are lifted, and happiness restored to all.

## RAMO.

**THE FANGS OF HATE** (Feature—3 parts).—Tom Randolph, on the day of his engagement to Agnes Thorne, a beautiful Southern girl, stops his horse on the road near a gypsy camp, long enough to interfere with The Wolf, king of the gypsies, who is beating his daughter, Cynthia. Tom rides on to the Thorne mansion, little suspecting that he is being followed by a gypsy spy sent by The Wolf. While he is there a gypsy boy (not the spy), is caught by Major Thorne, poaching on his estate, and Tom comes to the boy's rescue in time to save him from a beating. That night The Wolf tries to waylay Tom and kill him, but Cynthia saves Tom by cutting the rope which the gypsies have tied across the road to throw Tom from his horse. Sometime later, at the engagement party given by Major Thorne in honor of his sister's engagement to Tom, Cynthia warns Tom of his danger from her father. Thorne partly overhears, and suspects an affair between his prospective brother-in-law and the gypsy. Thinking an insult has been placed on his family, he breaks the engagement, slaps Tom's face, and challenges him to a duel. The next morning during the duel Tom fires in the air, rather than kill the brother of the girl he loves, but Pedro, the gypsy boy, whom Tom has saved from a beating, hides near the spot, shoots from the underbrush, killing Thorne, the shots being simultaneous. Tom sees his opponent fall and is unable to account for it. Before he dies, Thorne accuses Tom of shooting him in the back, and Tom is arrested and accused of the murder. At the trial, when the case is going on against Tom, Pedro, in the gypsies' camp, basked by his guilty conscience, confesses to his sister that he killed Thorne. Cynthia overhears his confession, and drags him to court. The prosecuting attorney gets a confession from the frightened boy. Meanwhile Bess, the boy's sister, seeing affairs against her brother, hurries to the gypsy camp, gallops back with a horse that she leads under the court room window, rushes into the courtroom, throws her arms around the boy, whispers into his ear, quickly turns, engages the judge's attention, when suddenly the boy leaps to the jury rail, through the closed window below. Pandemonium reigns, the sheriff rushes to the window in time to see the boy disappear in the distance. Tom is acquitted and Agnes comes to his arms, while Cynthia, the martyr, goes back to her tribe, to bear the scorn of her own people for loving above her station.

## TRUE FEATURES.

**THE LOTUS DANCER** (Feature Subject—3 parts).—The first scenes take us to a temple beside the shores of a sacred river where virgins, clad in white, directed by solemn gray-bearded priests, go through the ritual of the worship of the lotus flower. While the sweet rites of worship are being observed in the temple, a troop of English soldiers, led by Sir Percy Grenville, their commander, approaches the temple. The English party is in pursuit of native hostiles, who have taken a trail leading to the temple. The worship is rudely interrupted by the coming of the English soldiers. Their commander, attracted by a glittering sacred jewel in the head of Buddha, ignores the protests of the priestess and wails of the priest, tears the precious stone from the sockets

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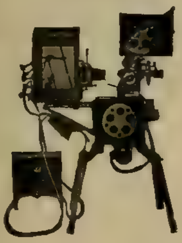

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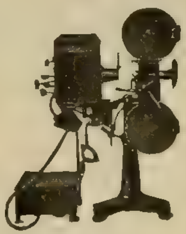

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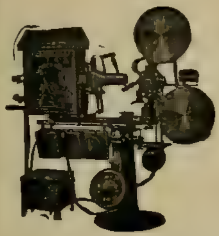

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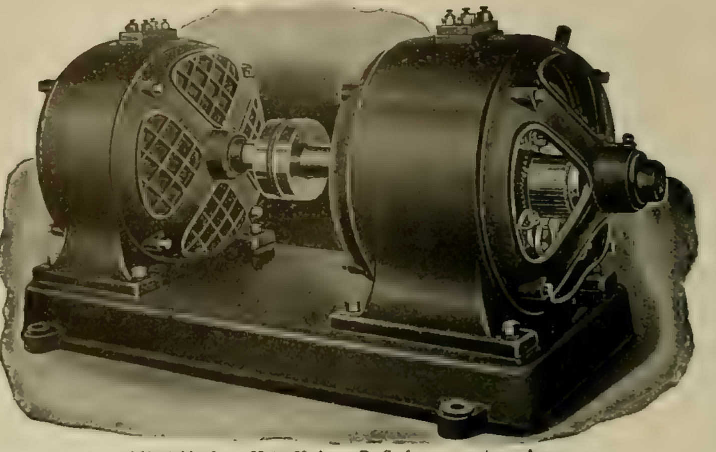

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of the eye ball. Metta, the priestess, and Kassapa, a rich Brahmin, resolve, before the altar of Buddha to recover the diamond of their God at all costs. Sir Perck is recalled to England, and Metta and Kassapa embark on the same vessel. A silent but determined struggle for the possession of the diamond ensues. Sir Percy keeps the sacred jewel in spite of all, and landing in England, promises to give it to his bride on their wedding day. Metta and Kassapa, in various disguises, try to get possession of the diamond, but the precious stone is safely stowed away in the safe of Sir Percy's fatherinlaw. Metta has now fallen in love with the handsome English officer, and opposes the plan of Kassapa to kill him in order to obtain the diamond. Just as the goblet is taken up by the British officer, and he is about to touch his lips to the rim of the cup. Metta dashes it from his hands. She still however, is determined to recover the diamond, and when on a sailing trip with Sir Percy and his fiancée, the former falls overboard and cannot swim. Forgetful of her love and devotion to the cause of Buddha and at the risk of her life, she jumps overboard and brings Sir Percy safely to the shore. The last attempt is made to get possession of the sacred jewel. Metta and Kassapa, in the dead of night, steal into the room of Sir Percy, and are about to open the safe when Ethel, fiancée of Sir Percy, surprises them. The whole truth now comes out. Metta and Kassapa declare that they have come to recover their god's jewel, and point to the ill-luck that it has so far brought to Sir Percy. Ethel and her father decide to restore the jewel to the possession of the priestess and her companion. Metta, however, bears back with her to far off India, not only the sacred jewel, but a deathly wound in her heart. She cannot forget Sir Percy, and when she is once more within the hollow shades of the temple, she dances with a devotion and fervor which she has never displayed before, for her beating heart tells her that this is to be her last dance before the altar of her God. As she completes the dance her heart fails and she dies.

**AFTER DEATH** (3 parts—Feature).—The story itself tells of an old nobleman who had four sons, three of whom were worthless wastrels, while the fourth, who managed his father's estate, was a loyal and honest son. The father, indulgent, and himself fond of life, favors the three worthless sons, with whom he is very generous with his money. He does not know their true character, but is warned by a friend, a prince, as to the profligate lives led by these sons. He at first makes light of the warning, but reading in the paper that the sons are gamblers, and resort with bad women his doubts are confirmed. He decides to put his sons to the test by feigning death. This ruse reveals their true character. The three worthless sons almost openly rejoice at their father's death, and burn their father's will. The youngest son, although his father had treated him harshly, refusing his consent to a marriage with a poor man's daughter, shows sincere and deep sorrow at his father's death. The result is that the scale falls from the father's eyes. He casts off the three renegades and reinstates his youngest son in his favor.

## FAMOUS PLAYERS.

**THE PORT OF DOOM** (Feature—4 parts).—Fornton, a wealthy ship owner, tries to arrange a match between his secretary, Fuller, and Vera, his daughter, who, however, loves the first officer of one of her father's vessels, Giles. This ship arrives in port with its captain ill, who forwards a letter to Fornton by Giles advising his employer to place the bearer in charge of the ship during his illness. He also writes on a separate note the fact that the ship is in bad condition, with danger of wreck and loss of life unless it is at once repaired. Fuller receives the letter, and, eager to collect the insurance on the damaged vessel which through his marriage with the owner's daughter he will eventually obtain, he orders the ship out at once, with the first officer in command. The ship leaves, and the next morning Vera is found to be missing. The most thorough search fails to give any clue to her whereabouts, and in despair Fornton and Fuller call on Kate Kirby to place the case in her hands. In reaching into his pocket for a photograph of Vera requested by Kate, Fuller drops an envelope addressed to himself at another address than the one he had previously stated to Kate. Kate observes this discrepancy, and after the two leave rushes out and at once goes to the address on the envelope. Arrived there, she finds a woman and a child. As Kate is examining the woman to determine her relationship to Fuller, he enters, and realizing that Kate has learned of his dual life jumps through the window and escapes. By diligent application, Kate traces him to Boston, where he hovers about the wharves, destitute, hungry and exhausted. Kate here introduces the new scientific marvel and transmits Fuller's photograph by telephone to the Boston police, who secure him and hold him until Kate's arrival. In the meantime Kate has learned that Fuller is a dope fiend, and she tempts him to confess his plot with the promise of cocaine. Fuller, who has been without the drug for several days, is crazed by the sight of it, and promptly tells all. He surrenders the private letter from the captain describing the ship's condition. When he has bared the whole sinister plot, he holds out his hands for the longed-for drug, but Kate Kirby, knowing that further indulgence in the vice would cost his life, destroys it under her foot. In furious, insane rage, Fuller springs upon Kate, but after a tense moment, a thrilling rescue is accomplished. Kate now advances the theory that Vera eloped with Giles on the ship. It is necessary to reach the vessel and warn Giles of its perilous condition. Kate Kirby locates the ship off Norfolk, overtakes it, and tells Giles to sail for port at once, describing the vessel's dangerous weakness. Giles, believing Kate's story is a ruse actuated by Fornton to bring his daughter back and possibly arrest Giles, laughs at her tale, and tells her he will not return. Kate swears she is telling the truth, but Giles persists on continuing the trip. Kate is forced to remain on the ship in the knowledge that at any moment it might sink with all on board. A day later a storm breaks, the rotten ship gives way, and Giles learns, in sorrow and too late, that Kate spoke the truth. The vessel is completely unmanageable, and all on board abandon hope and resign themselves to death. But at the eleventh hour, when the ship is already partly submerged, a rescue is effected, all lives are saved, and a reconciliation follows between Vera and her father.

## BOSWORTH.

**THE SEA WOLF** (Feature—7 parts).—Wolf Larsen, captain of the Ghost, a sealer bound for the waters north of Japan, is notorious for his cruelty. As Larsen is preparing to sail from San Francisco on what proves his last voyage, there is a collision in the fog between two ferry boats, the Martinez and the Sausalito, in which the former sinks, with nearly all its passengers lost. Among the few saved is Humphrey Van Weyden, a gentleman of leisure, who is borne out to sea by the tide. He is rescued by the Ghost, and is brought face to face with the Sea Wolf. To Van Weyden, Larsen's enormous physical strength and ruthless cruelty are appalling. Later he sees in him the strange paradox—the Sea Wolf who rends and tears, and Larsen, the eager student and embittered

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dreamer. Between the two springs up an odd [illegible] partnership. They read poetry and philosophize together and Humphrey tends him whenever Larsen is stricken with the torturing headaches and temporary blindness which at times overwhelm him.

But his crew both fear and hate him. Leach, a green hand, tries to kill the Sea Wolf by throwing a knife at him, but misses. Desperate, Leach runs to Johnson, another sailor. They creep upon Larsen as he stands by the rail with Johansen. In the struggle Larsen and Johansen are thrown overboard. The latter is drowned, but Larsen seizes the log line and climbs aboard. With characteristic disregard of consequences he goes directly to the forecastle, to find who assisted Leach in the attack. Larsen tries "the pulse test for feigned sleep." As he bends over French Louis, Leach gives the signal and the entire crew obey. There is a terrific struggle in the dark, and it is only by superhuman effort that Larsen shakes himself free and makes his way up the ladder, from which he emerges, cut and bleeding profusely, but victor.

Nothing can save Leach and Johnson from him now but flight, and while Humphrey, promoted to first mate, dresses Larsen's wounds, the two make their escape in one of the ship's boats.

An open boat containing the survivors of the shipwrecked "City of Tokio" is picked up. One of them is a woman, Maud Brewster. Maud and Humphrey have much in common and are insensibly drawn the closer together because of their common fear of Larsen's power over them. Leach and Johnson are sighted and, to the surprise of all, signal to be taken on board. The "Ghost" approaches very near and the Wolf grimly promises Humphrey not to lay hands on them. Nor does he, the "Ghost" sails by and the men perish. Mugridge, the cook, is too slovenly to be longer endured, and with Larsen's permission, he is tied to a rope and thrown overboard for a ducking.

The men's enjoyment is changed to horror as a shark's fin cuts the wake of the ship. Wolf is first at the rope, hauling in, but in spite of their efforts Mugridge's foot is bitten off. Later the shark is caught and hung up in the rigging—to Maud's disgust.

Every day adds to her fear of Larsen, and she begs him to put her ashore at Yokohama. To her terror and Humphrey's rage, Larsen shows all too plainly his intention to keep her in his power. Soon after he seizes her in his arms. Humphrey tries to save her. Both are powerless against his great strength; but one of the blinding seizures to which Larsen is subject overcomes him, and he falls fainting. They are secure for the present. There is no real safety for them, however, on board and that night they escape in an open boat, trusting ultimately to reach Japan.

Shortly after, Larsen, in his cabin, hears unusual noises on deck and gropes his way forward, to find that his brother, Death Larsen, has come on board, and that the crew are deserting his ship. It is the first time they have seen him since the seizure and they stand amazed. He is blind. Wolf is left alone on the ship.

Meantime, Humphrey and Maud, on a desert island, have built two stone huts and watch anxiously for rescue. Coming out one morning, they see the "Ghost," completely dismantled, its masts and top-hamper afloat, alongside, but with sound hull, aground near their huts. They board her, to find the Wolf, though alone, blind and shorn of his power, still defiant and unafraid. He lays a trap for them, certain that if he can get his hands on Humphrey he can kill him. But the excitement brings on another seizure, and he lies at their feet, a helpless paralytic. Even at death's door, he tries once more to destroy them, though it means his own death in a terrible way. The effort extinguishes the last spark. Wolf Larsen has finished his last voyage.

Humphrey and Maud repair the old ship as best they can, and sail away. They are sighted by a revenue cutter. A new day dawns for the two brought so strangely together. Our last view of them is in the library of their new home, where Humphrey begins the book which will tell of their experiences and of Larsen, "The Sea Wolf."

## A. BLINKHORN.

**THE HARPER MYSTERY** (Turner, Ltd.—3 parts—Dec. 8.—In Grubb's Alley a beggar girl finds a ring in a handkerchief, on which is embroidered the word "Help." She is arrested on the suspicion of having stolen the ring. At headquarters she begs the inspector to send for Miss Margaret Kent, a woman detective, who had befriended her. Miss Kent receives the message while glancing over the police report of one Steve Bright, forger, kidnapper and blackmailer. The only clue that the police have of him is a thumb print. This interests Miss Kent and upon leaving to go to aid the girl, she carries the thumb print with her. She succeeds in obtaining the girl's release and supecting something strange in the girl, disguises herself in the girl's clothing and vists Grubb's Alley. Here she sees two men enter a house in a suspicious manner. With the aid of Joe Miller, another detective, and disguised as Italians, with an organ and monkey, they await further developments. Shortly, the two men reappear and leave the house in charge of a nurse.

While Miller is engaging the nurse's attention, Miss Kent gives the monkey a pencil and note and sends him up the water pipe into the room above the spot where the handkerchief and note were found. An old lady receives the message that help is near and returns the following note, "Was drugged in New York. Don's know where I am. To get control of my fortune am being driven insane by my nephew and others. Ann Harper." Both Miss Kent and Miller leave the alley, but return disguised as two old beggars. They see a young man leave the house and rightly guess him to be the nephew of the old lady. Miller shadows him, but realizing that he is being followed, he rushes pell-mell into the house, where his fellow criminals are in concealment. Explaining the cause of his fear, one of the criminals formulates a plan by which they overpower Miller, drag him into the house, gag him and bind him with his own handcuffs. Then they send a note to the nurse instructing her to use the greatest precaution, and that at dusk they are going to remove the old lady. Miss Kent intercepts the note, and gives the messenger boy to deliver in place of it one that advises the nurse to follow the boy. She obeys and is led to a house that Miss Kent uses as her base of operations. Here she is overpowered and the key taken away from her. The old lady is released and instructed to await at police headquarters. Assuming the disguise of the old lady and simulating madness, Miss Kent is taken to the crook's rendezvous, where she releases her assistant. The criminals are rounded up and taken to headquarters. Miss Kent notices that the leader keeps his hands carefully gloved and requests the man's thumb print. This obtained, she compares it with the copy in her possession and her suspicion is confirmed. Thereupon she introduces to the officers the famous and elusive Steve Bright.

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## WARNER'S FEATURES.

**THE HAND OF THE LAW** (Three parts).—Joe Willard escapes from prison. Although pursued by bloodhounds, he stops to save little Miss Hunter from drowning and takes her home. Fay Hunter, her sister, becomes interested in Joe and begs her father to assist him in his escape by permitting him to use her father's horse. Her father really consents. Fay learns that Joe has been captured and returned to the prison and soon visits him. Joe tells her how he had been convicted on false testimony, and that "Butch" Holden could clear him of the charges if he wished, but "Butch" had grievances against him and refused to speak. At that time Thomas J. Tynan is appointed warden of the prison. He learns Joe's story and designates him as a trusty. "Butch" Holden is fatally injured in an explosion. He sends for Joe and on his deathbed signs a confession exonerating Joe of any complicity in the bank robbery, and tells him where the stolen money is hidden. Fay, who has just arrived, offers to go to the deserted shack to recover the hidden money, thus proving the statement made in the confession. Rastas Judd, a negro trusty, who overheard the dying confession, is determined to escape and get the money. The race is now between Rastas and Fay. The negro convict arrives first. Fay realizes the situation and having no weapons, lassoes the negro, ties him to a post and starts back with the stolen money. She reaches the prison, but is informed that the warden has gone to the Road Camp. A series of hair-raising incidents take place. Rastas is captured. Joe is pardoned and marries Fay Hunter, the girl he has learned to love.

**THE ACCUSING SKELETON** (Three parts).—Irene Latham, daughter of the cashier of the Newton Bank, is loved by Bob Emery, the receiving teller, and Ralph Benson, the paying teller. Irene favors Bob and they are engaged to be married. Maddened by jealous rage, Ralph's main thought is to ruin his successful rival. Bob receives a letter from an old friend, offering him half interest in a mine if he will invest $1,500. Having seen this letter, Ralph takes a package of the bank's money, places half of it on the sidewalk and conceals himself behind a ledge. He sees Bob pick it up. "Spike" Lacey, a burglar, steals Ralph's coat, in the pocket of which he has seen Ralph place the money. "Spike" is accidentally shot, falls in a cave, and dies. Part of the money is found in Bob's trunk and he is arrested and sentenced to seven years in the penitentiary. Time passes. Irene becomes the wife of Ralph Benson. Bob escapes from prison. Driven by hunger, he makes his way into the home of the Bensons. With a drapery he binds the arms of the woman in the chair, not knowing it is his former sweetheart, Irene. In her struggles to free herself Irene upsets the lamp. When Bob realizes the house is on fire, he dashes through the flames and carries the woman to safety. Bob and Irene recognize each other. Just then her husband and father arrive and Bob flees. Jenkins, the bank watchman, goes hunting and wanders into the cave, where he finds the skeleton of "Spike." In the pocket of Benson's coat he finds the stolen money with the Newton Bank wrapper still about it. Ralph confesses his guilt, is arrested and shoots himself with "Spike's" revolver. Bob is pardoned and marries Irene.

**A PRISONER OF THE APACHES** (Three parts).—Count Lorello and his beautiful wife hold a reception on their spacious lawns. The countess has laid out a wonderful yellow domino, which she is to wear. Her friend, Julia Murrato, sees Mr. Murrato, her husband, among the guests, and in a spirit of fun slips on the countess' domino and follows him down a path. The count sees Mrs. Murrato speak to her husband and mistakes her for his wife. A suspicion flashes to his mind: The child is sleeping so peacefully in its bed is not his son. His pride is deeply hurt. He takes the child away and abandons it. The count realizes his mistake, but the child has disappeared. Years pass by. Little Otto has been carried off by the Apaches, who have taught him to steal. His only friend is Elga, a fair-haired child who has likewise been kidnapped. Otto leaves the rendezvous of the thieves and sleeps under the arches of the Pont Neuf. Rogers, the chief of the Apaches, sees an advertisement relating to the disappearance of the count's son. He calls on the count and tells him that his son is with him. The father returns with Rogers, but the child has disappeared. Bent on getting the reward, the outlaws tie him to a beam and rob him of his money. Elga evades the old gypsy woman who has fallen asleep and hurries to Otto to tell what has happened. Together they go back, free the prisoner, and father and son find themselves in one another's arms. The thieves return, find their prey has gone. They set out to again kidnap the count's son. Elga succeeds in warning Otto of his danger. Having no suspicion, the Apaches enter the count's home and fall into the net prepared for them. Elsa is adopted in the Lorello family and peace and happiness reign ever after.

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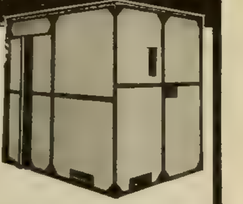

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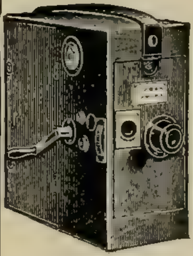

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Nov. 27—A Spartan Girl of the West (Drama) 1000
Nov. 29—A Midnight (Drama) 1000
Dec. 1—American Born (2 parts—Drama) 2000
Dec. 4—No Release This Date.
Dec. 6—A Divorce Scandal (Drama) 1000
Dec. 8—Trapped In a Forest Fire (Drama) 1000
Dec. 11—His First Case (Drama) 1000
Dec. 13—Armed Intervention (Comedy) 1000

## AMBROSIO.

Nov. 15—The Sculptor's Masterpiece (2 parts—Drama)
Nov. 22—Griffard's Claw (2 parts—Drama)
Nov. 29—Goose a la "Colbert" (2 parts—Comedy-Drama)
Dec. 6—A Tragic Experiment (2 parts—Dr.)

## APOLLO.

Nov. 2—His Nobs the Plumber (Comedy)
Nov. 9—Freddy Loosebelt from Africa (Com.)
Nov. 16—Fred's Waterloo (Comedy)
Nov. 23 The Mexican Sleep Producer (Comedy)

## BISON.

Dec 13—The Werewolf (2 parts—Drama)
Nov.22—Wynona's Vengeance (2 parts—Dr.)
Nov. 25—The White Vacquero (2 parts—Drama)
Nov. 29—The War of the Cattle Range (2 parts—Drama)
Dec. 6—The White Squaw (2 parts—Drama).

## BRONCHO.

Nov. 12—The Impostor (2 parts—Drama)
Nov. 19—The War Correspondent (2 parts—Dr.)
Nov. 26—The Reformation (Drama)
Dec. 3—The Buried Past (Drama)
Dec. 10—The Frame-Up (2 parts—Drama)
Dec. 17—The Open Door (2 parts—Drama)
Dec. 24—Her Father's Story (2 parts—Drama).
Dec. 31—The Woman (2 parts—Drama)

## CRYSTAL.

Nov. 30—The Convict's Daughter (Drama)
Dec. 2—That Awful Maid (Comedy)
Dec. 2—The Installment Plan Marriage (Com.)
Dec. 7—A Woman's Revenge (Drama)
Dec. 9—Pearl's Hero (Comedy)
Dec. 9—Baldy Is a Wise Old Bird (Comedy)
Dec. 14—First Love (Drama)

## DOMINO.

Nov. 13—The Ghost (2 parts—Drama)
Nov. 20—The Witch of Salem (Drama)
Nov. 27—Belle of Yorktown (3 parts—Drama)
Dec. 4—The Filly (2 parts—Drama)
Dec. 11—Devotion (2 parts—Drama)
Dec. 18—The Curse (2 parts—Drama)
Dec. 25—True Irish Hearts (2 parts—Drama)

## ECLAIR.

Nov. 30—Roaring Bill (Comedy)
Nov. 30—One On Tooty (Comedy)
Dec. 3—When Pierrot Met Pierrette (2 parts—Drama)
Dec. 7—Trouble on the Stage (Comedy)
Dec. 7—Magnetism and Magnets (Scientific).
Dec. 10—Over the Cliffs (3 parts—Drama)
Dec. 14—He Likes Things Upside Down (Com.)
Dec. 14—Mutty Has a Romance (Comedy)

## FRONTIER.

Nov. 27—Slim Proposes—But (Comedy)
Nov. 29—The Secret of Balanced Rock (Dr.)
Dec. 4 Slim and the Boys at Breezy Beach (Comedy)
Dec. 6—The Circuit Rider of the Hills (Dr.)
Dec. 11—When Roaring Gulch Got Suffrage (Comedy)
Dec. 13—Out of His Class (Drama)

## GAUMONT.

Nov. 27—The Little Peacemaker (Drama)
Nov. 27—Gymnastics
Dec. 2 The Living Doll (Drama)
Dec. 3—Gaumont's Weekly No. 91 (News)
Dec. 4—Oscar, the Hermit (Comedy)
Dec. 9—Dolly Saves Her Grandfather (Drama)
Dec. 10—Gaumont's Weekly, No. 92 (News)
Dec. 11—Poupette's Mean Revenge (Comedy).

## GOLD SEAL.

Dec. 2—Under the Black Flag (3 parts—Dr.)
Dec. 9—"Red Margaret," Moonshiner (2 parts—Drama)

## GREAT NORTHERN.

Nov. 1—A Dilemma (Comedy)
Nov. 1—An Isle in the Baltic Sea (Scenic)
Nov. 8—A Bogus Hero (Comedy)

## IMP.

Nov. 20—The Child Stealers of Paris (Drama)
Nov. 24—Jane's Brother the Paranoiac (Dr.)
Nov. 27—Night Shadows of New York (3 parts—Drama)
Dec. 1—Love vs. Law (2 parts—Drama)
Dec. 4—Plain Jane (Drama)
Dec. 8—The Return of Tony (Drama)
Dec. 11—Time is Money (2 parts—Drama)

## JOKER.

Nov. 29—Lazy Louis (Comedy)
Dec. 3—Mike and Jake in the Wild West (Comedy)
Dec. 6—A Pair of Bears (Comedy)
Dec. 6—Views of Yellowstone Park (Scenic)
Dec. 10—Mike and Jake in Mexico (Comedy)
Dec. 13—The Joy Riders (Comedy)
Dec. 13—Waterfalls of Yosemite Valley (Scen.)

## KAY-BEE.

Nov. 18—The Claim Jumper (Drama)
Nov. 21—Days of '49 (Drama)
Nov. 25—The Maelstrom (Drama)
Nov. 28—The Sign of the Snake (Drama)
Dec. 2—The Revelation (Drama)
Dec. 5—The Long Portage (Drama)
Dec. 9—Her Legacy (Drama)
Dec. 12—Soul of the South (Drama)
Dec. 19—The Pitfall (Drama)

## KEYSTONE.

Nov. 13—Wine (Comedy)
Nov. 17—Our Children (Comedy)
Nov. 20—A Muddy Romance (Comedy)
Nov. 24—Fatty Joins the Force (Comedy)
Nov. 27—Cohen Saves the Flag (Comedy)
Dec. 1—The Woman Haters (Comedy)
Dec. 4—Rogues' Gallery Portola
Dec. 4—San Francisco Celebration (Topical)
Dec. 8—A Ride for a Bride (Comedy)
Dec. 11—The Horse Thief (Comedy)
Dec. 15—The Gusher (Comedy)
Dec. 18—Fatty's Flirtation (Comedy)
Dec. 18—Protecting San Francisco from Fire
Dec. 20—His Sister's Kids (Comedy)

## KOMIC.

Nov. 13—An Affair of Honor (Comedy)
Nov. 13—Biddy on Her Mettle (Comedy)
Nov. 20—Making Himself a Hero (Comedy)
Nov. 20—Murphy's New High Hat (Comedy)
Nov. 27—A Method In His Illness (Comedy)
Nov. 27—The Man With a Razor (Comedy)
Dec. 4—How He Won (Comedy)
Dec. 4—The Actor Book Agent (Comedy)

## LUX.

Nov. 14—Tommy's Camera (Comedy)
Nov. 14—The Auvergne Mountains, Central France (Scenic)
Nov. 21—Mabel's Rival (Comedy) 590
Nov. 21 Gems of Brittany (Scenic) 390
Nov 28—Bill and the Missus (Comedy) 460
Nov. 28 How Bob Got Married (Comedy) 500

## MAJESTIC.

Nov. 23—The House in the Tree (Drama)
Nov. 25—A Warm Welcome (Comedy)
Nov. 29—An Accidental Clue (Drama)
Nov. 30—The Hendricks' Divorce (Drama)
Dec. 2—The Padre's Sacrifice (Drama)
Dec. 6—The Helping Hand (Drama)

## MUTUAL WEEKLY.

Nov 3—Mutual Weekly, No. 45 (News)
Nov. 10—Mutual Weekly, No. 46 (News)
Nov. 17—Mutual Weekly, No. 47 (News)

## NESTOR.

Nov. 28—When He Lost to Win (Comedy)
Dec. 3—The Brothers (Drama)
Dec. 5—Locked Out at Twelve (Comedy)
Dec. 10—Retribution (Drama)
Dec. 12—Her Friend the Butler (Comedy)

## POWERS.

Nov. 28—A Seaside Samaritan (Drama)
Dec. 1—When Joe Went West (Comedy)
Dec. 5—Cross Purposes (Drama)
Dec. 8—How Freckles Won His Bride (Com.)
Dec. 12—His Own Blood (2 parts—Drama)

## PRINCESS.

Nov. 14—Bread Upon the Waters (Drama)
Nov. 21—A Shot Gun Cupid (Comedy-Drama)
Nov. 28—Her Right to Happiness (Dr.)
Dec. 5—The Little Church Around The Corner (Comedy-Drama)

## RELIANCE.

Nov. 24—The Other Woman (Drama)
Nov. 26—A Rough Diamond (Drama)
Nov. 29—The Reporter's Scoop (Drama)
Dec. 1—Tony's Sacrifice (Drama)
Dec. 3—A Woman of Sin (Drama)
Dec. 6—For Another's Crime (2 parts—Dr.).

## RAMO.

Nov. 5—Wives (3 parts—Drama)
Nov. 26—The Fangs of Hate (3 parts—Dr.)
Dec. 10—The Devil Within (3 parts—Drama)

## REX.

Nov. 27—The Tale of a Lonely Coast (Dr.)
Nov. 30—The Boob's Dream Girl (Com.-Dr.)
Dec. 4—Thieves and the Cross (2 parts—Dr.)
Dec. 7—James Lee's Wife (Drama)
Dec. 11—By Fate's Decree (Drama)
Dec. 14—The Mask (Drama)

## THANHOUSER.

Nov. 16—He Couldn't Lose (Comedy)
Nov. 18—Baby's Joy Ride (Comedy-Drama)
Nov. 21—The Clothes Line Quarrel (Drama)
Nov. 23—Their Great Big Beautiful Doll (Com.)
Nov. 25—The Blight of Wealth (2 parts—Dr.)
Nov. 28—Curfew Shall Not Ring Tonight (Dr.)
Nov. 30—The Henpecked Hodcarrier (Com.)
Dec. 2—The Problem Love Solved (Drama)
Dec. 5—What Might Have Been (Drama)

## VICTOR.

Nov. 24—Back to Life (2 parts—Drama)
Nov. 28—Unto the Third Generation (2 parts—Drama)
Dec. 1—The Barrier of Bars (Drama)
Dec. 5—Influence of Sympathy (2 parts—Dr.)
Dec. 8—The Dread Inheritance (2 parts—Dr.).
Dec. 12—Hydraulic Mining (Industrial)

## FEATURES.

### (A. Blinkhorn)

Nov. 10—Kissing Cup (Hepworth—4 parts—Dr.)
Dec. 1—David Copperfield (Hepworth—7 parts)
Dec. 8—The Harper Mystery (Turner, Ltd.—3 parts—Drama)
Dec. 15 After Many Years (Gen. Film Ag.—3 parts—Drama)
Dec. 22—Jean's Evidence (Turner, Ltd.—2 parts—Drama)
Dec. 29—The Vicar of Wakefield (Hepworth—3 parts—Drama)

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**Wednesday**—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph, (Special).
**Thursday**—Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.
**Friday**—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).
**Saturday**— Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph, (Special).

## BIOGRAPH.

Nov. 15—His Inspiration (Drama)............
Nov. 17—A Cure for Suffragettes (Comedy)...
Nov. 17—He's a Lawyer (Comedy)............
Nov. 20—The Detective's Stratagem (Drama)..
Nov. 22—By Man's Law (2 parts—Drama)....
Nov. 24—All for Science (Drama)............
Nov. 27—A Circumstantial Hero (Comedy)...
Nov. 27—The Somnambulists (Comedy)........
Nov. 29—The Blue or the Gray (Drama)......
Dec. 1—How the Day Was Saved (Comedy).
Dec. 1—Bink's Vacation (Comedy) ........
Dec. 4—The Birthday Ring (Drama).........
Dec. 6—In the Elemental World (Drama)..

## EDISON.

Nov. 15—Getting a Patient (Comedy).........1000
Nov. 17—Nora's Boarders (Comedy)...........1000
Nov. 18—A Cause for Thankfulness (Drama)..1000
Nov. 19—The Girl in the House-Boat (Com.)..1000
Nov. 21—A Good Sport (Special—2 parts—Comedy)..........................2000
Nov. 22—A Proposal Deferred "Who Will Marry Mary"—No. 5 (Drama)....1000
Nov. 24—From Durban to Zululand (Scenic).. 500
Nov. 24—Enoch and Eyra's First Smoke (Com.) 500
Nov. 25—The Vanishing Cracksman (Drama)..1000
Nov. 26—A Sense of Humor (Comedy).......1000
Nov. 28—The Gunmaker of Moscow (Special—2 parts—Drama) ..................2000
Nov. 29—A Royal Romance (Drama).. .....1000
Dec. 1—South African Whaling Industry (Inudustrial)...................... 1000
Dec. 2—The Price of Human Lives (Dr.)..1000
Dec. 3—The Thrifty Janitor (Comedy)......1000
Dec. 5—Alexia's Strategy (Special—2 parts—Drama) ............................2000
Dec. 6—What Shall It Profit a Man? (Dr.)..1000
Dec. 8—The Manicure Girl (Comedy).. ..... 1000
Dec. 9—The Stolen Plans (Drama) . ... ... 1000
Dec. 10—The Joining of the Oceans, the Panama Canal, October, 1913 (Topical)..... 500
Dec. 10—Greedy George (Comedy) ............ 500
Dec 12—Peg O'the Movies (Special—2 parts—Drama).. ..... .... ........ ....2000
Dec. 13—The First Christmas (Drama). . .1000

## ESSANAY.

Nov. 15—Alkali Ike's Auto (Comedy)..........1000
Nov. 18—The Lost Chord (Drama).............1000
Nov. 19—The Usual Way (Comedy)..........1000
Nov. 20—The Cowboy Samaritan (Drama)....1000
Nov. 21—The End of the Circle (Special—2 parts—Drama) .......................2000
Nov. 22—Broncho Billy's First Arrest (Drama).1000
Nov. 25—The Little Substitute (Drama).......1000
Nov. 26—Dollars—Pounds—Sense (Comedy)....1000
Nov. 27—The Naming of the Rawhide Queen (Drama)...............................1000
Nov. 28—The Brand of Evil (Special—2 parts Drama)......................... 2000
Dec. 2—Autumn Love (Drama)...............1000
Dec. 3—Kitty's Knight (Comedy) ...........1000
Dec. 4—A Romance of the Hills (Drama)...1000
Dec. 5—The Pay As You Enter Man (Special—2 parts -Drama .. . ...... 2000
Dec. 6—Broncho Billy's Squareness (Dr.) ... 1000
Dec. 9—The Heart of the Law (Drama)..... 1000
Dec. 10—Smithy's Grandma Party (Comedy)....1000
Dec. 11—Children of the Forest (Drama) . .. 1000
Dec. 12—The Three Gamblers (Special 2 parts—Drama) ...... . .. .... 2000
Dec. 13—Sophie's New Foreman (Comedy) ... 1000

## KALEM.

Nov. 15—Against Desperate Odds (Drama)....1000
Nov. 17—The Stolen Tapestries (Drama).......1000
Nov. 19—The Express Car Mystery (Special—2 parts—Drama) .................2000
Nov. 21—The Laundress and the Lady (Com.)
Nov. 21—The Dublin Horse Show (Topical)...
Nov. 22—Primitive Man (Drama)..............1000
Nov. 24—An Indian Maid's Strategy (Dr.)....1000
Nov. 26—The Plot of India's Hillmen (Special—2 parts—Drama)....................2000
Nov. 28—The Good Old Summer Time (Comedy)
Nov. 28—England's King at Liverpool (Topical)
Nov. 29—On Peril of His Life (Drama)... ...1000
Dec. 1—The Octoroon (Special—3 parts—Dr.).3000
Dec. 3—The Cave Men's War (Special—2 parts Drama) . . .. ......... ...2000
Dec. 5—While Father Telephoned (Comedy).
Dec. 5—Andrew Carnegie's Gift to the World (Topical) ..............................
Dec 6—The Foot Print Clue (Drama)..... 1000
Dec. 8—The Strike (Drama)... ........ ... 1000
Dec. 10—The Chinese Death Thorn (Special—2 parts Drama)....... ...............2000
Dec. 12—General Bunko's Victory (Comedy)....
Dec. 12—Piano Manufacturing (Industrial)... .
Dec. 13—The Invisible Foe (Drama).... .... ..1000

## GEORGE KLEINE.

Nov. 11—The Penalty (Cines—Special—2 parts—Drama)...........................
Nov. 18—For the Love of a Toreador (Cines—Special—2 parts—Drama) ..........
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (Eclipse—2 parts—Special—Drama) .................
Dec. 2—Venomous Tongues (Cello Special—2 parts—Drama)................... ..
Dec. 9—The Stolen Legacy (Cines Special—2 parts—Drama) ...... ...........
Dec. 16—The Sunken Treasure (Cines—special—2 parts Drama) ..................

## LUBIN.

Nov. 17—The Two Fathers (Comedy)..........1000
Nov. 18—Shadows (Drama)......................1000
Nov. 20—Partners In Crime (Special—3 parts—Dr.)....................................3000
Nov. 21—His Chorus Girl Wife (Drama).......1000
Nov. 22—The Harmless One (Drama)..........1000
Nov. 24—Just Cissy's Little Way (Comedy)..1000
Nov. 25—Her Sick Father (Comedy).......... 400
Nov. 25—The Lost Switch (Comedy).......... 600
Nov. 27—A Waif of the Desert (Special—2 parts—Drama) ....................2000
Nov. 28—The Scapegrace (Drama)..............1000
Nov. 29—Turning the Table (Drama)........1000
Dec. 1—Melita's Sacrifice (Drama)...........1000
Dec. 2—The Hazard of Youth (Drama)......1000
Dec. 4—When Mountain and Valley Meet (Special—2 parts—Drama).........1000
Dec. 5—Some Elopers (Comedy)............. 400
Dec. 5—An Interrupted Courtship (Comedy).. 600
Dec. 6—Her Father (Drama)....... .......1000
Dec. 8—The Smuggler's Daughter (Drama)....1000
Dec. 9—An Enemy's Aid (Drama)...............1000
Dec. 11—Hydraulic Works on the Adda (Mining) 400
Dec. 11—His best Friend (Special—2 parts—Dr.)
Dec. 12—Life, Love and Liberty (Drama).....2000
parts—Drama)................ ......2000
Dec. 13—The Real Impostor (Drama).......... 400
Dec. 13—A Pill Box Cupid (Comedy)......... 600

## MELIES.

Oct. 9—Cast Amid Boomerang Throwers (Dr.).1000
Oct. 16—Scenes of Saigon, Cochin China (Sc.)..1000
Oct. 23—Old and New Tahiti (Drama)........ 650
Oct. 23—Grand Opening of the Schichijio Bridge, Kyoto, Japan (Scenic).............. 150
Oct. 30—A Japanese Wedding (Manners and Customs)...............................
Oct. 30—A Japanese Shoemaker at Work (Typical).................................
Nov. 6—Sidney and Its Harbor (Travel).....1000
Nov. 20—Shooting the Famous Hozu Rapids of Japan (Sports)....................
Nov. 20—A Lemon Plantation (Industrial).....
Nov. 27—Japanese "Judo," Commonly Known as Jiu Jitsu (Sports)...............1000
Dec. 4—A Woman's Mission (Drama)... .....
Dec. 4—A Trip to the Famous Picnic Grounds at Arashyama, Japan (Scenic).....

## PATHEPLAY.

Nov. 14—Butterfly Preservation (Entomology).
Nov. 14—The Slate Industry (Industrial).....
Nov. 15—In the Same Boat (Comedy).........
Nov. 17—Pathe's Weekly, No. 68 (News) ....
Nov. 18—Mr. Gaston from Paris (Comedy).....
Nov. 18—Flowers of Japan (Horticulture)....
Nov. 19—By Impulse (Com.-Dr.)..............
Nov. 20—Pathe's Weekly, No. 69 (News)......
Nov. 20—The Green-Eyed Monster of Jealousy (Special—3 parts—Drama) ........
Nov. 21—Natives of Australia (Manners and customs) ............................
Nov. 21—The Pond Snail (Zoology)............
Nov. 21—In the Spanish Pyrenees (Travel)....
Nov. 22—Kenton's Heir (Drama)..............
Nov. 24—Pathe's Weekly, No. 70 (News).....
Nov. 25—The Shadow of Shame (Drama)......
Nov. 26—The Elusive Turkey (Comedy).......
Nov. 27—Pathe's Weekly, No. 71 (News).....
Nov. 27—The Faithless Friend (Special—2 parts—Drama).....................
Nov. 27—Old Nuremburg (Scenic)............
Nov. 28—Making Eight Too Ropes (Industrial)
Nov. 28—The Capital of the Malay States (Scenic)............................
Nov. 28—Fashion's Law in the Swiss Cantons (Sociological).......................
Nov. 29—The Blight (Drama)...............
Dec. 1—Pathe's Weekly No. 72 (News)....
Dec. 2—A Peasant Marriage in Hungary (Cus.)
Dec. 2—Edible Fish of the Mediterranean (Zoology) .......... ..........
Dec. 2—The Geysers of New Zealand (Scen.).
Dec. 3—A Break For Freedom (Drama).....
Dec. 4—Baseball's Peerless Leader (Special—2 parts—Comedy) ...............
Dec. 4—Pathe's Weekly, No. 73 (News)......
Dec. 5—A Bear Escape (Comedy)...........
Dec. 6—Col. Heeza Liar in Africa (Novelty)
Dec. 6—Glimpses of Pond Life (Zoology) ...
Dec. 8—Pathe's Weekly, No. 74 (News).......
Dec. 9—The Stolen Inheritance (Drama)......
Dec. 10—You've Got to Pay (Drama).........
Dec. 11—A Modern Portia (Special—2 parts—Drama). .............................
Dec. 11—Pathe's Weekly, No. 75 (News).....
Dec. 12—Birds of the Inland Marsh (Bird Life)
Dec. 12—A Journey to the Environs of Naples (Scenic)...............................
Dec. 13—Uncle John to the Rescue ...... ....

## SELIG.

Nov. 14—A Cure for Carelessness (Comedy)..
Nov. 14—The Matterhorn, Switzerland (Travel)
Nov. 17—The Escape of Jim Dolan (Special—2 parts—Drama)..........................2000
Nov. 18—The Port of Missing Women (Drama)..1000
Nov. 19—The Touch of a Child (Drama)......1000
Nov. 20—An Actor's Romance (Drama).......1000
Nov. 21—Outwitted by Billy (Drama).........1000
Nov. 24—The Quality of Mercy (Special—2 parts—Dr.)..............................2000
Nov. 25—Mounted Officer Flynn (Comedy).....1000
Nov. 26—Cupid In the Cow Camp (Comedy)...1000
Nov. 27—A Message From Home (Drama).....1000
Nov. 28—The Supreme Moment (Drama).......1000
Dec. 1—The Cipher Message (Special—2 parts Drama) ...............................2000
Dec. 2—The Rustler's Reformation (Dr.)....1000
Dec. 3—Within the Hour (Drama)...........1000
Dec. 4—Granddaddy's Boy (Drama)..........1000
Dec. 5—Northern Hearts (Drama)...........1000
Dec. 8—The Master of the Garden (Special—2 parts—Drama)..... ...............2000
Dec. 9—An Equal Chance (Drama)............1000
Dec. 10—Hilda of Heron Cove (Drama)........1000
Dec. 11—Physical Culture on the Quarter Circle V Bar (Comedy)......................1000
Dec. 12—The Mysterious Way (Drama).........1000

## VITAGRAPH.

Nov. 17—Tangled Threads (Drama)...........1000
Nov. 18—His Last Fight (Drama)............1000
Nov. 19—Why I Am Here (Comedy).........
Nov. 19—Farming In Ancient Thebes (Agricul.)
Nov. 20—The Sale of a Heart (Drama).......1000
Nov. 21—The Schemers (Comedy)............1000
Nov. 22—The Whimsical Threads of Destiny (Special—2 parts—Drama)..........2000
Nov. 24—The Leading Lady (Drama)........1000
Nov. 25—Little Kaintuck (Drama)............1000
Nov. 26—Fellow Voyagers (Comedy)..........
Nov. 26—Temples and Statues of Rome (Architecture) ..........................
Nov. 27—The Cure (Drama) ..................1000
Nov. 28—Betty In the Lion's Den (Comedy)..1000
Nov. 29—The Golden Pathway (Special—2 parts—Drama) ..........................2000
Dec. 1—A Game of Cards (Drama)..........1000
Dec. 2—The Wreck (Special—3 parts—Dr.)..3000
Dec. 3—A Pair of Prodigals (Comedy).......
Dec. 3—The Coliseum of Rome (Architecture)
Dec. 4—The Swan Girl (Drama)..............1000
Dec. 5—A Lesson in Jealousy (Comedy)....1000
Dec. 6—Beauty Unadorned (Special—2 parts—Comedy) ............................2000
Dec. 8—'Mid Kentucky Hills (Drama).........1000
Dec. 9—Deception (Comedy)...................1000
Dec 10—That Suit at Ten (Comedy).......... 700
Dec. 10—Performing Lions (Zoological)......... 300
Dec. 11—Sacrifice (Drama) ....................1000
Dec. 12—The Life Saver (Comedy)............1000
Dec. 13—Love's Sunset (Special—2 parts—Dr.).2000

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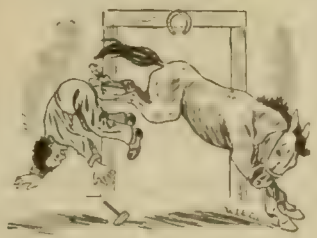

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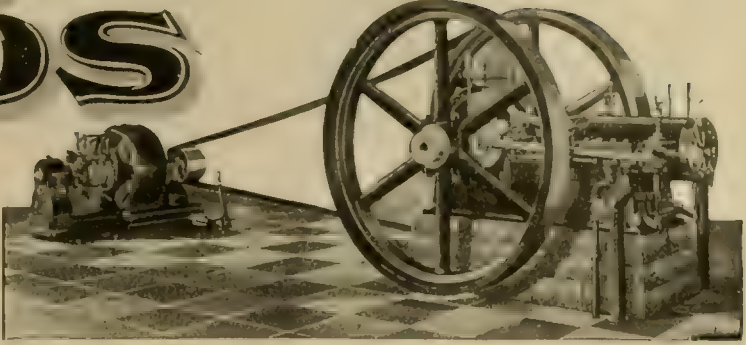

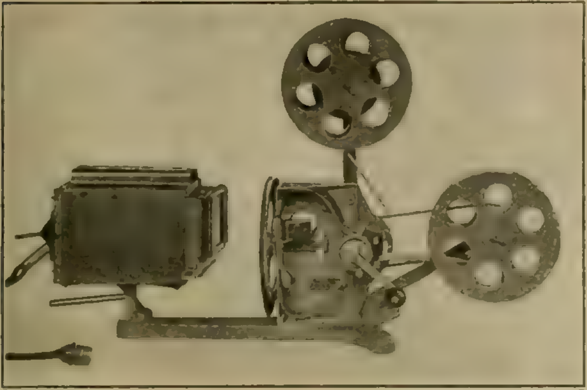

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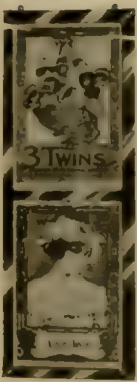

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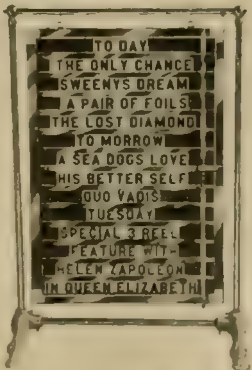

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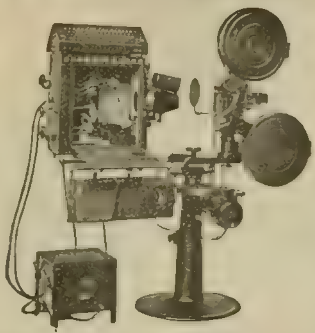

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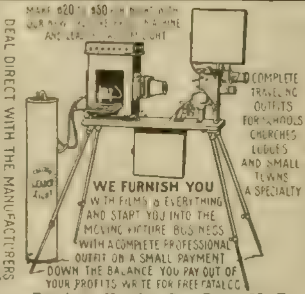
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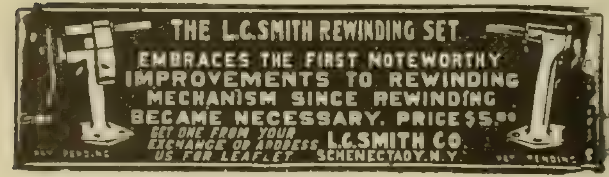

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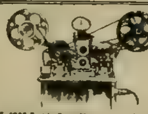

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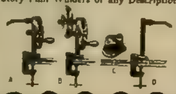

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# "PADRE'S SACRIFICE"

## The Los Angeles Tribune's Fine FLORENCE ROBERTS' "SAPHO" Notice (Reprinted Last Week) is Followed by This "Crackerjack" in the Los Angeles EXAMINER !

**Guy Price, dramatic critic of the Los Angeles "Examiner," says in that paper:**—"The 'Sapho' revealed last night on the Majestic Motion Picture screen is not only a monument to the Mutual Film Corporation, but to its adapter, Mr. Harris. As previously related, it is a dramatization of Alphonse Daudet's famous book of the same name, and although the scenes are supposed to be laid in France, the pictures were taken right here in Los Angeles; yet, nevertheless, they have lost none of the Paris atmosphere which is so strikingly brought out in the pages of the novel. The picture is six reels in length and is perfect in every detail. It is a remarkable work and while portions of the story are not recorded by the camera, the love story has lost none of its potency. The characters are brilliantly played. Florence Roberts never was more convincing than she is in the role of Sapho. Shelly Hull as Jean, the lover, shows dramatic ability that is rare talent, indeed, and the other members of the tremendously large cast are equally as clever in the less important impersonations."

## That "There Are No Favorites Like New Majestic Favorites" Is Conclusively Proven Again THIS WEEK !

"THE HENDRICKS' DIVORCE," an unusual kind of problem play, out Sunday, Nov. 30th, has Lamar Johnstone, Francella Billington, Billie West and Howard Davies. "THE PADRE'S SACRIFICE," an unusual kind of heart interest story, out Tuesday, Dec. 2nd, has Belle Bennett, W. H. Brown, Lamar Johnstone and little Theodore Bennett. "THE HELPING HAND," an unusual kind of uplift drama, out Saturday, Dec. 6th, has Billie West, Ernest Joy, Vera Sisson, Eugene Pallette and Frederick Vroom. If you don't know how supremely favorite New Majestic players are, get acquainted quick!

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## "THE MASTER *of the* GARDEN"

A powerful play with a double purpose, showing the penalty of transgression and the reward of real repentance. An innocent girl who leaves her happy home in a pique, drinks the dregs of bitterness, but is redeemed by the saving of another. This play shows vivid traces of the scarlet, likewise the benignity of the higher power that saves the world from sin.

**In Two Reels --- Released December 8th**

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**December 9th** **"AN EQUAL CHANCE"**

Practical philosophers hold that the possibilities of accomplishment depend largely upon each individual. In this instance, a rich and cultured girl brings into her home a poor and attractive one, who rises to her own standard and walks away with "the man."

**December 10th** **"HILDA OF HERON COVE"**

Hilda, the daughter of a fisherman, has two admirers—one she loves, and one loves her. The former goes to sea and presumably is lost. The latter then marries her and the first one returns like Enoch Arden, cast up by the sea to live a life in death.

**December 11th.** **"PHYSICAL CULTURE on the QUARTER CIRCLE V BAR."**

A bully comedy of ranch life, showing husky cowboys going into rigid training in response to an imaginary call from Cupid. As they grow stronger—they grow wiser, and finally burn the pesky muscle-makers.

**December 12th.** **"THE MYSTERIOUS WAY."**

A charming child play in which a tot follows the organ grinder and his monkey and is carried to a distant city asleep in a freight car. How she is re-united to her family in after years forms an interesting bit of romance.

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THE FILM INDEX

EXHIBITORS' GUIDE

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# THANHOUSER "BIG" PRODUCTIONS

MAUDE FEALY IN THE LEGEND OF PROVENCE

## THE THANHOUSER THREE-A-WEEK

Released Sunday, Dec. 7th **"THE MILKMAN'S REVENGE"**

Cranky Mrs. Grump, who lives on a milk diet, discharges her maid because the latter is smitten with a milkman—the same who "serves" the "route" that includes Mrs. Grump's residence. The milkman doctors Mrs. Grump's milk with amusing, exhilarating and amazing results.

Released Tuesday, Dec. 9th **"A BEAUTY PARLOR GRADUATE"**

Hubby was peeved at wifey because she didn't dress, walk, talk and look like the fashionable matrons of the day. So wifey became "fashionable," via the beauty parlor and swell dressmaker route. Did she please hubby then? Nay, nay. See the film.

Released Friday, Dec 12th

**"UNCLE'S NAMESAKES"**

To win ten thousand dollars, the American brother wired the wealthy English brother that his newly-born girl twins were boys. You see, the bachelor brother in Britain wanted his relative's "first child" to bear his (Uncle's) name. Then Uncle visits America and learns of the deception.

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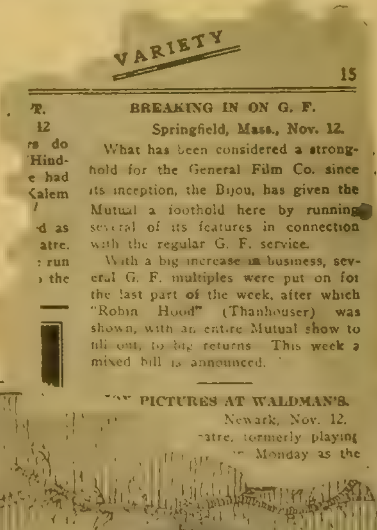

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**BREAKING IN ON G. F.**

Springfield, Mass., Nov. 12.

What has been considered a stronghold for the General Film Co. since its inception, the Bijou, has given the Mutual a foothold here by running several of its features in connection with the regular G. F. service.

With a big increase in business, several G. F. multiples were put on for the last part of the week, after which "Robin Hood" (Thanhouser) was shown, with an entire Mutual show to fill out, to big returns. This week a mixed bill is announced.

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A strong drama with plenty of action. E. H. Calvert, Ruth Stonehouse and Richard C. Travers featured.

RELEASED WEDNESDAY, DECEMBER 10th.

## "SMITHY'S GRANDMA PARTY"

A howling comedy that will keep your audiences in a continual uproar. Wallace Beery and "Smiling Billy" Mason featured.

RELEASED THURSDAY, DECEMBER 11th.

## "CHILDREN OF THE FOREST"

A drama of Indian love, taken amongst the forest fires of the Great Northwest.

RELEASED SATURDAY, DECEMBER 13th.

## "SOPHIE'S NEW FOREMAN"

This feature comedy is a sure cure for the blues. It teems with hilarious situations. Margaret Joslin and Augustus Carney featured.

COMING FRIDAY, DECEMBER 19th.

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(IN TWO PARTS)

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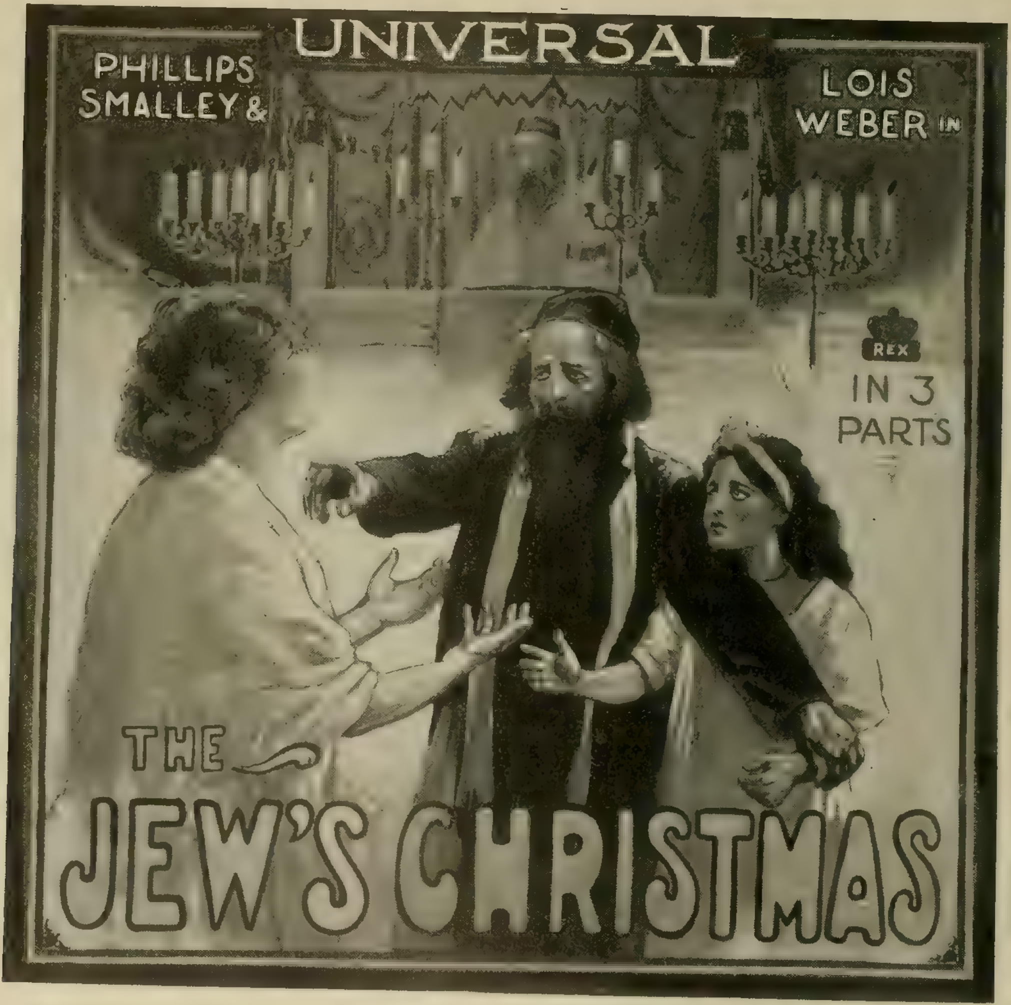

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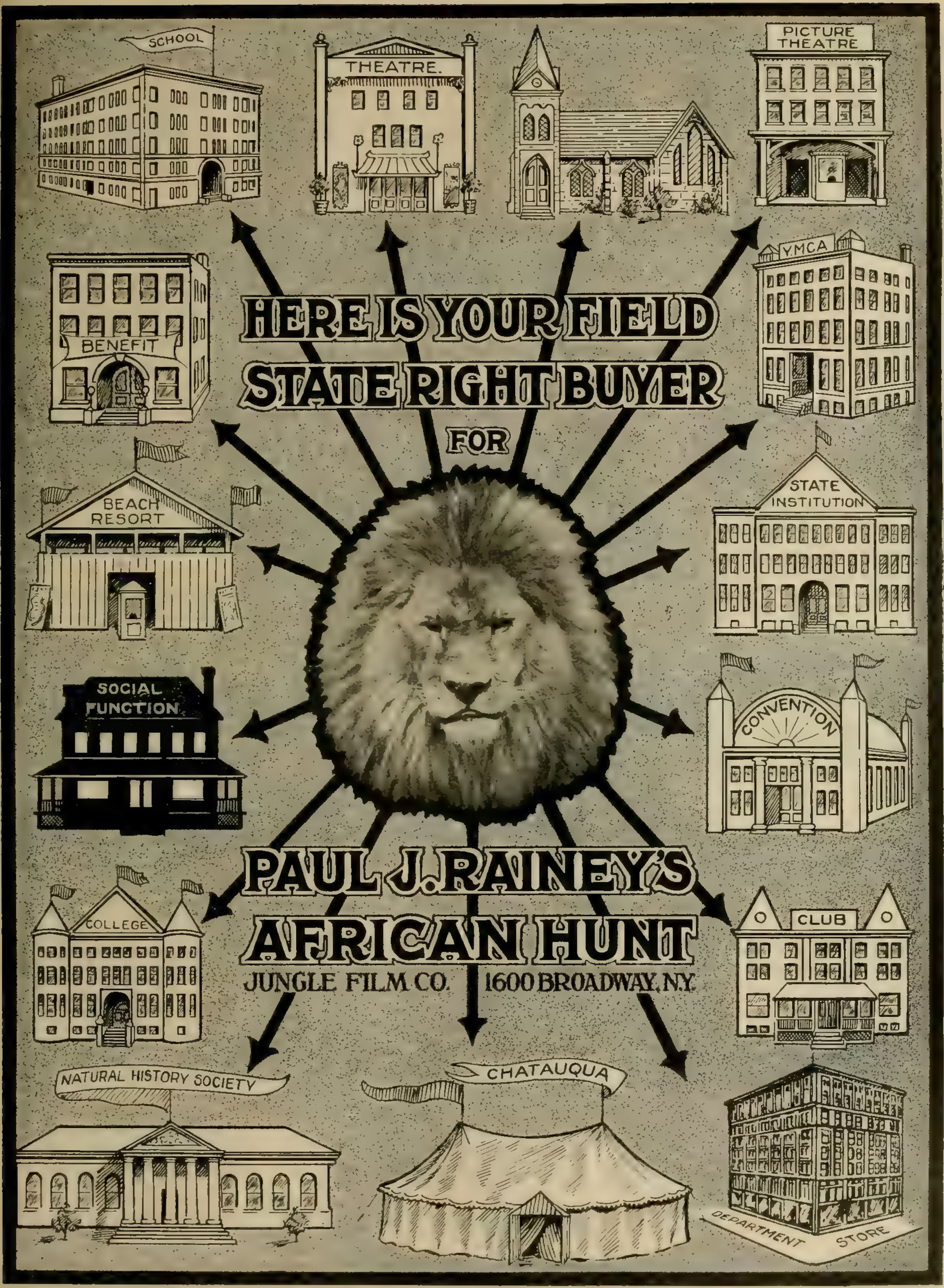
and buy enough 6 sheets, 3 sheets and 1 sheets of **"Rory of the Bogs"** to ginger up your front and paper your whole neighborhood. If your exchange cannot supply you with the 6 sheets, 3 sheets and two kinds of 1 sheets order direct from the Morgan Lithograph Co., Cleveland, Ohio, (not from us) at ten cents per **sheet.** If your exchange cannot supply you with the photographs, slides, postal cards, etc., **order direct from our own Supply Dept., 1600 Broadway, New York.**

## UNIVERSAL FILM MANUFACTURING COMPANY

**CARL LAEMMLE, President** *"Largest Film Manufacturing Concern in the Universe"*

1600 BROADWAY - - - - NEW YORK, N. Y.


SCHOOL
THEATRE.
PICTURE THEATRE
BENEFIT
Y.M.C.A.
HERE IS YOUR FIELD
STATE RIGHT BUYER
FOR
BEACH RESORT
STATE INSTITUTION
SOCIAL FUNCTION
CONVENTION
PAUL J. RAINEY'S
AFRICAN HUNT
JUNGLE FILM CO. 1600 BROADWAY, N.Y.
COLLEGE
CLUB
NATURAL HISTORY SOCIETY
CHATAUQUA
DEPARTMENT STORE

# SOLAX and BLA

# OUTPUT

Twenty-Four Attra
Twelve three-reel subjects
Big Productions — Bi

**OPEN TO**

# BEN BOLT—FOR

THREE REELS (SOLAX) READY

**AND SHADOWS OF**

FOUR REEL

Usual Big Assortment of Elab

# SOLAX and BLAC

**FORT LEE**

**OFFICES: Buffalo - St. Louis -**

WRITE FOR OUR DIRECT BOOKING PLAN

# CHE Features!

## FOR 1914

tions — Two-a-Month

nd twelve four-reel subjects

Ideas — Big People

**OFFERS**

## TUNE HUNTERS

THREE AND ONE-HALF REELS (BLACHÉ) COMING

## MOULIN ROUGE (THE RED RAT)

(SOLAX) COMING

rate One, Three and Six Sheets

## HÉ FEATURES

**NEW JERSEY**

**Indianapolis - Atlanta - Kansas City**

——— MONEY - SAVING ARRANGEMENT

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN PRESENTS

A Pastoral Drama of Ancient Rome

# "THE DAUGHTER of THE HILLS"

with

## Laura Sawyer

A Tale that Breathes the Christmas Atmosphere.

With a tranquil simplicity the story relates how a gentle shepherdess, all tenderness and sympathy, who wed a powerful, brutal gladiator, wrought a reversion in his primitive heart and spiritually conquered his savage impulses. A drama that will guide the imagination back to the hills of Bethlehem. Its spirit is Christmassy throughout.

IN THREE REELS, RELEASED DECEMBER 20th.

"30 FAMOUS FEATURES A YEAR"

## FAMOUS PLAYERS

EXECUTIVE OFFICES
TIMES BUILDING
NEW YORK

CIRCULATION
Whatever the
"World's" is

# FAMOUS WEEKLY

"30 FAMOUS FEATURES A YEAR"

l. 1. No. 1. Saturday, Dec. 6, 1913. Price

## DITORIAL

Great events, of what-
er nature, are never
lly appreciated just
en they occur. Their
fluence cannot be accu-
tely measured until such
period has elapsed when
e total effect can be
ewed and calculated.

Our recent happy an-
uncement that Mary
ickford had, in the face
many flattering offers
om theatrical interests,
andoned the stage in-
finitely to remain with
e Famous Players, has
en received with unprec-
ented enthusiasm by
e trade. The event is
aturally one of unusual
nportance to filmdom,
ut the exact significance
this continued connec-
on cannot fully be
rasped until the trade
iews the great produc-
ons in which this fasci-
ating little star will soon
cintillate. Save some en-
husiasm!

## "Leah Kleschna" Will Thrill Humanity

"Leah Kleschna," the internationally famous play by the noted dramatist, C. M. S. McClellan, interpreted by the distinguished American actress, Carlotta Nillson, released in four reels December 10th, is certain to stir the civilized world with its plea for the criminal who has never been shown the right way to live. The situation of the woman burglar, reformed by the kindness of the man whose house she attempts to rob, is overpowering in its effective and unaffected portrayal. Leah, who has been taught to steal from early childhood, and who is suddenly brought into contact with this regenerating influence, realizes that all her life her soul had been struggling in darkness. From that moment she strives to liberate her spirit from the evil in which it had so long been submerged. She leaves her father, the master thief of France, and lives a secluded life far from Paris, where she finds the solitude good for her soul—until a great love enters into her life, and she weds the man who brought her into the light!

## GOSSIP

J. Searle Dawley, who directed "The Daughter of the Hills," spent a week roamin' through the mountains of Virginia, seeking the Roman atmosphere. He got it so plentifully that now he calls Miss Sawyer Calpurnia every time he Caesar.

---

Through an error, "The Port of Doom" was announced in several trade papers to be in four reels instead of three. We hope this note may save any more inconvenience than has already been occasioned. The one responsible for the mistake has been duly hung.

---

The approach of Christmas seems to be noted even by the film men. Is this because Santa Claus really does fil'm?

FILM COMPANY

ADOLPH ZUKOR PRES.
DANIEL FROHMAN
MANAGING DIRECTOR

"30 FAMOUS FEATURES A YEAR"

**JUST ARRIVED**

# GERM

**B**

**EMILE**

A SUPERB AND UNEQ

**WITH HEN**

***THE SIR HENRY IRVING OF FR***

**6 REELS**

IN AMERICA!

INAL

Y

ZOLA

UALLED PRODUCTION

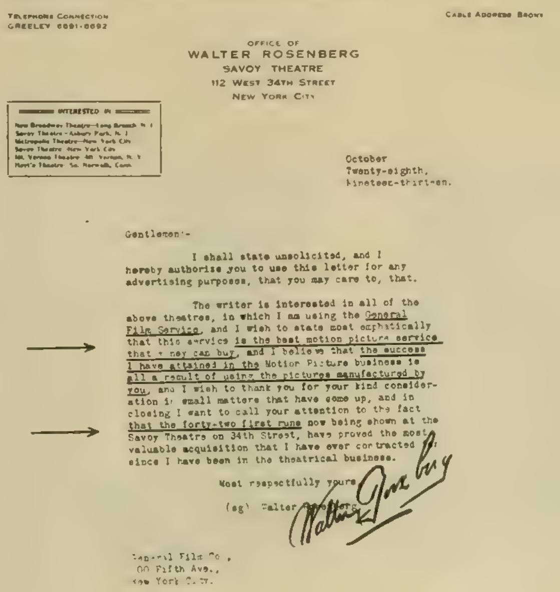
RI KRAUSS

ANCE IN THE LEADING PART

6 REELS

# THE ONLY WAY

Exhibitors who stand perplexed within the gate, who doubt the pointing of The Guide, take hope!
Here is the word of those who have traveled the straight road to success. No claim of ours merely, but plain statements **of experience from big money-making exhibitors—just two or three samples from an uncounted heap of unsolicited testimonials:**



TELEPHONE CONNECTION
GREELEY 6691-6692

CABLE ADDRESS BROWT

OFFICE OF
WALTER ROSENBERG
SAVOY THEATRE
112 WEST 34TH STREET
NEW YORK CITY

INTERESTED IN
New Broadway Theatre—Long Branch, N. J.
Savoy Theatre—Asbury Park, N. J.
Metropolis Theatre—New York City
Savoy Theatre—New York City
Mt. Vernon Theatre—Mt. Vernon, N. Y.
Hoyt's Theatre—So. Norwalk, Conn.

October
Twenty-eighth,
Nineteen-thirteen.

Gentlemen:-

I shall state unsolicited, and I hereby authorize you to use this letter for any advertising purposes, that you may care to, that.

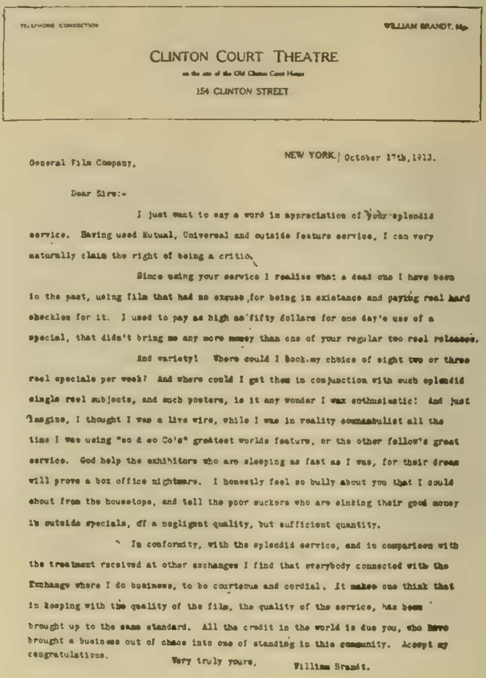
The writer is interested in all of the above theatres, in which I am using the General Film Service, and I wish to state most emphatically that this service is the best motion picture service that money can buy, and I believe that the success I have attained in the Motion Picture business is all a result of using the pictures manufactured by you, and I wish to thank you for your kind consideration in small matters that have come up, and in closing I want to call your attention to the fact that the forty-two first runs now being shown at the Savoy Theatre on 34th Street, have proved the most valuable acquisition that I have ever contracted for since I have been in the theatrical business.

Most respectfully yours,

(sg) Walter Rosenberg

Walter Rosenberg

General Film Co.,
00 Fifth Ave.,
New York City.



TELEPHONE CONNECTION

WILLIAM BRANDT, Mgr.

CLINTON COURT THEATRE
on the site of the Old Clinton Court House
154 CLINTON STREET

General Film Company,

NEW YORK. October 17th, 1913.

Dear Sirs:-

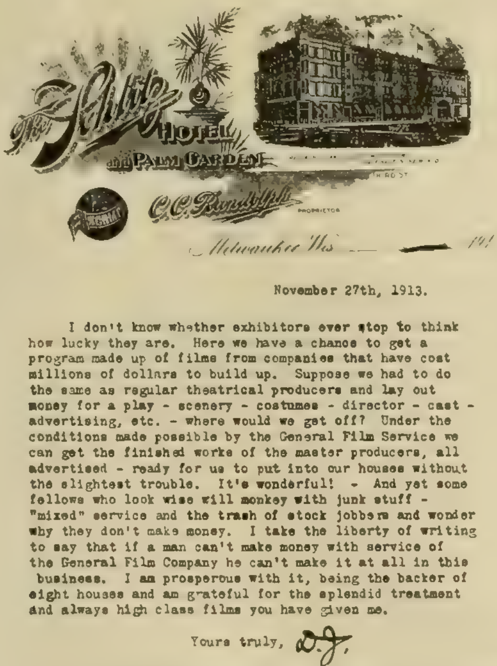
I just want to say a word in appreciation of your splendid service. Having used Mutual, Universal and outside feature service, I can very naturally claim the right of being a critic.

Since using your service I realise what a dead one I have been in the past, using film that had no excuse for being in existance and paying real hard sheckles for it. I used to pay as high as fifty dollars for one day's use of a special, that didn't bring me any more money than one of your regular two reel releases.

And variety! Where could I book my choice of eight two or three reel specials per week? And where could I get them in conjunction with such splendid single reel subjects, and such posters, is it any wonder I wax enthusiastic! And just imagine, I thought I was a live wire, while I was in reality somnambulist all the time I was using "so & so Co's" greatest worlds feature, or the other fellow's great service. God help the exhibitors who are sleeping as fast as I was, for their dream will prove a box office nightmare. I honestly feel so bully about you that I could shout from the housetops, and tell the poor suckers who are sinking their good money in outside specials, of a negligent quality, but sufficient quantity.

In conformity, with the splendid service, and in comparison with the treatment received at other exchanges I find that everybody connected with the Exchange where I do business, to be courteous and cordial. It makes one think that in keeping with the quality of the film, the quality of the service, has been brought up to the same standard. All the credit in the world is due you, who have brought a business out of chaos into one of standing in this community. Accept my congratulations.

Very truly yours,
William Brandt.



The Pfister HOTEL and PALM GARDEN

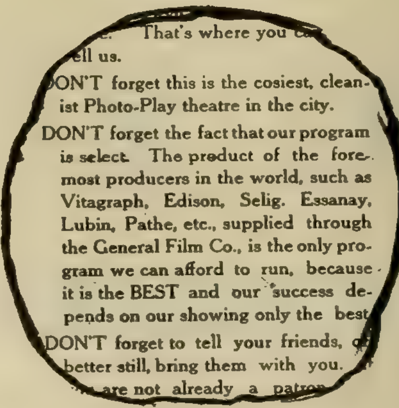
C. C. Rundolph PROPRIETOR

Milwaukee Wis 191

November 27th, 1913.

I don't know whether exhibitors ever stop to think how lucky they are. Here we have a chance to get a program made up of films from companies that have cost millions of dollars to build up. Suppose we had to do the same as regular theatrical producers and lay out money for a play - scenery - costumes - director - cast - advertising, etc. - where would we get off? Under the conditions made possible by the General Film Service we can get the finished works of the master producers, all advertised - ready for us to put into our houses without the slightest trouble. It's wonderful! - And yet some fellows who look wise will monkey with junk stuff - "mixed" service and the trash of stock jobbers and wonder why they don't make money. I take the liberty of writing to say that if a man can't make money with service of the General Film Company he can't make it at all in this business. I am prosperous with it, being the backer of eight houses and am grateful for the splendid treatment and always high class films you have given me.

Yours truly, D.J.



e. That's where you c
ell us.

DON'T forget this is the cosiest, cleanist Photo-Play theatre in the city.

DON'T forget the fact that our program is select. The product of the foremost producers in the world, such as Vitagraph, Edison, Selig. Essanay, Lubin, Pathe, etc., supplied through the General Film Co., is the only program we can afford to run, because it is the BEST and our success depends on our showing only the best

DON'T forget to tell your friends, or better still, bring them with you.

are not already a patron

The Poster Department of the General Film Company can furnish the most artistic and up to the minute lobby displays and advertising matter on the market. Posters, frames, banners, photos of leading players—everything an exhibitor needs—and of a quality to match General Film Service. The appearance of the front of your house is like an index to the character of your show. It is your appeal for patronage. Write us and we will tell you all about the splendid articles we have, their superiority, their prices and power to pull the money to your window.

## GENERAL FILM COMPANY (Inc.)

**71 West 23d Street** *Poster Department* **NEW YORK**

# The Only Way

These are perilous times for the Exhibitor. One false step is likely to put him out of the running altogether, or to give his competitors a chance to gain a lead that can be made up again only by a wonderful rally or a shower of luck.

The exhibitor's field has changed to a wilderness. The entrance is "wide open." It never was so "wide" before. But the honest guide that points the one sure pathway is obscured by a hundred and one new sign posts of indirection to new and strange by-paths. Many of these by-paths start with tempting stretches of fine macadam and lead to a dismal swamp. Others wind and twist and end up close to where they start, while some are mere blind lanes, seemingly without end, coaxing the traveler on and on until he drops of sheer exhaustion.

Right down through the center of the woods, along a safe, dry ridge, is the *straight,* unfaltering pathway through to the palace of success. It is worn smooth and hard with the tramping of many feet. It is broad enough for all, and easy passing for those who keep their wits about them. Yet truly, these are perilous times.

*The wide open gateway is the so-called "open market," the strange misleading by-paths are the over night "features," and harum-scarum programs of unskilled "manufacturers." The bewildering new sign posts are the extravagant promises of their advertisements. The dismal swamp is debt; the track that doubles back to where it starts is the show that works on for mere expenses, and the "blind lane" is the show that coaxes its stubborn owner on and on until he goes plum broke and stops for good and all.*

The one safe, smooth, well beaten pathway direct to success, the first and last one through the wilderness is *Licensed Service.* It was laid by the pioneers—the giants of the Motion Picture game.

The *first* and *ever the leading* makers of high class films.

The grand army of successful exhibitors followed this path. The guide was General Film.

**General Film Company (Inc.)**
**200 Fifth Avenue New York**

# EDISON

## Within the Enemy's Lines

From "A Captured Santa Claus"
By Thomas Nelson Page

**IN TWO PARTS** **RELEASED FRIDAY, DECEMBER 19th**

Colonel Stafford, C. S. A., determines to spend Christmas at home, despite the fact that his house is surrounded by a Union encampment. He disguises himself as a peddler, but is recognized by Colonel Denby, U. S. A. Though he knows and respects Stafford, it is Denby's duty to arrest him. He marches a file of men to the house and demands that Stafford come forth. Stafford's son, knowing that his father will be shot as a spy if captured in civilian clothes, makes his way to the Yankee camp and gets a uniform from a Confederate prisoner, returning in time to save his father's life. When Stafford appears in full uniform, Denby is so relieved at the happy turn of affairs that he accepts his surrender and an invitation to Christmas dinner.

## COMING SINGLE REELS

****The Actress**

She learns the depth of true love.

Released Tuesday, December 16th.

***Falling in Love with Inez**

It is strenuous work.

Released Wednesday, December 17th.

****The Haunted Bedroom**

The ghost of a youth guards his sister's dowry.

Released Saturday, December 20th.

***Teaching His Wife a Lesson**

He lands in the Police Court.

(On the same reel)

**Products of the Palm**

Released Monday, December 22nd.

****The Upward Way**

The rise of a convict.

Released Tuesday, December 23rd.

***Mary's New Hat**

She gets it despite hubby.

(On the same reel)

**The Janitor's Quiet Life**

Released Wednesday, December 24th.

* One sheets. ** One and three sheets. *** One, three and six sheet posters by the Morgan Lithograph Co.

TRADE MARK
Thomas A Edison
*Makers of the Edison Kinetoscope Type "D"*

**THOMAS A. EDISON, Inc.**

239 Lakeside Avenue Orange, N. J.

## A Charming Comedy of a Society-Smitten Wife and a Home-Loving Duke

## KLEINE-CINES

(In Two Parts)

# "AT CROSS PURPOSES"

(Copyright, 1913, by George Kleine)

## For Release Tuesday, December 23, 1913

The Duke grew bored with society and so found himself a wife who scarcely knew the presence of an occasional friend, not to mention the grand state affairs that so nauseated the tired Duke.

But time and environment make momentous changes. The girl became a society "belle" —the Duke found his dreams of peace, pipe and slippers shattered almost over night and the wife cried herself to sleep until she hit upon a plan. So the Duke's meat mysteriously became as tough as the hide of a crocodile—frightful cheroots masqueraded as cigars—enchanting stories were all there but the climax!

Going out became a matter of self-preservation. And then the Duke found a malicious, exquisite and soul-satisfying revenge! How and why the pretty Duchess grew suddenly enamoured of embroidery and long evenings at home beside the glowing hearth, the picture tells. You should see it.

**Book "At Cross Purposes"—You Will Want It**

***Released through General Film Company***

***One, three and six sheets with all Kleine subjects***

## GEORGE KLEINE

166 N. State Street
CHICAGO, ILL.

KLEINE

IN
TWO
PARTS

# PATHEPLAY

RELEASED
THURSDAY
DEC. 25th

¶ A Comedy-Drama that is not only intensely interesting but really laughable as well. A girl in man's clothing meets with some funny experiences. ASTA NIELSEN has the leading part and is at her best.

# LADY MADCAP'S WAY

# LUBIN·FILMS

*LOOK FOR OUR MULTIPLE PICTURES EVERY THURSDAY*

**"A SON OF HIS FATHER"** Two Reel Thursday, December 18th
A dramatic western story of the gambling rooms.

## "The Parasite"

Three Reel

Released Thursday, December 25th

A strange and dramatic Blackmailing story. A worthy society gentleman is caught in the meshes of a clever pair, man and wife, and fleeced immoderately. The woman falls in love with her victim, and is unable to continue her criminal practices. In the end she descends to the depths of degradation and, with her husband, verifies the adage that "The Wages of Sin is Death."

## Five Releases Each Week

**"AN ENEMY'S AID"** 1,000 feet Tuesday, December 9th
A melodrama of the mines, treachery punished and love triumphant.

**"HYDRAULIC WORKS ON THE ADDA"** 400 feet Thursday, December 11th
A demonstration of marvelous engineering.

**"HIS BEST FRIEND"** 1600 feet Thursday, December 11th
A beautiful comedy-drama with a story of loyal friendship.

**"LIFE, LOVE AND LIBERTY"** 1000 feet Friday, December 12th
Excellent story of the Mexican War; very picturesque.

**"THE REAL IMPOSTOR"** 400 feet Saturday, December 13th
A good joke on a Mock Duke—he was only a waiter.

**"A PILL-BOX CUPID"** 600 feet Saturday, December 13th
Thin people and fat people get the pills mixed.

**"WHEN THE WELL WENT DRY"** 400 feet Monday, December 15th
A clever ruse by which Papa gets the well dug out.

**"A MASKED MIX-UP"** 600 feet Monday, December 15th
The loan of a masquerading costume causes a bad mix-up.

*LUBIN Five-Color Posters, One, Three and Six Sheets.*
*From Your Exchange or A. B. C. Co., Cleveland, Ohio.*

LUBIN LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A LUBIN

# VITAGRAPH

**"'MID KENTUCKY HILLS"** *Drama* *Monday, December 8th*

In search of evidence, a young Revenue Officer pretends love for a moonshiner's daughter. His plot is discovered, and the girl helps him escape. Edith Storey, Harry Northrup, Ned Finley and Arthur Ashley interpret the story.

**"DECEPTION"** *Comedy-Drama* *Tuesday, December 9th*

One pretends he is poor, the other that she is rich. They tell each other their reasons, and both are made happy by each other's love. Myrtle Gonzalez, Jane Novak, Thomas Colmesnil and George Holt take part in the deception.

**"THAT SUIT AT TEN"**
**"PERFORMING LIONS"**
*Comedy & Entertaining*
*Wednesday, December 10th*

1. It costs ten dollars, full size, perfect fit. After a rainstorm it shrinks, and everybody expands with laughter. James Lackaye wears the suit. 2. An entertaining exhibition of lion actors.

**"SACRIFICE"**
*Drama* *Thursday, December 11th*

Losing trace of his old love, he finds a new one. The new finds the old and reunites her with her old sweetheart, to the sacrifice of her own love. George Holt, Myrtle Gonzalez and Anne Schaefer sustain the Sacrifice.

**"THE LIFE-SAVER"**
*Comedy*
*Friday, December 12th*

Ethel fools "Cutey." He fools her. They are attractive in their bathing suits, fall in love with each other and decide to get married. Lillian Walker and Wallie Van are the two principals.

**"LOVE'S SUNSET"**
*Drama, Special Feature in Two Parts*
*Saturday, December 13th*

She finds hope in her faith and her husband's love. Her belated confession causes him to denounce her. She finds peace in his arms as the end draws near. It beams with dramatic fervor. Presenting Earle Williams, Clara Kimball Young and Darwin Karr.

## SIX A WEEK

"THE UPRISING OF ANN"—Drama— MONDAY, DECEMBER 15th.
"UP IN A BALLOON" / "ELEPHANTS AT WORK" —Comedy & Educational TUESDAY, DECEMBER 16th.
"ANY PORT IN A STORM"—Comedy— WEDNESDAY, DECEMBER 17th.
"THE FACE OF FEAR"—Western Drama— THURSDAY, DECEMBER 18th.
"THE GIRL AT THE LUNCHCOUNTER"—Comedy— FRIDAY, DECEMBER 19th.
"THE ANCIENT ORDER OF GOODFELLOWS"—Christmas Drama Special in two Parts, SATURDAY, DECEMBER 20th.

THE VITAGRAPH COMPANY RELEASES A SPECIAL FEATURE IN TWO PARTS EVERY SATURDAY, AND A COMEDY EVERY WEDNESDAY AND FRIDAY.

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS—7 x 9 PHOTOS OF VITAGRAPH PLAYERS.

**THE VITAGRAPH CO. OF AMERICA**
East 15th St. and Locust Ave.
BROOKLYN, N. Y.

# VITAGRAPH

# HELP!

YOURSELVES, BY BOOKING

# "THE WRECK"

## A SPECIAL FEATURE IN THREE PARTS

## NOW RELEASED

**The Picture that Press and Public have been Talking About for Months, and will Talk About for Years!**

IT HAS THE PUNCH AND THE THRILL

## A PROSPERITY PROMOTER

THE PICTURE THAT BRINGS THE PEOPLE AND THE MONEY
A SPECIAL FEATURE FOR A SPECIAL EXHIBIT

**Strong and Attractive One, Three and Six Sheet Posters**

"The Wreck" shows how a man paid the penalty of his crime by the death of his son, the sacrifice of many lives and the wrecking of his own. The railroad wreck, an incident in the drama, cost the Vitagraph Company $40,000.00 to produce. It is the head-on collision of a run-away locomotive with another engine drawing a train of cars filled with passengers; both engines running forty miles an hour.

---

**The Vitagraph Company, East 15th St. and Locust Ave., Brooklyn, N.Y.**

# "Gilt Edge" Stocks

This story of a swindler's attempt to rob a girl of her savings will go straight to your patrons' hearts. The punishment meted out to him by the heroine, and her sweetheart's noble attempt to sacrifice himself to save her, will hold your audiences spellbound.

**Released Monday December 22nd. Special One and Three-Sheet Posters**

## THE BIG HORN MASSACRE

**A Spectacular Two-Part Feature of the early West**

Three hundred men and two hundred and fifty horses were used to make this production the last word in realism. The deadly duel on horseback; the ferocious battle between the emigrants and Indians; the massacre of the whites; the vengeance later exacted by the soldiers in desperate conflict with the red men are a few of the exciting incidents.

**Released Wednesday, December 24th**
**Two Special 1-Sheet Posters, also Special 3 and 6-Sheet Posters**

### EMANCIPATED WOMEN

Three girls cast off the shackles of housework and determine to do the work of men. The result is sheer, unalloyed fun.

*( On the same Reel )*

### TALCUM POWDER

Takes your patrons on a tour through mine and mills, and shows them how talcum powder is manufactured.

**Released Friday, December 26th**

### HER INDIAN BROTHER

The villainy of the white man who victimizes an Indian maid, and the fate dealt out to him by her brother, make this a wonderfully interesting feature.

**Released Saturday, December 27th**
**Special 1 and 3-Sheet Posters**

### OF SPECIAL IMPORTANCE

**Commencing January 5th, KALEM will issue a MULTIPLE-REEL PRODUCTION on MONDAY, in addition to its regular multiple-reel release on Wednesday. The one reel feature heretofore issued on Monday will be discontinued.**

## KALEM COMPANY

**235-239 West 23rd Street New York**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr. .................................. President
E. J. Chalmers ....................... Secretary and Treasurer
John Wylie .......... Vice-President and General Manager
The office of the company is the address of the officers.

Western Office—169 West Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145.

SUBSCRIPTION RATES.
United States, Mexico, Hawaii, Porto Rico and Philippine Islands ............................ $3.00 per year
Canada ........................................ 3.50 per year
Foreign Countries (Postpaid) ........................ 4.00 a year

ADVERTISING RATES.
Display Advertising Rates made known on application.
Classified Advertising—no display—three cents per word; minimum charge, 50c.

NOTE.—Address all correspondence, remittances and subscriptions to Moving Picture World, P. O. Box 226, Madison Square Station, New York, and not to individuals.

*(The index for this issue will be found on page 1350)*

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, December 13, 1913

# Facts and Comments

ADVERTISERS in The Moving Picture World are receiving almost daily invitations from newspapers all over the country to buy space in their special motion picture Christmas editions. The number of newspapers who have added a motion picture section to their theatrical departments has increased more than fifty per cent. in the last year or so. That these motion picture sections have helped the industry no one will deny. While the editors on occasion still betray their patronizing tone, the motion picture section has stimulated interest, and at times imparted interesting information. The local motion picture exhibitors have responded to the editorial interest by advertising their programs. Otherwise the response has been conspicuous by its absence and nothing else could have been expected. A short time ago one of our New York dailies started a motion picture section. It was expected that all great motion picture interests would at once become extensive advertisers. No such event occurred, and the editor in his wrath declared he would give the benighted film men another month to come to their senses and upon their failure to come forward he threatened to discontinue the department. The department was actually discontinued thereafter, but no great harm seems to have come to the motion picture industry in consequence of this ruthless editorial action. Only a paper of national scope exclusively devoted to the motion picture interests is capable of giving the motion picture publicity which brings dividends to the advertiser. The local press is all right within its local and limited sphere, and we have no doubt of its increasing usefulness within its narrower jurisdiction.

* * *

ONE of our esteemed British contemporaries "doubts" the correctness of the report which states that the leading American producer is to receive a salary of five hundred pounds a week. It records its profound opinion that "five hundred pounds a week is a lot of money." This doubting and wondering attitude explains the strange fact that England is still in the rear end of the producer's ranks. England has the fairest and freest film market of the world, it has magnificent motion picture theaters conducted with great skill and taste and it has solved many of the problems which on this side of the water we have so far grappled with in vain. The halting, doubting, wondering attitude of the British mind in the producing end of the industry has become habitual if not historic in the annals of kinematography. Paying good salaries to good men is one of the short cuts to success in the producing field. Perhaps we go too far in our liberality to directors and pay extravagant salaries to men who ought to be driving milk wagons instead of directing screenplays, but it is better to err on the side of liberality.

* * *

THE premium war in Atlantic City rages with unabated fury. Motion picture lovers in the city by the sea are in danger of being killed or of having their digestion impaired by this everlasting distribution of vegetables, mutton chops, lobsters, canned goods, mince pies, etc., etc. On Thanksgiving day there was a perfect riot. It seemed like the millennium. Poultry was given away in large quantities, the turkeys being of course much in the lead. Programs are being increased to a dozen reels or more. The county prosecutor seems to have taken no action so far and, encouraged by his hesitation, one of the worst offenders is proposing the slaying and distribution of a cow. The animal is to be scientifically divided into soup meat, steak, tripe, etc., and the feast of eating will take place on the beach in strong electric light while the sad sea waves recite their eternal roundelay. The exhibitors of experience with old-fashioned notions of business prudence and business honor are looking on in disgust tempered with amusement at the possibilities of human folly.

* * *

IN attempting to advertise a new screen play a publicity agent remarks that "criminality is the most interesting trait in human nature." The sentence is somewhat obscure. Does he mean that human nature is criminally inclined and that human nature is most interesting when so inclined or does he mean that a man must be a criminal de facto to be the most interesting material for the reader of a novel or the spectator of a play? Dime-novel literature is based and built upon this latter hypothesis. Criminals are never interesting just as criminals. A burglar or a firebug carries no halo of romance. If the contention of our friend were correct the penal code of the country would form the finest raw material for new and successful scenarios.

# The Triumph of the Gallery

By W. Stephen Bush

ONE of the many causes of the present popularity and the glorious future of the motion picture is to be found in the fact that it has practically abolished the numerous and envious distinctions of price and class in all the playhouses where it holds exclusive sway. It has brought the gallery as close to the "footlights" as the orchestra and the first balcony. It has wiped out forever the odium and ridicule that has from time immemorial been cast upon the gallery, where the poor and lowly were tolerantly permitted to delight their senses and feed their minds. From the "gens infima," "the lowest kind" of the Colosseum to the "groundlings" of Shakespeare the great masses were admitted grudgingly, for the theater was considered an expensive luxury and a fashion of intellectual sport which depended mainly upon the patronage of the wealthy and the noble. This constant appeal to the so-called higher classes has left its distinct traces on very much of the world's best literature. It accounts, for instance, for the distinctly anti-democratic vein in Shakespeare. Dramatic art in those days often languished or prospered as royalty frowned or smiled.

Nor were these sharp distinctions of class unknown to the later generations. In many theaters there are even at this day separate and less pretentious entrances to the gallery or second balcony, and while the distinctions may in some instances have been due to architectural necessity, it is a modern echo of the old belief that the poor must be herded and segregated in all fashionable places of amusement.

The motion picture has emancipated the gallery. I might say the gallery is having its revenge on the boxes and loges, but there is no question of revenge. The facts merely show that no single factor in our modern civilization has done more to emphasize the brotherhood of man than the motion picture. No single factor has done more to create that sympathetic understanding between individuals and nations which is really an asset of the whole race and which does more for the preservation of peace among the nations than The Hague Tribunal or the Peace Society.

Much of the hostility against the motion picture abroad is due to its enlightening and leveling influence. In autocratic countries like Russia and in the old feudal kingdoms like Prussia the ruling classes bitterly oppose the growth of the motion picture theater. In Austria, which disputes with Spain the distinction of being the most backward country in Europe, motion picture theaters are subjected to the most annoying regulations and their number is arbitrarily restricted by the authorities.

In our own country whatever hostility there has been is rapidly dying out, and, of course, it never had its origin in any conscious opposition to human progress and enlightenment. We are still prone to look upon all pleasure with a degree of suspicion, but have not been slow to recognize the great mission of the motion picture entertainment and prejudice is constantly disappearing. We are keenly responsive to every improvement in the motion picture entertainment, as witness the vast throngs that have besieged the Regent Theater in this city, where all may get a glimpse of the coming art of motion picture presentation.

What has been the effect of emancipating and ennobling the gallery? I think the effect has been the best possible. The motion picture, like a great public institution, is now committed to the care of the public. This means another triumph of American democracy. It means that the people of the country stand guard over the welfare of the motion picture. Just as the beautiful lawns and the pretty flowers of a public park are today protected from vandalism, not so much by the policeman's club as by the enlightened sentiment of the public, even so the motion picture is protected against the vandalism of men who for the sake of getting a few dollars in a great hurry are willing to bring disgrace and degradation upon the motion picture. The public will not tolerate obscene and criminal pictures. No need to invoke the undemocratic and un-American idea of censorship; the public are capable of protecting their own favorite amusement. The gallery and the orchestra and the balcony have been merged in one great audience, which is none other than the whole people without distinction of class.

It has been said that the character of our amusements is deteriorating. This statement does not apply to the motion picture. The motion picture is a sort of people's forum, and the men that go to the show with their wives and children are quite willing to speak out if anything comes upon the screen that calls for unfavorable comment.

It is, alas, possible at all times to debauch the public taste, but it is much harder to debauch the taste of the many than the taste of the few. We believe in all sincerity that the motion picture has a corrective and enlightening effect upon the speaking stage. We regard it as a bulwark against the abuses from which the speaking stage has been suffering lately, such as an overproduction of sex problems and "immorality" plays. To paraphrase a famous saying: "You can corrupt the taste of some of the people all of the time and you can corrupt the taste of all the people some of the time, but you cannot corrupt the taste of all of the people all of the time"—not in any event in these days of the triumphant gallery.

It is but a tribute to history to say that in modern days the morale of the play has improved with the importance of the gallery and with the democratizing of the stage entertainment. The nearer the art has been brought to the masses, the cleaner has it become in the course of the centuries. You cannot find any period in the history of the English-speaking races which in the tone of its public entertainments compares favorably with the present. This desire to keep the stage clean and to raise the tone of all public amusements will grow with the growth of the motion picture. The whilom despised gallery will lead where it was wont to follow. This is no longer the gallery of old, but the representative American audience. The motion picture has educated the old gallery out of existence. What little remains of the old-fashioned gallery is a negligible quantity and growing less day by day.

From all over the country we hear theatrical managers bewail the loss of the gallery, and we know that in many theaters the galleries have actually been out of use for years. It is true that the motion picture theater has absorbed most of them, but it has done more than merely absorb them. It has refined them, and today the gallery mingles before the screen on even terms with the occupants of boxes and loges.

No other lesson can be drawn from the foregoing than a great lesson of responsibility for the exhibitor, the producer and indeed every one associated with the industry. The public will be the final arbiter in all cases, but we can do much by working in harmony with the best public sentiment at all times.

# Playing Favorites

By Louis Reeves Harrison

THERE was once a man who led a horse to water and made a remarkable discovery, one which set him to thinking. Just exactly how his experience applies to what I have in mind is not of very serious consequence, the main thing being to start with what promises to be a lucid comparison and escape from it at the first opportunity. It is quite possible that the Producer (curses!) is the horse, and the Good Critic (blessed be his name) is the one who leads him to the current of opinion and invites him to refresh the inner horse a little. That will do for a beginning.

Now it is the man's business to find the current of opinion, and he *means well* in leading the horse to it—the trouble is that the horse has ideas of his own—and then he may not be thirsty for knowledge. There is no evil intention in requesting the horse to swallow what seems to be good for him. The noble critic—here is where we get into muddy water—has rather a thankless task in what he does. Getting back to dry land and a more secure footing, the good critic wants the producer to put forth his best efforts. Why? Does the public demand high quality of production? The critic may not be sure on that point, but he holds the common-sense view that the public should be given a chance to see the best a producer can turn out and decide for itself.

"I like it" or "I don't like it" applies only to what is mediocre. The picture show audience is made up of many diverse opinions so far as the ordinary release is concerned, but it becomes almost unanimous when a well-constructed photodrama of powerful human interest is adequately presented. So far as mediocre productions are concerned, it is not fair to impose the standards of one group upon the others, especially when there is exhibited what is puerile, putrid or otherwise offensive to clean-minded and sensible people, whatever lessens respect for the art, hence the critic must have a conscience in order to command attention.

An impression seems to exist that the critic with a conscience is apt to be carping and severe, that he sits in front of the private screen exhibit and analyzes the intellectual, emotional and artistic qualities and boils them all in the caldron of his review. Now, he must be able to make certain technical conclusions—that is a matter of special fitness or training—but he is only human and liable to be affected by his own tastes. He becomes valuable when those tastes enable him to formulate correct estimate of what is worth while. What *is* worth while? In the first place, the intrinsic interest aroused by the play itself, its subject matter and structure. In the second place, though quite as essential, the way it is presented.

The structure and subject matter of photoplays has been treated in the columns from many points of view—they have even been given attention in the reviews—but the interpretation has come in for less criticism because actors as a class are ready and willing to put forth the best they have to offer and are rarely permitted to give self-expression to a role. The presentation has been so entirely a matter of directorial taste that responsibility for what is good or bad has been put, where it belongs, on the shoulders of those who publish what is written in the scenario, when they do not add variations of their own. On producers and directors blame should be placed for playing favorites.

Motion pictures reach the soul through the eye. Gesture, facial expression and significant action serve to entirely replace speech. To interpret in silence the full meaning of a play requires a special fitness, as many of those who have succeeded on the stage and failed in screen representation have occasion to know—they are very often completely lost without the customary verbal elucidation. Even in real life inarticulate emotion is often the keenest, and we are more interested in what is passing in the mind of an individual than in what he is saying.

The ability to make visible by action all that is passing between characters and, at the same time, make intelligible what they are thinking about, is not a branch of theatrical performance but a distinct art in itself. It is such a prime essential in the New Art, this telling of the message, that it is second in importance only to the message itself. The actor must possess certain specific qualities in order to show without rhetorical help what the playwright has to convey, and the sole reason for his being chosen to play this difficult part is his high ability to perform it. To select performers for any other reason is to belittle the average audience and the art itself.

It is almost as poor business to try to fool the public in the matter of types as it is to produce plays that excite only widespread ridicule or contempt. There was a time when it could be done, but today is not yesterday, and it is becoming costly to patronize in either quality of idea or medium of conveyance. It is injuring the business to play favorites in the cast, favorites of this or that producer or director. It may seem all right to give a part to some old friend who needs a lift, or put dear wifey on the salary list, or exploit the pretty face of a "best girl," but it is a poor way to achieve desirable results.

Only those who have played favorites in stage production have any idea of what it costs to force on the public an actor unsuited to a role, and, as moving pictures are high in popularity, it may seem to make little difference in screen presentation, but the same care and selective taste should be shown in securing the right performers as in attending to all other details combined. The essence of the interpretation is the interpreter.

The favorite is usually a lady—that is one reason why the horse cannot be induced to drink when he is led to the water. Not only is her vanity to be considered, but, if she is a cherished possession, the delicate sensibilities of her possessor are easily wounded. She is a wonder in his eyes—that is part of the game Dame Nature is playing—and nothing appeals so strongly to his vanity as to thrust her upon the wonder and envy of an unsophisticated public in the moving pictures. All the world shall know what a lucky man is he who basks unrestrained in the eternal sunshine of her smiles. He is tucking his "pants" in his boots that their red tops may not be lost to view.

That there may be no mistake as to the meaning of "playing favorites," it is poor business judgment on the part of producers, an injury to the exhibitor, and an insult to the audience to assign important roles in a photodrama for no other reason than merely personal preference to the neglect of those especially gifted or fitted by experience to perform the parts in question. Success means that intelligent directors must be unhampered and that they, in turn, shall demonstrate that they are unmoved by favoritism in making their own selections.

# When A Woman Wills.

Reviewed by James S. McQuade.

A CINES-KLEINE photodrama, in two parts, under the title "When a Woman Wills," will commend itself generally by reason of an original and well filmed story, the talented acting of the principals in the cast, and its imposing interior views.

The scenario can claim originality in several respects, chiefly in the daring resourcefulness of an American widow, who is hampered by the singular terms of her husband's will, and by a still more difficult obstacle—the indifference of the man whom she has picked out for husband number two. The author has skillfully worked up to and out of a mirthful climax — one that will evoke loud guffaws from the profanum vulgus, but rather nicely suppressed gurgles of laughter from people of refined minds. The filmed story may, perhaps, be open to tender reproof for the suddenness of the changes of the locale of the principals from New York to Paris, and thence to Rome. There is just a slight haziness in the mind of the spectator during these hasty, quick-following jumps over sea and land: to use a colloquialism, that is quite open to the criticism of a purist in English, "One, sometimes, does not quite know where he is at."

The leading honors of the cast are shared by Signorina Marie Hesperia and Signor Lorenzo Lupi. Signor Lupi will be recognized by many as the Aulus Platius—the guardian of Lygia—of "Quo Vadis?". In the part of Daniel Sage, the young American cousin of husband number one in the case, Signor Lupi well simulates the plotting, unscrupulous, avaricious American man of the world. His impersonation bears the stamp of strength throughout.

Signorina Hesperia easily dominates the scenes in which she appears. A woman of sinuous, youthful grace and rare personal charms, her Jane Pierce, widow of the American millionaire, is attractive and entertaining at all times. Especially does she appear with stunning effect in riding habit and ball costume. The parts of Harry Osborne and Pietro—the former an angler for Jane Pierce and her fortune, and the latter the man whom she is trying to ensnare in the matrimonial net—are praiseworthily sustained.

Two notable scenes, which cannot fail to excite admiration for their splendid settings and life action, are the great gambling saloon and the bal masque. These fine spectacles serve to show the vast superiority, in this respect, of the photodrama when compared with the spoken drama; and they also impress us that Cines excels in the stage handling of a great number of people and in the appropriate, artistic settings which environ them.

Mrs. Jane Pierce—the surname being bestowed by her dead husband—is a dashing, young American widow, who has been left a fortune with a string to it. The will provides that, in case she remarries, the whole estate will pass to the cousin of the deceased, unless the newlywed husband can prove that he is a millionaire, "twice over." Daniel Sage is the cousin in the case, and he is a shrewd, cunning Yankee.

Mrs. Jane Pierce resolves to take a fling in Europe, where titles are plentiful and their buying prices high. Sage follows her to Paris and thence to Rome. In Paris he is introduced to a handsome young fellow, Harry Osborne, whom he selects as the future husband of Mrs. Pierce. Osborne is penniless, hence Sage's desire that he should wed Mrs. Pierce. Osborne is introduced to the rich widow, but fails to make an impression.

The widow has become infatuated with an Italian gentleman, whom she had encountered in the cafe of her Parisian hotel, and his indifference whets her desire to make him her willing slave. Pietro is the name of this bon vivant, who has just lost his last napoleon on the roulette table. After his losses at the gambling table, he buys several papers at a newsstand, and is induced by the girl to purchase a lottery ticket. Then he gets aid from a friend and starts for Rome, his native city.

Mrs. Pierce, strange to say, had resolved to go to Rome on the same train, with the result that she and her maid and Pietro arrive in the Eternal City, on the same day and hour. Also, strange to say, they select the same hotel.

In the meantime, Sage and Osborne, who had been watching closely the movements of Mrs. Pierce, also travel from

Scene from "When a Woman Wills," a Cines-Kleine Two-Part Production.

Paris to Rome and renew association with the young widow. They place that lady under close espionage and note her every movement as well as that of Pietro. They also succeed in stealing her purse, which contains certain correspondence between Pietro and herself.

Pietro recovers this purse and the letters, after sustaining personal injuries. In the meantime, his forgotten lottery ticket wins the capital prize of two million francs, of which fact Mrs. Pierce informs him. Daniel Sage arrives on the scene just when Pietro has been acquainted with the glad news. Seeing that Mrs. Pierce is fond of Pietro, and that the said Pietro has not a centime, Sage is very willing to forego one-third of the fortune that will become his, when she marries a poor man. Mrs. Pierce, however, explains that Pietro has now become twice a millionaire, and that she can marry him without losing any of her fortune.

The release date is December 30.

## Famous Players Reaching Out.

### Company Adds to Its Staff Three Men Noted in Stageland Who Will Be Engaged in Mammoth Productions As Yet Unnamed.

ANNOUNCEMENT is made by President Adolph Zukor, of the Famous Players Film Company, of an alliance with three men of international note among stage people. They are Hugh Ford, Frederick Stanhope and Edward S. Morange. Mr. Ford is a director. Mr. Stanhope is a master of ensemble effects. Mr. Morange is a scenic artist. The three men have for a long time worked together on stage productions, many of them of magnitude. Their present alignment with the Famous Players is for the purpose of taking up the production of subjects on a scale not heretofore considered by the officers of the company. It is the intention to make pictures in eight or more reels. The name of the affiliated organization under the auspices of which the productions will be made has not yet been decided upon.

Among the plays staged by this trio may be mentioned "The Squaw Man," "The Dawn of a To-morrow," "The Garden of Allah," "A Daughter of Heaven," "Joseph and His Brethren," "The Bluebird," "The Melting Pot," "Potash and Perlmutter," "The Deep Purple," "Alias Jimmie Valentine," "Mrs. Wiggs of the Cabbage Patch," "The Fourth Estate" and "A Man from Home." There are many others, but these will give to those who follow the drama an idea of what these men have accomplished on the stage. That they have decided to take up the motion picture is bound to arouse as much and perhaps more interest among old-line theatrical men, who know them and their work, than in the picture industry, and this unquestionably is saying much. The first subject to be staged under their direction will be "The Silver King," by Sir Henry Arthur Jones.

Mr. Stanhope's training has been in the largest theaters of London and New York. In the pursuit of his work he has traveled in many countries. For instance, in gathering data for arranging "The Garden of Allah" and "Joseph and His Brethren" he went to the desert in Egypt. Like his associates, he has been connected with the most prominent stars in Europe and America. He is a master of detail. In planning a production he goes to great lengths in original research.

Mr. Morange has been the artistic guide of the two others in this unusual combination. He has traveled in Egypt, where he made sketches he later transferred to canvas for "The Garden of Allah." He has visited Alaska under a commission of the United States Government to secure material for use later in the government exhibit in the Alaskan Exposition in Seattle. He is thoroughly versed in architectural and decorative arts.

Mr. Stanhope was associated for a long time with George Edwardes in London in the production of great Shakespearean tragedies. On the costumes and manners of all periods he is one of the best versed men in the dramatic profession. He has had extensive training in the staging of spectacular pieces as well as Shakespearean subjects. To him, the handling of hundreds of men and women is a matter of no greater moment than of so many dozen. His knowledge of theatrical lighting is extensive — his work at the Century Theater is proof of this.

The remarkable theatrical experience of these three men — dramatic, pictorial, artistic, spectacular — means that the pictures will receive a distinct acquisition. The record of Mr. Ford's productions speaks for itself. Not only is he one of the great producers of the day, but he is also a great constructor. As soon as Messrs. Ford, Stanhope and Morange can close up their affairs here they will leave for the Los Angeles studios of the Famous Players, where they will be allied with Edwin S. Porter. There is none better qualified than Mr. Porter to point out to the trio the differences between stage work and screen work. It must not be supposed, however, that the three men are uninformed as to technical details in the making of pictures; Mr. Ford, especially, has made a close study of the kinematographic art and believes he sees great possibilities as yet uncovered.

### FAMOUS PLAYERS AT WORK ON ROMAN SUBJECT.

The Famous Players now have in course of construction a play of Roman life under Nero that strikes an entirely unusual note in subjects of this kind. It depicts the love of a powerful gladiator, whose predominating instincts are those of the brute, for a gentle shepherdess who is made miserable by the illness of one of her lambs. Admiring the gladiator's strength, she marries him, and one day, following him to the arena, sees him kill an opponent in cold blood, to the satisfaction of the applauding multitude. A feeling of revulsion possesses her, and on the moment all her love dies. With a fine delicacy, the story goes on to show how the shepherdess wrought a reversion in the heart of the brute, and how her love conquers the primal savagery of the other.

## American Flag in Canada.

### Manager of Imperial Theater, St. John, N. B., Throws Light on Delicate Question.

REFERRING to the agitation in British Columbia and other parts of Canada against the use of the American flag in film stories, W. H. Golding, a Canadian manager for the Keith interests in the far eastern section of Canada, makes the following observations:

When the film story deals with a historic subject, something that actually happened, the people of Canada do not take any narrow view of the display of the Stars and Stripes. But there are so many flimsy fictions wrapped around exaggerated deeds of heroism in which the waving of gigantic flags is the central motif that subjects of the British King feel as if they were being over-fed with it.

The "Battle of Bunker Hill" and other historical pro-American films have been received heartily in Canadian theaters because of their historic value. The number of British historical subjects is so infinitely small, however, that the public of Canada feel they are being ignored in patriotic pictures, stories that would be acceptable to any audience and in which it would not be necessary to flaunt the Union Jack for heroic effect.

The Edison people have filmed "The Charge of the Light Brigade," "The Battle of Trafalgar," and other British deeds of valor. The Kalem people have produced some excellent Boer War pictures, and the Vitagraph Company has won many admirers in King George's domains because of faithful details in putting on English war stories—historical and fictitious. Yet, in spite of British patronage on this continent and across the oceans, American producers continue to foist upon outside customers many silly scenarios in which the Stars and Stripes are glorified to an exaggerated extent—stuff that must surely be put on in direct appeal to the gallery.

Mr. Golding thinks the most deeply-seated objection to the use of the American flag so frequently and so scream-eagle-like is that it inspires in the tender minds of Canadian children a misdirected idea nationally. Canada is devoid of film-producing companies, and it is a well-known fact that English films have been of inferior quality. Therefore, Canadian people, depending upon "foreign" films for their program, do not enjoy much of pictures dealing with their own nationality, or in which National emblems are displayed.

The idea is not a narrow one. It is in a measure really serious, and censoring boards in various provinces of the Dominion are taking steps to set aside some of the less worthy American films depending entirely upon vainglorious flag waving for their "punch." Canadians are a tolerant people, and are well satisfied to give support to American productions at all times, but in this matter of flags they feel they are being a little too well supplied.

French and Italian historical and war pictures seldom contain the colors of their respective nations. Evidently these producers consider it a bit au fait to force them upon people of other countries in a flamboyant manner. The story itself indicates clearly the nationality of the playlet, or its people.

There is one objection overtopping everything else in the line of films which Mr. Golding, of St. John, N. B., thinks should be remedied forthwith, and that is in connection with Pathe's Weekly. The Canadian writer complains that American subjects, especially Western boost stuff for the 'Frisco Exposition and the rival cities of Seattle, Spokane, Portland, Ore., (places willing to pay, if necessary, for any kind of advertising) are more frequent than pretty nearly all other subjects combined. The unveiling of innumerable monuments to local heroes in small towns, the opening of high schools, parks and other public institutions by obscure politicians in minor cities of the United States, hardly take on the element of universal news, although it may be very acceptable in the places pictured.

European subject-matter seems to hit the Weekly none too often and there are vast sections of territory represented in the leading newspapers every day by "big news" which never see the light on the moving picture screen. Canada is very infrequently pictured, although important events are occurring between Vancouver and Cape Breton daily.

The Eastern section of the Dominion—and Canada is really the only important neighbor the United States has—is yet to be visited by the Pathe Weekly correspondent, although no part of the whole continent has supplied more people to the growing United States than this particular spot on the map.

The Maritime Provinces of Canada—Nova Scotia, New Brunswick and Prince Edward Island—is the motherland of tens of thousands of families in the most populous tracts of the United States, people who would follow with the keenest interest any photographic reproductions of happenings or achievements in places of their former abode.

I have been in the newspaper and advertising game for nearly twenty years, and my observations concerning Pathe Weekly, or any other photo-news feature, teach me that the producers are blissfully asleep concerning the possibilities of the section of Canada east of Montreal. Big things are happening down here. Just at the present time in this city of St. John alone the Canadian government is spending over $50,000,000 in creating the finest protected harbor on the Atlantic coast. The work is being done by a great firm of English nation-builders, and is designed to carry off the tremendous traffic originating in Canada because of the gigantic strides being made along transportation lines.

# "Princess Elena's Prisoner"

### Great Northern Subject in Four Parts Featuring Miss Betty Nansen, Tragedienne.

QUEEN of motion picture tragedy is the title that may be justly accorded to Miss Betty Nansen, now being featured in a series of important picture subjects by the Great Northern Film Company, of Copenhagen. The first of the series to be offered in America is entitled, "Princess Elena's Prisoner," a four-part feature of rare photographic and scenic beauty and strong dramatic appeal. A romantic story with a tragic finale gives ample scope for the power of Miss Nansen to depict intense human emotion. It is a probable story developed logically and evenly and holding interest throughout to the last heart-rending scene.

Miss Nansen portrays the part of Princess Elena who is in love with Captain Versin, an enemy of her own country, and a prisoner of war who has been wounded in battle and brought to the hospital at the capital. The princess takes a deep interest in the wounded captive and contrives to serve as his nurse. Her attentions arouse the jealousy of the Prime Minister, who is a suitor for the hand of the princess, and when the prisoner attempts to escape, with the assistance of the princess, he does not hesitate to condemn him to death upon recapture.

Scene from "Princess Elena's Prisoner" (Gt. Northern).

This terrifying result of her efforts to free her lover prostrates the princess, but her love nerves her to make another effort, and she appeals to the Prime Minister for her lover's life. He offers pardon upon condition that the princess shall become his wife. Proudly spurning the protestations of love by the Prime Minister the princess declares that she would rather see the captain dead, and leaves to plan some other escape from dire fate.

Out of the depth of her love, the princess conceives of but one solution—she will seek her lover and they will die together. Arming herself with a stiletto she gains entrance to the dungeon from which he is soon to go to his execution, but when she tells him of her purpose he refuses to die, declaring that his country needs him and he must escape. Stunned for the moment by this lack of appreciation of her love and sacrifice, the princess decides to make another attempt to free her lover. She secures the great coat and cap of the guard hanging just outside the cell door, and in that disguise the captain makes good his escape.

But what of the princess. She has proved a traitor to her king and country; her lover has failed to meet love's supreme test. Even his kiss, pressed upon her hand in parting, becomes repugnant to her and she endeavors to erase it from her memory. Disgrace and death are her portion, and, opening an artery in her arm with the dagger, she is found lying across the threshold of the dungeon by the Prime Minister when he comes to summon his rival to execution.

Miss Nansen's portrayal of the princess reveals a character given much to introspection and suppressed emotions. She has the bearing of a patrician and a reserve that is Spartan. While all this strengthens the tragic atmosphere which pervades the subject, it is just possible that the heart interest would be strengthened if Miss Betty indulged in more than one generous smile in each reel of pictures. Nevertheless, we must confess a strong liking for her methods, and believe that pictures in which she is featured will have a vogue.

It should be mentioned that the old castle shown in this subject is known as Frederiksborg, which was built by King Christian IV about 200 years ago and is now used as a public museum. It is a fine old structure and forms an appropriate setting for this picture.

# Mutual Starts Things

### Great Activity Marks Proceedings at the Masonic Building Headquarters and Large Results Are Promised.

WITH the acquisition of a galaxy of shining lights in almost every department the Mutual Film Corporation is almost the busiest concern in the picture industry in these parts. Through the Cheltenham Advertising Agency large and conspicuous copy is being placed in the daily papers of New York and other cities and in the Saturday Evening Post—a full page—announcing a Mutual Girl series of pictures, in which Norma Phillips, an actress with the Reliance Company, will be featured. These pictures will show a young country girl in her simple home and then in the midst of fashionable New York, whither her wealthy aunt has taken her to make of her a society belle. She will be shown with the most prominent people in New York, socially, financially, artistically, musically and politically, in the great showplaces of the great metropolis, in the smartest shops, hotels and theaters, at the horse show, the opera and in the stock exchange, meeting the biggest steamship in the world, the massive Imperator, at her dock. Her gowns, her hats, her furs, her hose, her boots, her gloves, her lingerie, her jewels, all will be the most beautiful, the smartest up-to-the-minute equipment, which the fashion experts can supply, and through the lighted screen she will be the first to carry this treasured information to every city and town where Mutual pictures are shown.

Under the direction of Lawrence Griffith it is quite certain that the Mutual Girl series will become an important feature in the Mutual program. Miss Phillips, though but little known to photoplay audiences, is said to possess ability and charm, and these qualifications, with able direction and the wide publicity that has been planned, will surely make the series popular with exhibitors, as well as with the public.

The new publicity department, in charge of Philip Mindil, widely known and experienced press agent, is turning out reams of perfectly good copy. S. H. ("Hopp") Hadley is assisting Mr. Mindil, and the pair make a strong team when it comes to putting the right sort of stuff over. Mr. Mindil is issuing a press sheet to newspaper editors to be known as "Film Fillers." This will carry brevities about the various features and players connected with the Mutual program, especially suited for the needs of the newspaper which caters to the motion picture public.

In the production department unusual activity has been displayed. Mr. Griffith has surrounded himself with experts in every line. Frank Woods is in charge of the scenario department, with Russell E. Smith as assistant. William Bitzer, formerly studio expert of the Biograph Company, joined Griffith, together with Edward Dillon, William C. Cabanne and James Kirkwood, former Biograph directors; Courtenay Foote, recently a leading man with the Vitagraph, not to mention a number of prominent players, already well known to the public. Sam Du Vall is the new property man and stage carpenter.

It is also announced that Miss Katherine Eggleston, newspaper and magazine writer of note, has been engaged as "picture editor," and will contribute to the excellence of Reliance subjects.

In addition to the large studio and factory on the Clara Morris estate, in Yonkers, a new studio has been installed at 29 Union Square, New York. In connection with this studio will be the headquarters of the production department with offices for Mr. Griffith and his staff of editors, directors and assistants.

Altogether, the plans are large and point to H. E. Aitkin, president of the Mutual, as a man capable of big achievement.

## EAGER OPENS BIGGER HOUSE.

Not long after J. P. Eager, formerly of the Victoria theater, 181st Street and St. Nicholas Avenue, Bronx, N. Y., took a lease on an old wooden church at 8 Lawrence Street, Yonkers, N. Y., which structure he converted into a picture house seating 260, his business began to grow to such an extent that he opened a new and bigger house on Broadway, near Lawrence Street, with a seating capacity of 500. The new house was opened on the 27th of October, and was built specially for Mr. Eager. The screen in this house measures 12 feet by 16 feet.

Mr. Eager had made a careful study of his patrons before he expended money on the new house, and perceived that they liked certain actors and actresses. With this point in mind, Mr. Eager devised that pictures with a certain actor or actress would be shown on a designated day of each week. Here is Mr. Eager's scheme, and, according to his version, it works well. On Monday it is Lubin day; Tuesday is set aside for Pathe; Wednesday, Edison; Thursday for Kalem; Friday is request day, and Saturday is announced as Broncho Billy day.

# "The Big Horn Massacre"

### Kalem Camera Shows "Stomach" in a Vigorous Two-Part Indian Picture.

Reviewed by Hanford C. Judson.

THERE have been so many Indian pictures done in a weak and sloppy way that the mere announcement of another Indian picture is not likely, in itself, to excite much comment. But Indian pictures failed because they were tame; not because they were Indian pictures, and a new release by the Kalem Company, "The Big Horn Massacre," is a savage Indian picture, and is likely to excite comment where it is seen, because it is so savage, so vigorous in the quality of its acton; because the camera shows "stomach" in taking it.

It is strange how much life there is in a camera and how important it is in taking a picture; it is the picture director's only real spectator. This picture, unlike some others we have seen, seems as though the director had produced it from inside the camera. Then, too, it seems as though the camera had been permitted to come right in under wire, to be in the very midst of what was going on, so that it might not miss anything. It wasn't a "rough-neck" camera either. When there was a realistic and freshly exciting duel on, between two Indian lovers, for the hand of the daughter of Buffalo Face, the war chief; when there was hard riding in rough places, or battle smoke, or massacre, or burning, the camera enjoyed recording it; but when there was a war-party of redmen on a moonlit trail to watch, the camera now and then took a look at the mountains robed in pale blue shadows and it also enjoyed the faint dawn-light and the picture of the immigrant camp of wagons as seen through the reeds when the savages were creeping up to the attack, all unsuspected by the devoted men and women asleep under the canvas tops or quietly watching by the dying fires. The camera was there for the sake of the stirring action; but it was, at the same time, alive to the rough and grand beauty of the wild hills among which action took place. There is art as well as liveliness in the picture.

Scene from "The Big Horn Massacre" (Kalem)

It is a spectacular offering, and the story that it tells merely serves to give consecutive reasons for tremendous scenes which, for the most part, truly are made powerfully convincing. After the introduction of the characters, which is done in a fresh and clever way that promises a story in which both white men and red men shall play parts, we are shown a scene in an Indian camp among the hills and near a river. Two Indian bucks are rivals for the hand of Willowbud, daughter of the chief, Buffalo Face. The girl has her favorite, but the father decides that a duel shall determine which shall be the favored one. This duel has a quality that promises good things to come. It is fought on horseback and with short knives, and its outcome is not to Willowbud's liking, so she steals away, to be followed shortly by Hawk Eye, the victor, and this is the cause of plenty of trouble for both white and red.

Lieutenant Stevens is out with a troop of cavalry, and he rescues the maiden in distress from the brave, who goes back to the village and gets the whole band to attack the fort, where they are repulsed. They go into camp in an ugly mood, with watchers set on the hilltops to give warning of all that takes place in the neighborhood. One of these watchers sees a caravan coming into the country through a gap in the hills and brings the welcome news. The fires are stamped on, and the braves steal through the moonlight, and, at dawn, fall on the unsuspecting caravan and, after a stiff fight, massacre all but a white girl, whom Hawk Eye claims as compensation for losing Willowbud, and her lover who rode off to get help. This lover warns the soldiers; but they come too late—the wagons have been burned and the ruins are still smoking. So the dead are buried and the cavalry, dividing into two parties, attack the Indian village on both sides, rescue the girl after a fierce battle, and capture the chiefs.

Stories like this have been told before, but not often have been given such a punch as will be found in these scenes. The camera, as we have said, didn't seem to be afraid of what was going on; it got right up close and seemed, now and then, to be taking a hand itself. This, of course, puts the spectator in the same place, is likely to be interested. William H. West plays Buffalo Face; Marin Sais, Willowbud; Paul C. Hurst, Hawk Eye, and Jack Hoxie, the other red lover. They do well, and are helped by many real braves. Billy Rhodes plays the white girl; E. Clisbee, her lover, and A. Ernest Garcia, the lieutenant. There are plenty of soldiers.

# The Engine of Death

### A Four Part Apex Feature.

A real Japanese playing a leading part in an European film production is rather an unusual thing, but when the Jap turns out to be a good actor the picture begins to take on an aspect of international novelty that holds the attention. While Americans in general are accustomed to passing Japanese people on the streets every day, the private actions of the Mikado's subjects are obscure and therefore possess a curious interest for those of us who are curious, and that includes nearly all of us.

There are elements in this story that would produce exciting results under any kind of treatment. In this instance they are strong because they are strongly handled. There will never be any question as to the consistency or probability of the tale. It is acted with vigor at all times and contains some very fine bits of backgrounds. The real punch in the picture, however, is reserved for the last. When the Japanese spy is discovered he takes flight in an engine and is pursued by authorities in another engine. If this engine chase does not cause goose flesh to appear upon the backs of ninety percent of the spectators who see it, it will be because they are all paralyzed or something of the kind. For a real thriller this episode would be hard to beat. The engines fly like the wind, and take the curves in a way that makes it appear that they are going to topple over any instant. This chase ends in the collision and demolition of the two engines.

The story in brief concerns a Japanese secret government agent who endeavors to steal the formula of a recently invented high explosive to send to the war department of his own country. He is finally detected in his purpose, is pursued and meets his death in the collision of the engines. Of course, there are numerous moments of suspense and thrilling interest throughout the picture that all go to round out the bare skeleton of the story given here. As a feature it is what is termed in some sections as a "humdinger." There is some very spectacular advertising matter to go with it which ought to bring in the crowds.

## FAMOUS AUTHORS TO WRITE FOR ECLAIR.

The Eclair Company announces that it will produce, for release through the Universal program, stories by many famous authors. Among the first will be a detective story. "The Case of Cherry Purcelle," by Arthur Stringer. These will be followed by a series of detective stories which have been published in magazines. Eleanor Gates will write a Mexican story. Harris Dickson will contribute a French refugee story and Eugene Manlove Rhodes will write for the Eclair a strong Western script. The company will also make a number of pictures from the stories of the late O. Henry, the famous short story writer.

## LEAGUE TREASURER RIEDER RESIGNS.

J. J. Rieder, treasurer of the Motion Picture Exhibitors' League of America, has been compelled to resign on account of ill-health. Mr. Rieder's home is at Jackson, Mich., where he has operated a picture theater for several years. At present he is at Roanoke, W. Va., where he is trying to recuperate. Mr. Rieder's resignation is to take effect January 26, at which time the National Executive Committee will meet in Cincinnati, Ohio, and name his successor for the remainder of the year.

## COPYRIGHT NOTICE.

The portrait of Mme. Orloff, of the Great Northern Company, which appeared recently in these columns was copyrighted by Mme. D'Ora of Vienna.

# "Zuzu the Band Leader"

## The Keystone Company Produces Two Reels of Characteristic Farce Comedy Featuring Ford Sterling and Mabel Normand.

By George Blaisdell.

IT seems to be the mission in life of Mack Sennett to make not only the unskillful but also the skillful to laugh. If there be those who fail to see the humor of the situations he builds for us surely they are few in number. Mr. Sennett has done much to add to the gayety of nations, particularly this one. That he is a master of farce comedy or, phrasing it differently, of burlesquing melodrama, there can be no question. His peculiar talent of imparting to others the comedy spirit was finely illustrated in the most amusing Keystone release of "Children." In this picture there are a thousand feet of almost steady fun. Scant basis for it there may be, but everybody laughs at it just the same. When a man can highly entertain for a full reel with child actors we expect much from him in a two-reel subject played by adults. That "Zuzu the Band Leader" will in a measure disappoint the average house we are inclined to believe. This remark applies to the first half of this farce comedy, which also is lacking in the spontaneity of its humor.

Scene from "Zuzu the Band Leader" (Keystone).

The introduction is long-drawn-out. Much could be cut from the alternating views of the antic-performing bandmaster and the maid Mable (the spelling is the screen's), who is so openly smitten with him in utter disregard of the proximity and size of her ferociously-mustached companion Caesar.

Ford Sterling plays Zuzu. Into the interpretation of his part surely he puts all the extra-gingered animation for which he is noted. In his gymnastics he outdoes the wildest efforts of the longest-haired Latin that ever crossed the ocean at the head of a royal musical aggregation. Miss Normand, as Mable, is as nimble as always, time and again risking a session with a bonesetter. Mr. Haggerty is Caesar, he of the striped sweater and skin-tight trousers who essays on various occasions and in divers ways to exterminate the band leader whose efforts to avoid him and escape him are exceeded in strenuosity only by his unavailing and futile attempts to indicate to the lovesick girl that her affection is unreciprocated.

At the opening we see the idolized Zuzu in the center of his most industrious musicians. The band-stand is the roof of a single-story jewelry establishment. In front of him are hundreds of idolizers, among them Mable, who is accompanied by Caesar. The latter, we are told, is "peeved." That his irritation is not insubstantially founded we may easily judge from the condition of the spellbound, cross-eyed Mable as Zuzu leads his hard-working crew in a soulful interpretation of "The Chicken's Dream." It is a moving picture. We see the Dream, plainly. It is even possible the sophisticated may discover the Chicken—a whole brood, in fact, ranging in experience more or less plainly indicated from the squab to the uncertain stage.

Mable is fickle—being a woman, of course, that is her prerogative. While clandestinely attempting to pour her love into the ear of Zuzu even as she tries to jam down his throat the battered relic of a bouquet, she is adding fuel to the fires of jealousy raging in the bosom of Caesar. To this gun-toting bearer of martial visage and ancient name she cooingly suggests that she just knows he does not love her—the only way he can prove to the contrary is by killing Zuzu. History repeats itself. Caesar falls.

We will not follow the many incidents of the pursuit of the shorter by the longer jumpingjack. The two tear through crowds of idolizers and across a skating rink floor, followed always by the stumbling Mable. The end comes when Caesar and Zuzu are caught in an exploding powderhouse. We see the two going up, up, headfirst, and then coming down, down, also headfirst into a tall, soft tree, the flight followed by the eyes of the terror-stricken Mable.

"Zuzu the Band Leader" will go over.

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## TWIST GOES TO AUSTRALIA.

### Has Been Engaged by Australasian Films, Limited, to Organize Producing Department—Sails Dec. 15.

STANLEY M. TWIST, who came into favorable notice through his connection with the Selig Polyscope Company, and who has more recently been connected with the World Special Films Company and other interests promoted by E. Mandelbaum, has accepted an offer from the Australasian Films, Limited, to organize a producing company for that concern at Sydney, Australia. Mr. Twist will sail from San Francisco on the S. S. Ventura on December 16th.

The Australasian Films, Limited, was formed a year or so ago by the consolidation of the several picture interests in Australia known as West's Pictures, Spencer's Pictures, J. D. Williams Moving Picture Company, Tate's, and Johnson & Gibson. Mr. Millard Johnson, of the latter concern, is now located in New York City as buyer of pictures for the big company, and it was through him that Mr. Twist was engaged. The Australasian company serves, through its exchanges, some five hundred picture theaters in Australia and New Zealand. Many of these houses are owned by that company, and it is the principal buyer of pictures for that market.

In acquiring the interests of Mr. Spencer, the new company secured a fully equipped motion picture studio, which was built by Spencer some three years ago at Rushcutter's Bay, near Sydney. On account of the negotiations pending for the consolidation of the Australian picture interests, Mr. Spencer, the prime mover in the project, permitted his studio to lie idle. Now that matters of organization have been completed and the machinery of the new concern is working smoothly, the Australasian Films is ready to turn its attention to the production of pictures. It is understood that an experienced London producer has been engaged to direct the pictures, but general work of organizing the production department will be undertaken by Mr. Twist.

The studio at Rushcutter's Bay is said to have cost twenty-five or thirty thousand pounds to build. It is constructed upon the most approved lines, Mr. Spencer having spent several weeks inspecting American studios before he let his contracts.

Undoubtedly the engagement of Mr. Twist will be a distinct advantage to the Australasian company on account of his knowledge of the needs of the world's market. The requirements of the Australian market is strictly limited, so that concern must look to America and Europe for its profits in the production department. It is a big undertaking, but American picture men have a way of doing big things.

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## KALEM TO RELEASE ANOTHER MULTIPLE REEL.

In response to the thousands of requests that it release another large feature every week in addition to its regular Wednesday multiple-reel production, Kalem will withdraw the one-reel photoplay issued on Monday and replace it with a multiple subject. The change goes into effect Monday, January 5th.

Before deciding to make this Monday multiple-reel production a permanent feature of its program of releases, Kalem tried the experiment of issuing these large photodramas at irregular intervals. The comments which poured in from exhibitors all over the country revealed that the demand for the extra multiple-reel feature was one that could not be ignored. The decision to have two large subjects on its weekly program of releases followed.

Such names as Alice Joyce, Tom Moore, Carlyle Blackwell, Guy Coombs, Alice Hollister, Billy Rhodes, Anna Nilsson, Marin Sais, William H. West, Jane Wolfe, Robert G. Vignola, Paul C. Hurst, etc., possess a dollars and cents value which the exhibitor cannot afford to overlook. Knowing that his patrons look forward to the pictures in which these stars appear, he feels that more than one multiple reel should be released every week.

## BANS OPENS $12,000 PICTURE HOUSE.

A. F. Bans has opened a $12,000 moving picture theater at Collingswood, N. J. The house, which is known as the New Auditorium, was opened on November 18, and has been playing to good business ever since with a program of Universal pictures. The seating capacity is 600. In the operating booth there are two Power's 6-A machines and a Fort Wayne Compensarc.

# John Hancock Collins

### Young Edison Stage Director Who has Made Rapid Progress.

ONE of the most remarkable careers in the photoplay world is that of John Hancock Collins, stage manager for the Edison Company. For the past two years this young man has presided over all the settings used in the Edison studio. Every interior setting is designed by Mr. Collins and built under his personal direction. Upon his accurate knowledge of the minutest details of construction and design in every known period of architecture in every clime under the sun, from log cabin to royal palace, depends the correctness of detail for which Edison is famous. To the study of this subject Mr. Collins has devoted an enormous amount of energy, to the end that he is now considered to be an authority.

John H. Collins.

Among Mr. Collins' multifarious duties is the daily task of planning the work of eight directors. Not only must he keep in close touch with the work of these directors and provide a stage for each of them, just when it is needed, but he must also see that the stage is completely set at the moment it has been assigned to the director.

Mr. Collins has originated many wonderful effects in the studio, his genius enabling the Scenario Department to accept manuscripts that presented apparently insurmountable difficulties.

His ingenuity made possible the remarkable pirate battle in "Hard Cash," this great sea fight having been taken on the shores of Long Island Sound, upon two movable platforms, with the waters of the Sound as a background. This was Mr. Collins' solution of a proverb that seemed to require the wrecking of two large sailing ships. The blowing up of the "Maine," which was shown so realistically in a recent Edison release, was accomplished in the studio with a model ship about 6 feet long. The accompanying illustration shows how realistic was the effect obtained after the explosion, which was also pictured. Mr. Collins' skill was again illustrated by the settings of the nether world employed in "After the Welsh Rabbit." The grinning, blinking faces in the grotesque walls, the paving blocks of "good intentions," the table of fire upon which the demons shook white hot dice and which consumed the victim's money in one bright flash of flame, all found their origin in Mr. Collins' imagination. There are countless other examples of his remarkable fertility of ideas, but these will suffice.

Wreck of the Maine—a Studio Scene by Mr. Collins.

But while evolving settings for scenarios of others, Mr. Collins has found time to write an exceptional two reel railroad story which has already caused an unusual amount of favorable comment—"The Phantom Signal." Incredible as it may seem, the great wreck scenes in this film were made in the Edison studio. Miniature trains were employed in making the collisions, the effects being obtained after careful experimentation on the part of Mr. Collins. The striking scene at the side of the railroad embankment after the collision was also made upon the floor of the studio, the realism obtained being a great tribute to the genius of the author and designer.

Mr. Collins, as this film indicates, believes in the photoplay with a purpose. "Any number of articles might be written pointing out the grave danger to human lives which is the inevitable result of greed. Volumes could be published, pointing out the fact that railroad officials are morally, trustees for the lives of those who ride or work upon their roads. But," says Mr. Collins, "I do not believe that they would approach in effectiveness the influence of one photoplay embodying these same ideas."

Mr. Collins believes that many great questions of the present day can and should be presented to the public by means of the photoplay. Let us sincerely hope that he will find time in the future to devote to this problem in his own effective manner.

## IRVING CUMMINGS JOINS UNIVERSAL.

Irving Cummings, well known as a leading man on the legitimate stage for years, and a screen star of great popularity, has accepted a flattering offer from the Universal Company to join them as a leading man. Three plays that have made Mr. Cummings famous throughout America and Europe are: "Success," "Ashes" and "The Man from Outside." Mr. Cummings is especially fond of doing these subtle plays, and he has an unusual power for suggesting the finer points of emotion. It is probable that he will do a series with a powerful psychological current running through them.

Irving Cummings.

Mr. Cummings, before entering filmdom, was for years a legitimate actor, having served his apprenticeship as a juvenile leading man with stock companies throughout the largest cities in the United States. His last stock engagement was at the Davidson Theater, Milwaukee, where all the David Belasco's productions were offered during the summer season. For two seasons he was leading man with William A. Brady's "Man of the Hour" company. Before that, for two seasons, he was with "Way Down East," with Broadhurst & Currie's Texas company. Mary Fuller, now of the Edison Company, was leading woman with him at the time he was with the Texas company. His last engagement on the stage was as juvenile leading man with Lillian Russell, both in "Wild Fire" and "In Search of the Sinner." He started in filmdom with Pathé Freres for one year, then went to the Reliance for two years, and in two weeks will be affiliated with the Universal.

## BERST RESIGNS PATHE OFFICE.

Mr. J. A. Berst, vice-president of Pathe Freres, announces that he has resigned that office for the purpose of taking up other interests. The Pathe plant in Jersey City, it is said, will be under the direction of M. Bonvillain, recently arrived from Paris, to take charge on Monday, December 8.

# At the Sign of the Flaming Arcs.

By George Blaisdell.

THE Great Northern Company is to be thanked for as well as congratulated on bringing to the screen Miss Betty Nansen, the justly famous Danish actress. In the first of the series of six pictures in which Miss Nansen will be seen her work is superb. It shows quality throughout. The title of the four-reel production is "Princess Elena's Prisoner." A princess Miss Nansen seems. Her characterization might with profit be studied by the remaining directors who show by their product a belief that the only way a player can portray strong emotion is by tearing a "passion to tatters." In one of the strongest scenes in this beautifully staged and finely acted drama Miss Nansen shows her power and her confidence in her ability to indicate mental distress in a most restrained manner. The man the princess loves, a foreign officer, captured in battle and allowed to remain a prisoner at the castle, has through her aid escaped. The princess, behind the curtain and in the light from the outside, sees the fleeing man captured and brought back, to his death as she knows. She slowly sinks on a couch. Later, when the man condemned to die in a few hours is enabled to escape through her aid he presses on her hand fervid kisses. The princess had just before offered to die with him, and she had brought with her a long dagger. The soldier had pleaded: "But I must get back to my country." The princess indicated her contempt for the man who had so tactlessly showed his lack of appreciation for her love by trying with the other hand to erase the impress of his lips. She was overdeliberate, but markedly effective. Miss Nansen's support is strong. Two of the players stand out. The portrayer of the role of Prime Minister Bouton as he signs the death warrant of Captain Versin takes up many feet of film in contemplation of the document in front of him. Not an inch of this is superfluous. It is all a marvelous piece of silent acting. The other player is the woman companion of the princess.

"Princess Elena's Prisoner" is a rare picture.

* * *

Another production in the same class as the Great Northern subject is Pathé's three-reel "The Black Countess." It was shown at the Broadway on Tuesday and held a big house. Beautifully staged and splendidly photographed and tinted, with high-class actors and unusual interiors, and, above all, a good story, it is not to be wondered at that George Fitzmaurice, of the Pathé scenario department, remarked at the recent Screen Club housewarming when asked what he knew that was good: "Well, over at the studio we think 'The Black Countess' is pretty good." It surely is.

* * *

It is said of Ellen Terry, when asked to sum up the qualities necessary for a great actor, that she gave these: "First, a good heart, and then three I's: Imagination, individuality and industry."

* * *

The record for attendance at Joe Weber's Theater, in Broadway, where the Universal's six-reel "Traffic in Souls" is being shown, was approximately 25,000 for the first seven days. The admission is 25 cents. The house seats 800. Manager Martin says the total for the second seven days will be in excess of the figures quoted.

* * *

Miss Mary Pickford has left New York, on her way to Los Angeles, stopping in Toronto, her old home, en route. She is expected at the Famous Players Studio by the middle of the month.

* * *

The Fox Amusement Company will open, on December 15th, offices in 146 West Forty-sixth Street, taking the entire fifth, sixth and seventh floors. As a branch of this company will be the Box Office Attraction Film Rental Company, under the direction of Abraham Carlos, which will book features for the houses of the Fox circuit. Mr. Carlos has already selected for his company such pictures as Bosworth's "Sea Wolf," all of the productions of the All Star Corporation, Barker's "East Lynne," "Humanity," Zenith's seven-reel "Ivanhoe," Ramo's "Wives" and Hepworth's seven-reel "David Copperfield."

* * *

J. J. Raymond, of Rochester, N. Y., representing Gordon Brothers' amusement enterprises, is back in town selecting pictures for his houses. Mr. Raymond has been away six or seven weeks, during which time the Gordon circuit tried out a stated program, which it has been decided to discontinue. We are glad to have Mr. Raymond with us.

* * *

Arrived in town just too late to get in on a Thanksgiving dinner—young "Hal" Gates. He weighed eight pounds, and was unusually husky. His first remark was interpreted to be an inquiry as to the latest news in the film world. "Hal's" father, Harvey H. Gates, who makes the Universal Weekly, and also photoplay scripts, makes no attempt to conceal his pride.

* * *

R. T. Lewis, manager of the Plaza Theater, of Akron, Ohio, writes to THE WORLD an appreciation of Paul W. Panzer, who lectured at the Plaza on November 21st and 22nd. Mr. Lewis states that although he had but little time for advertising the Pathé star's coming, his house was filled to capacity on both days. He says he has received innumerable compliments from his patrons as to the interesting and instructive nature of Mr. Panzer's talks. "The attendance and enthusiasm show Mr. Panzer's great popularity with the motion picture fans in this city," continues Mr. Lewis, "and the opportunity to make his acquaintance personally has added greatly to this popularity. The Pathé people should reap considerable benefit from his tour. Mr. Panzer is one of the rare men who make a good impression on first sight, and continue to improve on acquaintance. We feel highly honored at the opportunity given to our friends and ourselves to meet him."

Mr. Panzer is back at the Pathé Studio, after a tour of six weeks; he was obliged to cancel two weeks' bookings, owing to his recall to again take up his regular work. While away, Mr. Panzer addressed exhibitors' meetings in Pittsburgh and Cleveland, and was given hearty greetings. During his trip he has personally met thousands of picture followers, among them foremost citizens. He has been entertained at the family board of many of these, and comes back to his duties with a new understanding of the hold the picture player has on the regard of the great public. Mr. Panzer's last appearance was in Canton, Ohio, on December 1st.

* * *

Bert G. Ennis, publicity manager of the Eclair Company, was married on Thanksgiving evening to Miss Clara Muriel Pirung. The bride is an elocutionist, a musician and a dramatic reader, and in 1910 was one of the founders of the Kensington Players' Club, a dramatic organization of Brooklyn. Mr. Ennis comes from a family of actors and musicians. George Bunny, son of the Vitagraph star, and a boyhood friend of the bridegroom, took motion pictures of the wedding party entering and leaving the church, and also of the festivities following the ceremony. After a trip South, Mr. and Mrs. Ennis will make their home in Brooklyn.

* * *

W. J. Cherry, of the Southern Feature Film Program Association, of Dallas, Texas, has been in New York City arranging for an extension of the business of his company. Where formerly Texas, Oklahoma, Arkansas and Louisiana were covered, there are now eleven states in the area of the concern's operations. Mr. Cherry said that offices would be opened in New Orleans and Atlanta. Among other features Mr. Cherry represents are those of the Famous Players for Arkansas, Oklahoma and Texas and the All Star in many Southern States.

* * *

The Famous Players have printed and distributed up to date more than a million heralds of "Tess of the D'Urbervilles."

* * *

"Al" Mayo, formerly with Reliance, is now with Thanhouser, assisting Director Fred Sullivan.

* * *

It was a cold, gray 6 o'clock when the housewarming of the Screen Club came to an official finish. There were four survivors. Each consumed one large glass of clear, cold water, just because he was thirsty. It had been a great occasion. What a gathering there was of players! Probably never in the East had there been so many at one time under one roof. There were many greetings of old comrades. One of these meetings-up that interested the others in the party was between "Bill" Shea and "Marsh" Wilder, who had worked together in Vitagraph comedies. Some one reminded them of the time when Mr. Wilder had been locked in a room—it was an Irish comedy—and the only way the other could get a drink of mountain dew in to the imprisoned man was by means of a long clay "come all yer," into the bowl of which the liquid was poured. It developed about that time that Mr. Wilder did not drink. "I don't have to," he said; "I can get enough fun anywhere at any time watching other people." Mr. Wilder, by the way, had some of his stories with him, and certainly he kept the party in high humor.

* * *

Mrs. Baggot, mother of the Universal leading man, whose home is in St. Louis, has been visiting her son in this city.

* * *

Jack Cohen, of the negative department of the Imp studio, who had received a flattering offer from another company and who was announced as about to resign his present position, will not leave the Universal. Instead he will have added to his present responsibilities the editorship of the Universal Weekly.

# Chicago Censorship

### Censured and Commended by Differing Minds—Some People Hard to Please.

THE Chicago Censorship Board has been receiving a critical fusillade from various sections of the country on account of the barring of certain moving pictures. The volley from the Committee on Motion Pictures of the National Council of Women, New York, is the most withering. Here it is, as it appeared in the Chicago Examiner:

> "Chicago is a prudish old maid."
>
> That is the opinion of the Women's National Council after viewing in a theater in New York a series of films that Chicago had barred as improper.
>
> The activities of Second Deputy Superintendent of Police, M. L. C. Funkhouser, in putting in jail a woman who went bathing in bloomers without a skirt, in arresting and fining an art dealer for displaying the picture "September Morn" in his window, in barring various moving picture films which did not fit his idea of morality—all these are merely in answer to what Chicago people demand.
>
> But, in New York, an audience made up almost entirely of women sat through a long exhibition the other day at which were shown only pictures barred from Chicago.
>
> "What in the world is the matter with these pictures?" the women demanded when they had seen them. "It must be very easy to shock Chicago."
>
> Miss Kate Davis, chairman of the Committee on Motion Pictures of the National Council of Women, took the films which Chicago had condemned and had charge of the exhibition in New York. The women in the audience applauded many of the pictures which Chicago had rejected as impure.
>
> One picture showed a water fight among a score of little boys, and the women laughed delightedly. Chicago had refused it because the little fellows wore no bathing suits.
>
> Another showed the beautiful steps of a toe dancer.
>
> "Why in the world did Chicago object to that?" asked a woman.
>
> "Chicago doesn't permit toe dancing in pictures," explained Miss Davis.
>
> "I wonder what Chicago would do if any one put on a film showing a tango tea," murmured the woman.
>
> "It never would be seen," Miss Davis explained. "Out there they simply will not allow the modern dances shown."
>
> Another picture was a scene from an Igorrote village, where a cluster of huts stood in front of a grove of cocoanut trees. In the foreground was a dinner party. The father stirred a pot over a fire and the whole family reached in with fingers and took out bits of food and ate it.
>
> "What was the matter with that one?" demanded a woman. "They have on clothes and they're not dancing, and its most interesting. Why did Chicago bar that one?"
>
> "Because it is dog they are cooking in that pot," explained Miss Davis, while the entire audience laughed.
>
> One picture showed a grave-robbing scene, in which the body of a beautiful girl is taken from a coffin and carried away in a taxi. That was barred, Miss Davis explained, because Chicago was afraid it would teach Chicago boys to become grave robbers.
>
> Train holdups, safe blowings and all manner of happenings of everyday life, of which every one reads in the papers, were shown, but Chicago had barred them all on the ground that they "teach crime."
>
> The National Council of Women is working toward a full and sane censorship of all films, but it had to laugh at the attitude Chicago has assumed toward pictures which found only favor before the committee of women.

But there is another side to the question, as the following excerpt from a recent issue of the Chicago Record-Herald shows, and which was sent to that paper by Flo Jamison Miller, of Wilmington, Ill., who is secretary of the Women's National Council:

> "Knowing that the Record-Herald stands for 'a square deal' for all, I desire to correct a wrong done the National Council of Women of the United States through an article which appeared in your issue of today, falsely attributing to that body 'contempt for Chicago's prudishness.'
>
> "The National Council of Women has a department looking to the suppression of objectionable motion picture films. At its meeting in New York a crime cutout film, consisting of cutouts from films that had been presented to the police appointed to censor the same in Chicago, was under discussion. This film was horrid in ever particular and brought forth hearty condemnation from the council, while commendation of the police of Chicago for their action in making the cutouts.
>
> "The proprietor of the theater did say to some of the members, that he saw nothing objectionable in the two scenes mentioned in the article, the bathing and the Igorrote village, but even these did not receive the approval of the council. A resolution was adopted asking the mayor and council of the City of New York to enact legislation which would bring to their city the same security that the City of Chicago today enjoys through its police censorship of films.
>
> "As secretary of the council, and as one who was present when this film was shown, I can speak in the name of the Council of Women and with authority."

Resentment was aroused by the ridiculing article in various women's organizations in Chicago. Mrs. Harriet Vittum, president of the Woman's City Club, emphasized that if Chicago censors erred, it was because they were too lenient.

"I have seen some of the films in New York and it is no wonder to me that they have been suppressed," she said. "I believe every mother in Chicago would stand back of Major Funkhouser in his campaign against improper pictures."

Similar expressions were made by Mrs. Franklin E. Nellis, of the Chicago Woman's Club, Mrs. L. Brackett Bishop, Mrs. Joseph T. Bowen and others.

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## WILLIAM RUSSELL GOES TO BIOGRAPH.

William Russell, well known in "hero" parts in the pictures, is with the Biograph. He made his debut in films with that company, but left to join the Thanhouser forces, with whom he has been for three years. Before he became a photoplayer, Russell appeared in vaudeville as the muscular star of a prize-fight sketch and is known in the world of the studios as one of the most athletic of its actors.

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# "Victory or Death"

### Four-Reel Itala Feature of Highly Sensational Character with Good Story Well Acted.

Reviewed by Louis Reeves Harrison.

THIS is a highly sensational melodrama, spiced with adventures in mid-air over land and sea, scenes aboard a burning ship, swift movement of plot and counterplot, all acted by principals of interesting personality, and there lies beneath the surface a mother lode of true interest, the conflict of wills, the clash of character upon character, in the daring attempts of a young girl to recover a valuable invention lost through her folly.

The attractive young simpleton becomes fascinated by a government spy masking as a titled gentlemen and consents to a secret meeting which enables him to overpower her and obtain entrance to the house of her father, a dignified old gentleman who has been entrusted with the custody of a bomb of new and remarkable properties. The emissary of a hostile government gets the device and escapes with it shortly before the girl recovers her senses. She sets off after him, and an exciting chase ensues.

Scene from "Victory or Death" (Itala).

We have ceased to expect that a story of this kind shall approximate the truth. So long as events are cunningly shaped into a story of progressive and intense action, so long as the settings, acting and general presentation are attractive, so long as the drama holds us, though its improbability may amuse us at moments, such recklessness as that exhibited by the heroine may be overlooked, but there is no need of forcing the obvious, as is sometimes done by Italian actors. They are often over-anxious to be understood and become artificial at moments when a little illusion of naturalness would be delightful.

There is a delightful element of truth in the flight of the aeroplane. The heroine mounts it and actually goes sailing off in the air, whereas there is usually a cut for a substitution to be made, a silly trick that deceives no one in front these days. The Itala heroine is not afraid to ride in an air ship—she, apparently, has no sense of fear—and she leaps from it into the water when the ship on which the villain is escaping is overtaken. She is hauled aboard a gig that is lowered and given dry clothes by the passengers.

Her search for the spy leads her to his cabin and he again wins out. He has overcome her and is engaged in tying her, when he discovers that the ship is afire. He escapes with the passengers who throw themselves in the water and are picked up by the boats. The boats have left when she squeezes out of the port-hole. She clings to a piece of driftwood and is rescued by a young American, who happens conveniently to be passing that way on his yacht. A romance begins aboard the yacht that grows very interesting. The yachtsman joins forces with the reckless young beauty in pursuit of the spy and passes her off as his wife at a critical moment.

The romantic relation of these two, compelled by force of circumstances to assume the intimate relations of man and wife, reads like one of those absorbing old-fashioned stories that used to strain mother's eyes and ours as well, and this romance relieves the latter portions of too much sensation. The pictures of the burning ship, the deck scenes of struggle for self-preservation, and the leap from the aeroplane to the sea furnish enough thrills for one play. The story is decidedly well constructed and finely acted.

# For the Defense.

### A Cloud of Testimony in the Suit of the United States vs. Motion Picture Patents Company.

THE hearings in the case of the United States Government against the Motion Picture Patents Company, and the General Film Company and others, were continued all through the week before Special Examiner Edward C. Hacker in the Manhattan Hotel.

A number of exhibitors, and exchange managers in charge of General Film branches, were called by the defense. Among the former was Mr. Abraham Greenberg, who owns the two biggest motion picture theaters in Camden, N. J., and who has been in the exhibiting business for the last seven years. Mr. Greenberg testified to the highly efficient management of the Philadelphia branch of the General Film Company. He said he was one of the many exhibitors who had patronized the Electric Theater Supply Company, of 44 North 10th Street, Philadelphia, one of the oldest and most successful exchanges in the country. When the Electric Theater Supply Company was absorbed by the General Film Company, Mr. Greenberg continued with the licensed producers. He declared that the service now furnished by the General Film Company was satisfactory. Among the advantages he enjoyed through the co-operation of the Philadelphia branch was an ability to select and advertise his program weeks ahead. He said that a rival exchange also conducted under a Patents Company license had sought to invade his territory, but that he had been able to beat his opposition through the intelligent aid given him by the General Film Company.

Mr. Greenberg was followed on the stand by Mr. Edward M. A. Super, an exhibitor at Bristol, Pa., and a well-known moving picture pioneer of Easton, Pa., and Southern New Jersey. Mr. Super's testimony was much the same as that of the preceding witness. He said in his seven years' connection with the motion pictures he had never found any service more satisfactory than that of the Philadelphia branch of the General Film Company.

Mr. Robert Etris, an old-time popular exchange manager, formerly in charge of Lubin's rental agency and now a branch manager of the General Film Company in New York City, and M. J. A. Schuchert, a Buffalo branch manager, gave interesting testimony touching the benefits which they said had come to the exhibitor and to the industry at large through the development of a safe, reliable and fair method of distribution. Mr. Harry Schwalbe, the general manager of the General Film Company branch in Philadelphia, was one of the most important and interesting witnesses who have so far testified for the defense. Mr. Schwalbe, who had been one of the owners of the Electric Theater Supply Company before he entered the service of the General Film Company, gave a history of the development of the industry from its earliest beginnings to its present status. He characterized the influence of the Motion Picture Patents Company and the General Film Company upon motion pictures as beneficial.

## Change in General Film Service.

### Exclusive Service Abandoned for a "Big Feature Service"—Other Minor Changes Planned.

To meet the demands from exhibitors for feature pictures of greater magnitude and to provide adequate means for the distribution of such pictures, the General Film Company announces the abandonment of its so-called Exclusive Service, which consisted of three multiple reel and six single reel subjects each week, and will supply in its stead, through the same organization a series of special features ranging from three to eight reels.

For some time there has been a demand for large features and exhibitors have been compelled to look to dealers in state right subjects to obtain such pictures. By means of the new service the General Film Company expects to enable its patrons to supply the demand without dealing with other concerns. It is claimed that a more reliable feature service will be thus provided to its patrons.

Other changes in the General Film Company's regular service is the substitution of multiple reel subjects for the Kalem Monday dramatic single reel subject and the Edison Tuesday dramatic single reel, each company issuing multiple reels on those dates. This will give theaters using regular licensed service a choice of ten multiple reels each week.

### S. N. LICHTER JOINS LIBERTY EXCHANGE.

Mr. S. N. Lichter, of the Liberty Film Renting Co., of Pittsburgh, has been appointed manager of the Liberty Film Renting Co., of Cleveland. Mr. Lichter, is a man of considerable film experience having been with the Liberty Film Renting Co., of Pittsburgh, for a number of years.

# New Reliance Studio.

### Extensive Plant for the Taking and Making of Pictures Completed at Yonkers.

THE new motion picture studio and factory for the Reliance Company, which has been under construction for some time at the old home of Clara Morris, Riverdale Avenue, Yonkers, N. Y., has finally been completed and is now ready for occupancy. The studio itself was built by Edward B. Kinsila on scientific and practical lines. It is of skeleton steel construction set with ground glass, calculated to admit and diffuse every particle of light.

The entire roof, 100 feet by 50 feet, is supported by thread like trusses without supporting posts that seem hardly strong enough to support the weight. The three side walls facing the sun are composed of removable sash in very light frames, with glass doorways that may admit the entrance of a carriage and pair. These glass sides extend to within two feet of the floor thus admitting lateral light and eliminating all shadows. Along this base is arranged the steam heating coils.

Ample ventilation is provided by two rows of ventilators on either side of the roof ridge and a continuous row underneath the roof eaves, all of which may be regulated from the studio floor. Three light steel trolleys suspended from the roof extend the entire length of the studio, from which lamps for artificial light may be suspended and concentrated at any desired point.

Against the north wall, which is solid, are arranged the scene docks and a painter's frame, with a large door in the middle to give entrance to a building to be built later for the storage of properties and more dressing rooms.

Edward B. Kinsila constructed the beautiful Nollendorf Theater, in Berlin, Germany, in which A. H. Woods recently acquired a half interest. This theater is reputed to be the last word in theaters devoted to moving pictures. By an ingenious combination of showing the picture at the rear of the stage and lighting the auditorium indirectly by lamps concealed behind the wall cornice, the pictures may be shown in a brilliantly lit auditorium on much the same system as that employed in the well-known act, "Black Art."

### ROMAINE FIELDING STAGES SPECTACLE.

### Lubin Director, Leading Man and Writer, Makes Six-Reel Drama in New Mexico.

Romaine Fielding, the Lubin Director who writes and plays the leads in his productions, has been busy in Las Vegas, N. M., putting on "The Golden God," a six-reel spectacular drama. Its theme is capital and labor. Mr. Fielding was aided in the making of his picture by all the inhabitants of the town and surrounding country. On the day when the greater spectacles were filmed the railroads ran excursions to accommodate those anxious to witness and participate in the mob scenes. To take part in the battle on land and in the air Ralph G. McMillen, the aviator, led a fleet of aeroplanes. The National Guard, as well as a hundred or more of the local lodge of Elks, offered their services, which were accepted. Las Vegas practically declared a holiday, all banks, stores, schools and even law courts being closed.

One of the most picturesque scenes was a brilliant cavalry charge led by Mr. Fielding in a high-powered automobile equipped with a machine gun, operated by soldiers. Hundreds of pounds of dynamite and powder were burned in the battle. The period of the play is 1950, when, according to the screen portrayal, the giant Labor will strike its tyrant Gold. Picture lovers will await the appearance of Mr. Fielding's spectacle with lively interest. The Lubin Western director has the faculty of putting a sincerity and an earnestness into his work which, combined with his constructive skill, always make for human interest.

### INNOVATION BY PRINCESS.

The Princess Brand of Mutual pictures is springing an innovation. On Friday, December 19th, they release "The Law of Humanity." The innovation lies in the nature of the picture—dramatic. Hitherto, Princess films have been farces without exception, indeed, the "leads" Muriel Ostriche, Boyd Marshall, Marie Eline, were recruited because of their abilities in the line of farce. Hence, it will be interesting to note their work in "The Law of Humanity," which is an emotional drama of pronounced type.

### MEDAL FOR C. FRANCIS JENKINS.

Upon the recommendation of the Franklin Institute, of Philadelphia, the John Scott medal has been awarded to C. Francis Jenkins, of Washington, D. C., for his inventions of motion picture apparatus.

# Music for the Picture

Conducted by **CLARENCE E. SINN**

### High Class and High Salaries.

Donald Grey, of Kent, Ohio, writes:

> For many years I have traveled as leader with dramatic companies, and only to-day my eye alighted on a page in your issue of 15th, entitled: "Music for the Picture." It has determined me to give up the drama for moving pictures. "E. T. C.'s" letter about the horrid jangle of rag-time artists is no less true than the remarks of "H. J. G." and "Friend Lane," who both hit the bull's eye in the disk of truth. The house managers do not offer sufficient salary inducement to tempt musicians, but, on the other hand, can they find any who are worth tempting? "Friend" Lane appealed to his "fellow pianists," but, alas, such a large percentage are, at best, only mechanics—some skillful—some mediocre—some worse, but they play all pictures, comic or tragic, without cessation until the ear is tired with monotonous continuity. Here lies one serious mistake. No picture, any more than does a drama, needs continuous musical accompaniment which not only tires the ear but robs really important points of their dramatic effect and beauty. It is this habit (probably insisted upon by the employer) which prevents real musicians entering the field of moving pictures. No musician could stand such a strain. Get that into your heads, managers. I once joined a show at short notice, arriving too late for rehearsal. I obtained a script of the drama, went through it making notes for use with my own "cue books," and at the drop of the curtain the stage director hurried down to congratulate me upon the success of the incidental music. Said he: "I have been in the business all my life, but never before realized the important part music plays to the drama."
>
> The main trouble with the average orchestra is that they play their music mechanically correct, but, for the most part, that is all; no soul—and, by pandering to the abominable popular taste (so-called) for clap-trap, lose what little they might have had. The moral is: Put in your house one fine instrument, one artist—one mind to control the whole orchestra—the pipe organ. Pay one artist's salary—give him a carte blanche and don't, Mr. Manager, presume to interfere with the exponent of that art of which you probably know nothing. Get that? Yes, and your coffers filled, too.

In commenting upon the foregoing, I want to say that as regards continuous music for the picture, this is a "habit" that has developed with the growth of picture music. Considering all conditions, I think the habit has its good features, and the fault—if it be a fault—lies as much with musicians as their employers.

I have seen many pictures which, in my opinion, were better with very little music, providing that little were applied intelligently. A few pictures are effective without music. Perhaps the day may come when picture music will be applied to certain scenes only, to enhance certain effects, as in stage productions, but conditions must be different from those now existing. Should an exhibitor tell his pianist or orchestra leader (in the average theater) to play music only in places where his own judgment deemed it necessary, I am afraid most of them would only play when they were ashamed to "stall" any longer—and they might not fit the pictures any better than they do now. The ordinary run of pictures are more interesting with continuous music as things stand now. The high-class "features" admit of high-class musical accompaniment, and presuming your manager, operator, musician and audience to be of the same class, many pictures could be treated as you say. The pauses should never be made abrupt or startling. It should not be asked by the hearers, "Why did he stop playing?" nor should it detract the attention when he resumed playing. Music for the picture should never be loud nor insistent; especially in cases like these under discussion should the music be kept down very soft (swelling to action), and dying out in a whisper; it should also be introduced in the same unostentatious manner. The exceptions are where tumultuous scenes are suddenly introduced or withdrawn. But this sort of thing need not necessarily be confined to the pipe-organ. Those who are so fortunate as to view some of Mr. Rothapfel's picture feasts (I see he has started one in New York City) may get a new grasp of musical accessories—organ and piano, orchestral and vocal—to the moving pictures.

### More Concert Music.

Miss Bernice Thayer (name of city not given, postmark illegible) writes:

> In a recent issue of The Moving Picture World you take occasion to criticise orchestras playing what you are pleased to call "concert programs" for moving pictures. I am a member of a ladies' orchestra employed in the leading picture theater of this city. We show the best grade of pictures (Licensed) and play the best grade of music. Moreover, we play it just as it is written—just as the composer intended it should be played so far as lies in our power. I do not believe in cutting or slashing good music just because some parts of it do not happen to be in keeping with certain scenes on the screen. Of course, we try in a general way to choose music which will harmonize with the picture, but if the finale of an overture comes in the middle of a picture, we play it there. Our manager is making a feature of his orchestra, and the patrons of the theater come to hear the music as well as to see the pictures. In fact, the orchestra gets more applause than the pictures do. There are two sides to every question you know, and it might be as well that you look on both before condemning "concert music" in picture theaters.

Your music gets more applause than the pictures. Naturally. It gets the best chance. If your manager is satisfied and the audience is satisfied, and the orchestra as well, there is no argument. And I'm not condemning concert music in picture theaters. I merely say that it seldom or never enhances the value of the picture. I have visited such places at times and can say that I could shut my eyes and enjoy the show. It interfered with my pleasure somewhat during a beautiful rendition of "Pilgrim's Chorus" or "Evening Star," to open my eyes and see the bandits shooting up a train. But I do say that good standard music can be used intelligently and help the picture. And playing a standard overture in such a manner that you bring a heavy finale in a quiet passage of the story is not an intelligent way of accompanying the picture. In fact, I cannot see wherein a standard or any other kind of an overture played in its entirety "just as the composer wrote it" can fit a dramatic picture, unless by pure accident or the picture made to fit the overture. Here is my position. A moving picture theater is first of all a place in which to exhibit moving pictures. That is what it purports to be and that is what the average patron expects it to be. People come to see pictures. The pictures are the show. Now, anything in the way of accessories, musical or otherwise, which can add to the attractiveness of the show (the pictures) is legitimate; when the orchestra or anything else is made so prominent as to detract from the real show, the establishment loses its identity to that extent as a picture theater and becomes something else. Some managers put in vaudeville acts which get more applause than the pictures. If his patrons like vaudeville better than pictures, well and good; he is catering to their wishes. His house belongs to the vaudeville class, but he doesn't show acts and pictures at the same time. If his patrons like concert music better than pictures, they'll get it, but an orchestra that is good enough to be featured should be featured by itself on a stage fully set and lighted for the purpose, instead of making the show a two-ring affair. The manager is in business to make money, but if his good concert orchestra detracts from the pictures and gets the most applause he is running a concert theater. If your music predominates, the pictures must, of a necessity, become secondary in importance. If your pictures are the show and your music an accessory to the show, then you are "playing the pictures," and your work comes under this head. Otherwise, it doesn't need to interest you and that's all there is to that.

# Foreign Trade Notes

## BRITISH NOTES.

(*Special Correspondence to* THE WORLD.)

BY THE time this communication becomes cold type there will have reached New Zealand one of Mr. Charles Urban's right-hand cameramen, a young fellow named Horton, whose duty it will be to secure Kinemacolor records of anything scenically or socially interesting in that section of the Antipodes. A colleague of mine who had a few words with Horton immediately previous to his departure tells me that he is anticipating a little better luck than attended his recent tour in Japan. He was despatched to Nippon at a moment's notice by Mr. Urban with instructions to secure Kinemacolor pictures of the late Emperor's funeral for exhibition in England and America. He rushed posthaste overland, successfully convinced the Russian cossacks that his camera was not a concealed bomb for the Czar, only to find upon his arrival in Tokio that the ceremony would take place at midnight. Respecting moving picture conditions in Japan, Mr. Horton says that shows are as prolific as in the West. European travel and educational pictures and American sensational subjects are much in request, but there is no demand for comics. There are very few native pictures and he thinks there is a future for a producing company specializing in these. All films exhibited have to pass the State Education Department.

* * *

The topic of the week for discussion in trade circles has been the high-handed action of the government authorities across the Channel in announcing that after June next ordinary celluloid films will be prohibited in France from public exhibition. There does not seem to be any immediate possibility of a similar decree being issued to exhibitors in this country despite the persistent rumor that the Commission of Enquiry into celluloid storage and dangers, now in conference in London, are contemplating new restrictions. These, it is being whispered, will only demand the licensing of film stores in the city. A day or two ago the Middlesex County Council held its annual meeting, and, by a large majority, resolved to insist upon the Sunday closing of moving picture theaters. American readers unfamiliar with this country must not confuse this body, which, although controlling theaters in greater London, does not affect those under the jurisdiction of the London County Council.

* * *

A month or so ago I gave a few particulars of a sensational film handled by Messrs. Ruffells, entitled, "Through the Clouds." The production has been banned by the police at St. Helen's in Lancashire as tending to educate the young in methods of the criminal. The film under suspicion was produced in this country last summer.

* * *

The past few days have seen a large proportion of exhibitors selecting their Christmas features. I think the most in demand will be Thanhouser's "Little Dorrit," for the reason that it is a story comprehensible by children, and also by an author whose name alone is synonymous with the festive season. In my opinion, the Thanhouser Company have made a serious omission by not having this subject colored, for eight out of ten theaters exhibit colored subjects during Christmas week. Enquiries at the principal film renting houses in London elicited the information that the American films most in demand for Christmas include Kalem's "Manger to Cross," "Three Wise Men" (Selig), "Robinson Crusoe" (Bison 101), "Beauty and the Beast" (Rex), "Cinderella" (Thanhouser), "A Good Little Devil" (Famous Players Co.), "Madelaine's Christmas" (Lubin), "Old Folks' Christmas" (Imp), "Night Before Christmas" (Vitagraph), "A Christmas Accident" (Edison), and "A Counterfeit Santa Claus" (Selig). There is a similar number of seasonable releases by the home manufacturers, the two of most outstanding merit being "A Little Snow Waif" (British and Colonial), and "The Newsboy's Christmas Dream" (Cricks & Martin).

* * *

The British-Canadian Film Company has been registered to exploit film producing in the Dominion. The new concern is to specialize in educational subjects and dramas of a patriotic order. The capital has mostly been raised in Montreal and the Canadian head-office will be located in that city.

* * *

B. Nichols, the British agent for Kalem, A. B., and other American houses on this side has just returned from New York with yet another representation, that of the Solax Company.

* * *

Beginning December 1st, the London address of the Flying A Co. will be 193 Wardour Street, instead of 101 Wardour Street. Pressure of business has necessitated their removal to larger premises.

* * *

The Transatlantic Film Co. (in reality the "Universal") is now firmly established in its English home in Oxford Street. This week they are inviting the general public to inspect the showrooms and a complete miniature producing plant.

J. B. SUTCLIFFE.

## PARIS LETTER.

(*Special Correspondence to* THE WORLD.)

THE Society of Authors and Composers has resolved to consider the picture theater as a "legitimate" theater and included the cinematograph in it's statutes of association. Although it has been decided that authors shall be remunerated in proportion to the receipts of the picture theaters, it is not known definitely how and when this measure will be put into practice. It is certain, however, that henceforth the Society will negotiate for the sale of scenarios direct with the manufacturers. Existing contracts between producers and authors will nevertheless remain valid.

These important decisions were voted unanimously at a historic meeting of the Society of Authors and Composers held on November 6th, at the Civil Engineers hall. Monsieur Robert de Flers read the report of the special commission which was delegated some time ago to enquire into the question of "authors rights" in respect to photoplays. He cited the colossal increased turnover of a moving picture firm and pointed out that the payment of authors had not increased proportionably. Briefly, he said the time had come for the cinematograph to be included in the rules of the society. Authors must combine. The picture theater must be placed on the same level as the theater and regulations framed whereby the latter would be in a more favorable position to fight its opponent. The illustrious president of the society explained at length that the authors bore no malice against the manufacturers. They would in the future as in the past continue to be on the best of terms with the manufacturers. They would not recourse to pernicious methods to obtain their goal. What they asked for was a modest but reasonable profit. Their scheme would help to strengthen the industry. In short, their proposals would be all for the benefit of the entire trade.

Monsieur de Flers was loudly applauded by the brilliant company present. Never in the annals of the society has any proposition been received with such enthusiasm and voted so unanimously. It remains to be seen how the levying of "authors rights" will affect the exhibitor. Showmen here, of course, pay a certain percentage of their receipts to the society of authors and composers for the privilege of playing music composed by members of the society.

* * *

Joseph Menchen's celebrated film "The Miracle," is to be presented at the Casino de Paris, next January.

* * *

A trade exhibition of a picture called "The Romance of Carpentier" was recently given at the Cinema. The film depicts the life story of the famous French boy boxer Carpentier. It contains such diverse scenes as a pit boy's work and the pas de l'ours danse at Maxim's night restaurant. Carpentier, of course, plays the principal role and is supported by Mlle. Berthe Bovy of the Comedie Francaise and M. Harry Baur of the Renaissance theater. The young pugilist was present at the special show and the trade men gave him an ovation. The producers are the "Grandes Films Populaires." Aubert is concessionaire.

* * *

Louis Aubert has been busy in Brussels organizing a branch from which he will rent his big exclusives in Belgium.

* * *

Miss Campton, an English actress, who is better known in France than in her native country, will appear for the first time in moving pictures in an Eclipse production.

* * *

One time member of the Paris Municipal Council, Monsieur Leopold Bellan is now devoting his time to the Societé d'Enseignement Moderne (Modern Teaching Society), of which he is the active president. In July, M. Bellan promulgated a scheme for educational moving picture classes. On October 23rd, the first Thursday matinee of instructive motion pictures was given at the Villiers hall before a large audience mainly composed of pupils from the primary and secondary schools of this city. Monsieur Armand Gauley, professor of diction at the Normale school lectured as the films were projected. The films included a fine geographical subject depicting the transit of a letter from Central Africa to Marseilles. Next will be the little Parisian's half holiday.

* * *

Commander Evans is to give a lecture at the Sorbonne illustrated with moving pictures taken on the Scott Antartic expedition. It is anticipated that President Poincaré will attend.

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"To Win the Million," the Eclair cinematographic musical farce is to be presented to the public at the Empire music hall this month. It will subsequently go to England.

* * *

Louis Aubert, who is very much in the spotlight just now, has formed a producing company. Grounds have been leased near Paris. The firm proposes to make six important films per year. The photoplays will be selected from the works of the best authors. The first film "l'Abandonee," by Arthur Bernede, is about to be placed on the market. For this picture quite a constellation of star artists from Paris theaters were engaged, including Mlle. Delval of the Theater Sarah Bernhardt. The reel will measure approximately 3,600 feet. The same firm is now preparing a film version of Emile Zola's "La Curee."

* * *

It is pleasing to observe the progress of our industry in France. During September fifty-two new companies were formed, representing invested capital to the extent of over one million five hundred and forty thousand dollars. Since the commencement of the year no less than 401 new firms have come into existence.

* * *

The exclusive is now firmly established. E. Hembert, of "Big Artistic Successes Tours," will organize the presentation of features like "Quo Vadis?" throughout France.

* * *

The S. C. A. G. L. production of Jean Richepin's "La Glu" was issued by Pathe Freres on non-flam film. The Monat Film Company announces that all Hollandia subjects will in future be supplied on non-flam positive stock.

* * *

Parisiana must rank as one of the safest picture theaters in Paris. Paul Ruez, the proprietor, has installed a patent fire extinguishing apparatus of which he is the inventor. The device consists of a cylinder containing special fire extinguishing liquid. The cylinder hangs from the roof of the operating room. To set the machine in action, one has but to pull one of the cords placed in various parts of the house as well as outside and inside the room. Immediately a cord is pulled, the liquid floods the operating room. At the same time, and automatically, the lights in the hall are switched on and a powerful fan is set in motion for the purpose of driving the fumes out of the operating room. Once a week this device is tested.

* * *

Paul Ruez has just opened a great picturedrome outside Brussels. It has a seating capacity for three thousand. Prices are fixed for the pockets of the masses.

* * *

The A. B. feature "Battle of Elderbush Gulch," has scored heavily in Paris. The picture was starred at many cinemas.

* * *

It is announced that Pathe Freres will not guarantee to supply the films they are asked for to exhibitors booking less than three thousand feet of Pathe film per week.

* * *

Readers may be interested to learn how Paris showmen select their programs. Pathe and Gaumont, who rent direct, show their productions at their headquarters. The majority of other brands are displayed at the Consortium and Majestic picture theaters where managers gather weekly to make up their bills.

* * *

The well known composer Raoul Gunsbourg is going to make photoplays. He has taken a big Paris studio and engaged a troupe of Italian artistes. He will produce in motion pictures the most popular operas presented during the past seasons at Monte Carlo.

* * *

The apparatus manufacturer J. Debrie has just put on the market his 1914 new model printing machine.

* * *

Twenty thousand dollars is being offered to anyone who can prove that any incident in Robert Schwabthaler's film "With the Greeks in the Firing Line," was faked.

* * *

Gervais-Courtellement, the celebrated photographer and lecturer is giving a series of most interesting travel lectures at the Gaveau hall. His entertainment is described as "Art Visions" and the title has been well chosen. M. Gervais-Courtellement exhibits a remarkable collection of natural color stereopticon views illustrating his travels abroad. The lectures conclude in a striking way to the accompaniment of singing, beautiful, dissolving views that are thrown on the screen and the effect is quite indescribable.

JOHN CHER.

MISS FRANCESCA BERTINI.

The above is a splendid likeness of the beautiful and talented Italian actress, Miss Francesca Bertini, who plays the lead in "Venomous Tongues," the first Kleine-Celio release for Tuesday, December 2nd. Miss Bertini formerly was one of Cines leads.

### FRANK DAYTON.

How fine it would be if all motion pictures were to be acted by men and women of such rare dramatic experience as that possessed by Frank Dayton, that sterling member of the Essanay Eastern Stock Company. In these days of much vaunted legitimate stars who are beginning to hear the call of the motion pictures it is doubtful if any company, composed of stars or otherwise, can show an actor whose work will surpass that of Frank Dayton, for understanding, style, force or finish. For absolutely sure-fire results, with no favors asked, he is without a peer on the motion picture screen. Anything he does in a picture stands out clean-cut like a cameo a finished gem; and it is high time that his work should be publicly recognized.

**Frank Dayton.**

While possessing a charming personality, Mr. Dayton is a man of serious thought, with a decidedly literary turn of mind. Many a poetic pearl has come from his gifted pen, brimful of sense and sentiment. We often wish that he would favor the readers of the World with an occasional timely verse, by which means it is certain that he would quickly take his place as the Poet Laureate of the movies.

However, like most professional men, Mr. Dayton has a hobby. His hobby is fire-fighting and most of his best efforts have appeared in firemen's publications, following some serious disaster that has cost firemen their lives. Among firemen the country over Frank Dayton is known as one of them, and is an honorary member of many of their societies. In his long traveling career he has been welcomed by the fire departments in nearly every city in the land as a friend and as an expert authority on fire fighting apparatus. He is not an ordinary "buffalo" of the kind that sits around the fire-house, but dons a helmet and goes in where danger lurks. And many are the genuine and thrilling rescues he has made in burning hotels, in a way that stamps him as a man of high personal bravery. He is honored by and made the companion of fire chiefs wherever he goes.

Mr. Dayton has been an actor for thirty-five years, beginning in 1879 at the National Theater in Philadelphia, playing "Corkett" in "The Silver King," which part he played for three years. He next put in four years with J. K. Emmet the elder, the time being split by a two year engagement with Miles & Barton's "Lost in New York." In 1890 he joined Charles Frohman's Empire Theater Stock Company appearing first in Bronson Howard's "Shenandoah," at the old Star Theater, at 13th and Broadway. Next followed long engagements in "The Lost Paradise" and "The Girl I Left Behind Me." He then left Frohman to play the part of Frank Layson, the hero in Jacob Litt's "Old Kentucky," which part he played for seven years, broken only by appearances in a big revival of M'liss.

In 1908 he left the stage and introduced talking moving pictures with a company of four people behind the screen at Lubin's Philadelphia theaters. In one year he talked 3800 exhibitions in this manner. He then took the stage direction of the 15th Street Theater, Philadelphia, in charge of the talking pictures. After that followed two more seasons with "Old Kentucky," followed by a year and one-half with Lyman Howe behind the screen. In 1910 he was engaged by the Essanay Company with which he has been ever since.

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### MUSICAL SCORE FOR "PROVENCE."

In tune with the theatrical billing that calls Miss Maude Fealy, leading lady of Thanhouser's "Legend of Provence," the "late star of" a film that went before, a composer for regular musical show productions, E. A. Price, of the Tams Music Library, has been engaged to do a score for the "Provence" picture. The latter is a release of the new "Big Productions" department of the Thanhouser concern, and exhibitor readers of this journal may obtain the music gratis by addressing a line on their letterhead to that department. C. J. Hite, the Thanhouser head, created the new branch in answer to the demand for special features that has arisen lately. Bert Adler has the business charge. A four-part picture featuring Miss Fealy or some other widely known player, is released on the first day of each month and "exclusive" service furnished exhibitors under contract.

## Flickers

**Jules Burnstein.**

MY good looking friend this week is Jules Burnstein. Once in a while you catch him with a smile, but you know when a fellow is managing the film rental department of such a prosperous and growing concern as the World Special Films Corporation, he has to look serious occasionally, or you folks wouldn't think he belonged to the title of General Manager. Jules is a good fellow and one of the very best posted men in the trade today. He thinks and talks films and rental prices day and night until the figures stand in line, then lie down dead, and do all those funny stunts. He is a good asset to the company he represents, and can play the game right.

* * *

Evidently New York doesn't look so very good to Stan. Twist, as it might, if he continued his visit with us for a while longer. As it is Stanley H. Twist, as he is formally known, tired of Chicago and resigned his position with the Selig Co., to come to New York and help to increase the bank roll of E. Mandlebaum, president of the World Special Films Corporation. Having exhausted his best efforts here, while accomplishing his purpose, he intends to leave us now for a trip half around the world. His destination this time is Australia, and he will try to triple the profits of the Australasian Film Company. There is no doubt but what he will make a very strong effort, because it is an awful long walk back home if he doesn't. I met him Saturday night and he told me all this.

* * *

Richard Lembeck, formerly with the Solax Company in Fort Lee, New Jersey, has been booked for the season of 1913-1914 by Belasco, to appear with David Warfield in "The Auctioneer."

* * *

I visited Edisonville, a suburb of Orange, N. J., last week and found all the store windows and refreshment parlors, including the restaurant and other places displaying a one-half sheet poster announcing the big amusement event of the season, a three act drama to be enacted by members of the Edison dramatic club. Our good little friend L. W. McChesney, formerly advertising manager of the General Film Company and now sales manager of the Edison Company, since he got back to the simple life, has given up athletics for dramatics, and is now heading the cast as leading man. I'll bet the Oprey house was filled to capacity all right. You can say what you like about those amateur actors.

* * *

Leon J. Rubenstein, president of the Ruby Features Company, announces a brand new and attractive, single, juvenile subject. It is a bouncing ten pound baby boy, which made its appearance Thanksgiving Day.

* * *

Bill Kalem Wright has a new pet. It is a fifteen-inch alligator, a present from the director of the Florida company of the Kalem Company. Mr. Wright has christened the insect "Kalem," and at the mention of its name, it never even looks at you.

* * *

C. S. Edward, formerly assistant to manager Isner, in the Kansas City office of the General Film Company, has been promoted to fill the place left vacant by Mr. Isner, who has resigned.

MAC.

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### JEAN DARNELL ILL.

Jean Darnell, well-known as a Thanhouser leading woman, lies ill at the German Hospital, New York City. An intestinal trouble is the cause. She has been "out of pictures" for a couple of months and last week the doctors decided that the hospital was the best place for her. On leaving the German Hospital, Miss Darnell will "rest up" for some more weeks on the farm of Cecil Spooner, the New York "stock" star. In addition to her fame as a Thanhouser photoplayer, Miss Darnell is of note as the contributor of a monthly "gossip" department to a moving picture monthly.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

### Bert Williams Again.

BERTRAM I. WILLIAMS is again a publisher. Since the airdome at Ponca City was closed, following the death of its owner, Williams has done a lot of traveling, and from the wilds of Oklahoma he has found his way close to the Canada border, locating in Fairmount, Minn., where he is now with Hay and Nicholas at the Haynic, and editor of the Fairmount Photoplay Forum, the house organ of the Haynic.

Mr. Williams, it will be remembered, undertook to establish the league of program publishers. He has, we think, ideas rather too large for the start, but at least he is starting something, and to show what he knows about programs he is producing a program, sixteen pages and cover, for the Haynic with one "national" advertisement and some local stuff. The second issue of the sheet is to hand and it, physically, looks decidedly good, with plenty of chatty reading and crisp comment, a lengthy story of "From the Manger to the Cross," one of the coming attractions, and a program of the week with a page a day. It is not dated, which is a mistake, save one eight point line on the first page. There is nothing on the cover to show the date, though the current and volume number is given there, and this, we think, is a very grave mistake. Primarily the program is printed to draw trade and everything should be done to this end. One of the most important things is to give the reader every help in determining the date and it would have cost little time and less money to have dated each page of th program and the front cover.

We are strongly in favor of general comment instead of matter strictly confined to the films of the week, but something more should have been given the house, its advantages and general run of coming attractions. Mr. Williams writes cleverly, but this seems to advertise his cleverness at the expense of space that should properly go to the house.

Possibly the explanation is found in the statement that second-class mailing privilege has been asked for, but it is not possible to get this rating for a house organ, and if it were the advantage in mailing at the pound rate does not overcome the disadvantage of having to pretend to be a paper for general circulation.

### Do Yourself Good.

The publication stuffed with copied press-work does little or no good. A certain amount of general matter is needed to carry along the house stuff, but the house stuff should be there and in such a shape that it will sink in. Give enough reading matter to make the sheet not only read but looked for, but at the same time do not try to turn your sheet into a weekly newspaper when you have films to be advertised and house notices to be given out.

The current issue, for example, covers Thanksgiving Day. At the bottom of the program page for that day is the bold type, "Matinee at 2:30." Just that, and nothing more. If you are anxious to find out whether or not they will have a matinee you can turn to the page for that day and learn that they will, but there is nothing else to show it. On every page of text there could have been something like: "After the Turkey see 'The Test,' a two-reel Vitagraph special—something to be thankful for. Thanksgiving matinee at 2:30, and the usual evening performances." "The Test of the turkey is the eating. The Test of the Vitagraph is a two-reel special that forms the feature of the Haynic's Thanksgiving bill. A matinee at 2:30 in addition to the usual evening performances."

That's the sort of stuff that makes the program pay. The "reading notice" scattered through the text is the very excuse for the text. Two pages are given the coming of "From the Manger to the Cross," but not a line in the other eighteen pages to drive home the announcement.

We have said a lot of nice things about Mr. Williams, but we'll take some of them back if he does not show a better advertising value for the expenditure he makes.

More care should be taken with the announcements of the reels. There is no pull in the paragraphs. A two-part Essanay, "Tony, the Fiddler," is announced:

> Here is another example of fine stage direction and acting, as well as a story of strength and worth to be credited to the Essanay producers. Natural expressive and unconscious acting, by all the principals and support was pleasingly conspicuous.

Lubin's "Going Home to Mother" is

> One of those comedies that always raise a smile. And it's a perfectly possible event, therefore its realism adds greatly to the humor.

A glance at the synopsis should have given something more like this:

> She started to go home to mother—but she passed a dry good's store window. She did not get very far past it and instead of going home to mother, she went back to Hubby because her money was all gone—but she had a lot to show for it.

Instead of studying the synopses, the announcements have been faked, and like all fake stuff, it is unconvincing and uninteresting.

### Some Scrapper.

Lately in commenting on a booklet sent in by Henry Goldman, of Green Bay, Wis., we said we should like to see some of his advertising. He comes right back with a meaty collection of comment. It seems that the Green Bay teachers were quoted in a local editorial as advising the parents to keep their children away from the photoplay theaters on account of an excess of Western stories with gun play and similar trimmings. It was not unlike the recent Haynic trouble, and Mr. Goldman waded in with both feet and his trousers rolled up. This was the starter:

> THE COLONIAL THEATER CHALLENGES THE "SCHOOL PRINCIPALS' ASSOCIATION."
>
> *And we ask every man, woman and child, who read the article on "Moving Pictures" in last night's Gazette, to read this letter:*
>
> We cannot help but feel that by passing the resolution mentioned that the Green Bay School Principals' Association is doing a very great wrong and injustice to this theater. If such a condition of affairs as this paper persists in picturing exits, we do not know anything of it and absolutely refuse to be classed with the theaters exhibiting harmful pictures. We object most emphatically to this association or any other organization or individual taking moving pictures in general to condemn. Before passing or ever thinking of such a move, how much fairer it would have been for some one of said principals to visit the various theaters of the city and then criticize. Had this been done our theater would have to be excluded from the condemned list. Since we opened in May, we wager we can count on the fingers of one hand the number of times any of these principals visited our theater, but if, in any of these few times, any principal imagines he saw a harmful picture *we openly defy him to name the picture and producers.* We will go further, we will challenge the whole association to name one picture that has been exhibited in our theater since we opened that has had any moral weakness—any objectional parts.
>
> We can prove that our pictures are doing good. There is never a picture that we show that does not help someone. We will prove to any principals' association or any other association of public-spirited moralists that this same Colonial Theater is the only theater in the city today exhibiting a daily educational or instructive film, and we can prove further that the management has actually lost money on the same. All we need to do to keep the crowd down is to advertise an educational picture and still we do it, believing that the people will become educated to it. *We've got proof for anything you want to charge us with.* The management of the Colonial Theater cannot help but feel a gross injustice at being classed by all educators with theaters wherein unmoral pictures are seen, if any such there are in this city.
>
> Give credit where credit is due.
>
> Children are as safe in our care as they are in the care of their Sunday School teacher.
>
> We have doubly censored films and have invited and do invite again any member of any institution, organization, or principals' association to come to this theater at their convenience, *free of charge,* and censor our program again.
>
> *This is not all.* *See Tomorrow's Adv.*
>
> COLONIAL
>
> *"With a reputation like a goddess."*

Do you "get" those goddess reputation? We know some goddesses that were no better than they should have been, but still. Next came this:

> ### Is It Worth While?
>
> Where none admire 'tis useless to excel. Half of the best that is in the world came because men craved or expected appreciation. The management of this theater has always done its utmost to keep the programs of its theaters of the most moral and refined character. We were almost scrupulous in our choice of subjects for exhibition. We realize, perhaps better than most people, that the people who want and really demand pictures with highly sensational and suggestive scenes or daring and exciting tales of reckless Western life were the majority and still we continued to cater to the minority, trusting that our co-operation with them might help in their becoming the majority. When the teachers and clergy became interested and then when the Drama League established a center here our demands at the booking offices were actually hard to meet—we were so extremely careful. The natural result was a secession among our patrons. We LOST the element whom we refused to supply with cheaper productions and we LOST THE CHILDREN—by the hundred. We gained perhaps none, but we counted on retaining our better patronage. WAS THIS WORTH OUR WHILE? Did the better class voice their appreciation. Yes, they did so by condemning us—by classing us with any and all other shows—"by going on record as against" our offerings. Be honest, would such appreciation encourage you?

And as a third round came this:

> ### If There Is Any Appreciation In You,
>
> *You will appreciate the efforts of this theater to give the people of this city a show that is—*
>
> (a)—Big and metropolitan in every way;
> (b)—To the liking and tastes of the individual;

> (c)—*Clean and moral in its entirety*, even lacking as far as possible all highly sensational and exciting scenes.
>
> In defense of this last (c) we can simply refer you to the film exchanges who supply our programs, to the National Board of Censors, New York, who censor every film we rent, to the Green Bay Center Drama League of America, whom we have asked to censor and supervise our bookings; International Moving Picture Association, of which we are a member, or to the thousands of people who purchase tickets every week at our cash office. If they see insulting or objectionable pictures why do they come again and again? These are adults. Then, if we have pictures of an exciting kind—of "absurd Indian fights and Western stories," which "appeal so strongly to the impressionable minds of the little ones," where is the appeal? Is it all wasted? We have fewer children in our audiences than any other theater in the city. A conclusive argument that if children seek excitement and "hold-up" scenes, etc., that they go elsewhere because they cannot see these at the Colonial.
>
> ### "Great Growing Green Bay" (?)
>
> At the very same time that nearly all the great universities, colleges, high and elementary schools of not only America, but every other progressive nation, are praising and lauding moving pictures in superlatives, calling them "Edison's Greatest Invention"—"The Educator of the Masses," etc., old Green Bay instead of waking up turns over again and condemns them.
>
> The University of Syracuse has a professorship or chair in Moving Pictures and gives degrees quite as in any other subject. Another great polytechnic institute teaches the manufacturing and the projection of pictures. All the important universities own projection machines and rent films on regular service quite as we do. Here's an interesting point, too—they do not book exclusively such films as "Hydrogen"—"Oxygen"—"Life of a Plant" (all shown at the Colonial), but they book Western stories that are thrillers, and Indian stories of the most blood-curdling type to teach history effectively. How can the French and Indian wars or the stories of '49 and the early West be taught without Indians and Western scenes and guns, too?" Can anyone name a better way for teaching history? And then those "sickening love stories." They use them, too. They use "Romeo and Juliet"—"Pelleas and Melisande," and the other stories of the Hon. Mr. Shakespeare and the other boys, who really wrote love stories that were daring. The books are classics, the pictures are immoral. (Consistency.)
>
> Priests and ministers choose themes from the lift stories in moving pictures; doctors use them in clinics. Their educational value is beyond reckoning in its enormity. All the world strives for progress, children must be taught to progress. The Milwaukee schools have moving pictures—and even the country schools are installing them—"Great, Growing, Green Bay" condemns them.

About this time the teachers came around to make apology and to admit that most of their statements were based on hearsay. That's the way to stop this talk about the photoplays. Give argument for argument, and talk a little longer and a little louder than the other man, but give argument, not just talk. Have something to say before you start in and say it intelligently. Mr. Goldman favors the editorial style, which is all very well if one has a flow of language, but a weak, spineless argument is worse than none at all. There is nothing spineless about the Goldman brand. He promises more clippings. We are giving more than usual space to these because there is a lot of meat to this. Clip and keep it handy. It may help you out some time.

Mr. Goldman has been invited to address the Drama League. We believe that he will tell them a few things. He stands up for his business and people respect those who respect their business.

### De Subers Catchlines.

Here are the last of the De Subers catchlines. Perhaps he will notice this item and send more. Let's all hope.

A picture picnic.
Every picture worthy.
A feast for picture seekers.
Pictures that cure the blues.
Always showing the latest and best.
The most and best for the money.
Compare *your* ideas with *our* shows.
Satisfaction given with every ticket.
Always something new and different.
Maximum pleasure at minimum cost.
Your regular patronage is what we want.
To buy a world of happy hours go to the————.
Thoughts of the best pictures will lead you to the————.
Drawing Materials—the pictures and music at the————.
If it's good enough for us to show, it's good as it can be.
Will give you more pleasure than the dime it costs.
Come in and be friendly. We'll make it pleasant for you.
If you have time, don't lose any of it, but go to the———— and see the pictures.
Lessons in the Art of Entertaining given at the————daily. Hours———to———.

### Help Mr. Glaser, Please.

Will J. Glaser, of the Faribault Theater, Faribault, Minn., is getting ready to get out a twelve-page program and asks that brother exhibitors be good enough to send him samples. We hope that this request will receive the courteous attention that has been given similar requests, and we particularly hope that the Academian finds its way into the mails. The program is to be a twelve-pager, but it does not follow that only twelve-page programs are wanted as guides. There are some four-page programs that offer more real help than the larger ones.

### The Hero Contest.

Are you getting your share of the publicity the Ladies' World is giving its Hero Contest? Probably you've seen the advertisement in this paper, but did you do anything about it? You can make it work for you as well as for them by working it up in your town. The other night in the elevated train, two girls in the seat in front of us called the seven names correctly from a car card, though the names were not visible across the aisle, and it was evident that they were vitally interested.

Of course this is a circulation scheme for the benefit of the Ladies' World, but it can be made to work for you just as well and a preliminary use of the slide, say for a week in advance of the night, will have all of the patrons wrought up over the chance to vote for their favorite and help him along. The present popularity of the photoplay is so largely founded on the personality of the players, that anything that appeals to this personal popularity will help make for business. If you run Licensed pictures you'll get your own crowd, of course, but you will also bring into the house the admirers of King Baggot and Warren Kerrigan. If you run Independent films you have an even bigger draught from the other side.

Under present conditions you can get the subject, no matter who makes it, so start booming now, since it costs nothing.

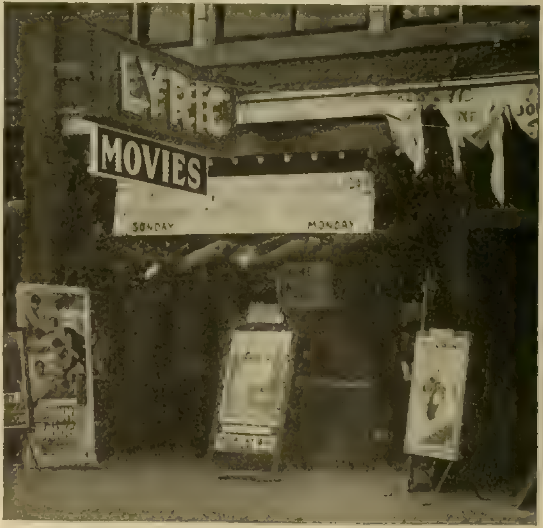
### Studies the Wants.

The other day a correspondent commented on the fact that none of the women managers had contributed to this department lately, but her example has been followed by Helen Morrison-Lewis, who runs the Hippodrome Theater, Zanesville. She says:

> This is the first time I've written the "World" about anything, though I have wanted to write many times before.
>
> I saw a little news item for me in your Correspondence Department of November fifteenth and thought perhaps another bit of news could find its way to you. On this Sunday I have Edison's production of "Silas Marner," adapted from the novel by George Eliot, and because the book is studied in all schools I have invited as my guests, the teachers of our public schools. I think the Edison is doing wonders for the picture industry in producing works such as this of George Eliot.
>
> I have had this theater a little less than two years, but in that time I have tried to bring the picture theater to the highest point possible, though at times, it has been hard. I started Educational Day here, also Pathe's Weekly Day. On those days I see people in who never come at any other time and yet the number of those patrons is not great enough to support a theater. I must please the masses, which means much studying of human nature and much thought in selecting a program.
>
> I am not a real manager yet; that is, not a big one who controls a circuit, but I have been successful so far. In a way, I just drifted in, but the business is most fascinating and I think perhaps a woman sees the little points that a man doesn't think worth while, though he may be quicker to grasp the big ones.
>
> What a letter I have written, and most unconventional, too! I have read The World so much it really seems quite natural to write.

### Only Half Paint.

If the engraver can get the full value out of the cut, it will be seen that E. M. McCray, of the Lyric Theater, Oskaloosa, Iowa, is trying for a cycloramic effect. The subject is a recent Huban Bridge, using an old sensation from "The Span of Life," in which a woman walks across a bridge of men. In the sign the bridge is composed of dummies made of old clothes properly stuffed, while the woman is painted on the sign.



Mr. McCray tells of a patron who brought in an uncle who had never attended a photoplay theater before. He spent the entire afternoon in the house, while the program was run through several times and then complained that the pictures lacked variety, while there was "a little too much lovin'."

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## The Ed-Au Club.

WILL those members of the Ed-Au Club who were not at the last meeting be good enough to send their addresses to the secretary? The failure of the Taverne Louis will necessitate another place of meeting, which will be communicated to them by mail.

## Not Guilty.

This from B. P. Schulberg, of the Famous Players:

> One or two correspondents have gained the idea from you that we are not buying at present. While until now we have not sought scripts of any nature, we are now anxious to obtain three-reel scripts of a domestic nature and a broad, modern appeal. *We will pay the highest prices on record for available material.* The writer has an added advantage, in disposing of scripts to us, by having his name associated with Daniel Frohman, as we intend to follow our usual presentation with these original scenarios, i. e., "Daniel Frohman presents, etc."
>
> I would thank you to give this information to your correspondents whenever they query you regarding our needs.

We do not recall having stated that the Famous Players were not in the market, but here is the letter, anyhow. At the same time it is foolish to shoot into that company anything but the very best. There is no use wasting a lot of postage stamps and Mr. Schulberg's time, but if you have something that you feel is better than merely good, you might try it on, if you have the proper appreciation of what is good.

## The Inquest Club.

At the last meeting of the Inquest Club there was no star witness, but the time was profitably spent in a discussion of the photoplays witnessed at the Savoy.

Biograph's "All for Science" brought out the suggestion that the big restaurant scenes were added by the director and that the script probably showed merely a restaurant without calling for the tremendous set used, the lesson being that small scenes should be written which the director could enlarge at his pleasure.

One of the members, following the statement that few, if any, one-reel stories were now being purchased, asked if it was still recommended that the one-reel be first mastered. It was pointed out that mastery of the one-reel was an essential to the proper handling of the longer subjects even if the practice work did not sell at present.

This brought another member to his feet who declared that he knew that most audiences preferred the one reel to the longer subjects, but he sat down when he was reminded that he was supposed to be writing to please the editor rather than to show the editor what was wanted.

The plan of writing a photoplay script was abandoned as the members declined to keep up their interest in the idea. The meeting was adjourned to meet again, at the Savoy, Monday, December 8.

## What Universal Wants.

Supplanting the two-page advertisement in a recent issue of this paper, Calder Johnstone, chief of het Universal's Script Bureau, is good enough to supply these explicit details, anticipating the inevitable question as to just what Universal wants. Mr. Johnstone has reduced the Universal Script Bureau to a state of order and has completely overcome the chaotic conditions that in the past have resulted in the loss of many manuscripts. An old newspaper man, he is a good organizer as well as a competent editor, and it will pay to get after Universal if you have real stories to offer.

> As has already been announced in the "Moving Picture World," the Universal Film Manufacturing Company is in the market for good comedies. The Company is releasing ten comedies a week, including split, full and two-reel comedy-dramas. Everything from the so-called "slapstick," to the high-class comedy is described.
>
> At the Pacific Coast Studios, near Los Angeles, the Company is manufacturing this Joker brand, making two of these releases a week. In one of them, two well-known comedians, Max Ascher and Harry McCoy, are being featured under the series known as the "Mike and Jake comedies." These are of the broad travesty and burlesque variety, which permit a free scope on the part of the author and director.
>
> In writing slapstick comedies, it must be borne in mind by the author that the chase is so common and has been so greatly overdone, that stories of this type are no longer purchased. What is most desired in the so-called "slapstick" are new varieties of business. If the author can think of some novel and amusing action which must, of course, keep away from vulgarity or suggestiveness, such ideas will always be welcome. The author should never be afraid to write in detail any such essential business.
>
> Light comedies should contain a decided plot with a climax and no anti-climax, just the same as if the story were a drama. In other words, make a reason for the comedy before its action. It may be funny to see a man fall down a flight of stairs. It is not particularly funny, however, unless there is a comedy reason for the fall, or unless the actor doing the "stunt" does it in a comical manner.
>
> It is for the best interest of the author to keep in touch with what the Universal is manufacturing. In other words, to see as many Universal films as is possible. By inquiring of the Scenario Department, either by phone or letter, authors will be informed where they may see the program.
>
> The Scenario Department is at all times glad to assist the author and if he is in doubt as to the photographic or production possibilities of a story, the author will be cheerfully received at the office of the company and advised to the fullest extent.
>
> The Company is paying standard prices for stories. Payment is made on the acceptance of the story and not after it is produced, but the author must bear in mind that the Company will not purchase scripts to be hoarded up. So the outhor should not submit anything which is of the ordinary variety. Above all things, try to be a little different from the other fellow. Because the author has seen a comedy, he should not attempt to try to do the same comedy in just a little different way and expect to sell it.

## A Circle of Two.

Reading from left to right, these are F. Howard Clark and E. W. Matlack, who form a private circle of the Inquest Club in Pittsburgh.

Mr. Matlack, who is a railroad man, is the author of many of the Kalem railroad stories, a type of play where his experience as a train dispatcher gives him the right of way.

## Washington Is Open.

The Inquest Circle in Washington is extinct owing to the removal from that city of two of the active members. The franchise is open to anyone who wants to form a circle and who has disposed of a few scripts. We are afraid from the general apathy shown, that Washington is not particularly alive to hustle, though there are a lot of writers there.

## Clearness.

Because you know your own story, it does not follow that you have told it in such a fashion that others can "get" it. Lately we were sent a plot. There was something wrong with it and we asked for more light. When it came it was not enlightening and we had to ask for a completely new synopsis. Then it developed that the author had used a pronoun for one person and we took it to apply to another. The author knew who "he" was, but we thought it meant the other fellow and with that reading the story was all askew.

This is an extreme case, but day after day from ten to fifty scripts are thrown out because the story is not clearly put. The author, having the full facts in mind, knows what is meant, but it may show in a different light to the editor and in his bewilderment he turns to other and more clearly stated stories.

Suppose you write "John meets Charlie—he runs." Which is meant? Does John or Charlie run? Perhaps the general sense of the story will give a clue and again it may not. "John meets Charlie—runs from him," or, "John meets Charlie—Charlie runs from scene," tells something definite.

## That Overdue Script.

Since Mr. Blaisdell wrote of one of our scripts that brought back the check after many days, many inquiries have been received asking if we approve of the plan of letting a script lie with one company for a year and more.

We most assuredly do not approve any such course, and perhaps the history of this story will be the best explanation. On October 30, 1911 we sent Arthur Hotaling, of the Lubin Company, a script titled "How It Worked." After reading it, he said he thought it would hardly do, as the tendency was away from chase pictures. Jokingly we told him to hold on to it until the fashions again changed to chases. Later he reported that the script was lost and asked for a carbon. This was supplied, as was a second carbon later. On April 11 of this year the original script was found behind a desk in the Lubin studio and after being formally rejected by both Mr. Hotaling and Mr. McCloskey, was put into storage and forgotten. On October 25th we were notified that the story had been made as "A College Cupid" and that a slip would be sent. This arrived a few days later, but was lost and a second slip was issued, the story being paid for two years and twenty-four days after it had first been put in the mails. The check came in the same envelope that covered releases for two scripts mailed only twelve days before, so it will be seen that it does not usually take Lubin two years to pass through a script. We will let any reputable company keep a script four months and not kick if they then reject it, so that it is returned in good shape, but that should be the limit with any company, and the history of "A College Cupid" was originally given as a matter of interest and not as an example to be followed by authors in general.

### Marked Scripts.

Here is a rather unusual complaint from a New York writer. Perhaps some editor or author can explain the mystery. The fact that four studios use similar markings makes the mystery more complicated. We will be glad to see some of these marked scripts with a list of the studios where the marking has been done. Perhaps they are merely various brands of the same concern and the marks may be the stenographer's notation of the reason for rejection. If this is not the right guess and we are supplied with scripts, we will look into the matter. This is the letter:

> During the past two weeks I have noticed that my scripts are being returned to me with tiny, almost invisible, penciled characters marked on the last sheet of the script. They resemble shorthand characters very much, but neither I nor any of my stenographic friends were able to decipher them. Can you tell me what their purpose is? I wonder if the editors are passing their criticism of the story to one another in this manner?
>
> These marks have appeared on scripts returned by four different companies, showing that whatever the idea of the thing may be, more than one company is guilty of practicing it.

### Counts It a Gain.

Every little while some author tells how much he has spent for stamps and books and how much he has taken in. Here is a different sort of letter:

> Was much interested in the record of loss of photoplaywrights. Long ago I ceased to keep count of what I spent, because I do not consider one cent lost, even if I never succeed. I will not regret the money spent on subscriptions to the trade publications because they have been a source of great pleasure to me, and had I not taken them the money most likely would have gone some other way of less benefit to me.

If you sell shoes and write photoplays on the side, even though you never get beyond the stage of trying to write, the effort is going to make you better able to sell shoes or whatever your vocation may be, because it has exercised your brain, it has perhaps enlarged your vocabulary and developed your imagination. It takes imagination to sell shoes. Even though you may never sell you have not wasted your time—which may be cold comfort, but none the less it is true.

The only loss in photoplay writing is wasting stamps on everything written, regardless of its value.

### The Newest.

The newest idea in reducing a two-reel to one has been discovered by a woman who sent a story to Phil Lang. He wrote it was too long for one reel and too thin for two, but that if she would cut it down to one reel he would like to see it again. When it was returned the only change was the elimination of the "Reel II." The length was still there, the only change being that it ran continuously instead of being divided into two parts. If you are told to cut a story down to one reel, cut out enough action to let the story be told within a thousand feet. It is not possible to tell just how much to cut—this is something that must be sensed—but at least take out half of the action of a two-reel if it is to go in one.

### Sizing the Story.

"Either this is a very good story or else you can smell it through the envelope," is the inelegant but expressive fashion in which a writer confessed his inability to size up his story. And that was just how most stories are. If the editor likes it it is a good story. If he doesn't see it it's a bad story. More than once a story has brought top price that some other editor has declared to be exceptionally bad.

### How It Worked.

The editor wrote that a script looked as though it might stick and the facetious author wrote and urged the use of rosin to prevent slipping. Four weeks later he wrote to explain that he said rosin and not glue, so axle grease was substituted and the story slipped back.

Moral. When you get a joke send it to the comic papers. Don't hand it to the photoplay editor.

## Inquiries.

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

**LOIS**—It is not longer unusual to see licensed and independent pictures in the same house. The old rulings of the Patents Company were reversed last spring, since when an exhibitor may use as many services as be cares to pay for. Arthur Hotaling, the Lubin comedy director, reformed his company last summer while at Atlantic City, replacing Reehm, Stull and Burns with more marked "types." Mutual gave them a brand all to themselves, and they have been working in New York since July. It has been possible to see them in Komics and Lubins in the same week's releases, even on the same bill, as Lubin makes far ahead and still has a few with the old trio. You do not bother the Answers Man by asking questions, because that is what an Answers Man is for. You don't want him to lose his job by having no questions to answer, do you?

**H. E. S.**—We do not recall King Baggot with Biograph. He has been with Imp two or three years. The Powers player you ask for was not cast. We're durned if we know whether the gentleman is blond or brunette.

**C. D. M.**—(1) We have every reason to believe them reliable. The paragraph refers to the trick of jumping a character into a scene without any explanation as to how he got there. It is not the physical fact of leaving him on the scene, but his unexplained reappearance in some place where you would not expect to see him. You are right in your understanding of the matter otherwise.

**W. P. D.**—Counting houses, exchanges, advertising firms and manufacturers, it is quite possible that the motion picture business engages as much capital as the Standard Oil and United Steel, but it is not possible to obtain accurate figures on either.

**H. W. F.**—Too long to reply here. See the Photoplaywright.

**L. H. Van P.**—Glad you've seen the light.

**W. L.**—Notify the company that you withdraw the script, copy the carbon and send the new script elsewhere. This was told you before.

**LOIS**—Mother G. writes that Fred Church, and not True Boardman, was the brother in "Broncho Billy's Brother." The official cast was our authority.

**J. H. L.**—The list sent you is practically a list of the companies buying. There is no accurate want list to be had, but you might try the Photoplay Author.

**W. H. J.**—Sorry, but Frontier seldom casts its players.

**RUBEENA**—We did not answer the first question two months ago because there is no cast for that play. Jack Standing is not with Lubin. That Biograph cast is not in yet. Perhaps later on.

**CLYDE**—Be more specific, please. There are several Keystone comedians who have played Hebrews. Possibly you mean Ford Sterling. Mention some particular part in some particular play.

**AUSTINA**—Only Ramo, of the list given, is in the market for films. Send for a list of addresses as above, and do not bother the importers.

**ETHAN**—Ten questions are almost too many at one time, but here goes: Antrim Short was Bobby in "Bobby's Baby." Miss Lois Weber was the rich woman in the same. Miss Winnie Baldwin was Helen in "For the Cause," and Ruth in "In the Ranks." Miss Dorothy Davenport was Kathleen in "The Heart of Kathleen." Miss Helen Case was the girl in "The Bandit's Gratitude." Hector Dion was the husband in "Drink's Lure." Martin Faust was the Husband in "The Scarfpin." Alan Hale was the Artist in "His Inspiration." We lack the answer to the ninth question.

**E. D. B.**—House Peters was Obermuller in "In the Bishop's Carriage." Mr. Moore did not play in this release.

**PUZZLED**—You cannot copyright an unproduced script. Production, or "publication," is the essential to copyright entry. How do you know your stories are original? You thought them up yourself, but dozens of others may have hit on the same idea before you. Keep at it, study the stories of the releases and you will swing in line in time.

**RICHARD ROE**—Eagle Eye was the Indian in "An Indian's Loyalty." Give the name of the Lubin character, please. Ditto for the Biograph.

**L. I. M.**—Kinemacolor is releasing, but does not supply dated releases. Write Universal about the script. We cannot name any particular market for a two-reel tramp story. Start with your best market and take it down the line.

**ELIZABETH**—It is better to have the story show the relationship of the characters. If you can't show that John is the village bully, there is something wrong with your action.

**L. A. G.**—Personally, we would want a certified check from that company before even starting work on the reels.

**M. E. C.**—Write the Frontier at Santa Paula, California.

**MRS. B. C.**—We do not place the player at present.

**M. G. R.**—We believe that Miss LaBadie pronounces her name as though spelled Lab-ardy, the accent on the first syllable. The Thanhouser twins do not "belong" to anyone. Slavery days are past. Their mother is Mrs. Fairbanks, if that is what you mean. Miss Hazel Buckham was Faith in "Exoneration." Several companies have produced Sapho, but you probably mean the Thanhouser Mutual production, with Miss Florence Roberts in the title role. Please try and state your question more clearly.

**C. J. L.**—Most companies can use summer stuff for their field staffs. Start the story where it starts if you want to sell it. Do not vision back. We do not favor "Steve Talbot titles" any more than he does. That was supposed to be travesty—that's how we took it.

**READER**—We do not advise advertising for a correspondent critic. Wait until you can get in touch with someone you know.

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# Projection Department

Conducted by F. H. RICHARDSON

## Operators' Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

## Local Union No. 75, Peoria & Pekin, Illinois.

John Moore, president; Charles Dummler, vice-president; William McLinden, treasurer; Paul W. Woodrow, secretary. Executive Board: D. C. Adams H. Mills, W. A. Renniger. Delegate: R. F. Beers. Meetings held third Sunday of each month at Trades' Assembly Hall.

## Question No. 10.

Best answer will be published and names of others sending in replies of excellence will be published in the Roll of Honor.

*What is the difference between the direct current generator commutator and the alternating current commutator? Explain the reasons for the difference.*

## Roll of Honor.

L. C. LaGraw, Albany, New York, occupies the Roll of Honor all by himself on Question No. 4. His reply is very good, and would have been the one published, except for the fact that he left out the very important matter of shaping the end of the brush to the commutator.

## Later.

Clarence L. Dowsley, Winnipeg, Canada, sent in the most complete and best reply but it was too late to publish. However, brother Dowsley must be added to the Roll of Honor this week. Fort Worth, Texas, also sends in an excellent too-late-reply. Maybe I will have to discontinue the publication of answers for a couple of weeks in order to give more time for their preparation.

## Reply to Question No. 4.

By W. L. Johnston, Toronto, Ontario, Canada.

Question No. 4:

*How would you know when the brushes in your motor or generator required renewal and how would you go about installing the new ones? Also what care and attention would you give them and the commutator?*

The answer:

> When the brushes are worn down so that you cannot adjust the tension springs, which you will usually find in one form or another, or when brush is too short to make proper contact with the commutator, they should be renewed. To accomplish this, obtain the proper shaped brush and, after placing them in the holders, and adjusting the tension spring, place a piece of fine sand paper (never use emery cloth, because if you do there will likely be a copper scratch under the brush which is not at all good for the commutator), and place it between the commutator and brush, with the paper side next the commutator and the sand side against the brush. Now pull the sand paper back and forth around the curve of the commutator until the end of the brush takes the curve of the commutator, after which remove the sand paper and with a piece of canvas (never use "waste") slightly moistened with vaseline, wipe the commutator off. As to the vaseline, however, some commutators do better when the vaseline is not used, whereas others will do somewhat better when their surface is given a little lubrication. If your brushes are not staggered, as they usually are, you should shift them so that they will not run in the same track with each other, else they will wear grooves in the commutator. Commutators should be kept perfectly clean, and at times should be given just a little bit of oil. Should the commutator become grooved it will be necessary to remove the same and have it turned down in a lathe.

Brother Johnston is weak in regard to caring for the commutator. That is such an important matter that, later, I shall ask a separate question dealing entirely with the care of commutators. A great deal of damage is done to motor generator sets by reason of lack of knowledge on the part of operators as to proper care of the commutator. Also I must add to brother Johnston's answer by saying that the tension springs which hold the brushes to the commutator should be so set that they will barely exert enough force to hold the brushes into good electrical contact with the commutator. Anything less than this will produce sparking; anything more will produce undue wear, with a tendency to groove the commutator.

## Change of Address

Motion Picture Machine Operators' Protective Union No. 306, New York City, has removed its headquarters from 259 West 42nd Street, to 145 West 45th Street, where they are now installed in Room 1114. Telephone Bryant 6228. Interested parties please take notice of the change.

## From Ogden, Utah.

Mr. W. C. Clay, of the It Theater, Ogden, Utah, exercises his typewriter thusly:

> We have been very much interested in several topics of discussion in the Department lately. With regard to multiple wiring of projector lamps, we use the system as described by you (seen in Seattle, Wash.—Ed.), and we wrote you describing the same nearly a year ago. We have two Power's Six projectors and a stereo dissolver, all on one 40 ampere G. E. rectifier. We "steal" light from one to another as required. The dissolver is connected in multiple series—that is to say, in multiple on the rectifier with the projectors and the lead from the negative carbon to the upper lamp goes to the positive carbon of the lower lamp (two lamps in series.—Ed.). The carbons of one lamp must be frozen all the time, of course. There seem to be several advantages to this arrangement. It reduces the amperage when using slides, because of the considerable extra resistance in the poor contact of the frozen carbons. Also it allows the burning of both lamps at the same time for dissolving effects. We use an average of 50 amperes from the rectifier and it sometimes runs to 60. This is an overload of from 20 per cent. to 33 per cent. on the 40 ampere tube, and we have thus overloaded the same tube eight hours per day for eighteen months without any signs of undue depreciation. The rectifier draws almost a constant of 15 amperes from a 220-volt feed line. Where operators find a choice between 110 and 220-volt feed for rectifying, we advise the 220. Among other things the arc seems to have greater tenacity for the same wattage consumption. The rectifier is made to couple up either way. The multiple wiring of lamps gives us the best of satisfaction. The higher-than-usual amperage tends to hasten the burning-in of the new carbons, and the process is hardly noticeable on the screen. In fact, it is altogether unnoticeable, except to any but a moving picture expert (I guess he means crank.—Ed.), like the editor, for instance, and for such an auspicious occasion as a visit from him we would just insert an upper carbon from our little pile of previously curned-in ones. An extra rectifier is not a necessity in putting on a first-class continuous show, although as a luxury it might be all right. We were thinking of presenting some interesting dope on the motor-drive question later. Spurred on, in part, by certain Department paragraphs relative to "real operators," we do here and now resolve to become one of them.

You are not the only one, brother Clay, whom the Department has stirred up and caused to make that kind of resolution. Your remarks, concerning multiple wiring are presented to our readers for their consideration. As to the overload on that tube, it is truly remarkable; but rectifier tubes perform funny stunts sometimes. The next one you got might not, and probably would not, stand up at all under that kind of treatment. Come across with that motor-drive dope when it is ready.

## Union Qualification.

Rochester, N. Y., says he has been operating two years in small cities, but the only machine he has handled is the Power's Six. He wishes to join the Rochester Union, but failed in the examination because he had never had a machine apart, and could not tell where all the different parts went. Wants to know by what means he could learn this.

It is not necessary that you should learn to assemble a projector. I hope the union will pardon me when I say they are in error in making this one of their examination requirements. If I were to pull a Simplex machine entirely to pieces I don't know whether I could get it together again myself or not, without first consulting my own Handbook. I would even have to study some on an Edison, simple as it is in its construction. A Motiograph would have me going South if it were completely dissembled, though I guess I could get it together all right. And I have dissected Motiograph, Edison and Power's Six machines galore. It is not the ability to take a machine apart and put it together again, but the ability to make the necessary adjustments properly which counts. When it becomes necessary for an operator to take any part out, he will have his attention concentrated on that particular job and he will get it together again all right. Doubtless the examining committee of the Rochester Union means well, but I repeat they are in error in making this stunt one of their examination requirements. There are other unions committing the same error.

I know men who can assemble a Power's Six machine with their eyes shut, but who could not project a decent picture to save their immortal souls from purgatory—who would not even know how to thread a film in a machine after they got it assembled. They are factory assemblers—not operators. Ask the applicant how he would determine whether his tension springs exert too much, too little or exactly enough pressure and what the effect of too little or too much pressure will be and I will agree with you. Those are practical questions calculated to show whether the man really understands the action of his machine or not.

## A Bunch of Questions.

Camden, New Jersey, comes across with the following modest demand for information:

> (1) What is the difference in the current supplied to the field coils of the generator and that put out by the armature? (2) If the motor is wound for 50 cycle a. c., would it be possible to run it on 120 cycle, a. c.? How would you do it, and if so, why? What would be the result? (Huh! Ed.) (3) What is the cause of the pounding in a motor-generator set? (4) If you decrease the current flow in the field coils, what effect does it have on the speed of the set? (5) What would I do if both field rheostats burned out during a show? (6) Suppose it happened that upon starting a motor generator set it failed to generate. Where would I look for the trouble? (7) If I were using a set in which the brushes of the motor were fixed, how would I increase the speed without the aid of a field rheostat? (8) Is there any advantage in using a differentially wound motor? (9) What is the cause of sparking at the commutator, and the best way to remove the trouble? (10) We are using 220 volts, a. c., and upon striking arc half the house lights lit up with 220 volts. My chief went to the switchboard and cleared the trouble. I asked him the cause of it, whereupon he told me to dig and I would find it. Well, I have been digging, but as yet have not met with success. I have searched through the Carnegie Library in Philadelphia, in an attempt to find an answer to the above questions, but nothing doing. Perhaps the answers are there, but if so, I have been unable to analyze them so as to make them apply to my particular case.

The brother then appends correct, but very brief answers to Questions No. 5 and 6. And now to his queries: (1) The current supplied to the field coils is taken from the brushes and is, therefore, direct, while the current within the armature itself is alternating, afterward being rectified by action of the commutator. (2) Never tried it. I presume the motor would run after a fashion, but would get very hot and, I believe, would soon burn out. (3) Usually lost motion in the connection between the two shafts, or end motion in the two shafts acting in opposite directions. Also the shafts of the motor and generator being out of line with each other causes pounding in the flexible connection. Possibly there are other reasons also. Let us hear from operators of motor-generator sets. (4) If the decrease be in the field coils of the motor, the speed would be increased; if in the generator, it would cause a heavier load and perhaps a decrease in speed. (5) I do not think of anything you could do unless it might be to hook in an ordinary rheostat, preferably an adjustable one, but that kind of stunt would involve much guess-work as to the result in the speed of the outfit. (6) First, I would see if the brushes were making good electrical contract with the commutator, and next, would see that the terminal and other wire connections were tight. Usually I think the trouble would be found to lie in the brushes. This is another question upon which operators of motor-generator sets might contribute something of value. (7) I do not know just what you are driving at. With the d. c. motor I suppose it could be done by compounding, or a little more compounding if there was already some. With the a. c. motor I don't, at the moment, think of any method of accomplishing the end indicated. Maybe there is one, if so, let some of the wise ones speak. (8) Don't know what you mean by "differentially-wound motor." The term might apply to either one of two very different things. (9) It would take too much space to give a complete reply to this question, particularly in view of the fact that that is, to all intents and purposes, Question No. 12 in the series now being published. (10) In order to answer this question I would have to have a complete wiring diagram of the house. You must have had a cross connection made in such a way that the bringing of the carbons together closed the circuit on which the lamps lighted up. In other words, your lamp carbons acted the same as a switch for one of the incandescent circuits. Such a condition could not be, I think, without rank carelessness on the part of some one.

## Another Protest.

J. William Deffler, Johnstown, Pa., writes:

> Was very greatly interested in M. R. W. Case's kick regarding the Lubin splices. This particular howl was, in my judgment, fully justified. I, too, want to register a protest, and nail another fault to the mast. I project my picture on a mirror screen (which is "the goods") measuring 12 feet 6 inches by 16 feet 8 inches inside the frame. Our lenses were carefully selected so as to project a picture exactly covering the screen, and I was very proud of the results in having the picture extend just to the frame all around. But, alas, there appeared a cloud, which is spreading. One manufacturer, the Essanay (I do not like to mention names, but must to get at the trouble), started matting their pictures so that each individual picture is smaller than the aperture, and, worst of all, these mats are not evenly spaced lengthwise. Some pictures leave from eight to ten inches of the screen dark on one side and only four or five on the other, with two or three at top and bottom. This uneven spacing gives the audience, who do not know the real cause, the impression that the operator is at fault and that he doesn't keep his machine square with the screen. And now others are getting the habit, more or less. It is bad. It is very bad indeed, and ought to be stopped. Another thing; I desire to take the Vitagraph to task. Of late their films and sub-titles have been out of frame about one-half a sprocket hole. I believe some of their equipment must need adjusting. Please understand I am not kicking, for I am a pretty good Vitagraph fan myself, but the operator has other work for his left hand besides keeping it on the framing lever. Tried Lodi's receipt for newspaper cuts from paper to paper, with good results, but from paper to varnished glass I obtained merely a faint outline. What is printer's ink mixed with? Add a little of that dope and probably we can do business. Asbestos in condenser mounts may be all right, but there are three sets of lenses in my lamp-house which have been in service for a year and a half, and when the exhaust fan [illegible] my operating room is as airy as they make them.

I agree with your protest on the matting, brother Deffler, to the extent that the matting should always be centered. Very likely the manufacturers sought to give variety. Now if they would confine their efforts in this direction to some irregular mat of ornamental form, well and good, but if they make the mat the same shape as the machine aperture it should, in my judgment, always be placed perfectly central. As to the Vitagraph matter, I took it up with Messrs. Smith and Blackton, at the Vitagraph factory. They freely admitted the fault, which was due to the uneven shrinkage of the positive and negative films. The matter was being looked after and remedied at that time, and is, I presume, all right by now. As to Lodi's receipt, operators should be very careful and be sure their formulas will work before sending them in for publication. No doubt many hundreds of operators have been put to the trouble of trying Lodi's scheme, which, it seems, does not work out with any degree of satisfaction. I am not sure, but, as I understand it, the foundation of printer's ink is lamp-black and linseed oil. I am not positive about this, but I think it is right. There are other things contained therein of course. As to your condensers, there are strange and unexplainable things in the action of condensers sometimes. Put those lenses of yours in another lamp-house, apparently precisely the same as yours, under exactly similar conditions, and like as not they would snap in two minutes. Your answer to the "Puzzle" is correct.

## An Excellent Device.

On another page of this issue will be found an advertisement of the Elbert Friction Speed Controller for moving picture machines. The writer has personally examined this device and can heartily commend it as being thoroughly practical, well built, and in every way an efficient device for controlling the speed of motor-driven projectors. I am personally acquainted with its manufacturers, and patrons may rest assured that they will get a square deal from the makers.

The action of this device is plainly shown by the cut set forth in their advertisement. The controller is designed to be used on any make of projector and with any kind of motor, either direct or alternating. The motor belt attaches to the grooved pulley on the shaft carrying the iron disc wheel. This iron disc drives a leather-faced friction wheel, which, in turn, is supported by a sliding shaft controlled by the quick action screw, as shown. On the outer end of this shaft is another grooved pulley, from which a belt passes to the machine. The speed is regulated by sliding the friction wheel to the right or left by turning the milled head of the thumb screw. The makers claim a range of speed of from 5 to 40 minutes to the 1,000 feet of film. The pulley wheel to which the machine is belted does not slide endwise with the shaft, but by an ingenious arrangement remains stationary, the shaft sliding through its hub. It may, therefore, be used with a very short belt.

## From Carthage, New York.

Mr. C. E. Linstruth, Carthage, New York, answers the "Puzzle" correctly, and then makes conversation as follows:

> And now, Mr. Sherlocko, I am going to go you one better. That operator is a single man. I deduce this from the fact that only one benedict in a hundred is the proud possessor of a mirror so conveniently placed as that one was. I see you have asked Mr. Hallberg to help us out on motor windings for different voltages. I am sure his reply will be of much interest to us all. I am getting together a few text books and will be in on the answers to questions by the end of the month.

Yes, I "requested brother Hallberg," and while he promised me, with one hand in the region of his left, top vest pocket and the other raised toward the ceiling he would get busy, he has not done it—yet. However, Mr. Hallberg is a pretty busy man, and we will have to give him a little more time I guess, meanwhile possessing ourselves in patience.

## That Little Puzzle.

The response on "That Little Puzzle," page 734, November 15th issue, was enthusiastic and spontaneous. I think the U. S. P. O. Department felt a boost in the postage stamp sale. The right words were mirror, light ray, and condenser. The only variation was that instead of light ray a great many used "various positions." One correspondent asked if it would not be more convenient to use the test lamp. Another remarked that a mirror was also convenient to use in examining the head of the machine. To the first I would say no, and to the second would remark that he could not do that unless he moved the lamp-house over to the stereopticon side or else moved the head. One genius added a little comedy by using a picture post card on which appeared a duck, a chicken, a man and a bill board. On the bill board he had printed Eureka (I have it), and in the chicken's mouth he had drawn a screw, which the aforesaid chicken was apparently bringing to the man. He also supplied the missing language.

## Excellent Work.

Ted Lambert, Gem Theater, Thornold, Ontario, Canada, sends sample of announcement slides he makes with pen and ink on clear glass, the same being illustrated by sketch done in red and black ink. The work is indeed excellent, in fact very high class indeed. The lettering is done in black, red and yellow. Brother Lambert has every reason to be proud of his work. He uses an ordinary pen and show card ink. Owing to the colors, the slide would not make a good cut, therefore it is not illustrated.

## Baltimore Ball.

Tickets are out already for the Baltimore Operators' Union Ball, which will take place Monday evening, January 26th, 1914. The Baltimore boys have the reputation of supplying a thoroughly good time to all and sundry who attend their annual ball. This reputation they will no doubt sustain, and even improve upon. They have the best wishes of the department and its editor for a complete social and financial success.

### New York Operators Look Out.

Now that the editor has more time at his disposal he is going to lasso some of your goats if you don't watch out. He intends to visit theaters haphazard occasionally, and make note of faults in the projection. These notes will be published. The first is as follows:

Visited Bunny Theater, 316 Flatbush Avenue, Brooklyn, Thursday evening, November 6th, at 8:30. At 8:40 a Vitagraph picture was projected, the speed of which was well handled; projector was in A1 condition, as was proven when a Selig was later thrown on and was rock steady. The following faults in the light were observed: 8:40 shadow at bottom for one minute; 8:43 shadow at bottom bad, one and one-half minutes; 8:45 shadow at bottom one-half minute; 8:47 shadow at bottom; 8:51 slight shadow on right. At 8:52 shadow at bottom which lasted one-half minute; 8:54 slight shadow at top, one-half minute; 9:00 slight shadow at the bottom one-half minute; 9:03½ flashes of shadow all over the screen; 9:05 a very bad shadow at the bottom, discoloring almost half of the picture. At 9:06 shadow at the top.

This performance was kept up as long as the editor remained. The Selig two-reel "Pendulum of Fate" came on later, and I must compliment the Selig Company on the almost mechanical perfection of their perforations. The picture was practically rock steady. This is to the credit both of the projector and the Selig film. I do not know what make of machine it was. The proprietor informed me later that an extra man was in the operating room. Let us hope the regular man pays better attention to his projection than the extra. The shadows noticed were, except in two or three instances, not bad, and the projection was as a whole, as projection goes in New York City, good, but the light was poorly handled.

### A Deserved Roast.

From Baltimore comes the following:

> Can nothing be done with the man who is injuring the photoplay business by running the films at race horse speed? Money, of course (quick turn-outs of houses), is at the bottom of it. This evening I noticed "The Hour Before Dawn" posted at a certain theater. I have seen this release commented on favorably in your columns and went in. Over the heads of about four files of standees this is what I saw: Men and women leaping about on the screen, walking with absurd little jerks of the feet and posturing like silly mechanical dolls with mainsprings, running riot. Features were almost unrecognizable, unless the player happened to pause for an instant in his mad career. I spoke to the so-called manager, a youth with a vacant stare, and he "allowed that sometimes the machine done that funny jump," after which he took in half a dozen more tickets and looked somewhat more vacant than before. Several minutes passed without improvement and I remarked to him as I passed out: "It will be a long time before I come into this show shop again, after the way that film is being run." His jaw dropped a shade more—and that was all. Let me add, however, that neither anger or disgust is in any way responsible for this bald narrative. Two days ago, I am told, that in this same theater the childish ushers and the "manager" carried on such a loud conversation, with horseplay on the side, that the effect of a really gripping play was lost for the rear end of the house. Complain to the man who runs this and three other houses? Utterly useless! So long as the nickels flow in, "he should worry?" As a general proposition the Baltimore houses are run along excellent lines. I go to three a day on an average, and ought to know.

Inasmuch as this comes from a man not connected with the business at all, I give it space because such disgraceful performances as these are, as he said, detrimental to the business as a whole. There are altogether too many "managers" who wear that "vacant stare" and cannot see anything but the immediate nickels. They are not managers, but merely a rank imitation. The business would be far better off if their connection with it was severed. Performances such as the one cited are a disgrace; also they are a swindle on the audience, and this department has pointed out this fact many, many times.

### From New Haven.

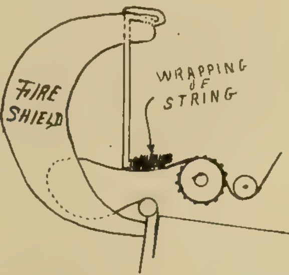
Mr. John Griffiths, New Haven, Conn., contributes the following:

> Replying to the puzzle question, November 15th issue, the mirror is a handy tool for lighting up dark corners, also for examining parts of the machine which are ordinarily out of sight. With regard to the questions, it is needless to say they are a fine proposition. Do not imagine for a minute that only those answering them are interested. I, myself, intend to make them the basis of study this winter. As for those opposed to the spread of knowledge on the subject of projection, why so much the worse for them. If they don't keep in line they will eliminate themselves. Managers are gradually ceasing to make their first question "How much per?" and are substituting therefor, "Can you deliver the goods," and this making of the salary to some extent a secondary consideration will continue to be more and more adopted by managers as time goes on. Quite true, they will not pay any more than necessary, but also it is true real managers are beginning not to want the *incapable* man at any price. I find the data submitted by Mr. Martin to be exceedingly interesting; particularly the curves relating to the performance of projecting arcs under different conditions. It is simply astonishing to note the enormous amount of light loss due to cheap condensers, as shown in diagram November 1st issue. I note your efforts in our behalf to find out the exact conditions under which the results were obtained, to the end that the diagrams be not misleading. Both Mr. Martin and yourself merit the sincere thanks of all operators for this valuable data. It seems to me the reflector system, of which you speak, is a step in the right direction. The exposed front of the lamp-house might be closed by a thin ray filter, or a thin sheet of high grade glass, without much danger of breakage, as there would be no uneven expansion in the glass and but a small loss of light. In closing, I wish both you and the Department all the success in the world.

Now, look here, brother Griffiths, if I have "all the success in the world," where are the editors of other departments going to get off at? Huh! Joke. Seriously, however, your letter is just good, sound, hard, common sense all the way through. I am writing to Mr. Martin inviting him to make further comment on the articles published, which I trust he will consent to do. Like yourself, I regard the matter as of great importance, the only trouble being that it does not go anywhere near far enough.

### For First Run Films.

On one or two occasions I have spoken of the uniform excellence of projection at the little theater in Park Row, immediately opposite the main post office building, and now comes brother Hymen Rinsler, chief operator of this theater, with what seems to be an excellent scheme for stopping the trouble of emulsion deposit on the tension springs when handling first-run films.



The illustration does not convey the idea very clearly, I am afraid. I tried to get a photograph, but without success; the thing was so small that it absolutely refused to show clearly in a photograph. In the illustration we see brother Rinsler's device attached to a Power's Six A. It consists of a brass wire, bent as shown in the illustration, except that the drawing shows only one side, there being two shoes, one for either side of the film. Now the idea is this: the shoe is wrapped with any kind of soft, absorbent string, and this is saturated with oil. The film runs under the shoe and there is a sufficient deposit of oil thereon to prevent the emulsion depositing on the tension springs, and not enough to do any damage to the film.

Brother Rinsler says the device works perfectly, and I see no reason why it should not. Those wishing to correspond with him regarding the same may do so by addressing him, care of the Park Row Theater, 31 Park Row, New York City.

### For Discussion.

W. L. Johnston, Toronto, Canada, submits the following, which is placed before our readers for consideration and discussion. I think very likely brother Russell, of the General Electric Company, will rise up on his hind legs and slap brother Johnston on the wrist. Mr. Johnston writes as follows:

> Twenty-five cycle current has 3,000 alternations per minute; 60 cycle has 7,200 alternations and 133 cycle 15,960. When you convert this current by means of the rectifier you get a pulsating current having 1,500, 3,600 and 7,980 periods per second respectively for 25, 60 and 133 cycle current. (I have not checked these figures —Ed.) Now with a revolving two-blade shutter, running at the rate of 16 pictures per second, the light is cut 1,920 times a minute, which is practically in step with the pulsations of rectifier current when using 25 cycle (don't see how you figure that out. See above—Ed.) or one and one-half times at 60 cycles, or every third time with 133 cycles. The three-blade shutter performs the same way, except that the proportion of cuts to the pulsation is different. If your shutter blades are of exactly the same width, and of equal width with the light space between them, and you have an absolutely steady source of light, you theoretically have a perfectly white screen, with no perceptible flicker, provided the shutter be rotated at a speed below the persistance of vision limit. (You mean above, don't you?—Ed.) Now there are two sources of continuous current, viz: primary battery and the storage cell or accumulator. A direct current dynamo in reality produces highly pulsating current, the pulsations being dependent on a number of coils in the armature (I don't understand it that way. My understanding is that the action of the commutator renders the current not only theoretically but actually continuous by reason of the fact that the brush laps over from one segment to the next.—Ed.) though for practical purposes it is a continuous current. Therefore, if you have a motor generator set with 12 segments on the commutator, each revolution of the armature gives six direct pulsations, or the speed of the commutator per minute multiplied by six per minute. My theory is that the shutter can and will get into step with these pulsations. The three-blade shutter, almost always used on d.c., cuts at the rate of between 2,880 or 3,000 times per minute and will get in step with about every fourth pulsation, which, although the arc seems to be absolutely steady, will still operate to give an objectionable flicker. These pulsations are themselves beyond the persistance of vision or visional inertia as it is sometimes called, but the shutter blocks them off into divisions and they are just as bad as if 25 cycle was used. If I am correct in my theory the only remedy is to employ storage batteries.

I do not care to comment on this proposition. Frankly, I do not believe there is anything in it, at least so far as d.c. is concerned, but I would not care to make that as a flat statement. Our readers may consider the matter, and if they think it worth while may set forth their views. Brother Russell willl doubtless feel inclined to answer as regards rectifier pulsations.

### From St. Paul.

St. Paul, Minn., writes as follows:

> These few lines may be of interest to users of Power's Six A lamp houses. I had considerable trouble with breaking of condensers. Tried almost everything under the sun to stop this annoyance and expense. Finally I made some mats of ¼-inch sheet asbestos, the mat being square and as large as would go into the condenser holder. In the center I cut a round hole ¼ of an inch smaller in diameter than the condenser itself. I then put the lenses in the holder loose, letting them lie against the mat. This stopped the trouble. In a recent issue of the Department some St. Paul operator spoke about high amperage. I am projecting a 14-foot picture at 90 feet, using 55 to 60 amperes at the arc. I agree with the brother who recommended 9/16 carbons. I am using them myself. Mr. Charles Bell was the first to introduce this combination in St. Paul. He was chief operator over me for a long time, but is now the expert moving picture cameraman of this city and is turning out some splendid work. I hope I am welcome to the Department, and will close with best personal wishes.

You certainly are welcome, St. Paul. The latch-string of this department is always hanging out for operators and managers who have something of value or interest to say. Come again. Your mat idea is all right, and will no doubt prove effective in other cases. As to 9/16 carbons; the tendency all over the West seems to be towards larger carbon diameters, though I am not at all certain but that this matter can very easily be carried to excess.

### Attention.

Chicago, Ill., makes the following inquiry:

> I notice you are roasting some of the officials of Local Union No. 2, of which I am a member, and I for one am thoroughly in accord with what you have said. It is coming to them. Can you give me a reliable method of setting the tension springs of a projector? That is to say, how may I know and determine positively when the springs have the right amount of tension?

Yes, Chicago, I have made some remarks about your officials. I have nothing whatever against the Chicago men as a whole; in fact, I have many friends in Local Union No. 2, and some very warm ones. The remarks I have made have been prompted by the fact that the officials of Local No. 2, whom I met in Seattle, gave it out point blank that they were opposed to progressiveness and to the dissemination of knowledge. Their idea, as gathered from their conversation, was that they did not believe there was any virtue in the improvement; that it made no difference to the organization whether the work of its members was high class or low class, and so long as they did take this position it was only natural that they would oppose all opportunity for the non-union man to avail himself of the knowledge they did not care for their own members to take advantage of. The time will come, however, when silly opposition such as this will cease. I say "silly" because that is the correct term. It is worse than merely foolish. As I have stated time and again, there is no good reason for the opposition because the members of the organization can make far greater use of the department and the Handbook then can an individual; this for several reasons. Therefore, regardless of how much the individual may improve, or how much he may learn, the union man can still keep far in advance if he really wants to and if he does not want to I have no sympathy with him. He is a detriment to the business and to the organization of which he is a member.

As to the tension spring matter, I quote General Instruction No. 9, page 216 of the Handbook, as follows:

> The tension may be considered as being approximately right when the picture is steady, and without movement on the screen, when run at any speed up to 90 per minute, but at 90 or thereabouts the picture begins to crawl up slightly on the screen. Another fairly accurate test is to set the tension so that you can just barely feel it when the crank is turned very, very slowly (and by "very, very slowly," I mean just what I say)—just barely moving. If you can feel the jerk of the tension appreciably when moving the crank thus, then the tension is too tight. In fact, it is not always necessary to have the tension tight enough so that you can feel it in the crank. The 90-feet-per-minute test is the best.

### His Dream Shattered.

F. G. Cook, Brotherhood of Railway Trainmen, No. 163, New York City, who is one of our really progressive exhibitors, sends the editor an invitation to visit his new theater, which will soon be opened, and rids his mind of the following load:

> In October 25th issue, page 378, I find one of my pet delusions completely wrecked. I want the name of that other B. R. T. man. I thought I was the only member of the Brotherhood of Railway Trainmen engaged in the moving picture business, but here comes another "Old Rail," smashing my pet record all to smithereens. The brother's comments on the new I. A. T. S. E. law are, to the best of my judgment, timely and proper, and I might add "them 'eres my senterments tew." To the B. R. T. brother, and to yourself, I extend a cordial invitation to visit our new theater at Columbus Avenue and 103rd Street, New York City. You will find it to be a regular photoplay house, seating four hundred, and right "on time" in every detail. It is owned and managed by B. R. T. men, who always honor a traveling card. I shall expect you both, and there is no doorman to bar you—just walk in, the house is yours.

The editor will be there with bells on—later. The B. R. T. man is Brother J. W. Kelley, 538 Wendover Avenue, Bronx. I have no doubt that Brother Kelley also will own the house for one evening. I can assure Mr. Kelley he will find neighbor Cook to be the real goods and one "ripping good feller," as well as a thoroughly good exhibitor. Sorry Brother Cook's pet record got a hole knocked into it, but I guess he will live through it all right.

### Important Notice.

I have concluded that if there is sufficient demand I will compile the entire list of questions, which looks now as though they would extend over fully a year and a half (asking one question a week) and possibly more than two years, and have them printed by mimeograph, supplying them to all operators who desire them at 25 cents per set. Now this offer is not going to be made again, and whether I will do this will altogether depend upon how much response there is; so all of you who want this done, forward 25 cents immediately. If there is not sufficient call for the questions to justify the trouble and expense, I will return the money, of course.

Please understand that the questions will be published, and this merely gives you the advance sheet of the whole list, which may run up to more than one hundred—possibly considerably more than one hundred. Now bear in mind the fact that if this is done at all it will be necessary for you to *get busy, without any delay,* because I do not particularly care about doing it, though I feel it is my duty to make the offer; but do not give me a good excuse to sidestep it.

### From Denison, Texas.

Mr. W. H. Russell, Denison, Texas, writes:

> This is my first letter to the Good Book, which I think every operator ought to subscribe for. Quite often an operator can learn more from one issue of the Projection Department than he could in a year of experience. The local here is young, but is getting along fine. I believe every operator should be a member of the union if it is possible for him to do so. Will you tell me whether I can use a mercury arc rectifier bulb with a compensarc? Projection is fine in this city. There are six picture houses and we have the best bunch of managers I have ever had experience with. They don't want boy operators in Denison. The pay is good—as high as I have received in cities of much larger size, and conditions all around are excellent.

It is indeed gratifying to know that conditions in Denison are so excellent. I am glad to hear that the local is prosperous, and trust it may continue to be so. As to using the mercury arc rectifier bulb in connection with a compensarc, I guess it is possible to perform that stunt all right, though I am not quite certain. Will the General Electric Company, or some operator who is posted in this matter, please answer brother Russell through the Department for the benefit of all. Personally while I think it could be done, I do not believe it is a very practical proposition.

### Voltage.

Mr. C. H. Parker, Sea Bright, N. J., says he has a 25-ampere rheostat hooked up to his lamp using 45 or 48 amperes a. c., "because he does not get the voltage." He continues:

> I am quite sure that it is not coming to the operating room at 110 because we are getting it from a line in series with a number of incandescent lights on it. What can we do to get a good light outside of hooking to the main line ahead of these incondescents? I am the proud possessor of one of the Handbooks.

I think you have something in mind which you have not stated very clearly, brother Parker. You say you have a 25-ampere rheostat hooked in because you do not get the voltage, yet you are getting 45 to 48 amperes, presumably, at the arc. Now you could not pull that number of amperes through a 25-ampere rheostat without burning it up, and, moreover, the rheostat is to reduce voltage and bring it down to about 48, which is approximately the voltage of the arc. If your feeders are not heavy enough to supply the incandescents plus your projection lamp, you must have larger feeders installed, and it would make but little, if any difference, I think, whether you hooked on ahead or behind the incandescents. I believe, on the whole, you will have to make this matter a little clearer before I can give you a very intelligent answer.

### Large Spot.

Sturgis, Mich., says:

> While on the road this summer my operator was unable to reduce his spot to a size which would give a good picture. He tried every way he knew, such as pulling the lamp-house back, pulling the lamp back from the condenser, etc., but still the spot was fully five inches across and would throw light past the machine aperture. Please advise me as to what was the difficulty. I am not a practical man myself, but my operator was supposed to be.

From what you say, Sturgis, I think that operator of yours must have been a pretty raw proposition. Your statement indicates that he only had in one condensing lens instead of two. Either that or else you had a very thin lens of abnormal focal length, which is not at all likely, as I do not know where you could get hold of that kind of lens. Taking it all round, it seems to me that one lens is the answer. You should have two, of course placed as per figure 140, page 352, of the Handbook.

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# Comments on the Films

## Licensed

"A CIRCUMSTANTIAL HERO" (Biograph), November 27.—Just a bit of amusing nonsense. It's a bathing and fishing farce.

"THE SOMNAMBULISTS" (Biograph), November 27.—Sharing the reel is this midnight mix-up farce, played by three couples. The situation astonishes laughter from the audience, yet it has been carefully done to avoid anything really objectionable.

"THE NAMING OF THE RAWHIDE QUEEN" (Essanay), November 27.—The fresh situation in this picture interests at once and makes it a worthwhile offering. Then it is humanly acted by the far Western company and has well-managed human backgrounds to give it point. An interesting release.

"THE JAPANESE JUDO" (Melies), November 27.—An exceptional offering that is worth advertising beforehand and featuring strongly. It is a lesson in self-defense by the jiu-jitsu method and has been carefully produced to truly a valuable offering from which the spectator can really get something useful. A very desirable offering for men and it will also be of much interest to women.

"A MESSAGE FROM HOME" (Selig), November 27.—It tells a character and fate story and has a good, healthy lesson for the small boy. Such pictures as this makes parents willing to have sons and daughters come to the shows. Its hero is a lad whose home is not wholly happy, though he has a good mother. When he runs away with tramps, there's a good measure of realism in the way he is treated by them and his good fortune is in being arrested. The episode that gives it its name is a pleasing novelty.

"THE CURE" (Vitagraph), November 27.—The author of this one has not written a great or deeply truthful picture, but there are many things in it that go to make it acceptable as entertainment.

"THE SCAPEGRACE" (Lubin), November 28.—A somewhat ordinary film story, in which the younger brother ruins a young girl and casts her off. The elder brother hides the facts from his sweetheart for a time, but in the end the younger brother marries the girl, who has given birth to a child. The settings and photography are good, but the type of plot rather morbid in spite of the happy close.

"THE GOOD OLD SUMMER TIME" (Kalem), November 28.—This half-reel starts off by interesting the observer in an actress and later switches to the affairs of a married couple, portrayed by John E. Brennan and Ruth Roland. In spite of this break in movement quite a little humor is worked up over the difficulties gotten into by the flirtatious husband.

"ENGLAND'S KING AT LIVERPOOL" (Kalem), November 28.—Views of King George and Queen Mary; also President Poincaire, of France, and maneuvers of British troops. On same reel with above. Fairly interesting.

"THE SUPREME MOMENT" (Selig), November 28.—A film story written by W. E. Wing. This consists of a series of melodramatic scenes in the lives of Swifty Griggs and Slinkey Lewis, the latter now a respectable business man. The plot has hardly enough motive behind it to give it very much appeal, and until the latter scenes did not seem to have any very definite purpose. The roundup of the gang and several other situations were well pictured.

"MAKING EIGHT-TON ROPE" (Patheplay), November 28.—Very interesting and instructive views of the manner in which hemp, jute and coir are treated in the manufacture of rope. The whole process is worth seeing.

"CAPITAL OF THE MALAY STATES" (Patheplay), November 28.—On same reel with above. Pictures of Kwala Lampur, showing the beautiful gardens and luxuriant vegetation abounding there.

"FASHION'S LAW IN SWISS CANTONS" (Patheplay), November 28.—On same reel with above. These colored views of pretty girls in various Swiss provinces are very attractive. Each view illustrates the style of dress in that particular locality. An entertaining number.

"BETTY IN THE LIONS' DEN" (Vitagraph), November 28.—A lively comedy, written by James Oliver Curwood, somewhat farcical in type toward the last. Clara Kimball Young, a pretty country girl, goes to the city and has a lot of fun with her aunt's celebrated guests. The scene in which she rubs Brazilian nettles on everyone is very funny. Darwin Karr and Josie Sadler also appear. A pleasing number.

"THE ELUSIVE TURKEY" (Patheplay), November 26.—A farce that is kept going at a lively pace. It has some rough work, some good trick photography and brings out laughter. Its author, in thinking up unexpected incidents for it, sharp turns and twists to its action, has made good. It will bore no one much and the majority, we believe, will like it.

"DOLLARS—POUNDS—SENSE" (Essanay), November 26.—Getting one's wife by the pound is rather new as a farcical idea and it is not so bad as a maker of laughter either. One might meet a woman who weighed much and later meet another who weighed more. At the end, one, after choosing a fine, plump widow, might telephone for permission to bring the minister and then find the widow's midget daughter was the one he had proposed to, but this isn't quite so convincing, even in a farce. The final scene, where the sense comes in, is quite in keeping and the whole gave the audience a good deal of fun.

"CUPID IN THE COW CAMP" (Selig), November 26.—A bright little farce and a love story grow side by side in this picture and both show that freshness of mind in both author and producer that makes the offering furnish profitable entertainment. It not only amuses, but pleases the spectator. The author is J. A. Dunn, and it was produced by William Duncan. A desirable release.

"TEMPLES AND STATUES OF ROME" (Vitagraph), November 26.—There is no doubt of the value of such offerings as this. They are very good, but they need a lecturer and don't mean much to the average spectator without one. It has no descriptive matter or sub-titles at all.

"FELLOW VOYAGERS" (Vitagraph), November 26.—A clever bit of polite comedy taken on a Pacific Ocean steamer and giving us a little sketch of characters and a pretty deck flirtation. There is laughter in it and it is a picture that will be liked. The script was written by Eliza G. Harral; the director was Maurice Costello, and it was "picturized" by Eugene Mullin.

"A SENSE OF HUMOR" (Edison), November 26.—A farce that is played in first-class spirit and pretty sure to please. All the characters are young people and its healthy, jolly spirit of youth is the quality that keeps it alive. This is about all that the picture has to commend it, but it alone is plenty. Charles M. Seay produced it from a script by Sidney S. Booth, who has imagined a very decent sort of young Englishman for his hero.

"HOW THE DAY WAS SAVED" (Biograph), December 1.—A rather vulgar offering.

"BINK'S VACATION" (Biograph), December 1.—On the same reel is a slight farce with grotesque detectives and the adventures of a man who tries to run away from his shrew of a wife, but gets drunk.

"SOUTH AFRICAN WHALING INDUSTRY" (Edison), December 1.—There is excellent instruction here and first-class entertainment, too, except that the whale, innocent denizen of wide sea spaces, is helpless before the steamship and its gun harpoon-thrower. The picture has been intelligently produced and is amply worth while as an offering to the public. The photography is clear and good.

"WANTED, A BURGLAR" (Edison), December 1.—Sharing the same reel, is this freshly thought up little farce in the office of a one-man country newspaper. It is light and entertaining and was written by William H. Ketchel.

"MELITA'S SACRIFICE" (Lubin), December 1.—A conventional drama with a self-sacrificing senorita as its heroine. There is little that is fresh in it and it was made for those who have a rather narrow outlook on life, but it will please the spectators it was made for. There was a couple of young girls near us who watched it "with eyes glued to the screen." The author and producer is Wilbert Melville.

"PATHE'S WEEKLY NO. 72."—A good athletic number, especially for college men, and with many other acceptable items.

"A GAME OF CARDS" (Vitagraph), December 1.—The story lacks a strong human appeal and under the circumstances as shown, the card cutting scene seems especially weak. It doesn't convince; one fails to get wrapped up in the fates of the heroine and the progress of it is rather jerky. Not a strong offering. Ned Finley is the leading man and producer and he is certainly a good actor. Zena Keefe and S. Rankin Drew have the juvenile roles. Annabel Dwight is the author.

## Licensed Specials.

"THE PLOT OF INDIA'S HILLMEN" (Kalem), November 26.—We have seen few or no pictures of life in India made at home that so astonishingly suggested that country as does this. In this quality it is truly marvelous and is a decided triumph for its producer. The picture also provides a story that does good service as entertainment. It is a melodrama of military life with battle smoke and adventure. Its hero is an English lieutenant and the story is somewhat weakened by the fact that, at one point, he shows himself a coward; yet, in a measure, he retrieves himself in the end and perhaps there were few in the audience that, in full wakeful consciousness, noticed the quality of his spirit. It has action and is fresh enough to pass muster as a good offering.

"THE FAITHLESS FRIEND" (Patheplay), November 27.—A Western melodrama with its hero abandoned on the desert by a false friend, whom he had just nursed back to health from smallpox. Indians find and take care of the sick hero and the villain marries the sweetheart, telling her that the other man is dead. In his bitterness, the hero then joins the Indians and a few months later incites them to attack a caravan in which, it happens, are the faithless friend and the deceived sweetheart, now a wife. The ending is sentimental. All this is fairly well done and where such a story will be liked, the picture will make a good release.

"A WAIF OF THE DESERT" (Lubin), November 27.—A melodrama of early days in the West with a very romantic love story. It impresses one as not strongly written; for now and then it is a bit incoherent and fails to get over with vigor. Some of the scenes are full of merit and the producer has resurrected an old-time saw-mill for which credit is due him. Clay Green is author and Edgar Jones produced it.

"THE GUNMAKER OF MOSCOW" (Edison), November 28.—This presentation of the story of Peter the Great abounds in the usual intrigue featured in the writings of Sylvanus Cobb, Jr. Anyone familiar with the devices of this master of Russian melodrama will recognize the type of incidents pictured here. The characterizations, particularly those of Ruric and Peter the Great, by Benj. F. Wilson and Charles Ogle, wer esatisfactory. The costuming is good and helps convey a proper atmosphere. The story carries the interest along very nicely and works up to the surprise scene at the last quite ingeniously. Bigelow Cooper and Edna Hamel also appear.

"THE BRAND OF EVIL" (Essanay), November 28.—This story in two reels presents the familiar plot wherein an adventurer steals the sacred stone from an Indian idol. Twenty years elapse and then follows the usual vengeance by the Hindus which, in this case, was not entirely successful. The theme is old and there is not much suspense, but the film is strong on settings and atmosphere. The final scenes materially help as they are exciting and splendidly acted.

"THE OCTOROON" (Kalem), December 1.—Dion Boucicault's well-remembered melodrama of passionate love and deep villainy, set in Louisiana before the war and filled with tremendous situations, is here picturized. It is in three reels and is very effectively done; will make a very acceptable offering. In many ways it goes ahead of the Vitagraph version, which was in two reels; it is more elaborate and the settings are much better, but further comparison would hardly be profitable. Both are excellent pictures; we happen to like the one we have just seen more and think it better. Those Southern home scenes in-doors are perfect, as are the out-door scenes in the Southern woods. Then the boat fire (for the villain, McCloskey, sets the steamboat on fire in order to escape) is vividly suggested. But the whole picture is filled with fine things; is not greatly acted, but makes a very commendable offering. The photography is well nigh perfect.

"THE CYPHER MESSAGE" (Selig), December 1.—Clever use of a cypher and its surprising solution is one of the bright spots in this two-part crook and detective story. The picture would have been helped by a bit more realism, especially in the costume in which the female crook applies for the job as maid to the rich young lady (would have been more convincing), but it gets over very well as a tale and makes a commendable offering. The script, by Wallace Clifton, was produced by F. J. Grandon.

## Independent

"THE HORSE THIEF" (Keystone), December 11.—In which some children get a hobby horse and two of them make away with it. Ten cents is offered for the capture of the thief. The trial scene was amusing. Quite an entertaining little offering of the kind.

"THE LONG PORTAGE" (Kay-Bee), December 5.—A story of the Northwest by Richard V. Spencer. Jean and Pierre become rivals for the hand of the girl. The story is entertaining, the scenes picturesque, and altogether this makes a good film.

"THE GUSHER" (Keystone), December 15.—In which Ford Sterling goes into the oil business and gets hold of a planted proposition. A good burlesque offering, winding up with a big fire in the oil districts. A pleasing number.

"OUT OF HIS CLASS" (Frontier), December 13.—This presents an interesting episode out of the life of a gambler similar to Jack Oakhurst of Bret Harte's creation. In this instance, as in the other, the gambler is found dead at the finish, with a last message written on a playing card. The story is good and well presented.

"THE RETURN OF TONY" (Imp), December 8.—King Baggot as "Tony" in this excellent character sketch does not give quite the characterization for which his parts must have been designed by the scenario writer. The whole idea in the story is to indicate the overwhelming father-love of Tony for his two children and this finds its culmination in his stealing into a house where the children have been quarantined on account of diphtheria. Mr. Baggot does not quite get away with this scene and altogether he does not convince us that Tony would ever risk his life simply to hold one of his children in his arms. But the story is very good, altogether clear and logical and will not fail to hold the interest.

"THE FILLY" (Domino), December 4.—A dashing Irish story, written by William H. Clifford, with Bob Stanton and Anna Little in the leading roles. This is a racing story of the old-time sort and full of interest. The squire's white horse is taught by the girl to go lame; later she and the girl color it up and she rides it in jockey costume in the big Donnybrook event. The villain is foiled and the money won. A lively picture throughout.

"WHEN ROARING GULCH GOT SUFFRAGE" (Frontier), December 11.—Warfare at the polls between men and women candidates furnishes the basis of this burlesque comedy. Nothing very new about this and the situations were not particularly funny. The latter scenes were best, where the women's fire department was called out.

"ARMED INTERVENTION" (American), December 13.—A Western ranch story of about ordinary interest, in which the cowboy lover repents of his hasty engagement. He and the girl agree to call off the wedding, but their friends force them to marry at the point of guns. The idea in this is not very strong; the photography is good.

"HIS FIRST CASE" (American), December 11.—A story principally notable for some attractive outdoor scenes, picturing wide stretches of mountain country. The plot is old and not strongly handled. It was not clearly shown how the young attorney saved the girl's father from conviction. But the attorney won the case and the girl.

"TRAPPED IN A FOREST FIRE" (American), December 8.—The raging forest fire, photographed at close range, in the latter part of this film, makes it one of unusual interest. A love story has been devised to give additional entertainment and on the whole this proves an offering better than the ordinary.

"INCOGNITO" (Victor), December 15.—Good drama. Warren Kerrigan has the role of the son of a marquis, portrayed by George Periolat. The son refuses to marry the woman the father selects and goes to America. There, down and out, he seeks employment as a valet. He is engaged by a disappointed suitor for the hand of an artist to pose as a nobleman and to attempt to win the girl, with an offer of $5,000 if he wins. He succeeds, spurns the money and gets word from home that father has taken the girl himself and restored the son as heir. There is a fine vein of comedy in the picture. Jessalyn Van Trump is the artist. The acting and the production are good.

"RETRIBUTION" (Nestor), December 10.—Wallace Reid and Dorothy Davenport play the leads in this melodramatic offering. Good suspense was worked up over the explosion, which killed the villain and left the hero unharmed. There is a good deal of absurdity in this of a very patent variety, but it is enjoyable and for that reason probably excusable.

"THE LITTLE PEACEMAKER" (Gaumont), November 27.—Lovely scenes taken in some fine private park in blossom time and a gracefully acted love story of a married couple who have quarreled, all done in perfect taste, make this a very acceptable offering. It is a thing of beauty.

"A WOMAN OF SIN" (Reliance), December 3.—A film story by George Hennessy, illustrating the effect produced by a child on a woman of the underworld. The child's father is shot in a saloon brawl and the girl taken care of by the fast woman. Irene Hunt handles the part of the demimonde with considerable skill. The close of the film merely indicates her reformation.

"HOW HE WON" (Komic), December 4.— A half reel of the knockabout variety. The lover accidently throws a bucket of water on the girl's father and trouble naturally ensues. This is rather laughable.

"THE ACTOR BOOK AGENT" (Komic), December 4.—This, on same reel, is better. It shows an actor out of employment who decides to be a book agent. He rings in many changes of disguise upon his victims and the result is very funny. A good split reel.

"THE PROBLEM LOVE SOLVED" (Thanhouser), December 2.—This is an entertaining film story, in which a shrewd girl stenographer saves her lover from the trouble put up on him by his business associates, who are in reality crooks and embezzlers. The dictagraph is employed on one effective scene. The photography is somewhat dim in places, but the film holds the interest throughout.

"HER LEGACY" (Kay-Bee), December 9.—One of the old-fashioned type of stories, in which the half-starved daughter of the old miser is pursued by the unwelcome attentions of an aged lawyer. She refuses him and clings to her own lover. This is not new, but it is a successful offering of its kind and well pictured.

"HER RIGHT TO HAPPINESS" (Princess), November 28.—There is a pleasing idea in this story of the young wife who follows her husband on his camping trip. Both have concealed their love of the country from each other since marriage. Boyd Marshall and Muriel Ostriche play the leads. More strength could have been infused into the scenes, but the story is a pretty one as presented.

"THE HELPING HAND" (Majestic), December 6.—In which a wealthy man refuses his widowed daughter shelter for herself and child. The scenes are interesting, particularly where she leaves the child on the steps. Years pass and the grandchild goes to college with the adopted girl, both living on the same allowance. This did not seem to be a well-rounded story in spite of numerous points of merit.

"THE PADRE'S SACRIFICE" (Majestic), December 2.—This is quite a pleasing offering, in which the good padre sacrifices the money donated for a new organ to pay for an operation on the eyes of Rafael's wife. Rafael, who has denied God, is so affected that he becomes converted. A good offering, well pictured.

"TONY'S SACRIFICE" (Reliance), December 1.—Thos. R. Mills appears in the part of a young Italian in this reel. He is attacked by his enemies and the arrival of the child saves him. Brisk action and good photography characterize this production.

"WHAT MIGHT HAVE BEEN" (Thanhouser), December 5.—A dream story, in which Riley Chamberlin appears as a broker in love with his stenographer. The dream illustrates the things that might have happened to his young rival. This is an entertaining reel, but not very strong in plot or presentation.

## Independent Specials

"AMERICAN BORN" (American), December 1.—A two-reel offering of quite decided interest, though the plot lacks proportion in places. The half-breed girl stepped too readily out of her native surroundings into the high society of England. The mystification of the lover at finding her there should have been more clearly shown. The story is a good one, but is not as forcefully presented as it might have been. Sydney Ayres and Vivian Rich make an appealing pair of lovers in this number.

"DEVOTION" (Domino), December 11.—A two-reel number by William H. Clifford, telling a clear-cut, though somewhat conventional, war story. The fighting scenes were unusually spirited and the story follows without interruption. The colonel is struck by a piece of shell and becomes an imbecile. His discovery by Pete was an effective scene. Later the Northern doctor operates on the colonel, who subsequently regains his property and, of course, turns over his daughter to the man she loves. A consistent story and well presented.

# CHICAGO LETTER

By JAS. S. McQUADE

OWING to the absence in New York of several members of the building committee, of the city council, for the purpose of securing the best first hand information on modern subway systems, a further discussion of the ventilation ordinances was postponed until Friday, November 28. It is fully expected that the committee will have decided by that time what course to pursue. It is pretty certain that the ordinance will be amended so that the better modern class theaters will not be put in the same class with the old type of photoplay theaters which are destined for elimination.

A strange and deplorable side feature of the antagonism shown picture theater owners by the health department has been the bitterness and misrepresentations indulged in by the Chicago daily press. Deliberate perversion of facts has been resorted to, and council men who have had the courage to protest against the passage of the ordinance as it stood have been referred to as "gray wolves." Even such a tower of strength for right as the Chicago Tribune has written an editorial in favor of the passage of the unamended ordinance, the writer having evidently accepted his data on hearsay, without personal investigation of conditions.

Health Commissioner Young is so zealous for the welfare of his department that he is prone to err, through lack of discrimination, by classing some theaters that are really well ventilated with others that are poorly ventilated. Without doubt he has done so, and I am of the opinion that the committee of three from the building committee, appointed to make investigations, will report to that effect.

The case of the Washington Theater, at 43rd Street and Cottage Grove Ave., owned by C. C. Whelan, was heard in the Court of Chancery every day, except Saturday, during the week of November 16. Chancellor Ball has been listening chiefly to expert testimony on ventilation.

It will be remembered that the Washington was closed by Dr. Young and that an injunction was issued against his department by Judge McGoorty, of the Superior Court.

### Essanay Builds New Studio.

The Essanay Film Manufacturing Company is building a new studio, immediately west of the present, on a foundation 80 by 100 feet. The new structure was begun early in October and will be completed about the first of the new year.

A lighting system similar to that now in use in the old studio will be installed, and the dynamos will be placed on separate concrete foundations. The lighting systems of both studios will be run by the same dynamos.

Adjoining the new studio, on the south, are a carpenter shop and dressing rooms, the latter being on the second story. An individual painting frame will also be on the second story.

The new studio will be used exclusively for multiple subjects and special features.

### R. C. Seery Had "Not Even a Comeback."

R. C. Seery, formerly manager of the Majestic branch of the Mutual in this city, and now district manager for the Mutual in the Northwest, with headquarters in Seattle, had some "merry" times while here with one of his customers in Macomb, Ills. Seery took a delight in getting into friendly wrangles with this customer, H. B. Franks by name. Once he quoted Mr. Franks $100 over the mark for a certain film service, which so exasperated the theater man that he offered to pay Seery's fare to Macomb "just to have the opportunity to ride him around the square."

Seery wrote back that he was not in the pugilistic business; but advised Franks to go in training at once, as Jack Johnson, at the time, was looking vainly for a "white hope."

To this Frank replied: "Have taken your advice. When ready, will come to Chicago and lick you first, after which I will tackle the other nigger."

After reading this, Seery threw up both hands and said huskily to one of the boys around: "The h—l of it is, I have not even got a comeback."

### Ben E. Drum a Happy Benedict.

It is not known to the many friends of Ben E. Drum, in this city, that he has been a happy benedict for nearly a year. Ben is now out in Denver, managing the General Film Company's branch there, and, from all accounts, is doing more than making good.

Mr. Drum was married to Miss Ivy Eleanor B. Nichols (of Chicago), in Omaha. The bride's wedding day was also the anniversary of her birthday, a happy omen.

Mr. Drum comes from a family of newspaper men. His father was known as the fighting editor of Platt County, Ills. One of his brothers is assistant editor of the Chicago Journal, while three others are engaged in various capacities on other papers in the United States.

### U. S. World Leader in Film Making.

The United States leads the world in the manufacture of moving picture films, and if the films made in this country, in 1913, were placed together, a string twenty-five thousand miles long, enough to stretch around the world, would result, says a report issued recently by the Bureau of Foreign and Domestic Commerce.

There was a total exportation of 65,500,000 feet of plain films in the nine months ending September, and 23,500,000 feet of exposed, or finished films. Their value was $3,500,000. England is our chief customer.

### Moving Pictures as Salesmen.

A recent editorial in the Chicago American praises Germany for setting "an excellent example in government co-operation with individuals." and cites, as an instance, where the government "co-operates fearlessly and sanely with German industry and commerce" by utilizing the moving picture to boom German business in foreign lands.

"All kinds of work that Germans do for foreign consumption will be shown on films, and these films will be displayed and described by intelligent lecturers throughout the world to impress upon buyers subtly and agreeably the fact that the words 'Made in Germany' mean well made.

"The Germans intelligently reason that the people will believe what they can see. And they mean to make the world see just what Germany is doing."

### New Talent for Film Field.

At the recent congress of "immortals," in this city, a playwright of national reputation stated his belief "that the most promising field of the dramatist today was the new one provided by the moving pictures" says the Chicago Record-Herald editorially.

"The film photographer will teach the stage manager lighting. The film stage manager will teach the actor gestures. The film actor will beckon still more people from the galleries and balconies of the regular theater. And the film magnates will become still more rich and powerful.

"Then they will engage real dramatists of rank and standing to devise their scenarios. Novelists who can produce books of lively action will participate in the same benefits. The scenario, like the ordinary play, or novel, needs only to be paid for on a royalty basis. Such arrangements are already in the making and will soon be a regular and recognized feature in theatrical and literary life. The gains to playwright, novelist, manager and public ought to be considerable."

### Chicago Film Brevities.

The Chicago office of the World has been requested by a correspondent to warn Chicago exhibitors of a young man who sells candies and song books in Chicago picture theaters. This young man, named Sexton, claims that he represents a company. He called recently at the Kedzie Theater, 12th and Kedzie Ave., and asked permission to sell song books with candy, offering 25% for November 15th and 16th. He sold books until about 8:30 p. m., November 15th, and then disappeared, without paying any percentage. Chicago exhibitors are warned to be on the look-out for this young man.

* * *

G. A. Hutchinson, formerly manager of the H. & H. Film Service Co., has opened a feature film exchange in the Powers Building, 37 S. Wabash Ave., and is handling high class film under the title of the Acme Feature Film Co.

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Carl Laemmle, president of the Universal Film Mfg. Co., spent several days in the city last week, and left for New York Saturday, November 22nd. He was enthusiastic over the quality of the Universal programs at the present time.

* * *

Will A. Hopp is getting along finely, after his recent surgical operation at St. Joseph's Hospital. The operation was most successful and it is expected that Mr. Hopp will be removed to his home in a few days.

* * *

A. M. Eisner, at one time manager of the General Film Co.'s branch at 17-19 S. Wabash Ave. and later manager of that Company's branch in Kansas City, has been appointed manager of both Chicago branches of the Mutual, with headquarters in the new Mallers Building. The Mutual office, at 166 W. Washington St., has been discontinued. Its customers being divided between the H. & H. branch, 117 N. Dearborn St., and the Majestic branch in the new Mallers Building. Mr. Eisner reports excellent business in both offices. Mr. Eisner is a popular favorite with Chicago exhibitors and has quite a following. He informs me that the big advertisements of the Mutual in the Chicago daily papers and in other newspapers throughout the country is working great good, both for the Mutual and its customers.

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J. W. Brickhouse, formerly traveling representative of the Mutual Film Corporation in the Middle West, has resigned his position and has been appointed traveling representative for the Universal, with headquarters at 172 W. Washington St.

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A. S. Traub has resigned his position as general manager of the Amusement Supply Co., this city, P. Plumber has succeeded him.

* * *

Carl Harthill, who has acted as manager of the Standard Film branch of the Universal since Will A. Hopp's illness, has resigned that position to accept the general management of the Union Film Co., at 166 W. Washington St. Mr. Harthill has been with the Standard Film Exchange under Joseph Hopp for six years. During that time he has filled various positions from operator up to assistant manager and manager. He is one of the best known exchange men in Chicago, in the independent field. He is still a young man and is ambitious to rise still higher. He is a stockholder of the Union Film Co., an Illinois corporation recently formed. This company will handle the feature films released through the Exclusive Supply Corporation and also weekly selections from the best product of independent manufacturers. Commencing Monday, December 1st, the Union Film Co. will release a feature daily. Mr. Harthill has the best wishes for his success of a wide circle of friends in the business.

* * *

Municipal Judge Dolan recently sent Edward Curtz, a moving picture flirt, to the house of correction, on a fine of $50.00 and costs, for annoying Mrs. Lind Miller during a moving picture presentation at one of the theaters in this city. "It is a disgrace to our city to have the picture play houses unsafe for our women to enter," Judge Dolan said. More power to the Judge!

* * *

Mrs. Maud Murray Miller, of Columbus, a member of the Ohio State Board of Censorship, was in Chicago last week viewing films. She saw 200 films and rejected only three.

* * *

Safeblowers cracked the strong box of the Ellis Theater, Ellis Avenue and East 63rd Street, one day last week, and escaped with $2,000 of the receipts. The job evidently was planned with nicety, the criminals working between the visits of a neighborhood watchman. It is believed that they attended the last performance of the evening and secreted themselves in the building when the theater was closed. The Saturday night and Sunday receipts were in the safe according to the manager, Nat Wols. The Ellis is one of the theaters on the Hamburger circuit.

## FRANK WOODS FRAMING UP.

Frank Woods, well known in the newspaper world, and formerly scenario editor for the Biograph Company, has succeeded in interesting a large number of prominent authors in writing photoplays. Mr. Woods is at present engaged in organizing a special scenario department for the Mutual Film Corporation, and his latest acquistion from the world of well known writers is Paul West, whose famous "Bill" stories will soon appear on the Mutual program.

## WARNER'S FEATURES OPENS CANADIAN OFFICES.

Warner's Features, Inc, are permanently settled in their new branch quarters at 360 St. Catherine Street, West Montreal. Mr. E. A. Feston, formerly general manager of the Montreal branch of the General Film Company and the Kinetograph Co., will head this office. Mr. Holland, also well known to filmland there, will assist Mr. Fenton in his extensive work. Branch offices will soon be opened in Toronto, Winnipeg and Vancouver.

## SOLAX AND BLACHE COMPANIES' PLANS.

These two companies have announced the output for 1914 of 24 attractions to be released fortnightly, or two a month. It is their plan to schedule releases so that during the year they will put out 12 three-reel subjects and 12 four-reel subjects; all productions, it is promised, will be of the usual Solax and Blache quality. It is their intention to use especially big subjects and big people with big reputations. At the present time, they offer to the feature market the "Ben Bolt" production, in three reels; "The Fortune Hunters," in three and one-half reels, and "In the Shadow of the Moulin Rouge," in four reels. For all of these subjects they have an unusually large display of advertising matter as follows: three kinds of one-sheets, two kinds of three-sheets, a six-sheet, photo lobby displays, announcement slides, heralds, booklets and other miscellaneous material.

The Solax and Blache Companies will also offer soon a feature service from Buffalo, St. Louis, Indianapolis, Kansas City and Atlanta. They mean to arrange a sort of club booking scheme whereby exhibitors can get together and arrange a series of bookings for their territory; thus reducing materially the expense of dealing through an intermediate organization. Together with their own subjects, they will also book outside features. Their representatives; L. A. Zollner is now travelling in western New York; Burton Garrett in Indiana and Kentucky, and Mr. J. D. Bone in Missouri, booking "The Star of India," "A Fight for Millions," "The Rogues of Paris," "The Prisoner in the Harem," and other productions. Negotiations are now under way for the services of M. E. Williams, of Kansas City, formerly connected with the Morgan Film Company, as representative in western Missouri, Kansas and Colorado.

## KIND WORDS CAN NEVER DIE.

Norwich, Conn., October 18, 1913.

Editor Moving Picture World:

Dear Sir:—Please find enclosed a check for three ($3) dollars, which covers the price of your book from October 13, 1913, to October 13, 1914.

I want to give you a word of praise on this excellent book. It has pleased me for the last year very much, and many others. It is an excellent moving picture book.

Hoping that I shall receive this book regularly for months to come (that is until October 13, 1914) and a receipt by return mail, I beg to remain,

Very truly yours,
G. M. SPALDING.

Editor Moving Picture World:

Dear Sir:—Enclosed please find my check for nine dollars for three years' advance payment for subscription to "Moving Picture World." Please begin with No. 1 of Volume 18. Send to

W. C. TEMPLE, Winter Park, Florida.

Middletown, Del., October 20, 1913.

Editor Moving Picture World:

Dear Sir: Herewith check in amount of three dollars ($3.00) for renewal of my subscription to "Moving Picture World." My employees and family call the "World" my Bible; guess they are right, as I would find it a hard proposition to run my theater intelligently without its aid. Here's hoping that the "World" may never prove to be of less interest and service to the exhibitor. Very truly,

H. S. NEWMAN, Middletown Opera House.

Murray, Ohio, October 14, 1913.

Editor Moving Picture World:

Dear Sir:—Enclosed find P. O. M. O. for $1.50. Extend my subscription six months. Enjoy your paper very much. Wish you could publish a picture of Betty Gray (Pathe) and Jessie McAllister (Edison) sometime in the near future. Yours respectfully,

CHAS. E. CASTELL.

Lawrenceville, Ill., October 21, 1913.

Editor Moving Picture World:

Dear Sir:—Enclosed find $3.00 for renewal of my subscription for one year. Kindly accept my best wishes in your behalf for the excellent work you are doing. I am a young exhibitor, only having been in business two years. In that time I have paid for my building, also contents, which stand me now at $2,000, and have at present $1,650 in the bank. I owe all of this to your paper and would not be without it if it cost four times the amount per year.

My only desire now is to get a Sunday show here, but I am afraid the town is too small, so I am leaving well enough alone. Hoping to see you prosper and good wishes with an excellent patronage, I beg to remain, yours truly,

GEO. H. BAUER, Bijou Theater.

Akron, Ohio, November 3, 1913.

Editor Moving Picture World:

Dear Sir:—Please find enclosed my check for Three and no/100 ($3.00) Dollars, subscription for "Moving Picture World" for one year, as per statement rendered and returned herewith. I find the "Moving Picture World" a very valuable journal; in fact, almost indispensable to a person engaged in the moving picture business. Very truly yours,

C. W. KLINE, Arcade Theater.

# Moving Picture Educator

## OHIO CENSORS RESTRAINED.

### Temporary Injunction Granted by U. S. District Court Pending Decision of Mutual Suit.

(*Special to* The Moving Picture World.)

THE Mutual Film Company, Ohio and West Virginia corporation, won first blood in its suit to test the constitutionality of Ohio's new film censorship law Saturday, November 29th, when a temporary restraining order was issued in federal court against the Industrial Commission and the Ohio Board of Censors.

Federal Judges John W. Warrington, of Cincinnati, of the United States Court of Appeals; John M. Killits, of Toledo, and William L. Day, of Cleveland, United States district judges, granted the injunction in favor of the Mutual Company.

Contending that the law passed April 16th, providing for a State Board of Censors, to be paid $1 per 1,000 feet of film inspected, is in direct violation of the federal constitution, W. N. Seligsberg, of New York, one of the complainant's attorneys, opened the case. Attorney R. M. Morgan, special counsel here for the attorney general who appeared for the state, called James A. Maddox, Columbus, chairman of the Board of Censors, to testify concerning the work of the censorship board. H. E. Vestel, another member of the board, was present, but Maddox was the only witness.

"The work of the board began September 22nd," said Mr. Maddox. "Since then it has passed judgment on between 7,000 and 8,000 films. We have censored all that has been offered. I have found approximately 700 to 800 films which were objectionable."

Mr. Maddox said three film companies control about 90 per cent. of the films placed on the market, and that the Mutual Company was the only one thus far to object to censorship. The Universal Film Company, he said was not offering its films for censorship at present, but he added that he had been advised it would do so at an early date.

Former Judge W. B. Sanders, of Squire, Sanders & Dempsey, Cleveland, counselors for the Mutual Film Company, closed the case early in the afternoon. Judge Sanders, in his argument to the court, contended the law was invalid on the ground that motion pictures should be free from censorship because the pictures are akin to the public press which the federal constitution exempts from censorship. "This business is a part of the press within the meaning of the constitution," said Judge Sanders.

Attorneys were instructed to submit briefs this week. A decision will not be handed down until after December 15th.

Judge Warrington explained the delay was necessary until he again could find time to meet with his colleagues. The restraining order then was granted and prevents censoring of films controlled by the Mutual Film Company, pending final outcome of the case.

## TEXAS CONVENTION.

### Ranch Foreman J. S. Phillips Rounds-Up a Most Enthusiastic Bunch of Texas Exhibitors.

Fifty of the most enthusiastic exhibitors answered roll-call during the two days' convention, November 24th and 25th, at Fort Worth, Texas, that ever graced a convention hall. The meeting was spirited and full of ginger throughout.

The General Film Company, Universal Film and Supply Company, Warners Feature Company, Southern Feature Film Company, All Star, Big Four Feature Company, U. S. Amusement Feature and Supply Company, and a score of other feature companies availed themselves of the open meeting for telling the exhibitors of the merit of their goods, wares and chattels. The Simplex machine man was on hand, expressing himself that he would be satisfied if the convention would run as smooth, and with that precision, as the machine he was demonstrating with that was on exhibition in the convention hall. All film companies above mentioned had exhibits in the hall.

Then came the business session, some film managers participating in this executive session relative to some minor grievances which were soon adjusted to the satisfaction of parties concerned. In the executive session the general "all-day sucker" program was condemned and a minimum three and four-reel program was recommended. The grievance committee had many little things referred to them to take up with the exchanges, not as grievances, but for the mutual benefit of exchanges and exhibitors. The treasurer's report found a neat little sum on hand that might be used for the furtherance of the best legislation.

Upon a report of the delegates sent to the National Convention, the following resolutions were passed with a unanimous vote:

*Resolved,* That the Motion Pictures Exhibitors' League No. 18 of the State of Texas remain true and loyal to, recognizing only the parent organization, The Motion Picture Exhibitors' League of America; that they hereby indorse the action of the national body in the expulsion of the bolters at the national convention at New York City last July: Further resolved that we indorse the entire finding of that convention.

*Resolved,* That with a unanimous vote of No. 18, of the State of Texas, we heartily indorse the action of our President, J. S. Phillips, National Vice-President Finnegan and our delegation at this National Convention. Further

*Resolved,* That we are proud to know that in J. S. Phillips we have a president that would, if necessary, sacrifice his opportunities of becoming the president of our national body, that he might remain true and loyal to his pledge to the instructions of his state league "to vote for Mr. M. A. Neff for president of the national body, so long as there was any chance of his (Neff's) election." Further

*Resolved,* That we heartily indorse our president in immediately taking the floor after the announcement of his opponent's election and personally moving that Mr. Neff's election be made unanimous, thereby fulfilling his only promise to any one at the National Convention "That he would stick in the race until the last vote was cast."—HE DID.

The following officers were elected for the new term: President, A. B. Remey, of the Hippodrome Theater, Fort Worth, Texas; first vice-president, W. R. Fairman, Bryan, Texas; second vice-president, H. G. Cotter, Blue Mouse Theater, Fort Worth, Texas; secretary, H. J. Gould, old secretary retained; P. G. Cameron, Lyric Theater, Dallas, Texas, re-elected to treasurership; national vice-president, J. S. Phillips, Odeon Theater, Fort Worth, Texas.

The following amusement and entertainment was furnished for the visiting exhibitors and families: Automobile ride over city; Majestic Theater of the Interstate Amusement Company extended the courtesies of the matinee performance. In fact, all theaters were open to the wearers of an exhibitors' badge, the exhibitors, in a body, attended the horse show at the Colliseum, Monday night, to a very enjoyable time. A noon banquet luncheon was set for seventy-five plates. At this banquet the Vultures and Vampires, a newly organized society of the film exchanges and different seating and supply houses, made such representation that in the afternoon session Dallas was selected for the next convention in May. It is our purpose to have a semi-annual convention for closer communion and betterment of the league and business. Officers to be elected once each year.

## BOOSTING THE OHIO CONVENTION.

### Good Advance Work Being Done for the Annual Meeting in Cincinnati in January—Big Gathering Assured.

Although the Ohio State Convention does not take place until January 27, 1914, the committees in charge of the arrangements are busy stirring up interest in the event and announce that the meeting will be the largest in the history of the organization. The sessions will be held in the Sinton Hotel, Cincinnati, the finest hotel in that city. To add to the importance of the convention there will be a meeting of the executive committee of the National organization on January 26th, at the same place. It is also certain that a large number of exhibitors from neighboring states will be present.

Ohio has the oldest branch of the Motion Picture Exhibitors' League, and that state is better organized than any other state in the Union. Its membership now numbers 635 active exhibitors, all of whom are enthusiastic for their organization, and most of whom will be present on this occasion.

To make things interesting for the visitors, a number of novel forms of entertainment have been planned, including a big banquet on the evening of the 28th, and a grand ball on the last day—the 29th. Manufacturers' exhibits will be given space in the hotel, and there will be ample accommodations for all who wish to make a display.

Every Ohio exhibitor is expected to keep his dates open for the convention, and all exhibitors from nearby states are cordially invited to be present at all meetings.

## WISCONSIN CONVENTION.

### Outlook for Big Meeting at Oshkosh Is Excellent—Committee of Arrangements Reports Great Interest.

According to the reports that come from the committee of arrangements which is getting things in shape for the meeting of exhibitors of the State of Wisconsin, to be held at Oshkosh on December 16th and 17th, that event will be of considerable importance to members of the trade in that state. The purpose of the meeting is to reorganize the Wisconsin branch of the Motion Picture Exhibitors' League of America, the old organization having lost its charter on account of the action of its delegates in bolting the meeting of the National body at New York last July. As the old Wisconsin organization was not very strong outside of Milwaukee the organizers of the National League have not had much trouble finding exhibitors who were ready and anxious to join a new state organization, so a large attendance at the meeting on December 16th is practically assured. Headquarters will be at the Athern Hotel.

George M. Westley.

It is announced that a number of manufacturers will make exhibits of their goods and that opportunity will be given for exhibitors to look over everything that is new in the way of supplies, machines and other devices.

The committee of arrangements consists of John R. Ek, chairman, of the Star Theater, Oshkosh; Jesse Hogan, of the Colonial Theater; Arthur Grey, of the Rex Theater; Noel Houze, of the Lyric Theater, and Charles Porter, of the Princess Theater, all of Oshkosh. The committee has been assisted, for the past few weeks, by George M. Westley, of Cleveland, Ohio, National organizer, who has made a canvass of the state, and reports great interest in the new organization. President Neff will be present to assist in the actual work of forming the new branch.

Wisconsin Convention Committee.

N. J. Houze, Charles Porter, John R. Ek, Jesse Hogan, Arthur Grey.

## STATE ASSOCIATION FOR OREGON.

At a regular meeting of the motion picture exhibitors of Portland, held November 20th, it was decided to issue a call for a convention of state exhibitors, with the object of starting a state organization. The convention is to be held Monday and Tuesday, December 22nd and 23rd.

A committee of arrangements was appointed by President Melvin G. Winstock, consisting of Managers McGuire, of the Bakeronian, Duke of the Nickelodeon, and Fleishman of the Novelty, to arrange a program. This committee will also act as the reception committee.

The association placed itself on file, as emphatically on record, against all fake films, and a resolution was unanimously adopted, instructing Secretary Stevens to put all exhibitors—not only in Oregon, but in Washington, Montana and Idaho—on guard against several recent notorious cases of fake films.

## NEW YORK ASSOCIATION NOTES.

The usual monthly meeting of the Motion Picture Exhibitors' Association, of Greater New York, will be held at the Imperial Hotel, Broadway and 31st Street, on Monday morning, December 8, at 11 A. M. Matters of importance will come up and a number of prominent speakers have promised to be present. Officials from the fire department have also been invited. The Law and Legislation Committee will report on the amendment to the Folks' Ordinance and other matters of great interest to all exhibitors. A representative of yours will be most welcome.

The entertainment and ball of the New York Motion Picture Exhibitors' Association, to be held at Terrace Garden, on December 15, promises to be one of the largest social events ever held in that hall. A casual glance through the list of reserved box holders shows the following: Vitagraph Co., Kalem Co., Kinemacolor Co., Famous Players Co., Mutual Film Corporation, Universal Co., General Film Co., World's Special Feature Co., Thanhouser Co., Mayor Kline, Mayor-elect Mitchel, Supreme and Special Session Judges, United Electric Light and Power Co., Kalem Co., City Officials, Eclair Co., License Bureau Officials. These boxes will be filled by the officials, and actors and actresses of the various companies reserving the same. Chief among those who will be present are: John Bunny, Lillian Walker, King Baggot, Mary Fuller, Florence Roberts, Helen Gardner, Arthur Johnson, Florence Lawrence, Pearl White, Kenneth Casey, Alice Joyce, Barbara Tennant, Mae Marsh, Muriel Ostriche, Irene Hunt, Flo LaBadie, Lamar Johnstone and a great many others. The Famous Players, headed by Al. Kaufman, studio manager, will be present with their entire company. A large representation of exhibitors from all over the state will be present.

A meeting of the East New York Branch of the Motion Picture Exhibitors' Association, of Greater New York, was held Monday evening, December 1, at the Saratoga Theater, Brooklyn, with William Hollander in the chair. This meeting was attended by about fifty-two exhibitors in the surrounding territory. Reports of Committees were read and the ball committee assisting Mr. Coleman, stated that they had sold 320 tickets in that section and that great progress was being made. A committee was appointed to devise ways and means of putting a stop to the country stores in picture theaters, also that children over five years of age, accompanied by parents must be paid for. The next meeting of the East New York Branch will be held next Monday night at the Ronley Theater, 1980 Fulton Street, Brooklyn.

## NEW YORK ASSOCIATION EXECUTIVE BOARD MEETING.

A meeting of the Executive Board of the Motion Picture Exhibitors' Ass'n, of New York State, will be held at the Imperial Hotel, B'way and 31st Street, at 11 A. M., on Monday, December 15th. Representatives from the following Locals will be present: Buffalo, Syracuse, Rochester, Utica, Troy, Oswego, Westchester County.

Questions of the utmost importance will be taken up, principally among which will be a bill to be presented to the legislature to prevent or stop the giving of prizes in theaters showing pictures. A few other bills which the counsellor for the state has drawn up will also be presented that will tend to up-lift our business. A lunch will be served after the meeting at the hotel, after which they will all prepare to pass a pleasant evening at the ball. A committee has been appointed to take the visitors around in automobiles on Tuesday to visit the different trade centers and other places where they may desire to visit.

## PICTURE THEATERS PROJECTED.

**Philadelphia, Pa.**—Samuel Morrison, 3639 North Fifth Street, is estimating on a moving picture theater and hall building, to be erected at Eighth and Latona streets, for P. Pomero. The building is to be two-story, brick, 25 by 115 feet.

**Philadelphia, Pa.**—Stuckart & Sloan are preparing plans for the Felt Amusement Company, for a moving picture theater at Lehigh avenue and Richmond street. It will have a seating capacity of 1,000.

**Philadelphia, Pa.**—The property at the northeast corner of Marshall Street and Erie Avenue, has been conveyed, by the Erie Amusement Company, to May H. Powers, for a nominal consideration.

**Philadelphia, Pa.**—Graham Campion Company, is estimating on plans and specifications for a one-story moving picture theater to be erected at 21st and Columbia Avenue.

**Philadelphia, Pa.**—The General Construction Company is estimating on plans and specifications for a one-story brick and terra cotta moving picture theater, 70 by 100 feet, to be erected at 25th and Allegheny Ave., for M. Seloman.

**Philadelphia, Pa.**—Samuel Morrison has been awarded the contract for the erection of a one-story brick moving picture theater, 49 by 100 feet, at the northeast corner of Second and Ontario streets, for William S. Crager, to cost $5,600.

**Philadelphia, Pa.**—George Hogg is estimating on the one-story brick moving picture theater to be erected at Wyoming and A streets for the Boulevard Amusement Company.

**Philadelphia, Pa.**—E. Allen Wilson has completed plans and specifications for a moving picture theater to be erected at 55th and Spruce streets. The building will be one-story, 45 by 120 feet.

**Philadelphia, Pa.**—Thomas W. Lamb has completed plans for the improvements to the People's Theater, Cumberland street and Kensington avenue, for Margolin & Blocks.

**Philadelphia, Pa.**—H. P. Lanning is preparing tentative sketches for a one-story moving picture theater to be erected by the Sun Amusement Company, on Lansdowne avenue. The building is to be of brick, bluestone and ornamental terra cotta.

**Philadelphia, Pa.**—H. Zimmerman has completed plans and specifications for a one-story moving picture theater, 90 by 115 feet, to be erected on Kensington avenue, for H. Frank. The building to be of brick, bluestone and terra cotta, and cost about $20,000.

**Philadelphia, Pa.**—Mark Haller has been awarded the contract for the erection of a one-story brick moving picture theater, 45 by 98 feet, at the northeast corner of Seventh and McClellan streets, to cost $20,000.

**Philadelphia, Pa.**—Richmond & Kemp have been awarded the contract for the erection of new fire escapes to the theater building at 1616 Market street for the Stanley Amusement Company.

**Philadelphia, Pa.**—Louis Hopins has had plans and specifications prepared for alterations at 526-28-30 North Third street. The building, when the new work is completed, will be 120 by 108 feet, and seat about 1,800 persons.

**Philadelphia, Pa.**—The Luzerne Theater, at Old York road and Luzerne street, has been leased by Albert M. Greenfield for Edward Bonnem to the theatrical syndicate which already controls the Plaza, Park, Erie and Imperial theaters. The theater seats 500 persons.

**Chelsea, N. J.**—Bertram Ireland, Bartlett Building, Atlantic City, N. J., has completed plans and specifications for a one-story moving picture theater, 50 by 140 feet, to be erected for William J. Farley, of Atlantic City, to cost about $22,000.

**Palmyra, N. J.**—George Shaner is estimating on plans and specifications for a one-story moving picture theater to be erected for the Broadway Palace Theater Company.

**Williamstown, N. J.**—One of the finest vaudeville and moving picture theaters in South Jersey has been opened to the public here by its builder and proprietor, Patrick Carroll. The building cost over $12,000, and is the only place of amusement of that character in this large industrial center. Mr. Carroll had as his guests, a party of Philadelphians, to celebrate the formal opening.

**Worcester, Mass.**—Edwin P. Fitzgerald, State Mutual building, has prepared plans for a one-story moving picture theater, 30 by 90 feet.

**Caldwell, N. J.**—R. C. Dean is planning to build a one-story moving picture theater to cost $12,000. Metzger and Fitzgerald are the lessees.

**Pittsburgh, Pa.**—Nicola Land Company, Farmers' Bank building, are planning to erect a two and one-half story theater building to cost $150,000

**West New York, N. J.**—William Walser, 400 Sixteenth Street, is to build a three-story theater building to cost $100,000. Plans call for seating capacity of 1,400.

**Orange, N. J.**—Lyric Amusement Company have plans in preparation for a one-story moving picture theater, 36 by 175 feet, to seat 1,000 persons and cost $20,000.

**Brooklyn, N. Y.**—Charles Mandel, 193 Broadway, is having exterior alterations made to his moving picture theater to cost $8,000.

**Brooklyn, N. Y.**—Rudolph Norek, 1546 Union Street, is planning to build a one-story moving picture theater, 33 by 150 feet, to cost $15,000.

**Brooklyn, N. Y.**—A. Goodman is having plans prepared for a two-story moving picture theater, 40 by 100 feet, with seating capacity of 600, to cost $25,000.

**New York, N. Y.**—L. Keller, 29 Broadway, has had plans prepared for a two-story moving picture theater, 38 by 75 feet, to cost $7,000. Tiffany Operating Company, 145 West 45th Street, are the lessees.

**New York, N. Y.**—Brande, Papel Co., 3487 Broadway, are having an addition built to their moving picture theater and the seating capacity increased with 300 more seats.

**Evanston, Ill.**—Hatzfeld & Knox, 7 South Dearborn Street, Chicago, have prepared plans and specifications for a one-story moving picture theater, 53 by 125 feet.

**Greenwich, Conn.**—Holst & Hoolbeck, East Portchester, N. Y., have obtained the contract to erect a one-story moving picture theater, to cost $15,000, for C. M. Creamer, 231 Greenwich Avenue.

**Sioux City, Ia.**—Royal Amusement Company are having the work rushed so as to be completed by December 15 on the remodeling and addition to their theater building. Seating capacity will be 1,000. There will be two stores on the ground floor. Cost estimated at $20,000

**Minneapolis, Minn.**—John Carlson, 2909 Irving Avenue, has had plans prepared for a one-story moving picture theater, 42 by 100 feet, to cost $10,000.

**Detroit, Mich.**—Dinan Brothers, 318 Abbott Street, are planning to build a one-story moving picture theater building, 45 by 100 feet, with seating capacity of 400.

**Columbus, O.**—George J. Wahlermaier, 417 North High Street, has had plans prepared for a one and two-story moving picture theater, office and apartment building, 52 by 45 feet, to cost $12,000. Theater will have seating capacity of 450.

**Fostoria, O.**—McLaughlin & Hulsken, 11 and 16 Central building, Lima, O., has prepared plans for a two-story moving picture theater of modern type and equipment.

**Cleveland, O.**—Richardson & Yorst, 354 Rockefeller building, has prepared plans and specifications for two modern theater buildings The first is that of a two-story moving picture theater, store and office building, 130 by 148 feet, to comprise five stores and offices and cost $30,000 The theater will seat 650. The other plans call for a one-story moving picture theater and store structure, 150 by 47 feet, to cost $10,000. There will be one large store on the ground floor. The theater will have seating capacity for 500 persons.

**Oberlin, O.**—Stanton Hobbs has awarded the contract for his one and two-story moving picture theater and store building, 52 by 100 feet. The theater will seat 300.

**Chicago, Ill.**—S. Gold has had plans prepared for a one story moving picture theater, 50 by 167 feet, to cost $30,000. Seating capacity 500.

**Chicago, Ill.**—Adolph and Max Silver, 1208 South Jefferson Street, contemplate building a three-story theater, store and office building, 200 by 125 feet, to cost $100,000.

**New York, N. Y.**—Sophie Bolte, 665 East 225th Street, is planning to build a one-story moving picture theater, 40 by 80 feet, to cost $15,000.

**New York, N. Y.**—R. Goelet, 9 West 17th Street, will alter a loft building into a modern moving picture building, to cost $7,000. S. Kotinsky, 5 Chatham Square, is the lessee

**Rochester, N. Y.**—Charles Staley, Clifford Street, is planning to erect a moving picture theater, 38 by 100 feet, to cost $9,000.

**Pittsburgh, Pa.**—Samuel Goldstein, Donora, Pa., is having alterations made to the front of his moving picture theater, to cost $6,000

**Brooklyn, N. Y.**—John Manheimer, 261 Broadway, New York City, has had plans completed for a one and two-story moving picture theater, 71 by 138 feet, to cost $30,000.

**Brooklyn, N. Y.**—Harde & Short, 3 West 29th Street, New York City, have completed plans for alterations of a store property into a modern moving picture theater, to cost $10,000.

**Brooklyn, N. Y.**—James B. Garrison, 1517 Rockaway Parkway, is planning to build a one-story moving picture theater, 25 by 119 feet, to cost $5,000.

**Amsterdam, N. Y.**—N. C. Becker, Prospect Street, has had plans prepared for a one-story theater and store building, 51 by 80, to cost $8,000. The theater will seat 400.

**Tacoma, Wash.**—J. A. Wolbert is planning to erect a frame moving picture theater, 50 by 100 feet, on 6th Avenue, to cost $5,000. The building will be protected by a composition roof.

**Los Angeles, Cal.**—H. L. McAllister and J. M. Dobbins have had plans prepared for a one-story moving picture theater and store building, 160 by 183 by 86 by 121 feet, to cost about $35,000.

**San Diego, Cal.**—Edwin F. James, Portland, Ore., will build a two-story theater building, 100 by 150 feet, to cost $100,000.

**Chicago, Ill.**—J W. Snyder Company, 122 South Michigan Avenue, have obtained the contract to erect a one and two-story theater building, containing offices and a dance hall, to cost $95,000, for H M. Ohrenstein

**Syracuse, N. Y.**—Joseph Mintz, 748 Jackson Street, has been awarded the contract to remodel a church into a moving picture theater for Schafer & Bergman, Westcott Street and Harvard Place, to cost $2,500.

**Pittsburgh, Pa.**—George J. Hollar, 16 Richey Street, North Side, has obtained the contract to erect a two story moving picture theater, 44 by 100 feet, to cost $50,000, for R. H. Boggs, Sewickley, Pa.

**Pittsburgh, Pa.**—William McCord, McKeesport, Pa., has been awarded the contract to erect a moving picture theater, 26 by 110 feet, to cost $10,000, for D. L. Clark. A. Berg, McKeesport, Pa., is the lessee.

**Chicago, Ill.**—Henry L. Newhouse, 4630 South Prairie Avenue, has prepared plans for the two-story Beach Theater, store and office building, 180.6 by 180.8 feet, triangular shape, containing fifteen stores, thirty-seven offices and billiard hall. Theater will have seating capacity for 1,000 persons.

**Beloit, Wis.**—Alexander McGavock, 624 Cross Street, will build a two-story theater building, 46 by 100 feet, and seating capacity for 800 persons.

**St. Paul, Minn.**—S. J. Bowler, 631 Boston building, has prepared sketches for a modern moving picture theater to cost $12,000.

**Hartford, Conn.**—W. A. True, 404 Farmington Avenue, is to build a one-story moving picture theater, 82 by 110 feet, to cost $40,000.

**East Orange, N. J.**—Henry G. Cobert, South Clinton Street, is planning to build a one-story moving picture theater with balcony, to cost $30,000. Seating capacity 900.

**Tamaqua, Pa.**—L. J. Chamberlain has had plans completed for a one-story moving picture theater, 42 by 150 feet, to cost $30,000.

**Washington, D. C.**—C. H. Beale, 2807 Fourteenth Street, Northwest, is to build a one-story moving picture theater, 30 by 90 feet, $2,500.

**Dayton, O.**—The Victoria Theater will be remodeled at the cost of $25,000.

**Youngstown, O.**—Stanley & Scheible, 1301 Wick building, have prepared plans for a two-story moving picture theater and store building, to cost $15,000.

**St. Paul, Minn.**—Sylvester Brothers, Endicott building, are planning to remodel a store building into a two-story moving picture theater, containing two apartments above.

**Peru, Ill.**—C. Nadler has had preliminary plans prepared for a two-story moving picture theater and flat building, 30 by 100 feet. C. J. Fletcher is the lessee.

**New York, N. Y.**—Kellwood Realty Company, J. F. Meehan, president, 1029 East 16th Street, contemplate general alterations to the company's moving picture theater, roof garden and store building and the addition of 600 seats. The improvements, if carried to completion, will cost $15,000.

**Dormont, Pa.**—Brown Brothers, 1513 Potomac Street, North Side, Pittsburgh, Pa., have obtained the contract to erect a one-story moving picture theater, 36 by 80 feet, to cost $10,000, for J. E. Fulton and F. D. Seidel.

**Detroit, Mich.**—Herman Winckler, 1023 Kirby Avenue, has been awarded the contract to erect a one-story moving picture theater building, 25 by 100 feet, for F. Stevens and Richard Helms. The theater will seat 400 persons.

**New York, N. Y.**—S. S. Sugar, 140 West 42d Street, has prepared plans for a two-story moving picture theater, 19 by 100 and 75 by 100 feet, to cost $25,000. I. Cohen, 653 West 18th Street, lessee. Seating capacity 600.

**New York, N. Y.**—Christian Dages, 172 East 123d Street, has had plans completed for a modern moving picture theater, to cost $10,000. Seating capacity 500.

**New York, N. Y.**—Ridley estate are to make alterations to their moving picture theater and store building to the extent of $5,000. Nathan Hirsh, 199 West 23d Street, lessee.

**New York, N. Y.**—C. R. Hopkins has had preliminary plans prepared for a two-story moving picture theater, 41 by 90 feet, to seat 300 persons.

**Brooklyn, N. Y.**—Morris Goodman, 360 Knickerbocker Avenue, is to make alterations to his moving picture theater. The cost is estimated at $3,000.

**Buffalo, N. Y.**—Christian Hobb is to build a moving picture theater to cost $8,000. Seating capacity 300.

**Buffalo, N. Y.**—Mark Brock Amusement Company are negotiating for site and will erect a large fireproof moving picture theater.

**Syracuse, N. Y.**—Edward Howard, Bastable building, has prepared plans for a two-story moving picture and vaudeville theater, 78 by 182 feet, to cost $40,000. There will be two stores on the ground floor. Seating capacity of theater will be 1,200.

**Suffern, N. Y.**—Daniel Hines has had plans completed for a two-story theater, 60 by 160 feet, containing dance hall and lodge rooms, to cost $30,000.

**Baltimore, Md.**—Broadway Amusement Company, 30 West Lexington Street, are planning to build a one-story moving picture theater to cost $20,000.

**Newark, N. J.**—Aetna Realty Company, 788 Broad Street, are to build a one-story moving picture theater, 48 by 118 feet, to cost $18,000. Paddick & Zusi, 213 Clinton Avenue, are the lessees.

## RAY SMALLWOOD BECOMES A DIRECTOR.

Ray C. Smallwood, photographic expert, with the Universal Film Mfg. Co., will take up his duties as a director with that company next week. Miss Ethel Grandin will be his leading woman. His company will specialize in comedy dramas.

Mr. Smallwood has been connected with the motion picture industry for about six years. Five years ago he was part owner in an independent concern manufacturing in Cincinnati. Later he was connected with Melies, Imp and the New York Motion Picture Co. Smallwood was a member of the original Bison 101 Company which left New York with Thomas Ince a few years ago to make western features at that company's western studio. His broad experience in all branches of motion picture work fits him for his new duties. In addition to directing, he will superintend his own camera work.

# National and State Officers
## of the
# MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

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# Manufacturers Advance Notes

### "THE STIGMA" (Essanay).

In this drama of love and sacrifice, Francis X. Bushman portrays the character of Clifford Harvey, the fiance, in a most true-to-life manner. Betty Brown as Jane, his sweetheart, plays her role admirably, while Beverly Bayne as Alice Madden, an outcast, gives us a splendid interpretation of the character.

Clifford, a young man of a seacoast town, discovers evidence of a wreck, and later a girl clinging to the wreckage, a great distance from shore. She is rescued by him. He takes her to his home where his mother resuscitates her. He is greatly impressed with her beauty—she is the girl of his dreams. Day by day she regains more of her health and strength. He proposes to her.

His dad and a villager find a chest washed ashore from the wreck, and bring it at once to the little home. In spite of her protests, they open it, and the secret is out. The girl is found to be a leper, who was being transported to an isolated island when the wreck occurred. The father demands that the girl leave at once, and the village is up in anger, but Clifford, who is a real human man, tells of his love for her, and his determination to go with her.

Scene from "The Stigma" (Essanay).

The girl protests and pleads with him to remain with his father and mother, but he goes with her and they head for an island nearby, and poor Jane is left to sob out her heart for the man she loves.

After they reach the island the girl weighs in her mind the man's sacrifice for her and determines to go back to the remorseless sea that had yielded her up before. Clifford follows—to be her's in death as in life. This production is booked for release December 19th.

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### "LEAH KLESCHNA" (Famous Players).

"Leah Kleschna," the international dramatic success, interpreted by Carlotta Nillson, the distinguished American actress, to be released by the Famous Players Film Co., December 10th, has made an admirable motion picture character study. Miss Nillson gives Leah all the sympathy, sentiment and pathos of the character. Kleschna, the master thief of France, is faithfully portrayed and Paul Sylvain, the French Deputy, interpreted by House Peters, well defines the strength and kindness of that character. The theory advocated in "Leah Kleschna" is that if the right appeal is made to people who go astray, they can always be led back into the light. A synopsis of the story will be found in the department of Film Stories under the head of Features.

### "HIS BEST FRIEND" (Lubin).

A powerful drama with a hero that is far beyond the average man. Love for a woman is the keynote of the story, and the suffering of the hero is eventually compensated. The cast embraces the pick of the Lubin home players who are noted for emotional work.

Phil Stewart, bank cashier, and Cal Boone, teller, are great friends. Cal was in love with Doris, but she married Phil, and Cal remained the best friend of the family. Phil speculated with bank funds and lost. He confides his trouble to Cal, and prepares to get away. He writes a letter to his wife and hides it under a book in his room, then he goes to the bank to get more funds for his trip. In the meantime Cal has also gone to the bank and made good the shortage. The two men meet; there is a quarrel, and Phil's revolver is fired in the struggle, and he is accidentally killed. Cal is arrested for the killing, and, refusing to make a plea in his own behalf, is sentenced to life imprisonment. Later he escapes. Years pass and Doris, who now has a grown-up son, goes for the first time to her dead husband's room, dust covers everything she touched. There, however, she finds the letter, which tells the story and suggests Cal's innocence. She applies to the governor for a new trial or pardon, which he grants. The situation is printed in the newspapers and Cal seeks Doris to find out if it is true. Stealthily he enters the house, and is confronted by the boy, Harry, who is about to kill him when Doris appears and explains all. They then realize that Cal was a best friend, and it is intimated that later he will be even more.

Scene from "His Best Friend" (Lubin).

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### MACHINE SHIPMENTS TO ODD CUSTOMERS.

Moving picture outfits have been leaving the Chicago offices of the Kleine Optical Company with great rapidity of late, and headed for some very odd destinations. Among recent purchasers have been the Second Presbyterian Church, of Massillon, Ohio; New England Congregational Church of Aurora, Illinois; The Aurora Y. M. C. A.; The Royal Tailors of Chicago, and the Copper Queen Consolidated Mining Company, of Brisbee, Arizona. The latter is buying an outfit to keep its employees in the Majavo Desert contented.

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### GRIFFIN WITH POWER COMPANY.

Mr. Herbert Griffin, one of the best projection machine men in the country, both from a mechanical as well as selling standpoint, has associated himself with the Nicholas Power Company, manufacturers of the Power's Cameragraph.

# Army and Navy Football Game

### The Most Distinguished Social-Athletic Event Pictured Under Bad Weather Conditions.

Reviewed by Hugh Hoffman.

FOOTBALL is football the country over. To some it is the cream of existence and to others it is the last thing in the world to worry about. I belong in the latter category, but I wouldn't have missed that Army and Navy game at the Polo Grounds last Saturday for a jugfull of Lethe water. All football games look alike to me, especially when both sides wear the same kind of uniforms so that even an expert cannot tell which is which. Not only in the picture, but on the field itself it was impossible to tell a West Point player from a Navy kicker.

But the crowd was the main attraction. The game is merely a side issue. It has been a long time, if ever, since New York has had the honor of having within its care such an array of distinguished persons as came to the city to witness the big event. On the invitation of Edward Roskam, president of the Commercial Motion Picture Company, which had the exclusive motion picture rights for the occasion, I packed myself in a box beside his camera, prepared to see what I should see. It was a damp, cloudy, raw day, fearfully bad for photography and to me it looked like a pure waste of good film, but you can't always tell what a camera will do by looking at it.

The prettiest sight of all was the Army and Navy cadets. The Army boys marched in first through the big gate headed by their own band. On the great lawn they did some or their renowned drilling to the sound of music and great roars of applause. The middies followed when the Army boys were in their seats and also did some beautiful drills, assisted by the United States Marine Band of Washington. It was a most inspiring sight and if it gets as much applause in picture theaters as it drew that day, the success of the picture is assured.

Later I saw the two reels of it at a Broadway theater. Football pictures are difficult subjects to make interesting, and when weather conditions are bad they are less interesting. Frankly the photography in certain spots of the play is not up to the mark, due to the distance and the weather. With the plays constantly shifting, it is impossible to follow the game at all. However, Mr. Roskam is offering just what he got with the understanding that if there is any part of it not wanted it can be cut out by the exhibitor. He cannot be held responsible for the weather.

The main part, the crowd and close views, however, are distinct and clear. Some excellent views of the President and cabinet officers were obtained. The West Point boys marching on the field is one of the most inspiring sights that anyone would care to witness. The pictures are full of interesting, close-range glimpses of famous people and the cadets, and these are really the things that count in a picture like this. As a feature I think it will go big, though if I were an exhibitor I would cut a little on the game itself.

## KESSEL GETS LOVING CUP.

On Saturday night, November 29th, Adam Kessel, Jr., president of the New York Motion Picture Corp., received the surprise of his life, when he was invited into Healey's, 66th Street and 8th Avenue, by one of his friends to a quiet little meal as he supposed, and found himself surrounded by a host of his friends who carried him bodily upstairs to the Jungle Room, where a spread was all set in his honor. Here he was presented with an enormous loving cup by Mr. Harry Palmer, a prominent advertising man of New York, and a painting of the famous Kessel Yacht, Orson, by Ernest Warner, of the Otis Lithograph Co., and last but not least he was presented by Mr. George Cooke, of the Metro Lithograph Co., and the All Star Feature Film Co., with a beautiful painting of himself. Mr. Kessel declared he spent the most enjoyable evening of his life there and threatens to have the same crowd out on the Orson every week-end for the coming summer. The stately Miss Mae Kenny was conspicuous by her presence.

## RICHARD WAGNER FILM CREATES INTEREST.

Inquiries from all over the country have been pouring into the New York offices of Pat Casey in regard to the portrayal of the life of the great composer. Made in Germany, by Messter Film Company, the production is of especial interest to music lovers from its evidently truthful unfolding of the struggles, disappointments and final success of an immortal genius. The films are now enjoying a successful run in the beautiful New Amsterdam Theater in this city.

## "VENGEANCE BEQUEATHED" (Film Releases of America).

Vengeance, as being one of the most dire motives which sway human lives, causing forgetfulness of the commandments and of self, has been liberally treated in motion picture drama. In "Vengeance Bequeathed" we have two sisters keen on the trail in their hate, hunger for the man who has wronged their sister and which wrongs have brought her to her death.

Interestingly enough, the villain in the play is so careless as to not recognize his next intended victim as the sister of she whom he once promised marriage and which promise was tended by such a tragic ending. Naturally, this gives the avenging sisters an opportunity of striking home the fateful blow and strike it home they do when the opportunity is there.

No picture would be produced, it seems, without a chase. Of course, in such drama there is not the comedy pursuer, in which are knocked down, the painter with his paints, the apple woman with her cart, the fat policeman and such aids to hilarity. "Vengeance Bequeathed" has its own chase. Unlike some film stories, the story is not all in the chase, although it is an important factor. In these acrobatic days of screen art, the pursued as well as the pursuers must be long winded and daring folk. This chase suggests the thought that moving picture dramatic work, as it is now going on, will tend to make the actors very bad chances for life insurance companies.

## "THE BLACK 107" (Ruby Feature).

Right on the heels of their sensational release featuring Governor Sulzer, the Ruby Feature Film Co. now announces the release of "The Black 107," a three-reel Russian drama written around the experience of Mendel Beiliss, the unfortunate Jew who has been acquitted by a Russian jury on the charge of ritual murder.

Mr. Rubinstein was aided in the work by the Russian Revolutionist Society leaders, who are familiar with the operations of the dreaded "Black 107." An anti-Semitic society including in it's membership some of the most powerful in Russia's government circles, the "Black 107" is conceded to contribute most of the thorns in the path of the Jewish people in the land of darkness. It was their activity which brought together the evidence on which Mendel Beiliss was tried, and the revolutionists even in America are subjected to their espionage, through paid secret agents.

The picture shows in detail and by specific authentic instances the political reasons for persecution. The story is produced under the stage direction of Sidney Golden, who has established a reputation for this class of pictures, his particular successes being "Bleeding Hearts" and "Sorrows of Israel," released by the Universal. He utilized in "The Black 107" the services of a company of Russian actors. The costumes are the original garb of the peasantry, and it is doubtful whether a more faithful portrayal of Russian life could be presented than that given by players who have actually witnessed the conditions of Russian life treated in the film.

Jan Smoelski, who plays one of the leading parts, was a revolutionist agent in St. Petersburg for two years, during which time he was in close contact with the councils of the "Black 107" but on being discovered as a spy he had to seek the aid of Nihilists and flee for his life to this country.

## IS DALY VERSION OF "FROU FROU."

The "Frou Frou" dramatization from which Thanhouser have made a filmatization is the regular Augustin Daly one. A good price was paid for the version, which gave C. J. Hite the exclusive picture privileges to it and the right to advertise the fact. Lloyd Lonergan wrote the picture scenario and Maude Fealy was cast for the title role. It is the fourth of the monthly "Big Productions." Posters in sizes up to twenty-four sheets go along. Special musical accompaniment, prepared by the Tams Music Library, is furnished exhibitor readers of this journal free on request to the Thanhouser people.

## BLINKHORN ISSUING FOXY POSTERS.

Albert Blinkhorn has gotten up an exceptionally beautiful three sheet poster of Florence Turner. A space is reserved for a one sheet poster of whatever Turner Film the exhibitor wishes to advertise. Five colors were used, and a very attractive poster is the result. For his "David Copperfield" feature, Mr. Blinkhorn has added a twenty sheet poster and this picture has now a large and attractive line of advertising matter.

## ONLY WOMAN SENATOR IN PICTURES.

Mrs. Helen Robinson, state senator from Colorado, recently posed for the camera at the Reliance studio. As the first and only woman who was ever elected to the Senate, Mrs. Robinson is an interesting figure in public life and is pointed to with pride by the active suffragists as an example of the rapid strides made by the movement in the last few years.

Mrs. Senator Robinson in Mutual Girl Series.

The Mutual Film Corporation arranged with Mrs. Robinson through the well-known artist Miss Jean Parks to appear in a picture entitled "Our Mutual Girl," which will be presented on the Mutual program in serial form beginning at an early date. On the same reel with the senatress from Colorado will also appear a large number of women prominently identified with the suffrage movement.

## "FALSE NEWS" (Gaumont).

Gaumont's "False News," a tale of Northern Quebec, has many things to recommend it. The photography is good and the acting fine, the leading part being taken by Miss Dagmar, the well known tamer of wild animals and the leading actress in all of Gaumont's wild animal pictures.

Two reporters, Miss Walker and Jack Morgan, receive exclusive information of the death of a famous financier. They are asked not to divulge the secret for three days, and promise. Morgan, however, sees a chance of making a profit, and suggests to Miss Walker that any financier of standing would pay handsomely for the information. The girl, however, refuses to break her promise, and the two come into conflict, which ends in the death of Morgan. Miss Walker then hears that the news of the millionaire's death is false. He had been struck with a heart seizure, which had kept him unconscious for several hours.

Scene from "False News" (Gaumont).

## "THROUGH THE CLOUDS" IS IN FOUR PARTS.

Through an oversight in the advertising department of the Apex Film Co., "Through the Clouds," one of its main features has been advertised as a three reel subject when it should have been announced as a four part production. State right men are requested to make a note of this.

## SANITARY INSPECTORS FOR THEATERS.

In further explanation of the item in our issue of November 29, relative to the adoption by the New York Exhibitors' League of the Laboratory of Industrial Hygiene and Sanitation; this sanitary inspection proposition is offered by a company which is headed by Dr. Frederic W. Longhram, of No. 3 East 29th Street. Owing to increasing activities on the part of health departments against the picture theater, this concern has sprung into existence to head off adverse ventilation legislation, such as has recently been imposed upon the exhibitors. The Laboratory of Industrial Hygiene and Sanitation consists of a corps of physicians who will regularly inspect theaters and will issue certificates of inspection for public display. They will also advise with exhibitors as to best methods of obtaining perfect sanitation and in meeting summary action of health departments. This service is to cost $18 per year.

## "THE HAND OF THE LAW" (Warner's Features).

This three-part production was made by the Colorado Motion Picture Company in and around the Colorado State Penitentiary at Canon City, with the permission of Thomas J. Tynan, noted Prison Warden, who is featured in more than twenty of the scenes.

"Tom" Tynan's honor system for convicts has been the subject of countless articles in such influential and widely read papers as Collier's, Harper's Weekly, Leslie's Weekly, New York World and the American Motorist.

Scene from "The Hand of the Law" (Warner's).

Over seven hundred convicts take part and their daily life in the prison and upon the highways, where they are working, a hundred miles away without armed guards, is shown as incidental to the plot.

This photoplay also features Josephine West and Joe Ryan, Jr., two splendid character artists who are responsible for many of its thrills.

## NEW MAJESTIC "SAPHO" DRAWS BIG CROWDS.

The six part American production of "Sapho," starring Miss Florence Roberts, proved a most satisfactory attraction at the Empire, on H Street, Northeast, Washington, D. C. Manager Greenberg booked the production twice, two weeks elapsing between the exhibitions. The first night brought out a large crowd but the second proved to be a record breaker, not only for the house, according to Mr. Greenberg, but for the section in which the theater is located. It was found impossible on either occasion to accommodate the crowd and large numbers of people were turned away although the show period was continued one hour beyond the usual time of closing. The fact that the second show was held on a very cold evening and the people, who were forced to stand in the lobby until seats were available inside, were shivering, speaks well for this fine production.

## MISS NORMAND, DIRECTOR.

Mabel Normand, leading woman of the Keystone Co. since its inception, is in the future to direct every picture she acts in. This will undoubtedly make Keystone more popular than ever, and this will give Miss Normand the opportunity of injecting some of her comedy, which she has never had an opportunity to put over before.

### WHITE STALLION ARABIA WITH UNIVERSAL.

M[illegible] Manufacturing Company. Arabia has been described as "the horse w[illegible] the screen, having previously appeared in Selig pictures. Miss Fay has been with the Parker Carnival all summer and fall. She will begin work at the West Coast studios of the Universal December 8. It cost approximately a thousand dollars to get Arabia from Chicago to Hollywood, but the company believes he is worth the entailed expense. Besides being a marvelous trick horse, doing all kinds of stunts, he is absolutely fearless in the presence of wild animals. Consequently he will make a decided addition to the company's stock and will be used in the series of animal pictures the company is making at its West Coast ranch.

### ECLECTIC OPENS SOUTHERN BRANCHES.

In certain states the Eclectic Film Company, of New York, has decided that it will maintain its own rental offices for the purpose of accommodating exhibitors who have been unable to get a sufficient number of Eclectic features. These offices will be known as Eclectic Feature Film Exchange. As a beginning, two offices will be opened; one at Atlanta, Ga., to supply the states of North and South Carolina, Georgia, Florida, Alabama, Tennessee and Mississippi. The other office will be located at 202 Andrews Building, Dallas, Texas, to take care of Arkansas, Texas and part of Oklahoma. It is the intention of the Eclectic Co. to open additional exchanges as soon as the need becomes manifest.

### EMPRESS FEATURE EXCHANGE, INDIANAPOLIS.

The Empress Feature Film Company, Merchants National Bank Building, Indianapolis, Indiana, is rapidly becoming one of the most important feature film exchanges in the Central States. Ben D. Crose, of that company, was in New York recently and purchased quite a number of features for the territory of the Empress Company, which includes, Indiana, Ohio and Kentucky. On most of the subjects the Empress Company controls the three states, but on some of them it controls only Indiana and Kentucky, and it is a company that does not pirate.

### MAJESTIC GAUGES POPULAR TASTE.

The New Majestic Company, out at Los Angeles, anxious for a "line" on the public photoplay taste, recently released a drama with some thrills in it called "L'Article Forty-Seven," founded on a thrilly novel. The film "took." So profiting by the lesson of the picture's popularity, the Majestic directors assembled that aggregation of clean thrills long known to a novel-reading nation as "Ruy Blas." Next week it goes out for picture theater approval. William Garwood, Fred Vroom and Francelia Billington, are the leads. Other novels with a maximum of clean thrills are now being sought by New Majestic in line with their "popular taste" discoveries.

### STATE RIGHT PURCHASES.

NOTE.—Exhibitors are requested to keep this list on file [illegible] from the [illegible] parts [illegible] territories. These lists will not be [illegible] that we [illegible] undertake to furnish such information [illegible] expected to keep a record.

RED POWER [illegible] by General [illegible]

A BARGAIN WITH SATAN [illegible]

ONE HUNDRED YEARS OF MORMONISM [illegible] New [illegible] Exchange, Boston, Mass.

FROM DUSK TO DAWN [illegible] Western Pennsylvania and West Virginia [illegible] Pa.

[illegible] New York [illegible] New York City.

THE [illegible] Feature [illegible]

WHEN PARIS [illegible] 3 reels [illegible]

FALL OF CONSTANTINOPLE [illegible] reels [illegible]

### NOTES OF THE TRADE.

A NEW [illegible] Mutual [illegible] Reliance [illegible]

• • •

[illegible] at last report was [illegible]

• • •

[illegible] that came from [illegible]

[illegible] of the Vitagraph Company in Brooklyn. Mr. Bunny took part in [illegible] and it was a mark of appreciation [illegible] M. P. [illegible] committee to present him with a [illegible] C. Burrows, who [illegible] was elected chairman of the committee.

• • •

At a meeting of the board of directors of the Hollywood, Cal., Board of Trade, the Universal Pacific Coast Company's application for membership was presented and unanimously approved. Manager Bernstein's action in [illegible] in a better [illegible] of certain [illegible] roads leading from Universal City to Hollywood.

• • •

To get double pay for scenarios on more than one occasion has fallen to the lot of Nell Shipman, photoplay writer, who has transferred her [illegible] of activity from California to New York. "Outwitted by Billy," [illegible] Selig, "Sold to the Bears," "The House of Regrets" and the "Fugitive Law" are three others that have first won premium money before being purchased by the manufacturers.

• • •

With Anna Laughlin, Irene Hunt, Sue Balfour, Harry Spingler and Paul Scardon prominent in the cast, "The Mother's Crime" (Reliance), claims special attention, not only as a particularly strong two-part drama, but also as a clever story of mistaken identity especially adapted to screen production by virtue of the startling effects made possible by double exposure photography.

• • •

In the howdah on the back of a big Selig elephant sat Miss Kathlyn Williams, the heroine of the series of the "Adventures of Kathleen," and Thomas Santschi, who plays the lead opposite. They were carried out of the beaten path by a stampede and left like a pair of [illegible] hanging from the protruding limb of a big tree with the howdah like a ruined airship tangling them in its gorgeous trappings.

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"The Finger of Fate," Pathe's multiple release for Thursday, December 18th, is the first play in which Irving Cummings took part after rejoining the Pathe Company.

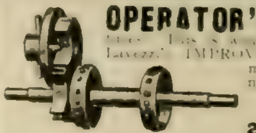
• • •

O. R. Henkel, for several seasons business manager of the Chicago La Salle Opera House, and recently manager of the Fuller Opera House and the Orpheum Theater of Madison, Wis., is looking after the Coast States for George Kleine's "The Last Days of Pompeii."

• • •

Miss Maie B. Havey, who recently joined the Lubin scenario department, is having her initial Lubin photoplay produced. The story deals with the Northwest Mounted Police and is entitled "A Pack of Cards." It is being done in two reels, with special costumes and every advantage to give the picturesque realism of Northwest Canada. With doubtless a good story this picture should bring Miss Havey into prominence.

ELEANOR WOODRUFF
*and*
IRVING CUMMINGS
*in*
"A Finger of Fate"
PATHEPLAY
RELEASED DECEMBER 18th



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# CORRESPONDENCE

## BUFFALO.

GUS SCHLÆSINGER, who recently became manager of the Academy Theater, Buffalo, is meeting with success in his new position. Vaudeville and moving pictures are featured in this house. Before coming to Buffalo he was manager of the Orpheum Theater, of Newark, N. J., and of a stock company at that house. He was formerly manager of the Yankee Princess Company, in which George Cohan and family starred, and at one time he was employed under George Lederer at the Colonial Theater, Chicago. On another occasion he was house and stock company manager of the St. James Theater, Boston. Louis Green, formerly of Boston, is assistant manager of the Academy. He has been connected with the theater for four years. Mr. Schlesinger has introduced some successful features, given in addition to the regular shows at the Academy. Monday night his special attraction is "A Country Fair." Patrons have a chance to win raincoats and other prizes, twenty-seven in all. On Tuesday night, $10, $5, and $3 prizes are given for the best tango dancing. Any patron can compete and the audience is the judge. The winners are selected according to the volume of applause. On Wednesday night professional try-outs and on Friday night "song revues" are the special features. As a result of these extra attractions the attendance of the Academy is heavy.

M. T. Middleton, who as former manager of the Garden Theater, Buffalo, featured burlesque during the week and moving pictures on Sunday, has accepted the general management of the Heuck's Opera House Company, of Cincinnati.

The Marlow Theater, a new motion picture house in Virginia Street, Buffalo, was opened recently. Special attention has been given to the ventilation, heating and seating arrangements of the building.

The new Peterson & Wood Theater, of Jamestown, N. Y., which has been under construction since July, is practically completed. It will be opened as a moving picture and vaudeville house probably in December.

Charles J. Roesser is manager of the Jubilee Moving Picture Theater, which opened recently in Niagara Street, near Amherst, Buffalo. The house is fireproof and prettily decorated and has an orchestra.

The Jackson home, a landmark, is being removed from Pine and Walnut Streets, Lockport, N. Y., to make room for a $60,000 vaudeville theater to be built by Henry F. Thurston next spring.

Captain Klaus Larson, of Detroit, has challenged any one in the world to a race in motorboats through the Whirlpool Rapids at Niagara Falls. The challenge is especially aimed at Peter Langard, of Detroit, who went through the rapids last October for a moving picture company, although he was held there for five hours. Larsen himself is the hero of two motorboat trips through the rapids. One of his trips was made in 31 minutes.

The Rev. T. O. Greives, pastor of the First M. E. Church, Lockport, N. Y., has adopted a good idea to attract people to Sunday evening services. A moving picture machine has been installed and the pictures will be given every Sunday night. The first film was "Pilgrim's Progress."

A case involving church property which was turned into a theater, where burlesque and moving pictures are featured, is being tried here. The action was brought by the Lafayette Presbyterian Church, of Buffalo, against Herbert J. Norton, of this city. The latest development is the dismissal of the complaint. The church sued to recover $26,000 as the result of the sale of the old Lafayette Church property in Lafayette Square to the Empire Amusement Co., which converted the property into the Lafayette Theater. The church, it was claimed, turned the property over to the Nortons, who in turn negotiated the sale to the theatrical company at a profit of $52,000.

McMahon & Dee, theatrical agents at 385 Washington Street, Buffalo, may add moving picture features in addition to their regular business. They have been in partnership for several years. Mr. McMahon was formerly manager of Shea's Garden Theater, Buffalo. Mr. Dee has had a wide experience in the show business.

Henry Marcus, manager of the New Lyric, a vaudeville and moving picture house, recently had as a special attraction Jim Corbett, former boxing champion, in a monologue. The following week he featured Arthur L. Funk, a Buffalo dancing master, who taught the tango dance from the stage at each matinee.

Harold Edel, manager of the Strand, recently used to advantage an attractive sign exploiting the many advantages derived from moving pictures.

The Buffalo Sunday Times recently ran a picture of Daniel J. Savage, manager of the Buffalo branch of the Mutual Film Corporation. A long tribute to Mr. Savage was used with the photograph. The point was emphasized that many Buffalo ministers were backing him in his efforts to place clean, wholesome programs before the moving picture devotees of this city. To meet the demands of his patrons Mr. Savage keeps his office open day and night. A complete machine repair department has been added to the local branch.

Manager Foster, of the New Family Theater, recently featured the Mutual film, "The Witch of Salem." Other attractions were Mme. Irene Greggjack, a woman baritone, and a $25,000 unit orchestra.

BILLY BISON.

## LOUISVILLE.

THE Standard Film Exchange, which was recently purchased by the Universal Film Manufacturing Company, will hereafter be known as the Universal Film Exchange, in order to indicate more specifically the fact that it handles the Universal program. There has been no definite announcement regarding the expected consolidation of that exchange with the Central Film Exchange, although it is understood that the two offices will be merged by the first of the year, as at present they are both handling the Universal program, and are to that extent doing the same work in this territory. R. L. Shrader is manager of the Central Exchange and H. D. Ticknor of the Universal.

Large audiences have attended the showing of the great Ambrosio drama, "The Last Days of Pompeii," under the direction of George Kleine, at the Shubert Masonic Theater. A magnificent Wurlitzer "one-man-orchestra" is being used in connection with the film, as was the case with "Quo Vadis?"

Carpenter & Johnson, the Louisville firm of motion-picture photographers, were in Bloomington, Ind., for several days last week, making pictures of the Indiana-Purdue football game for the Switow Amusement Company, which has several houses in Indiana, whose patrons are certain to be much interested in the film reproduction of the biggest game of the season between Indiana universities.

H. R. Hunter, manager of the Switow Amusement Company's Garrick Theater, at Madisonville, Ky., was in Kentucky early last week on business, and made a trip through Central Kentucky following his visit to Louisville, with a view to locating favorable openings for new houses for the company.

The Louisville Film & Supplies Company has been organized in Louisville to handle a general business of the nature indicated by its name. The company will carry everything for the motion-picture theater, from machines to tickets. At the outset the company will conduct no film service, although it may enter this branch of the business later on. Charles D. Sinai, formerly a salesman with Gast, Crafts & Company, is manager of the company.

R. L. Shrader, manager of the Central Film Exchange, visited the company's offices at Indianapolis on business last week.

C. E. C. Scobey, chief mechanician for the Central Film Service Company, was in Louisville recently, for the purpose of examining and testing all machines in this section using Universal programs. Mr. Scobe has been detailed on this work for some time, and has, in many cases, discovered slight defects, the correction of which has improved the service materially, saving the machine and the film, besides producing better pictures.

With two big feature films, each featuring a popular star, on its program for Sunday, November 23, the seating capacity of the Novelty Theater was strained to the limit. King Baggot, in the Imp drama, "The Child Stealers of Paris," and Warren Kerrigan in Victor's "Forgotten Women," were the drawing cards in question, and the house was packed both afternoon and evening, to see them.

"Du Barry," the Pathe Freres production of Leslie Carter's famous impersonation of the unfortunate mistress of the last Louis, drew splendidly at the Orpheum, in Louisville, last week, the beautiful coloring of the pictures attracting especial comment. Judge Allen Kinney is arranging for a complete orchestra for the Orpheum, which will consist of six pieces.

The Princess Amusement Company's Princess Theater, at Henderson, Ky., opened last week on schedule. A five-piece orchestra, of the standard of excellence usual with the company's theaters, has proved a great drawing card. A feature a day, with four reels on the program, is the rule at the Princess, and Henderson people are taking to the new house enthusiastically in consequence of this and its numerous other good points.

The recently-noted sale of the Columbia Theater, in Louisville, to Harry Bradbury, has fallen through on account of the fact that the present lease on the property occupied by the Columbia in Fourth street, between Market and Jefferson, will expire in July, and prospects are that there will be difficulty in getting a renewal for any length of time, on account of the fact that the owners of the property are contemplating a sale.

Another Louisville theater, following the lead of Father Ackermann at the church of St. Philip Neri, is considering the use of motion pictures during this winter. This is the Trinity Methodist Episcopal church, at Third and Guthrie streets, the Rev. W. F. Wykoff, the pastor, having been much impressed with the educational possibilities of well-selected films. Bishop William F. Anderson, of Cincinnati, has approved the plan, and it will probably be placed in effect some time during the winter.

The Colonial Amusement Company, of Lexington, which owns and operates the Colonial Theater, on Main street, in that city, will shortly reopen the Star Theater, in the Kinkead Building, in Lexington. The new theater will be an exclusive picture house, and the company plans to use a good orchestra, which, with the repainting and decorating which is under way, will make the new house one of the most attractive in the city. The house was closed some months ago by reason of its location next to the site of the Fayette National Bank Building, the construction of which blocked the sidewalks to such an extent that the theater could not operate successfully.

The Louisville Anti-Tuberculosis Association has announced that it will shortly have in its hands an Edison film entitled "The Price of Human Lives," dealing with the treatment of tuberculosis, for the use of the various houses in the city, this plan having been adopted by the National Association for the Study and Prevention of Tuberculosis as a good method of educating the masses in the prevention and cure of the white plague.

The Interstate Amusement Company, recently organized at Lexington, Ky., by J. Emmett Graves, H. P. Bartram and Nicholas Ryan, have perfected arrangements for the opening of their new Colonial Theater in Frankfort, Ky. The seating capacity of the house will be about 400, and the theater will be fireproof and otherwise up-to-date in every respect. Mr. Bartram will be manager. The company will establish other theaters in Kentucky after the Colonial is placed in operation.

The National Motion Picture Company, of Louisville, is negotiating with the members of the Baptist church at Bowling Green, Ky., for the purchase of its old building for use as a photoplay house, and the church has given the company an option on the property. If the purchase is effected, improvements to the amount of about $20,000 will be made, the plan of the company being to convert the structure into a theater with a seating capacity of not less than 1,000.

Ernest Paynter and Robert Fluty, of Winchester, Ky., who have acquired the State rights on the "Victory" film, in which President Wilson and his cabinet figure, opened their tour of the State with it at their home town, and large audiences did them honor by taking in the show, which proved an immense success.

G. D. CRAIN, JR.

## PHILADELPHIA.

MOVING pictures will be the means of promoting the early shopping campaign for Christmas if the present plans of the Consumers' League are carried out. Slides of a sympathetic nature will be shown in all theaters throughout the city, and it has been suggested that split-reels be made up also.

The Felt Amusement Company has purchased a plot of ground at the corner of Lehigh avenue and Salmon street, on which a picture theater, having a seating capacity of 1,000, will be built.

The Calehuff Supply Company, Inc., Thirteenth and Race streets, have supplied projecting machines to the following during the week: Cair & Schad, Reading, Pa., two 6-A Power's; E. Holzeman, Pottsville, Pa., one Power's 6-A; C. M. Losch, Schuylkill Haven, Pa., one Power's 6-A; McKenty & McCabe, one Power's 6-A, and Hopkins & Milgram, Broad & Snayder avenue, Philadelphia, one Power's 6-A.

The People's Theater, Kensington avenue and Cumberland street, is undergoing a number of alterations which will add greatly to the beauty of the place. Plans are also under way for an addition to the present building, which will increase the seating capacity.

An amusement company which controls a string of picture theaters in Philadelphia and vicinity, are about to build a theater at Germantown avenue and Oxford street, which will seat about 1,200.

Thomas C. Walsh, who has been prominently identified with the moving picture business in Philadelphia for some time, will operate a new theater upon its completion at Clearfield and Belgrade streets.

E. K. Karver, the well-known booking agent, is representing William H. Irving's features at the Pierce Poster Company.

Ben Abrams, of the Warner's Features, has recovered from his recent illness, and is now back booming things in the office. He states that from indications, the exhibitors are greatly pleased with the three-a-week program, and that they are anxiously awaiting the future releases of the company.

J. Lucchese, of the Magnet Features, has opened fine headquarters at No. 1331 Vine street, and will book some of the most sensational features ever offered to the exhibitors of Philadelphia.

Alexander F. Boyd, promoter of the Regent Theater, Sixteenth and Market streets, states that since the opening of that house, less than a month ago, results have been most satisfactory. It is admitted by many that the location is somewhat out of the way of the general pedestrian traffic on Market street. However, Mr. Boyd seems to have no trouble in keeping the house well filled up during the entire day and evening. One of the strong attractive features of the new theater is the pipe organ.

The Prince Feature Company reports that the first of the Gaumont series, "The Phantom Crook," is much in demand, and that bookings are almost solid.

William S. Crazer is having plans made for a theater which will be erected at Second and Ontario streets. The theater will be the first in that vicinity, and from all indications should be a success.

Application has been made by H. Fitelson, Abraham Press and I. Grossman, to the Governor of the State of Pennsylvania, for a charter for an intended corporation which will be known as the Ideal Amusement Company.

Jacob Keisler has let a contract for the erection of a one-story brick and terra cotta motion picture theater, which will occupy a site at Wyoming avenue and A street. The building will be 40 x 120 feet.

If an ordinance introduced in Common Council by Morris Conn, who represents the Eighth Ward in the Chamber, becomes a law, girl ushers and cashiers in local theaters will be in evidence no longer. The measure prohibits their employment and provides that their places be taken by males, more than 21 years old.

Jacob Maschold is preparing revised plans for a two-story motion picture theater, 92 feet by 140 feet, to be erected at Chelten and Germantown avenues, for the Chelten Theater Company, which will cost over $30,000.

The Luzerne Theater, at Old York road and Luzerne street, has been leased by Albert M. Greenfield, for Edward Bonnem, to the theatrical syndicate, which already controls the Plaza, Park, Erie and Imperial Theaters. The theater has been open for about three weeks.

CONGDON.

## OHIO.

CLEVELAND theaters and those within a radius of thirty miles suffered from the terrible storm that swept the northern lake regions the week of November 9. Power plants were down all over the city, electric light wires out and business in general demoralized. Those houses able to obtain light and power were unable to obtain current films through inaccessibility of the agencies. Snow three feet deep tied up traffic, put street cars out of commission and kept progress at a standstill for three days.

The Olympia Theater, Cleveland, kept open house for two hundred and fifty people who were snowbound Sunday night, November 9. Most of the people had been on street cars stalled on the East 55th Street line just as the theater was closing. The house was thrown open and heat turned on and the refugees were sheltered until the next morning.

The Casino Theater Company will build a new photoplay house at the corner of Clark and Linn Streets, Cincinnati. It will contain fifteen hundred seats and cost $125,000.

Manager Stearns, of the Queen Theater, Painesville, came to Cleveland Tuesday, November 11, to secure films he could not otherwise secure on account of the storm that stalled interurban cars. He had advertised a feature program for Sunday and Monday nights, but was unable to fulfill them until Tuesday night.

W. H. Wallace, proprietor of the Wallace Theater at Wooster, has purchased a uniphone to furnish music at his house.

The Majestic Theater at Dayton, under the direction of Manager Rudolph, has been specializing in first-run features.

Manager Simeral, of the Palace Theater, Steubenville, was one of the first Ohio managers to sign for the "Princess of Bagdad," which received a great deal of advertising at the big houses over the state.

Louis Mohn and V. M. Mott, of the Wallace and Lyric Theaters at Wooster, were in Cleveland Tuesday, November 11, in an effort to secure films to run their houses the week.

The moving pictures of Steubenville, which played at the Grand Opera House recently, were also shown at the Bijou upon arrangements with the film's sponsors.

To stir up Ohioans to a fight for better schools in conjunction with School Survey Day moving pictures were used. "Charlie's Reform," a motion picture drama of the school house social center, was exhibited in a number of houses through the state on that day, by free distribution from the General Film Company's agencies. Trade topics in general were discussed and the national convention in Dayton in July, 1914, claimed attention at the meeting of the Film Exhibitors' League in Dayton recently.

Dr. H. S. Lehr, 75 years old, president emeritus and founder of Ohio Northern University, has consented to pose for a motion picture film. A number of educators and personal friends over the country asked Dr. Lehr to permit a film to be taken at his home and he consented.

Don Cannady, twenty-one years old, a Cleveland motion picture operator, served his friends as a motorcycle messenger during the snowstorm siege. After making several trips through the deep snow from Lakewood to Cleveland he was forced to abandon his activities through sheer exhaustion.

Cameramen have been at work in Marion in the production of a double reel taking in the life and sights of that thriving Ohio city. W. D. Clark made the arrangements and will show the film at local houses. The reel will take twenty-four minutes to show and will be ready about December 1.

The storm had its effect on the motion picture business at Youngstown. Trains were held up and the films which had been ordered for the Bijou Theater in West Federal Street failed to arrive. Manager Robins contracted with Morris Geiger, owner of the interesting Youngstown films and the local photoplay, "The Fireman's Bride," to show those subjects until new films could arrive.

The motion picture has been adopted as the newest device for advertising Cleveland products. Armed with 2,000 feet of film, represenatives of a dozen local manufacturing plants are now touring the country with facilities for showing buyers just how Cleveland products are made and how they operate. The plan has been found especially adaptable to the demonstration of heavy machinery. Another novel use to which the moving picture has been put is the showing of cloaks and suits on live models. Within the last few weeks pictures have been taken in thirty factories. Many firms are storing the films away as a matter of record and reference. Among the companies which have contracted for pictures are the Printz-Beiderman Co., Mentor Woolen Mills, Ohio Varnish Co., Nela plant of the General Electric Company, H. Black & Co., and Loew Manufacturing Co. The Columbia Film Company, a local concern, is doing the work.

The safety first movement has been taken up by moving pictures. Alhambra Theater, Euclid Avenue and E. 105th Street, Cleveland, showed films depicting the danger to pedestrians at street car crossings. Various houses in the city have contracted for the film, which was taken by the Central Film Company, 1026 Superior Avenue.

Abe Pottiker, of Cleveland, was in New York the first two weeks of November buying up feature films and will soon open his own exchange in Ohio's metropolis. Mr. Pottiker has managed several theaters in Cleveland and just recently sold the Lincoln, in West 25th Street. Among the films secured by Mr. Pottiker are "The Doom of the Ocean" and "Vendetta," both Eclectic Company productions.

E. A. Wheeler, who established the Cleveland branch of the Liberty Features, has resigned his position and expects to engage in the film business on his own account.

The Orpheum, the big motion picture house in East 9th Street, Cleveland, has arranged to exhibit the films of the Famous Players Company in addition to its regular bill of general features.

Charles C. Cochard, formerly manager of the Cameraphone, Cleveland, recently was made manager of the Iris, one of the largest picture houses in Denver.

Many churches are finding the moving picture entertainment a useful adjunct to the business side of the society. Picture shows always attract good crowds and the receipts from such entertainments have helped many Cleveland churches. A. P. Anthony, who makes a business of giving picture shows in churches, clubs and homes, conducted a production at St. Bridget's Church, East 22d Street, Tuesday, November 18, for the school children. The program was selected by the pastor, Rev. J. F. Collins. Mr. Anthony recently put on an entertainment at Elyria.

In the first official report of Ohio's motion picture censors, at work in the Rose building, Columbus, it has been shown that 8,000 reels of film have been censored, increasing the state's exchequer just $8,000. Of these, 62 entire pictures were ordered cut out because of objectionable scenes, 800 were ordered modified, and 50,000 feet of film ordered eliminated from pictures which were proper enough except in parts. The censors have put the taboo on the turkey trot in film and among the other features the board objects to scenes showing a girl thief snatching a purse, thugs tying a victim to the railroad track, a crazy man clubbing an old man, men and women drinking from bottles, a woman putting poison into a decanter to poison her husband, placing a man in a dungeon and turning in water from the sewers upon him, striking a hunckback, putting rat poison on bread, an indiscreet dance done by a woman, crooks cracking a safe, and a muscle dance.

Warren is to have a new theater, modern in every detail, and ranking with the best moving picture houses in the state. It will be erected in East Market street, under the direction of J. A. Reeves.

The Mystic, at Findlay, will contribute the proceeds of its show on Tuesday afternoon, November 13, to the Thursday Conversational Club, a charitable organization. The Royal will contribute its proceeds of Thursday. Both houses will put on special programs.

Plans for the new theater for F. B. and H. B. Stearns, have been completed by Architect Downer at Painesville, and work on the new structure will commence immediately. The Queen Theater, now owned by Stearns Bros., will be enlarged to include the Palm Theater.

Fairyland, West 25th street, is using a 200-ampere dynamo to generate its own power for lighting, fans and machinery.

J. O. Carney, of Pittsburgh, has purchased property in East Liverpool, O., and expects to construct a moving picture theater in the near future.

"The Price of Human Lives," an Edison film used by the Anti-Tuberculosis League to encourage the use of Red Cross Christmas Seals, and to further its campaign against white plague, is going the rounds of fifty-five Cincinnati moving picture houses. Anthony Mees, exhibitor-director, prepared the itinerary for the film and accompanies it with a lecture.

Manager Chakeras plans to remodel the Princess Theater at Springfield. He will install a number of new seats and make other improvements.

George Wahlenmaier, of Columbus, is closing contracts for the erection of a new picture house and apartment building to be located on High street, near Goodale. The cost of the block will be $15,000.

The International Moving Picture Company, new producers at Columbus, staged its first film with nearly 100 amateurs of local talent before the camera. "Amateur Night in the Movies," is the title of the film, relating a story of a group of amateurs who aspire to "put on" a movie, attire themselves in Indian costume and invade the country for a fit place to do a Western drammer. The reel unfolds a number of comedy scenes.

The Utopia Amusement Company, of Painesville, has purchased fifteen additional feet of land adjoining its theater, to permit enlargements that will put the house in the front rank with theaters of its character in this State.

The Germania Theater Company has been chartered to own and operate motion picture houses in this State, with a capital of $12,000. C. H. Briedenbach, Alexander Skilken, S. G. Kusworm, C. W. Dale and M. L. Ferneding are incorporators.

Pictures of the local stone quarries and cement block manufacturing was recently shown at motion picture houses in Sidney.

Paul Panzer, of the Pathe Company, who appeared at the Cameraphone in Cleveland recently, made many friends in the city.

Following a thorough overhauling, the Bijou Theater at Dayton, has been thrown open to the public again. Chester A. Penn is the new manager. Among the photoplay houses of Cleveland, the Majestic, on West 25th street, ranks among the biggest. It is managed by G. Schroeder, and has a seating capacity of 1,300. It has its own orchestra of five members.

Manager W. O. Kasper, of the Fairyland, Cleveland, was in New York recently, making arrangements with the General Film Company for exclusive service.

Rev. F. W. Fraser of Massillon, has opened a picture show in the Presbyterian church. "The trouble with the church is, that it has allowed the devil to get the good things first," said Rev. Fraser. Money to purchase a machine was raised by selling an issue of $300 worth of stock at 10 cents a share, to the children of the Sunday school. Feature reels along the line of religion, education and science, will be shown.

The Exhibitors' League of Dayton, has decided to hold a ball about New Year's eve, and if possible, secure the attendance of moving picture actors and actresses. A committee was named to ask John Bunny to be present.

Pleasing compliments have been passed on the new Victoria Theater, just opened at Springfield. The large auditorium will seat 400. The front of the house is brilliantly lighted with 500 globes and decorated in handsome design of gilded pink and fresco work. Independent films are shown.

Emery Downs, manager of the Knickerbocker Theater, Cleveland, says he has arrived at the conclusion that patrons of moving picture houses are becoming more particular each year, and that the average picture fan is approaching the point where he demands the acting of the very best known people on the stage. Downs has been offering Famous Player films with great success.

The policy of the Alhambra, at East 105th street and Euclid avenue, Cleveland, includes five new photoplays and three acts of novelty vaudeville, with the program changed Monday, Wednesday and Friday. On Sundays six new photoplays are offered.

The Colonial orchestra, at the Colonial Theater, Cincinnati, is making a hit with patrons in furnishing music suitable to the films.

Motion picture houses have been enlisted in Cleveland's crusade against spitting. Copies of the health department's regulation against spitting in public places, with suggestions that it be thrown upon the screen, were sent to the various proprietors of theaters by Miss Mildred Chadsey, chief of sanitary police.

A photoplay theater to be erected by Jacob Babin and S. H. Stecker, at the corner of St. Clair Avenue and East 76th street, has been leased by them to the Universal Amusement Company. The Building will be two stories, of brick and fireproof construction, and besides the theater, will contain several stores and living suites. It will cost $16,000. The Universal Amusement Company is already interested in four Cleveland theaters. George S. Wallace is president, Charles Horner treasurer, and C. G. Thompson, general manager of the company.

The new Diamond Theater, at East Liverpool, is nearly ready for business. Wiring contracts were awarded to the Risinger Manufacturing Company.

W. W. Dunnavant, proprietor of the Dreamland Theater, at Warren, has had plans drawn for another and larger house, to be erected in the rear of the drug store of Webb & Craig. The architect's plans call for a building with a seating capacity of over 600. Dreamland seats 300.

Manager Pitzer, of the Princess, at Youngstown, is having great success with comedy feature films.

Manager Deibel, of the Dome Theater, Youngstown, is now showing the Exclusive Program of the General Film Company.

Members of the Salem Lodge of Moose, attended a meeting at the Opera House, Saturday, November 15, when motion pictures of Mooseheart, the national home of the order, were shown.

W. J. McKinley, agent for "Les Miserables," arranged an exhibition of the film at Wooster.

J. L. Evans, general manager of the Athenian Amusement Company, having a string of theaters through Virginia, West Virginia and Ohio, has arranged some excellent bookings for the Orpheum at Newark.

Louis Abrams has engaged D. A. Reamer, contractor, to build a theater at 1724 St. Clair avenue, Cleveland, of brick and fireproof construction. It will contain nearly 700 seats, and cost $12,000.

Hawkins & Jepson were awarded the contract for the plumbing and heating of the new Utopia Theater, at Painesville.

The support given the charity day program at the Victory, Findlay, was good, despite inclement weather.

Manager Harry Du Rocher, of Gordon Square Theater, Cleveland, arranged a benefit show, the receipts going toward the Leader-News fund for lake disaster victims.

Responding to the appeal of the Associated Charities, at Elyria, E. J. Georgeople, proprietor of the American Theater, turned the proceeds of his house over to the association Monday, November 17. Special films were run.

Work of enlarging the Queen Theater, at Painesville, is progressing. Walls and floors of the Palm Theater, adjoining, have been torn out, so that the two houses may be joined together.

The Chic, in St. Clair avenue, Cleveland, under the management of S. H. Barck, is enjoying an ever increasing business.

Charles Sutton has become manager of the New Colonial, Superior avenue, Cleveland.

The Olympic Film Company has been incorporated at Columbus, for the manufacture of motion picture films. It is capitalized at $10,000, with Charles J. Weintrit, Anabelle Gray, K. C. M. Price, Robert O. Byers and J. O. Gray as incorporators.

William Georgiou, manager of the Arris Theater, at Mansfield, has purchased the Lyric, one of the largest picture houses in Lima. The Lyric will seat 650. Mr. Georgiou will divide his time between Mansfield and Lima.

The new manager of the Liberty Feature Exchange in Cleveland, is S. N. Tichter, formerly of Pittsburgh, who succeeds E. A. Wheeler. Mr. Tichter is an experienced film man and he plans a number of innovations at the exchange which will interest his clients.

F. H. Seliger, of Columbus, has purchased the Exhibit Theater, at Plain City, from E. L. Bechtel, with a view to making it a try-out house for the Royal Film Co. The company is arranging to take pictures of Plain City.

D. G. Martmann, manager of a Lake Brady summer resort, has leased the Kent Opera House until June 1, and will install new equipment to run a straight picture program and no vaudeville. He will purchase a transformer, two Power's 6-A machines, a flexible mirror screen and other accessories.

The Rex Film Renovating Company, of Columbus, has increased its capital from $10,000 at $15,000 in 7 per cent preferred stock.

BUCKEYE.

## IN THE MIDDLE WEST.

THE Chicago Amusement Company will open a picture and vaudeville house at 209 North Main Street, Waupaca, Wis.

Seven new picture houses are reported in Grand Rapids, Mich., three in the Burton Heights neighborhood, three under way on Leonard Street and one on Wealthy Street.

Leo Crosdall has opened a moving picture show in the Eagle's Opera House at Chilton, Wis.

J. W. Himbaugh has leased the Knickerbocker Theater at Holland, Mich. A number of improvements have been made, including a new heating system and new projecting apparatus. Pictures will be run where there are no road shows booked

H. [illegible], proprietor of the Olympic Theater at Martinsville, has moved his show to Veedersburg, Ind.

The Imperial Film Manufacturing Company, of St. Louis, Mo., has decreased its capital stock from $30,000 to $2,000.

The Jefferson Theater at Goshen, Ind., has been sublet by Harry G. Sommers to M. G. Dow. Mrs. Lamar Croop will succeed George Krutz as manager. Moving pictures will be the attraction all but one night a week.

J. Arthur Clark, of Terre Haute, Ind., has purchased the Grand Opera House at Linton, Ind.

The Saginaw, Mich., chapter of the Daughters of the American Revolution want to improve the tone of pictures in that city and have been seeking some good historical pictures to be shown in the local houses.

Kolb Brothers, who made a famous trip through the Grand Canon of Arizona and got some wonderful still pictures as well as moving pictures, are showing their films in the Middle West, but mainly before church and similar organizations.

J. Makoff, a baker of Cleveland, Ohio, has purchased the old Jewish temple at Scoville Avenue and East Twenty-fifth Street, in that city. The building will be remodeled for use as a moving picture theater.

Governor Major, of Missouri, has announced that his state is going to join the ranks of those commonwealths who will exploit their resources at the Panama-Pacific exposition in 1915 by means of the motion pictures. His plans at present call for about 100 reels, showing the industries and other attractions of the "Show-me-State."

Elmer R. Pearson, branch manager for the General Film Company at Omaha, Neb., declares in the midst of a censorship agitation that the Social Service Board of Omaha, which is active in the matter, should not pass films already passed by the National Board, but should censor features and wild-cat junk.

Heisterberg & Sherman have sold the Gem Theater at Warrensburg, Mo., to L. J. Scott.

Frank L. Newman will erect a new picture house in Kansas City, Mo.

Paul Guarnieri has opened the Majestic for pictures and vaudeville at Ashtabula, Ohio.

It is clearly an attempt at evasion of the law when moving picture houses which charge admission on week days give shows free on Sunday, Attorney-General Owen, of Wisconsin, has decided. He holds that the Sunday show advertises the week day performances.

The new Lyric Theater at Lafayette, Ind., which has just been remodeled, is running a Mutual program.

E. A. Wheeler, who established the branch of the Liberty Features Company at Cleveland, Ohio, has resigned and expects to engage in the film business for himself

The Victoria Theater, the newest motion picture house in Springfield, Ohio, has been thrown open. It seats 400 persons and is a picture house in every sense of the word, being modernly decorated and equipped.

A Michigan State Association for the legal regulation of motion picture shows has been formed as the result of the address of Miss Kate Davis, of Wilkesbarre, Pa., before the National Florence Crittenton Mission Conference at Detroit, Mich., recently. The league announces that its objects are to maintain supervision of the lighting and ventilation of picture houses in the moral tone of pictures whether recreative, educational, neutral or demoralizing, and the general deportment of audiences. Whenever violations of the law are found they will be prosecuted. The following officers have been elected: President, Mrs. R. H. Ashbaugh, Detroit, president of the Federation of Women's Clubs; vice-president, Mrs. Edward S. Leonard, president of the Detroit Review Club, and member of the Executive Committee; Bishop C. D. Williams. "Since the organization of the National Regulation League," declared Miss Davis, "hundreds of thousands of feet of objectionable films have been destroyed and most of the larger cities have adopted the same plan of censorship. Municipal ordinances and state legislation is much to be sought in cities as a means of eliminating the bad features."

MIDWEST SPECIAL SERVICE.

## IOWA.

FRIENDS of Frank Loftus and Frank Hoffman, of Dubuque, planned to celebrate the opening of their new theater, the Orpheum, with a torchlight parade ending at the theater. The new house will use licensed service.

The Iowa State Highway Commission has decided to use moving pictures to show the work done by that body in improving the roads of the state. Not only will the building achievements be filmed, but pictures will be taken showing how to and how not to work the roads. The work will be done by a cameraman from the state college at Ames.

Harry Agnew has sold his interest in the Lyric Theater at Newton to his partner, Matt Merritt.

An ordinance prohibiting exhibitions on Sunday evening by picture shows, has been passed by the city council at Maquoketa. The movement was started by the church people of that city.

A. E. Humphrey, who formerly was in the photoplay field at Sioux City, has purchased a show at Roland.

J. A. Meyer has opened a picture show at Paton.

In an address before the Tuesday Club of Davenport, upon "The Educational and Moral Effects of the Motion Picture," Mrs. T. O. Swiney praised the shows given by local exhibitors. She was requested to repeat the paper, which was very friendly to the motion picture industry, before the Friendly Club of East Davenport.

Garry Ackley has sold his show at Marble Rock, to John Jesmore and J. Bucklen.

Eugene Martin, who purchased the Grand Theater, at Lake City, from Ben F. Burns, Jr., will take possession February 1, 1914.

Daniel Emerson has purchased a moving picture show at Sanborn.

The Reil moving picture show at Logan, has been sold to Tupper & Son.

William Werner, Jr., who recently purchased the interest of Conrad Claussen in the Scenic Theater, at Holstein, will erect a new building for the show.

M. M. Moore, of Des Moines, has purchased the Gem Theater, at Corydon.

Mrs. H. B. Storm has sold the equipment and business of the Lyric Theater, at Grinnell, to a Mr. Budd, of that city.

The Palace Theater Company has been formed at Waterloo, with a capital of $35,000, for the purpose of erecting and operating moving picture theaters.

Robert Unger has leased the Grand Opera House at Davenport, and will conduct a moving picture show.

Leo Freymuller is now owner of the Magnolia Theater, at Magnolia.

John Kiessell, for five years operator at the Princess Theater, in Dubuque, recently disappeared and anxious relatives have been seeking trace of him.

Des Moines now has twenty-seven moving picture houses, and another is in course of construction.

The Dahoney Theater, in Council Bluffs, has been leased by Clifford R. Boggs, who will operate it as a picture and vaudeville house.

John A. Meyer will open a moving picture show at Grand Junction.

"The Best," which has been opened on Second street, at Clinton, by Hart Brothers, will be known as "The Home of the Pipe Organ 2."

Charles B. Alexander, manager of the Auditorium at George, announced that he would open a moving picture show at that place.

Glen Whorall, formerly of Eldora, is now engaged in the photoplay business at Union.

Louis Zangmaister has opened the Woodland Theater in the West end of Dubuque, which he recently purchased from James O'Brien and M. J. Fernan.

A. D. Garrett, of Cresco, has leased the Opera House at Lime Springs, and will start a moving picture show.

C. W. Bateman, proprietor of the Royal Theater, at West Union, has installed a new screen, a new machine and new seats.

W. L. Wells has sold his picture house at Nashua to L. P. Lindquist.

W. F. Clarmont is said to be contemplating remodeling the old building of the Iowa Pure Food Company at Cedar Rapids, for a moving picture theater.

The Opera House at Lake View has been leased by Chester A. Shelley, who will give picture shows twice a week.

R. C. Mead has secured a lease on the Opera House at Allison, and will give moving picture shows Wednesday and Saturday nights.

R. O. Otis has sold his moving picture business at Casey, to J. T. Smith, who has taken possession. The management will be in the hands of the owner's sons, Charles and Thomas.

Charles Billow has reopened the Star Theater at Denison.

A. H. Blank, of Des Moines, and S. E. Greenebaum, of Chicago, have secured a long-term lease on the building at 213 West Third street, Davenport, and will open a new moving picture theater, to be called the Casino. Between $15,000 and $20,000 will be spent in remodeling the building, which is expected to be ready for use early in December. Plans for the changes are in the hands of Clausen & Clausen, architects. It will seat from 600 to 700 persons: Greenbaum, formerly general manager for Runkell Brothers, chocolate and cocoa, will be the resident manager. Blank is secretary and treasurer of the Iowa Amusement Company, which has interests in Des Moines, Charles City, Minneapolis, and other places.

The new Fraser Theater has been opened at Spencer as a picture house.

A. R. Bird has re-engaged in the picture business, at Arlington, having purchased the outfit of Milton St. John.

James Varlamos and John Moritsas will conduct a moving picture show in the George Galbraith block, at Algona.

Henry Esdohr has sold the Star Theater at Centerville, to C. C. Dunsmoor, an experienced moving picture man fram Fort Dodge, who took charge at once. Esdohr will retain the management of the Comet in South Centerville.

A. H. Donhowe, of Story City, has leased a room in the new Alderman block at Nevada, now in course of construction and will use it for a moving picture theater.

Guy Carr will open a picture show in Pulaski.

Otto Smallfield, a business man, of Davenport, is said to be contemplating erecting a modern picture theater at Union and Walnut streets, in that city.

MIDWEST SPECIAL SERVICE.

## NEW ENGLAND AND CANADA.

ANOTHER large theater and mercantile building adorns the streets of Boston—the Scollay-Square-Olympia—involving an outlay, including the land itself, of "more than $2,000,000," to give the figures as stated by the promoters. The plans were by Clarence H. Blackall, who has designed many of the famous theaters in the United States. The site presented difficulties also on account of the slope. The basement of the theater is about forty feet below the yards of adjoining buildings on Pemberton Square. The theater itself is reached from Scollay Square, by a broad vestibule, approached through a high springing archway of Indiana lime stone, thickly studded with lights. Above the entrance arch, which extends through two stories, the building is carried in limestone to the top, and is crowned by a large clock, with illuminated hands and a dial, above which is an electrical display of announcements,, supported by three tall flagpoles. The outer vestibule is crowned by a round vault decorated with extremely interesting paintings by Emil Pollak-Ottendorf, the talented Vienese artist.

In the center of the outer vestibule is an ornamental ticket booth, and, beyond this, on the left, is the entrance to the moving stairway, from the ground floor to the gallery lobby. The inner vestibule has a handsome dado on each time of antique Breccia Marble, and a ceramic floor. Towards the rear, the balcony stairs are taken off at one side, and the gallery stairs at the other, both leading, by easy ascent, to various parts of the theater. The auditorium is the widest in this country, outside of New York. The balcony and gallery are constructed without columns, the space being spanned by huge steel girders, weighing fifty tons each. The auditorium is finished in mahogany and marble, and the seating is ample in dimensions and arrangement. There are large boxes on each side of the proscenium at the different levels. The decoration of the theater was directed by Mr. Blackall, and is a very carefully studied adaptation of Florentine Renaissance Motifs. The proscenium opening is square, crowned by a low pediment. The box draperies are of deep, rich blue silk, velour, heavily embroidered in gold. The same color is carried around on the top of the box and balcony and gallery railings, and the main curtain is of the same style and color. The main tones on the finish about the boxes are in shades of gray and gold. The stage is fully equipped for modern lighting and operating effects. The span under the auditorium is used for smoking room, lavatories, ushers' rooms, etc., and for the ventilating chambers and dressing rooms. Under the entrance lobby there is a large tea room and cloak rooms. Dean W. C. Sabine, of Harvard College, an expert on acoustics, was adviser in this field. The heating and ventilating was well cared for. An artesian well was sunk nearly 600 feet, to obtain a source of pure, cold water. Fresh air is pressed through a chamber, where it is thoroughly washed, and where in summer time, the air is cooled to a temperature from 10 to 20 degrees below the outside temperature. Beyond this cooling and washing device, the air is reheated, as may be necessary in winter, and enters through mushrooms under each seat on the floor. The ingress and exit is through Tremont Row, but for emergency exits, courts have been left on the sides of the auditorium, which are thirty-three per cent. wider than is required by law, and left open to the sky. Provision against fire is complete. All the windows are of metal, with metal sash glazed with wired glass, the building being equipped with automatic sprinklers and fire alarms. No expense has been spared in devising the best, the safest and most ample accommodations for the public. The Tremont Row Realty Trust, with Gerald G. E. Street and George A. Crocker as the trustees, acquired the property. Max Shoolman was in charge of the development of the enterprise and subsequent construction of the theater. The lease of the theater is now in the hands of the Scollay Square-Olympia Company, a Massachusetts corporation, controlled by Nathan H. Gordon, Max Shollman, Arthur E Lord, Frank J Howard and Ernest H. Horstman, who are identified with Gordon's Olympia, Washington Street, Boston, and a chain of vaudeville and photoplay houses in the East. This theater was built as a means of exploiting vaudeville and photoplays. First run General Film Service is used, about five reels to each change, which is on Monday and Thursday. The theater held a special opening on Sunday, November 16th, admittance to which was by ticket only. The house opened to the public on November 17th, and it is stated that 65,000 people paid admission the first week. One of the features of the house is the mammoth organ, installed at an expense of $50,000, and it is the first of its kind in any theater in the United States. It is of the pipe variety, and is so placed that its tones are heard in pleasing effect throughout the auditorium. Richard Henry Warren, formerly organist of the Church of the Ascension, New York, has charge of the organ. The house is open from 9:30 a.m. until 10:30 p.m. and admission prices range from ten to thirty-five cents. The seating capacity is about 3,200.

Mr Jacob Lourie, general manager of the Beacon Theater, Boston, reports that he has secured the exclusive service of General films for his theater. Mr. Lourie has signed up for about thirteen reels weekly of this high priced service. The Shawmut Theater, Roxbury, managed by Mr. H. A. Chenoweth, and owned by Mr. Lourie and his associates, is also on the Exclusive service. The writer is now at liberty to state that the new theater, about to be built in Washington Street, Boston, opposite the R. H White Company, is a Beacon project, which is to say that Mr. Lourie will soon have another theater on his string. As previously stated, the new house is in the very heart of the retail shopping district, will seat 800, and is to cost $125,000. Work is now being pushed ahead rapidly. General Film Service and vaudeville are the most likely selections for the new house.

The aldermen of the City of Everett, Mass., granted a permit to the Middlesex Amusement Company, composed of Messrs. Murphy and Hyde, to erect a moving picture theater in Chelsea Street, near the old Y M C A. The vote was 3 to 2. Two aldermen objected on the ground that the theater should be a fire-proof building. The new house will seat 800, and the policy of vaudeville and pictures is to be adopted. Manager "Nate" Brown, of the Broadway Theater, Everett, is not worried by the new opposition, as his large programs of Universal pictures and vaudeville are able to withstand competition.

It is stated that the clergy of Worcester are making considerable agitation over Sunday shows.

Manager Berman, of the Empire Theater, Chelsea, Mass., states he has leased the theater to a concern. Mr. Berman has a new project in view, which is getting along nicely, and he will be ready to announce his latest deal shortly.

John L. Sullivan, erstwhile champion of the prize ring, and now a West Abington farmer, after appearing for nearly 20 years before the public, is now appearing in his own theater. John L is a full-fledged manager, having taken a lease of the Empire Theater, Brockton, devoted to photoplays and vaudeville.

Moving pictures are going to supplant the regular sermon at the Maverick Congregational Church, East Boston, Mass., and if this novel departure is as successful as its pastor, Rev. A. R. Williams, anticipates, the largest Protestant Church on Noddle Island will become a moving picture church. Rev. Mr. Williams will allow the picture, "From the Manager to the Cross," to do the talking to the congregation. In speaking of this new line of church endeavor, he told the "World" man that it was his firm belief that the introduction of the picture would have a marvelous attraction to the roving population of his district. He expects the church attendance to double. Rev. Mr. Williams extended invitations to some three hundred odd clergymen to attend the first moving picture service held in this church, and he advertised the service widely in East Boston. If the plan works well he expects to use pictures every Sunday night.

Moving picture shows were the chief bone of contention at the Arlington, Mass., Town Hall meeting this week. Frank E. Hammond and Walter H. Billings, both local Arlington men, want to rent the old Town Hall for moving picture shows, and declare the selectmen have rented the hall to non-residents, at the same price they offered. Herbert W. Rawson, Frank V. Noyes, and Jacob Bitzer are the selectmen, and they are now considering the matter.

The Dankkantas Amusement Company has opened its new 600-seat theater at Brockton, Mass. The theater started out with a rush.

Mr. Roy E. Buzzell, who has been in charge of the National Theater, Winchendon, Mass., has secured a lease on the Opera House, Manville, R. I., and opened the theater this week.

The Waterville, Me., office of the Mutual folks is now in charge of Manager Murphy. Mr. Murphy is back on his old job again, as he formerly was a Waterville manager.

Rev. John T. Sheehan, curate of St. Mary's Church of the Assumption, Brookline, Mass., declared this week that he thought it better to keep moving pictures out of Brookline altogether. Rev. Sheehan appeared before the Brookline selectmen this week, asking the latter to revoke the license granted last week to the Brookline Friendly Society, to give moving picture shows. The clergyman stated that the entertainment offered by the Friendly Society would be free from objectionable features, without doubt, but he feared children would continue to attend shows in Boston and Roxbury, and that entertainment of the kind would be of no benefit. Before the hearing this week, on the petition of the society, notice was given by those who had previously opposed granting such licenses, of whom Rev. Sheehan was one. At that meeting, Rev. Wallace Illiffee stated he had no objections, as the show was not to be for profit.

The evangelistic services that have been carried on in People's Temple, Boston, the past two weeks by Evangelist Gray, are now completed. Moving pictures, showing the story of the prodigal son were the special features.

Manager Hayes, of the Globe Theater, Melrose, Mass., is in receipt of a letter, signed by twenty odd members of the ladies' committee, a civic club, complimenting him on the high moral tone and general superiority of his photoplay programs. Mr. Hayes projects Universal pictures, and is greatly elated over the testimonial, as the club is especially active in censoring films.

It is rumored by men who usually know, that a fourth exchange is soon to be opened in Boston. The new comer is to distribute the program of the Exclusive Supply Corporation. Mr. Hiram Abrams, the well known moving picture man, is mentioned as the one behind the new promotion.

Mr. Bert Garrett, formerly assistant to Manager Eslow, of the Universal's Boston offices, has left, to take up his new duties with the Blache feature people.

"The Land of the Incas" was the subject of an illustrated lecture given at Tremont Temple, Boston, this week, by Melano Rossi. Moving pictures of Peru and Bolivia were the basis of the program.

With the Governor of Connecticut, the mayors of New Haven and of five other of the largest New England cities, the banquet in commemoration of the twenty-fifth anniversary of S. Z. Poli's start in the theatrical business, which was held in the Taft Hotel, New Haven, Conn., became a unique and interesting affair. During the dinner it was announced that Mr Poli was soon to be officially honored by the Italian government as a chevalier of the crown. A silver tablet, inscribed, was presented to Mr. Poli by Governor Simeon E. Baldwin, of Connecticut, who made a fitting speech. Mr. Poli's theaters, many of which are devoted to vaudeville and pictures, are established in six Connecticut cities, two in Massachusetts, and in other towns not in New England. All told, about 300 were present. Mr. Poli is the active head of all his houses, and directs everything from his home office in New Haven.

Mr. J. S. Kittredge, formerly manager of the Voyons Theater, Lowell, Mass., has resigned, to take charge of the Empire Theater, Chelsea, recently taken over by the Gordon interests. Mr. J. F. Hennessey himself, is now attending to the Voyons.

The Civic Inspection League, up in Toronto, Can., is very much alive and on the job. The League is simply insisting on many improvements in local theaters, and two houses in particular will have to make things right very speedily.

Mr. Steve Hurley, formerly house manager of the Lyric and Unique theaters, St. John, Can., and who was transferred to Trouro, N. S., has been recalled to again take up his old duties at the two St. John theaters.

The Princess Theater, Kingston, Can., a photoplay house, has been renamed, and is now called the Ideal.

Walter J. Linehan, who has been in charge of the Gilmore Theater, Springfield, Mass., since its opening, is to be transferred to another of P. T. Shea's theaters. William Ryan, who formerly managed this house, is scheduled to again handle the Gilmore.

The police commissioners of Woonsocket, R. I., have refused to grant Mr. O. Brunnell a license for a photoplay theater on Social street, in the new De Nevers Building. The commissioners stated that the present condition of the building in prospect to proper fire protection, was not sufficient for a photoplay house.

The Opera House, Milford, Mass., has cut its prices to five and ten from ten and twenty cents. The Opera House seats about 1,200, and, with its present scale of prices should be successful.

The Lyceum Theater continues to do well, with a straight 10-cent price.

P. Brunelle has changed the name of Weseley Theater, Greenfield, Mass., to the Colle Opera House. Under Mr. Brunelle, the house is doing very well.

Jacob Louris, general manager of the Beacon Theater, Boston, and H. A. Chenoweth, of the Shawmut Theater at Roxbury, Mass., report that the new Exclusive service of the General Film Company is highly satisfactory.

The North Shore Amusement Company has incorporated at Revere, Mass., for $30,000, with William E. McGinniss, William McGinniss and Margaret T. Rose as the promoters.

The Eastern Feature Film Company, of Boston, has reorganized, and the new owners are: Herman Rifkin, Morris Sandler, and Jacob Freedman. The company filed its certificate of organization as a $25,000 corporation. Mr. Herman Rifkin formerly was sole owner of the business.

On November 20, Mr. Hiram Abrams opened his new theater at Bath, Me., and business was more than satisfactory. Quite a number of exhibitors made the trip from Boston to Bath, to attend the opening, including Mr. "Cy" Bunce, Harry Asher, and Charlie Stern.

Mr. S. A. Anderson reports that his theater at Harrington, Me., is doing good business, now that the cold weather has settled in. Mr. Anderson uses the Universal program.

Prof. Charles Wellington played an engagement at Tremont Temple, Boston, this week, with moving pictures, illustrating a lecture on "The Great Southern Continent, and Glimpses of Peru." Prices ranged from twenty-five cents to one dollar.

Mr. Harry Asher, general manager of the Famous Players Film Company of New England, is now in his new quarters, occupying the entire fifth floor of the building at 31 Beach Street, Boston. Additional quarters have been leased on Pleasant Street, where films may be viewed by the trade.

One of the most remarkable travel pictures ever shown in Boston was exhibited in Tremont Temple this week, by Emery C. Kolb, who described the Kobb Brothers' trip through the Grand Canyon of Colorado. Mr. Kolb's pictures were unusually interesting, depicting the dangers and hardships of the trip of 101 days, over the route first traveled by Major Powell, but which the Kobb Brothers were the first to make with a moving picture machine. Mr. Kolb showed some remarkable pictures of the Bright Angel Trail and other Canyon views.

A moving picture and vaudeville show was the Thanksgiving entertainment furnished the prisoners confined at the Charlestown, Mass., State Prison. The program was voted a huge success by the inmates.

A corporation was formed at Portland, Me., this week with a capital of $2,000,000. It is called the American Standard Motion Picture Corporation, with the promoters named as follows: Albert F. Jones, J. L. Groteau, Albert A. Richards, B. M. Maxwell and A. B. Farnham, all of Portland.

The experiment of a set of motion pictures in place of the customary evening service, was made for the first time in the Maverick Church, East Boston, on November 23. A large congregation turned out for the innovation, and pronounced the plan a huge success. The pastor, the Rev. Albert R. Williams, acted as master of ceremonies. A five reel feature, "From the Manger to the Cross," was displayed, the pictures being accompanied by scriptural selections that were read by Edward Davis. It is very likely that this idea will become the regular thing at the Maverick Church on Sunday nights.

Mr. Herman Rifkin, president of the Eastern Feature Film Company, Boston, has returned from a trip through Maine, where he finds a brisk demand for feature subjects.

Mr. J. A. Emery, manager of the Star Theater, Bar Harbor, Me., and secretary of the Maine State League, was in Boston this week, as was Manager Allen, of the Palace and New Palace theaters, at Bangor, Me. Warner's Features is the reason. Warner's Features are doing a clean-up business in this territory, due to the efforts of Messrs. Grand and Campbell, the New England managers, who state that the policy of three features weekly has hit the nail on the head.

M. H. Hirsch, New England manager of the World Special Films Corporation, 1974 Boylston Street, Boston, finds business good, and getting better each day.

Boston's City Council voted to petition the Legislature to enact a law which will prohibit the management of theaters and other places of amusement in Boston from increasing the price of seats on holidays and other special occasions. While primarily directed against the "legitimate" theaters, such an action is likely to hit some of the larger vaudeville and picture houses.

Canadian exhibitors are now able to secure Warner's Features without trouble, as the program is now comfortably installed at 360 St. Catherine Street, West. Mr. E. A. Fenton, a former general manager of the Montreal branch of the General Film Company, and the Kinematograph Company, has been secured to handle this office. The next move will be the opening of offices in Toronto, Winnipeg and at Vancouver. Mr. Fenton has already placed his three-a-week program in the Strand and Moulin Rouge theaters, two of the finest photoplay houses in Canada.

The Consolidated Film Exchange, of Montreal, Can., has purchased the rights to the three-reel Ammex feature, "The Barrier of Blood."

The many friends of John F. Dolan, manager of the Lyric Theater, Dover, N. H., were shocked to learn of his recent death. Mr. Dolan made many firm friends while at the Lyric, and ran his house along strictly high class lines.

Mr. Jacob Lourie states that the new theater his corporation is now building on Washington Street, Boston, is to be known as the Modern Theater. Work is going ahead rapidly, and it is hoped that April 1 will see the theater in complete readiness. An artesian well is now being sunk.

Mr. J. E. Campbell, manager of the New Brant Theater, Brantford, Canada, finds business unusually good since opening that house with photoplay programs. Manager Campbell has applied to the city council for a permit to erect a marquee in front of the house, and hopes he will be able to go ahead soon.

On Thanksgiving Day, Mr. George J. Cleveland, formerly the treasurer of the Colonial Theater, Lawrence, Mass., was married to Miss Aida O'Brien. The wedding took place at St. Mary's Church at Lawrence, and was followed by a reception. Mr. and Mrs. Cleveland are to take up their home in California, where Mr. Cleveland is to enter into a partnership arrangement with Mr. John Adams, former manager of the Colonial Theater, Lawrence, who now has a vaudeville and photoplay theater in California. Mr. Cleveland at one time was identified with the Colonial Theater, of Haverhill, and was interested in enterprises at Salisbury Beach on several summers.

The Civic Commission of Toronto, Canada, had every intention of forcing the Princess Theater of that city to close until proper fire exits were provided, but Mayor Hockei refused to countenance this proceeding, declaring it was altogether too drastic and also not necessary. The mayor ordered that special firemen be stationed at the Princess until the necessary changes were completed.

Mr. Ray S. Averill, manager of the Poli Theater at Waterbury, Conn., finds trade very good with vaudeville and pictures. A new scheme of Mr. Averill's is Sheriff's Sale Night. Mr. Poli has decided to change the color scheme of this house. At present red is the major color in all decorations, but it is intended to change this to emerald green.

There's quite a yarn to spin, growing out of the purchase of the old Methodist Church, Newmarket, N. H., by Messrs. Edward D. Mayer and Frederick C. Yeaton, of Exeter, who intended to remodel the church into a photoplay theater. Work on the building was started last summer, and the opening performance was held on November 17. The theater is on the upper floors, with stores downstairs. In the mortgage deed, this clause was inserted: "There shall be a board of censorship, composed of three persons, one selected by the Methodist Episcopal Church or Society, one by the Congregational Church or Society, and one by the school board of the town, which shall determine as to the character of the films to be used." Every precaution is to be taken by the managers to show only films of highest moral tone. The house seats 800, and business opened up strong.

Mr. C. W. Currier, manager of the Opera House, Milford, Mass., is now giving photoplay programs from 7:30 to 8:15 each night, with tabloid features from then on.

The Opera House at Woonsocket, R. I., the largest theater in this city, changed its name on November 25 to the Park Theater, having come under the control of the P. F. Shea Theater Company, by virtue of a lease. The Shea folks already operate theaters in Worcester, Taunton, Holyoke, Manchester and Bridgeport. Mr. W. J. Lenehan, formerly in charge of Shea's Theater at Springfield, is now installed at Woonsocket. The house had been carefully repainted and generally improved before its opening under the new policy. The walls were painted old rose, while the woodwork is in white enamel. New carpets, new draperies and new box chairs have been installed. Vaudeville and photoplays are scheduled for five days each week, with a one night stand, to fill out the total. Business opened up strong the opening night, and those in charge feel it will be an other "Shea success."

On November 17 Mr. Moxley Blumenberg, formerly in charge of the Casco Theater, Portland, Me., opened the New Portland Theater, same city, under his personal supervision. Famous Players' features, and Universal service form the programs of the New Portland, and under the very efficient handling of Mr. Blumenberg, the house should meet with even greater success than before.

Mr. R. J. McDonald, for the past twenty years identified with the various P. F. Shea houses in Springfield, Holyoke and elsewhere, tendered his resignation as manager of Sheedy's Opera House, Holyoke, Mass. Mr. McDonald will not divulge his plans just yet, but promises an interesting announcement before long. The employees of Sheedy's Theater presented Manager McDonald with a purse of gold, besides many individual presents. Mr. Fred J. Starr is now handling Sheedy's.

The widening of Avery Street, Boston, which is now a positive fact, will take a slice off from the Pastime Theater, and it is possible that the owners will not continue the theater, in this event.

A new photoplay theater opened on Thanksgiving Day at Brewer, Maine. For a small town, business was good.

Mr. Leslie Davis is building a photoplay house to seat about 800 at Orono, Maine, nearby to Bangor.

The Crescent Theater, St. John, Canada, is about ready to open. HENRY.

## IN THE NORTHWEST

PUPILS prefer the moving pictures to the stereopticon in lectures and entertainments, Prin-

The Lake Amusement Company has taken out a permit in Minneapolis, Minn., to erect a brick, reinforced concrete and concrete block moving picture theater at 1537-39 East Lake Street, in that city. It will cost about $15,000.

Cass McAllister will be the manager of the picture house in Sisseton, S. D., which has been purchased by his father, T. E. McAllister, manager of the Madison Opera House at Madison, S. D.

The P. O'Boyle building at Rosalia, Wash., has been leased by I. T. Levy, of Spokane, who will operate a moving picture show.

H. C. Smallfield has sold the Electric Theater at Lyndon, Wash., to Olen Ragen and will devote his time to photographic work.

Moving pictures of the heart beats of a rabbit and of an embryo chick were shown to the students at Agricultural College, University of Minnesota, by Dean E. P. Lyon, of the College of Medicine of the university. The dean announced that the films had been made by friends of his in England and had never been released for general circulation. The effects of various drugs on a rabbit's heart was demonstrated. The views of the embryo chick's heart were so clear that the white blood cells could be seen in motion and the palpitations of the heart counted by the uneven flow of blood through the capillaries.

Frank Scheid contemplates opening a picture house at Easton, Minn.

The high school at Deer Park, Wash., has adopted the use of moving pictures in teaching history and geography.

Steve Roman has retired from the moving picture field at Red Lodge, Mont., having sold the Alcazar and the Royal to L. P. Chapman and H. P. Sandels. The new owners have closed the Alcazar and will devote their time to the Royal. This leaves Red Lodge with two houses instead of three.

It is reported that a new picture house is contemplated for the building at 43 Fourth Street in Minneapolis, Minn., now occupied by Regan Brothers, restaurant.

In direct contrast to the general run of newspaper stories which blame the picture shows for everything, there comes a press dispatch from Seattle, Wash., stating that F. B. Kidney surrendered to the police there and confessed that he committed a crime for which another man was sent to the California State penitentiary. He said he had been going to picture shows and learned that the man who does wrong is always found out.

Charles E. Johnson, assistant in the department of animal biology at the University of Minnesota, has returned from a six-weeks' trip in northern Minnesota, where he secured about 1,600 feet of good film of large and small game. These films will be used in connection with the natural history course at the university.

The city council of Milbank, S. D., has given W. P. O'Heron permission to run picture shows in the Opera House on Sunday afternoons.

John P. Carmichael, of Dows, Iowa, has purchased the Royal Theater at Albert Lea, Minn., from T. C. Thompson. Carmichael operates a number of shows in Iowa.

Bert Laschner has sold the Grand Theater at Biwabik, Minn., to E. T. Sandberg.

William Nelson, a merchant of Albert Lea, Minn., leased a picture house in that city for a week and turned over the receipts to the women of the City Relief Society. In addition he gave away several hundred dollars' worth of merchandise, some at the close of each show. He is a regular contributor to holiday funds, but took an unusual method this year to aid the society.

Ray Vincent, formerly of Luverne, Minn., writes to friends that he has purchased a picture show at Escondido, Cal.

Homer Ellison, manager of the Colonial Theater at Denver, Col., recently read a paper on "The Photoplay, Its Art and Purpose," before the Woman's Club of that city.

C. M. Crum contemplates opening a moving picture show at Hannah, N. D.

Norman & Higman have purchased projecting apparatus and will operate a picture show in the opera house at Winthrop, Minn.

The Scenic Theater at Yankton, S. D., has been sold to Daugherty & Granger.

G. A. Cornell has opened a picture show at Monticello, Minn.

C. Berghuis and Bertus Shamp will open a photoplay house at Clara City, Minn.

B. F. Frazier will engage in the moving picture and vaudeville show business at Hutchinson, Minn.

J. L. Jones, of New Richmond, has leased the Gillis Building, at Waseca, Minn., for a picture show.

A new building will be erected at Anoka, Minn., for the picture show to be operated by H. V. Bartele.

B. F. Ross sold his moving picture show at Slayton, Minn., to H. Johnson, of Lakefield.

V. B. Valleau has succeeded Fred Mallery as manager of the Idle Hour Theater at Albert Lea, Minn.

MIDWEST SPECIAL SERVICE.

## PITTSBURG.

THE work of demolishing the old Girard Hotel, at the corner of Isabella and Federal street, Northside, is nearly completed, and the foundations for the new theater to be erected on this site will be laid shortly. The new theater will be built by Harry Davis and John P. Harris, of this city, who have taken a long-term lease on the property. H. E. Kennedy & Company have drawn the plans. The building will be of terra cotta tile, stone and brick, with a steel structural frame. It will probably be called the North Side Theater.

C. E. Glenn will make extensive improvements to his theater on Beaver avenue, Twenty-first ward. The seating capacity will be increased and additional exits constructed. The improvements will cost about $2,000.

A charter has been granted to the American Booking Office, Inc., of this city. The concern has a capital of $25,000, and is composed of Sam M. Reichblum, M. Reichblum, and Alex Reichblum.

The inability to operate a motion picture theater in Pittsburgh with an admission of ten cents while all the other houses are charging but five, was plainly shown recently by the lowering of the admission to the new Harry Davis Theater in Sixth street, opposite the Colonial Hotel. When the house was first opened the admission was placed at ten cents, and it was the plan of the managers to exhibit nothing but feature films, composed of releases from the Famous Players Company, and the All Star Feature Films. The theater was opened with "Arizona," and played this release for three successive days at ten cents admission. The house was filled during the entire run, but the inability of the management to get other feature releases to follow immediately after "Arizona" forced the exhibition of every-day releases. With six other downtown theaters within a few squares showing similar exhibits at an admission of only five cents, the ten cent admission was doomed, and in a few days was reduced to the usual Pittsburgh rate of five cents. Mr. Dennison, the house manager, in speaking of the original plan, said that had they been able to get real feature releases twice a week, the original admission could have been kept up, but with only two or three releases a month from the feature companies, it was impossible to keep up the ten cent price. There have been several propositions taken up at various times by the local exhibitors for a general advance of admission charges, but each time the attempt has fallen through.

The University of Pittsburgh has installed a moving picture machine in its lecture hall as a means of further advancing instructive work. The machine will be used mainly for exhibiting reproductions of great engineering feats, such as the building of the Panama Canal, great bridges, dams, and other structural work. The promoters of the idea intend having pictures of all great future engineering work to use as an aid in instruction for the engineering students.

P. A. Rowland and J. D. Clark, with their associates in the moving picture business here, have secured the present control of the amusement situation in McKeesport by taking over the Altmeyer Theater and White's Hippodrome Theater.

*(Continued on page 1310)*

# Calendar of Licensed Releases.

## CURRENT RELEASES.

### MONDAY, DECEMBER 8th, 1913.

| | |
|---|---|
| BIOGRAPH—The Capturing of David Dunne (Drama) | |
| EDISON—The Manicure Girl (Comedy) | 1000 |
| KALEM—The Strike (Drama) | 1000 |
| LUBIN—The Smuggler's Daughter (Drama) | 1000 |
| PATHEPLAY—Pathe's Weekly, No. 74 (News) | |
| SELIG—The Master of the Garden (Special—2 parts—Dr.) | 2000 |
| VITAGRAPH—'Mid Kentucky Hills (Drama) | 1000 |

### TUESDAY, DECEMBER 9th, 1913.

| | |
|---|---|
| CINES—The Stolen Legacy (Special—2 parts—Drama) | 2000 |
| EDISON—The Stolen Plans (Drama) | 1000 |
| ESSANAY—The Heart of the Law (Drama) | 1000 |
| LUBIN—An Enemy's Aid (Drama) | 1000 |
| PATHEPLAY—The Stolen Inheritance (Drama) | |
| SELIG—An Equal Chance (Drama) | 1000 |
| VITAGRAPH—Deception (Comedy) | 1000 |

### WEDNESDAY, DECEMBER 10th, 1913.

| | |
|---|---|
| EDISON—The Joining of the Oceans, the Panama Canal, October, 1913 (Topical) | 500 |
| EDISON—Greedy George (Comedy) | 500 |
| ESSANAY—Smithy's Grandma Party (Comedy) | 1000 |
| KALEM—The Chinese Death Thorn (Spec.—2 parts—Dr.) | 2000 |
| PATHEPLAY—You've Got to Pay (Drama) | |
| SELIG—Hilda of Heron Cove (Drama) | 1000 |
| VITAGRAPH—That Suit at Ten (Comedy) | 700 |
| VITAGRAPH—Performing Lions (Animal Picture) | 300 |

### THURSDAY, DECEMBER 11th, 1913.

| | |
|---|---|
| BIOGRAPH—The Troublesome Mole (Comedy) | |
| BIOGRAPH—A Foul and Fearful Plot (Comedy) | |
| ESSANAY—Children of the Forest (Drama) | 1000 |
| LUBIN—Hydraulic Works on the Adda (Industrial) | |
| LUBIN—His Best Friend (Special—2 parts—Drama) | |
| MELIES—At Phnom Penh, Cambodia (Scenic) | 750 |
| MELIES—Beautiful Angkor-Wat, Cambonia (Scenic) | 250 |
| PATHEPLAY—A Modern Portia (Special—2 parts—Dr.) | 2000 |
| PATHEPLAY—Pathe's Weekly, No. 75 (News) | |
| SELIG—Physical Culture on the Quarter Circle V Bar (Comedy) | 1000 |
| VITAGRAPH—Sacrifice (Drama) | |

### FRIDAY, DECEMBER 12th, 1913.

| | |
|---|---|
| EDISON—Peg o' the Movies (Special—2 parts—Drama) | 2000 |
| ESSANAY—The Three Gamblers (Special—2 parts—Dr.) | 2000 |
| KALEM—General Bunko's Victory (Comedy) | |
| KALEM—Piano Manufacturing (Industrial) | |
| LUBIN—Life, Love and Liberty (Drama) | 2000 |
| PATHEPLAY—Birds of the Inland Marsh (Bird Life) | |
| PATHEPLAY—A Journey to the Environs of Naples (Scenic) | |
| SELIG—The Mysterious Way (Drama) | 1000 |
| VITAGRAPH—The Life Saver (Comedy) | 1000 |

### SATURDAY, DECEMBER 13th, 1913.

| | |
|---|---|
| BIOGRAPH—The House of Discord (Drama) | |
| EDISON—The First Christmas (Drama) | 1000 |
| ESSANAY—Sophie's New Foreman (Comedy) | 1000 |
| KALEM—The Invisible Foe (Drama) | 1000 |
| LUBIN—The Real Impostor (Drama) | 400 |
| LUBIN—A Pill Box Cupid (Comedy) | 600 |
| PATHEPLAY—Uncle John to the Rescue (Comedy) | |
| VITAGRAPH—Love's Sunset (Special—2 parts—Drama) | 2000 |

## ADVANCE RELEASES.

### MONDAY, DECEMBER 15th, 1913.

| | |
|---|---|
| BIOGRAPH—Oh, Sammy! (Comedy) | |
| BIOGRAPH—Riley's Decoys (Comedy) | |
| EDISON—A Pious Undertaking (Comedy) | 1000 |
| KALEM—The Hunchback (Special—2 parts—Drama) | 2000 |
| LUBIN—When the Well Went Dry (Comedy) | 400 |
| LUBIN—A Masked Mix-up (Comedy) | 600 |
| PATHEPLAY—Pathe's Weekly, No. 76 (News) | |
| SELIG—The Wolf of the City (Special—2 parts—Dr.) | 2000 |
| VITAGRAPH—The Uprising of Ann (Drama) | 1000 |

### TUESDAY, DECEMBER 16th, 1913.

| | |
|---|---|
| CINES—The Sunken Treasure (Special—2 parts—Dr.) | 2000 |
| EDISON—The Actress (Drama) | 1000 |
| ESSANAY—Life's Weaving (Drama) | 1000 |
| LUBIN—When He Sees (Drama) | 1000 |
| PATHEPLAY—The Couple Next Door (Comedy) | |
| SELIG—With Eyes So Blue and Tender (Drama) | 1000 |
| VITAGRAPH—Up in a Balloon (Comedy) | |
| VITAGRAPH—Elephants at Work (Edu.) | |

### WEDNESDAY, DECEMBER 17th, 1913.

| | |
|---|---|
| EDISON—Falling in Love with Inez (Comedy) | 1000 |
| ESSANAY—Hello Trouble (Comedy) | 1000 |
| KALEM—Uncle Tom's Cabin (Special—2 parts—Dr.) | 2000 |
| PATHEPLAY—Insects that Sing (Zoology) | |
| PATHEPLAY—Nice and It's Environs, France (Scenic) | |
| SELIG—Buster's Little Game (Comedy) | 1000 |
| VITAGRAPH—Any Port in a Storm (Comedy) | |

### THURSDAY, DECEMBER 18th, 1913.

| | |
|---|---|
| BIOGRAPH—Beyond All Law (Drama) | |
| ESSANAY—The Trail of the Snake Band (Drama) | 1000 |
| LUBIN—A Son of His Father (Special—2 parts—Dr.) | 2000 |
| MELIES—Cities of Japan (Scenic) | 1000 |
| PATHEPLAY—The Finger of Hate (Special—2 parts—Drama) | 2000 |
| PATHEPLAY—Pathe's Weekly, No. 77 (News) | |
| SELIG—Until the Sea — (Drama) | |
| VITAGRAPH—The Face of Fear (Drama) | 1000 |

### FRIDAY, DECEMBER 19th, 1913.

| | |
|---|---|
| EDISON—Within the Enemy's Lines (Special—2 parts—Drama) | 2000 |
| ESSANAY—The Stigma (Special—2 parts—Drama) | 2000 |
| KALEM—Frayed Fagin's Adventures (Comedy) | |
| KALEM—Ulster Day in Belfast (Topical) | |
| LUBIN—Growing and Gathering Cocoa Beans (Indust'l.) | 400 |
| LUBIN—Banty Tim (Drama) | 600 |
| PATHEPLAY—A Scandanavian Scandal (Comedy) | |
| SELIG—The Lure of the Road (Drama) | 1000 |
| VITAGRAPH—The Girl at the Lunchcounter (Comedy) | 1000 |

### SATURDAY, DECEMBER 20th, 1913.

| | |
|---|---|
| BIOGRAPH—The Conscience of Hassan Bey (Drama) | |
| EDISON—The Haunted Bedroom (Drama) | 1000 |
| ESSANAY—Broncho Billy's Christmas Deed (Drama) | 1000 |
| KALEM—The Electrician's Hazard (Drama) | 1000 |
| LUBIN—A Love of '64 (Drama) | 1000 |
| PATHEPLAY—The Fire Bride (Drama) | |
| VITAGRAPH—The Ancient Order of Goodfellows (Special—2 parts—Drama) | 2000 |

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# Calendar of Independent Releases

## Universal Film Mfg. Co.

### SUNDAY, DECEMBER 7th, 1913.

REX—James Lee's Wife (Drama)
CRYSTAL—A Woman's Revenge (Drama)
ECLAIR—Trouble on the Stage (Comedy)
ECLAIR—Magnetism and Magnets (Scientific)

### MONDAY, DECEMBER 8th, 1913.

VICTOR—The Dread Inheritance (2 parts—Drama)
IMP—Return of Tong (Drama)
POWERS—How Freckles Won His Bride (Comedy)

### TUESDAY, DECEMBER 9th, 1913.

GOLD SEAL—"Red Margaret"—Moonshiner (2 parts—Drama)
CRYSTAL—Pearl's Hero (Comedy)
CRYSTAL—Baldy Is a Wise, Old Bird (Comedy)

### WEDNESDAY, DECEMBER 10th, 1913.

NESTOR—Retribution (Drama)
JOKER—Mike and Jake in Mexico (Comedy)
UNIVERSAL—Animated Weekly, No. 92 (News)

### THURSDAY, DECEMBER 11th, 1913.

REX—By Fate's Decree (Drama)
IMP—Time Is Money (2 parts—Drama)
FRONTIER—When Roaring Gulch Got Suffrage (Com.).

### FRIDAY, DECEMBER 12th, 1913.

NESTOR—Her Friend, the Butler (Comedy)
POWERS—His Own Blood (2 parts—Drama)
VICTOR—Hydraulic Mining (Industrial)

### SATURDAY, DECEMBER 13th, 1913.

JOKER—The Joy Riders (Comedy)
JOKER—Waterfalls of Yosemite Valley (Scenic)
FRONTIER—Out of His Class (Drama)
101 BISON—The Werewolf (2 parts—Drama)

### SUNDAY, DECEMBER 14th, 1913.

REX—The Mask (Drama)
CRYSTAL—First Love (Drama)
ECLAIR—He Likes Things Upside Down (Comedy)
ECLAIR—Mutty Has a Romance (Comedy)

### MONDAY, DECEMBER 15th, 1913.

VICTOR—Incognito (Drama)
IMP—The Story of David Greig (2 parts—Drama)
POWERS—Freckles Fight for His Bride (Comedy)

### TUESDAY, DECEMBER 16th, 1913.

GOLD SEAL—Blood-Hounds of the North (2 parts—Drama)
CRYSTAL—The Soubrette (Comedy)
CRYSTAL—The Trained Nurse (Comedy)

### WEDNESDAY, DECEMBER 17th, 1913.

NESTOR—A Woman's Way (Drama)
JOKER—Mike and Jake as Heroes (Comedy)
ECLAIR—The Serpent In Eden (2 parts—Drama)
UNIVERSAL—Animated Weekly No. 93 (News)

### THURSDAY, DECEMBER 18th, 1913.

IMP—Mr. and Mrs. Innocence Abroad (Comedy)
REX—The Jew's Christmas (3 parts—Drama)
FRONTIER—Slim and the Petticoats (Comedy)

### FRIDAY, DECEMBER 19th, 1913.

NESTOR—Teaching Dad a Lesson (Comedy)
POWERS—A Cracksman Santa Claus (Drama)
VICTOR—A Girl and Her Money (2 parts—Drama)

### SATURDAY, DECEMBER 20th, 1913.

JOKER—For Art and Love (Comedy)
JOKER—Impressions of Corsica (Scenic)
FRONTIER—His Better Self (Drama)
101 BISON—The God of Girzah (2 parts—Drama)

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## Mutual Film Corporation

### SUNDAY, DECEMBER 7th, 1913.

APOLLO—The Rube Detectors (Comedy)
MAJESTIC—Rick's Redemption (Drama)
THANHOUSER—The Milkman's Revenge (Comedy)

### MONDAY, DECEMBER 8th, 1913.

AMERICAN—Trapped in a Forest Fire (Drama)........1000
KEYSTONE—A Ride for a Bride (Comedy)
RELIANCE—Two Girls of the Hills (Drama)

### TUESDAY, DECEMBER 9th, 1913.

MAJESTIC—Romance and Duty (2 parts—Drama)
THANHOUSER—A Beauty Parlor Graduate (Drama)
KAY-BEE—The Legacy (Drama)

### WEDNESDAY, DECEMBER 10th, 1913.

BRONCHO—The Frame-Up (2 parts—Drama)
MUTUAL—Mutual Weekly, No. 50 (News)
RELIANCE—Four $100 Bills (Drama)

### THURSDAY, DECEMBER 11th, 1913.

AMERICAN—His First Case (Drama)........1000
DOMINO—Devotion (2 parts—Drama)
KEYSTONE—The Horse Thief (Comedy)
KOMIC—How It Worked (Comedy)
KOMIC—The Wild Indian (Comedy)

### FRIDAY, DECEMBER 12th, 1913.

KAY-BEE—Soul of the South (Drama)
PRINCESS—His Imaginary Family (Drama)
THANHOUSER—Uncle's Namesake (Comedy)

### SATURDAY, DECEMBER 13th, 1913.

AMERICAN—Armed Intervention (Comedy)........1000
MAJESTIC—(No Release This Date)
RELIANCE—A Man's a Man (Drama)

### SUNDAY, DECEMBER 14th, 1913.

APOLLO—(Title Not Reported)
MAJESTIC—The Rival Pitchers (Comedy)

### MONDAY, DECEMBER 15th, 1913.

AMERICAN—Where the Road Forks (2 parts—Drama)
KEYSTONE—The Gusher (Comedy)
RELIANCE—(Title Not Reported)

### TUESDAY, DECEMBER 16th, 1913.

MAJESTIC—(Title Not Reported)
THANHOUSER—(Title Not Reported)
KAY-BEE—(Title Not Reported)

### WEDNESDAY, DECEMBER 17th, 1913.

BRONCHO—The Open Door (2 parts—Drama)
MUTUAL—Mutual Weekly No. 51 (News)
RELIANCE—(Title Not Reported)

### THURSDAY, DECEMBER 18th, 1913.

AMERICAN—Personal Magnetism (Comedy)........1000
DOMINO—The Curse (2 parts—Drama)
KEYSTONE—Fatty's Flirtation (Comedy)
KEYSTONE—Protecting San Francisco From Fire (Topical)
KOMIC—(Title Not Reported)

### FRIDAY, DECEMBER 19th, 1913.

KAY-BEE—The Pitfall (Drama)
PRINCESS—(Title Not Reported)
THANHOUSER—(Title Not Reported)

### SATURDAY, DECEMBER 20th, 1913.

AMERICAN—Fates Round-Up (Drama)........1000
MAJESTIC—(Title Not Reported)
THANHOUSER—(Title Not Reported)

---

## Exclusive Supply Corporation

### MONDAY, DECEMBER 8th, 1913.

AMMEX—Her Brother's Pard (2 parts—Drama)

### TUESDAY, DECEMBER 9th, 1913.

GAUMONT—Dolly Saves Her Grandmother (Drama)

### WEDNESDAY, DECEMBER 10th, 1913.

RAMO—The Devil Within (3 parts—Drama)
LACLEDE—Pale Face Squaw (3 parts—Drama)

### THURSDAY, DECEMBER 11th, 1913.

ECLECTIC—His Fateful Passion (5 parts—Drama)
GAUMONT—Ponpette's Mean Revenge (Drama)

### FRIDAY, DECEMBER 12th, 1913.

F. R. A.—Demonyte (3 parts—Drama)

### SATURDAY, DECEMBER 13th, 1913.

GAUMONT—Two Christmas Morns (3 parts—Drama)

### MONDAY, DECEMBER 15th, 1913.

BLACHE-AMERICAN—The Fortune Hunters (4 parts—Drama)
AMMEX—The Lucky Nugget (3 parts—Drama)

### TUESDAY, DECEMBER 16th, 1913.

GAUMONT—A Terrible Dream (Comedy)

### THURSDAY, DECEMBER 18th, 1913.

ITALA—Victory or Death (3 parts—Drama)
GAUMONT—Oscar In Search of a Wife (Comedy)

### FRIDAY, DECEMBER 19th, 1913.

F. R. A.—Vengeance Bequeathed (3 parts—Drama)

### SATURDAY, DECEMBER 20th, 1913.

LEWIS PENNANT—Taxicab 1098 (3 parts—Drama)
GAUMONT—The Broken Heart (2 parts—Drama)

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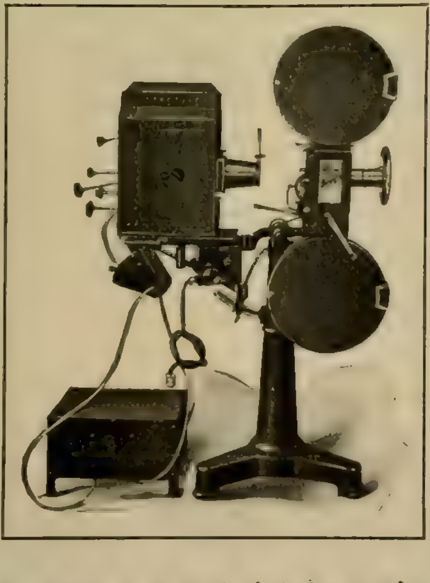

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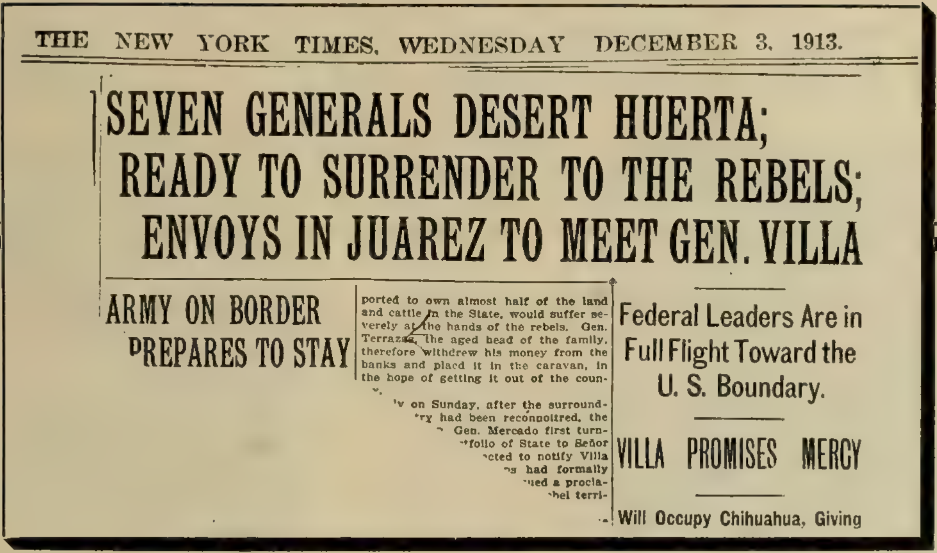

THE NEW YORK TIMES, WEDNESDAY DECEMBER 3, 1913.

# SEVEN GENERALS DESERT HUERTA; READY TO SURRENDER TO THE REBELS; ENVOYS IN JUAREZ TO MEET GEN. VILLA

## ARMY ON BORDER PREPARES TO STAY

ported to own almost half of the land and cattle in the State, would suffer severely at the hands of the rebels. Gen. Terrazas, the aged head of the family, therefore withdrew his money from the banks and placed it in the caravan, in the hope of getting it out of the country.

'v on Sunday, after the surround-
ry had been reconnoitred, the
Gen. Mercado first turn-
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## Federal Leaders Are in Full Flight Toward the U. S. Boundary.

## VILLA PROMISES MERCY

Will Occupy Chihuahua, Giving

# MEXICO

The livest subject before the public today. Every newspaper advertises these **Mexican War Pictures** for you. Every reader of a newspaper WANTS to SEE the news in all its vivid reality.

## HERE IS YOUR CHANCE

**Purchase State Rights** Make your theatre the first and only theatre in your city to show these timely and thrilling pictures, fresh from the field of action.

The Messrs. SHUBERT and WILLIAM A. BRADY are presenting this most wonderful set, 7,000 feet of motion pictures, astounding thousands who have seen them in the Playhouse, New York; Zeigfeld, Chicago, and the Greenwall, New Orleans.

More will follow. Our operators are now with Gen. Villa recording history as it is made. Holders of STATE RIGHTS of our first set have prior call on all films that follow. This makes this the most attractive proposition ever put before state right buyers.

## AFTER HUERTA, WHAT?

Mexico has been fighting for four years. She will fight for years to come. Vast armies in vital and bloody conflict are posing for your theatre and patrons.

**DON'T WAIT—Wire now your bid for the rights to your state**

# WILLIAM A. BRADY

**The Playhouse** **48th Street, East of Broadway**

# ACES, FOUR OF THEM

## *Keystone Comedies*

DECEMBER 8
**Ride for a Bride**

DECEMBER 11
**The Horse Thief**

DECEMBER 15
**The Gusher**

DECEMBER 18
**Fatty's Flirtation — Protecting San Francisco from Fire.**

DECEMBER 20
**His Sister's Kids**

DECEMBER 22
**A Bad Game**

DECEMBER 25
**Some Nerve**

## *Broncho Headliners*

DECEMBER 10
**The Frame Up**

DECEMBER 17
**The Open Door**

DECEMBER 24
**Her Father's Story**

DECEMBER 31
**The Woman**

JANUARY 7
**A Military Judas**

JANUARY 14
**Conscience**

## *Domino Winners*

DECEMBER 11
**Devotion**

DECEMBER 18
**The Curse**

DECEMBER 25
**Eileen of Erin**

JANUARY 1
**True Irish Hearts**

JANUARY 8
**Harp of Tara**

## *Kay-Bee Features*

DECEMBER 9
**Her Legacy**

DECEMBER 12
**Soul of the South**

DECEMBER 19
**The Pitfall**

DECEMBER 26
**Harvest of Sin**

JANUARY 2
**Prince**

JANUARY 9
**Kentucky Romance**

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MUTUAL PROGRAM
EXCLUSIVELY
New York Motion Picture
Corporation
Longacre Bldg.
42d Street and B'way
New York City

KEYSTONE
COMEDY
SPECIAL
IN TWO PARTS
ZUZU THE
BANDLEADER
ALL STAR CAST WITH
MABEL NORMAND
AND FORD STERLING
MADE UNDER THE
PERSONAL DIRECTION
OF MACK SENNETT
MANAGING DIRECTOR
KEYSTONE FILM CO
MUTUAL FILM CORP
29 WEST 23RD STREET
NEW YORK CITY

VARIETY

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THEATRE

Theatre, Keith
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FOR ASSAULT.

Toronto, Nov. 1[illegible]
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## PATENT-MEDICINE "CAMILLE."

New Orleans, Nov. 19.

The Honey-Tar Stock Co. appeared at a suburban theatre last week. During the first act Friday evening, the leading lady coughed through her part. She coughed not at all during the second.

During the intermission between acts two and three a bearded, medical-looking person stepped before the curtain and further impressed on the audience the knowledge the leading lady had coughed during the first act but failed to repeat.

"I administered my Honey-Tar remedy during the first intermission," he said, "and she could not have coughed thereafter had she desired to. The ushers will now pass this celebrated remedy among you."

"To-morrow night," he concluded, "we will present 'Camille.' As you are probably aware, Camille coughs excessively in the last act, prior to her death. Our version is changed in this respect. No member of the Honey-Tar Stock Co. could possibly die of a cough. I thank you!"

## LOST IN THE WOODS.

Cincinnati, Nov. [illegible]

Jaspar Orr, who was ahead of Reilly and Woods' "A Night in Paris" musical comedy company, which stranded at Bellefontaine, O., last week, was the only survivor to reach Cincinnati. The others are following the steel trail somewhere.

Heck Brothers, of this city, backed the show and lost $3,000. "A Night in Paris" was out two months. It booked independently in the one nighters. Orr had trouble getting the first class houses. He frequently found the most desirable houses occupied by a cheaper attraction. The Reubens shied at paying $1.50 and $1 to see musical comedy when they could get mellerdramer at half the price. At [illegible], O., one night, Orr's company took in $30.

"We might have done better if we ever got to Paris, Ky.," sighed Orr.

## HUSBAND MANAGING WIFE.

Grace George is again under her husband's (William A. Brady) management, as the new show in which she will appear is being promulgated under his direction.

"The Younger Generation" and "Half Hour," which Miss George played at the Lyceum, moved on to Cincinnati Monday, where it opened with Martha Hedman in the former George roles.

Miss Hedman and the two pieces will open an engagement at the Blackstone, Chicago, next Monday.

## UNFUNNY "FUNNY" FILMS HURT.

Unfunny "funny" films are to get the gate. Films that are funny only because they are classified as comics are to be sent back to their manufacturers with a protest.

The greater part of 1,500 picture managers in town are a unit in declaring that nine out of ten of the so-called "comics" of the movies are really "chasers."

The exhibitors believe the fault is with the manufacturers and are saying so. Scarcely a day goes by that doesn't bring its quota of jeers from exhibitors leveled at the manufacturers' designed film jokers.

One well-known movie manager, saying he voiced the opinion of more than 500 exhibitor associates, shot a note into a film maker last Tuesday begging that the alleged funny films be suspended, as they are costing him patronage.

The same exhibitor declared every company, save one, that he had done business with during the selection of films for three houses for four years had lost the trick of making movie audiences laugh.

The heads of the film companies he claimed weren't keeping close enough to their scenario departments. Men who hadn't a funny bone in their bodies were passing on submitted comic scenarios. Women, never temperamentally humorists, were judging submitted laughmakers. Editors and directors, refined a thousand miles beyond the degree of the average movie fan, were deciding what was amusing. The laugh bug had been emasculated.

The particular complainant begged the manufacturer, on behalf of himself and his fellow managers, to go back to the old Keystone style of semi-horse play. He cited the Keystone's uproarious pool game film as an illustration of the sort of stuff that made his audiences rock in their chairs. He instanced another comedy release as a recent example of unfunny "funny" film. He said he had handled the output of all the syndicates during his four years' movie management, and that to-day none of the companies save the Keystone was living up to the old laugh standards. He said further that unless exhibitors could count on funny films in funny film deliveries, the exhibitors of which he was a club member, would probably establish a funny film factory of their own.

## AUTHOR FORGOT THE $15.

Chicago, Nov. 19.

William Anth…

# STRONGER

¶ EACH day sees our liberal offer of a tried and true FEATURE SERVICE accepted by another "live-wire" who has tried out all kinds of so-called features and found them wanting.

¶ EXPERIENCE is an expensive teacher. True; but no Exhibitor has ever lost money showing WARNER'S FEATURES.

## A FEATURE PROGRAM

**THREE RELEASES *EVERY* WEEK**

## THE BRIGHTEST STARS

**GRACE OUR PROGRAM**

**22 Branch Offices to Serve You**

## WARNER'S FEATURES

INCORPORATED

**130 West 46th Street, New York City**

WARNER'S FEATURES INC
SELECTED QUALITY

**BRANCH OFFICES**

ATLANTA, GA.
BOSTON, MASS.
BUFFALO, N. Y.
CHICAGO, ILL.
CINCINNATI, O.
CLEVELAND, O.
DALLAS, TEX.
DENVER, COLO.
INDIANAPOLIS, IND.
KANSAS CITY, MO.
LOS ANGELES, CAL.
(WINNIPEG AND TORONTO OPENING)

# THAN EVER

¶ SO positive are we that you need our big, spectacular features of unsurpassed QUALITY, that we are willing to meet you half way with a reasonable short-term contract, granting you an exclusive franchise for your district.

¶ INVESTIGATE the feature film market and you will be convinced that we take our pick.

## WITHOUT AN EQUAL

**THREE REELS IN LENGTH**

## THE GREATEST PRODUCERS

**FEATURE THEM**

**A Postal Card Will Bring the Facts**

## WARNER'S FEATURES

INCORPORATED

**130 West 46th Street, New York City**

**BRANCH OFFICES**

MINNEAPOLIS, MINN.
SAN FRANCISCO, CAL.
NEW ORLEANS, LA.
ST. LOUIS, MO.
NEW YORK CITY.
SEATTLE, WASH.
PHILADELPHIA, PA.
WASHINGTON, D. C.
PITTSBURGH, PA.
MONTREAL, QUEBEC.
(WINNIPEG AND TORONTO OPENING)

WARNER'S FEATURES INC
SELECTED QUALITY

# "Hoodman Blind"

**HENRY ARTHUR JONES' Masterpiece as played by WILSON BARRETT**
**ACTED BY PILOT'S FAMOUS ALL-STAR CAST**
**DIRECTED BY MR. JAMES GORDON**

**4—Parts—4** **175—Scenes—175**

Months ago we purchased at an enormous price the exclusive motion picture rights to the most successful play ever produced in England. This beautiful story abounds with heart throbs that grip. The interest is held from the first scene to the very last. Particular attention has been paid to the minutest details, with the result that we have

## A Phenomenal Feature

with a line of advertising matter that reaches the Top-Notch in lithographs, slides, heralds, lobby display photographs, cuts, pennants, streamers, etc.

**STATE RIGHTS NOW SELLING**

---

Still Some Good Territory Open On

## "ACROSS THE CONTINENT"

A four-part feature picturization of
Oliver Doud Byron's great play

**PILOT FILMS**
**220 W. 42nd STREET**

**CORPORATION**
**NEW YORK CITY**

*King Ludwig and Wagner*

## THE MOST DRAMATIC, HEART-THROBBING MOTION-PICTURE EVER SUBMITTED TO THE PUBLIC!

---

**NOW in for a Long Run at the New Amsterdam Theatre, New York, the World's Most Beautiful Theatre!**

## SUPREME OF ALL PHOTO-DRAMAS!

Thrilling and fascinating not only to that vast clientele of Wagner enthusiasts, but to all with red blood in their veins—the remarkable trials, struggles, romance, and adventure of a Great Genius!

## NEW YORK'S PHOTO-PLAY SENSATION!

**THE LIFE AND WORKS OF THE IMMORTAL COMPOSER**

# RICHARD WAGNER

The marvelous triumph of the Messter-Film, Berlin.

(Passed without a dissenting voice and enthusiastically approved by the National Board of Censors, the Press, and Countless Educational Bodies.)

**STATE AND TERRITORIAL RIGHTS FOR SALE. WIRE OR WRITE.**

**SPECIAL POSTERS, LECTURE, MUSIC, ETC.**

# PAT CASEY

**1493 Broadway New York**

*Liszt and Wagner*

COMING! COMING!

# PRINCESS ELENA'S PRISONER

4 PARTS 4 PARTS

FEATURING THE DISTINGUISHED TRAGEDIENNE
MISS BETTY NANSEN IN THE TITLE ROLE

The first of an artistic series of remarkable
multiple reel Photo Dramas to be known as

**PREFERRED FEATURE ATTRACTIONS**

Realistic Court Martial Scene

A POWERFULLY DRAMATIC PHOTODRAMA DEPICTING AN ENTRANCING ROMANCE OF LOVE AND SACRIFICE STAGED AMID SURROUNDINGS OF UNUSUAL SCENIC BEAUTY, REGAL SPLENDOR and FASCINATING ATTRACTIVENESS

Elaborate One, Three and Six Sheet Lithographs in
2 Styles are Available. Lobby Photos and Heralds

*TERRITORIES NOW NEGOTIABLE!*

**GREAT NORTHERN FILM CO.,** 110 W. 40th STREET
NEW YORK CITY

**Territorial Rights**
**For Sale**

**An Old Friend in**
**a New Garb**

# THE VOLUNTEER ORGANIST

**Eight Reels of heart gladdening, nerve testing, rib splitting, melodramatic motion photography.**

**PAPER GALORE**

4 Styles of Half Sheets
3 " " One "
6 " " Three "
2 " " Six "
3 " " Eight "
1 sixteen sheet stand
1 twenty " "
1 twenty-four "
heralds, photographs, etc.

**Special incidental music by W. W. Newcomer**

**Brilliant rock-steady photography**

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Massive settings. Superb acting. Entire production Copyrighted and produced by arrangement with Wm. B. Gray, author of the song, play and novel on which this picture is founded.

**The safest and best proposition yet offered motion picture renters and exhibitors. Call, write, wire or phone**

## CRESCENT FILM COMPANY

**Columbia Theatre Building**
**47th Street and 7th Avenue New York**
**Phone 1620 Bryant**

(Continued from page 1295)

The Hippodrome is a modern fireproof building, on a plot 80 by 130 feet and its original cost was $225,000. It has a seating capacity of 2,000. The new owners of the theaters will form a corporation to operate the houses.

D. L. MANLEY.

## ILLINOIS.

THE MOVING PICTURE WORLD'S contention that the moving picture show is an enemy of the saloon, and sustained from time to time by illustrations from Illinois, is again supported by the results of the recent wet and dry saloon fight. An exhibitor who has a number of shows in the smaller cities, remarked before the election that he intended to open another in X. "Why, it already has one show and won't support two," he was informed. "Yes, but the town is going to go dry, and if it does, the picture show can get part of the money that went into the saloons."

Frank McGuire has leased the Worley Building in Macomb, and opened the third picture house for that city. The building has been remodeled to make room for 400 seats, and a handsome front has also been installed.

Mrs. Stella Arney and son, Verne, have taken a lease on the opera house at Martinsville, and purchased equipment for conducting a picture show.

Moving picture houses in Moline have reduced their Saturday and Sunday prices from ten to five cents. The Bio and the Lyric, however, have announced that they will give special programs on Wednesday and Friday evenings, when a dime admission will be secured. They believe there is a demand from a certain class of people for a program worth a dime, but agree that Saturday and Sunday, when the laboring people are anxious to patronize the photoplay houses, are not the best times to offer it.

H. A. Fleckles, of Chicago, is in direct charge of the remodeled Norton's house at Lockport, which has been opened under the name of the Majestic—the theater beautiful. The seating capacity has been doubled by a crescent arrangement with three wide aisles. Souvenirs were given both ladies and gentlemen on the opening night. The house will be devoted to the photoplay.

J. G. Berger has sold his interest in the moving picture show at Meredosia, to W. T. Hedenberg and Wilbur Parsons.

A new opera house is almost completed at Elmwood.

L. H. Burkhart, who announced his intention of opening a new picture house at 316 West State street, in Rockford, intends to run Kinemacolor pictures. His house will seat 340.

Moving picture houses in Farmer City, were ordered closed by the Board of Health because of a scarlet fever epidemic. Harry Payne, who had just opened a new show in the Opera House, returned to Springfield.

The Masonic order at Hoopeston, has let a contract for a heating plant for its Opera House, again placing in service an amusement place that has been out of commission.

Luman C. Mann, connected with various moving picture enterprises in Illinois, as lecturer and manager, is playing various cities in the state with a film show entitled "Around the World in 90 Minutes."

O. V. Lyons, who formerly conducted a picture show at Braidwood, has entered into a partnership with James Lyons, of that city, to conduct picture houses in the northern part of the State. One show is being operated at Gardner.

Wallace J. Emery, proprietor of the Star Theater at Galva, has been experimenting with the Sunday show.

Chris Taylor, the moving picture man of Kewanee, is to be the original Good Fellow in that city. He made arrangements with a local cafe to serve dinners to fifty poor children of the city and after the dinner he entertained them at a special show at the Tabard.

Will Dreher has opened the New Palace Theater in the Roy Building, at St. Charles.

John Kilcoin has filed a petition with the city council at Rock Island, asking permission to erect a moving picture theater at Twelfth street and Seventh avenue.

The Clermont Theater Company, of Chicago, has been incorporated with a capital stock of $10,000, to conduct moving picture shows. The incorporators are: Paul G. Hensel, Fred L. Steers and Thomas A. Garibaldi.

Wednesday, November 19, was observed in every Illinois city and village as Gettysburg Day—the fiftieth anniversary of the delivery of Lincoln's famous Gettysburg speech. The Olympia Theater, at Kewanee, showed alertness by booking "The Battle of Gettysburg" for a return date.

Kirby & Agnus have opened a picture house at Palmyra.

Here's another thing to illustrate the regard in which Burr Swan and his picture show are held by the residents of Pittsfield. The program of the Pike County Teachers' Institute lacked a feature for the usual Friday night meeting, and the county superintendent of schools requested Swan to put on a special program of educational subjects.

John Meyer, of Chicago, has accepted a position as operator at the new Park Theater, in Champaign. Miss Louise Hale, of St. Louis, will be in charge of the music, including the new pipe organ.

Edward B. Coddington has been granted permission to open a picture show at Oregon.

The Palace Theater, at Mendota, is being remodeled.

The Neil Theater, at Champaign, has a slogan that attracts attention and ought to attract photoplay patrons: "We run no advertising slides."

Ray Montgomery has purchased the lease on the Lyric Opera House at Mason City, which has been conducted by Mr. and Mrs. A. W. Ackerman for the last five years. Mr. Ackerman will continue to manage the Prospect Opera House at Greenview, where he has been giving picture shows, as well as at Middletown and San Jose.

John Carpenter and Mose Matone, of Braidwood, have purchased a moving picture show in that city.

Milne & Olmstead have succeeded Al Yeager as manager of the Academy of Music at Sterling. The new managers will run Kinemacolor pictures in connection with vaudeville. Yeager will devote his time to the Dixon Opera House at Dixon.

MIDWEST SPECIAL SERVICE.

## SPRINGFIELD, ILL.

HARRY T. LOPER, owner of the Lyric Theater in this city, has gone into the Chicago field, having purchased the Kimbark Theater at Sixty-third Street and Kimbark Avenue, in that city, for $60,000. His son, Russell Loper, will have charge of it. Young Loper has had experience in the moving picture business, but until recently was the London, England, agent for the Appleton publishing firm. Loper's Springfield house has been a highly successful enterprise.

Springfield people have taken kindly to the change to licensed service at the Grand Theater on the north side of the square and that place is enjoying some of the nicest business in its history. The inauguration of the tri-weekly change has proved that pictures advertise themselves and that a daily change is not absolutely necessary. Second day business has been highly gratifying; if a good picture is shown people will tell their neighbors. The Grand has expanded its advertising appropriation in the local newspapers and is getting returns. One effect of the new policy of this house has been to lower the Saturday and Sunday admissions at the Vaudette and Lyric, where week-end patrons were paying ten cents for four reels. These two houses are now giving three for five.

T. C. German, of this city, who is the most conspicuous figure in the Gem Theater Company at Riverton, was a recent visitor in the city. He is running a house which seats 500, has two Power's machines, an orchestra, player and is getting good results with a three-reel licensed show for ten cents. A feature of the interior is illuminated transparencies on the walls. German contemplates installing his own 11 horsepower electric light plant. He also has an inclination toward adding some vaudeville to his show.

The first talking pictures in Springfield—the Edison brand—were shown at the Chatterton Opera House the week of November 10 to a good business.

George Kleine's "Last Days of Pompeii," which was expected to be at the Chatterton, did not get a booking there, as the house does not own a machine, and instead the pictures went to the Savoy, on North Sixth Street. This is the most pretentious offering yet shown by the Savoy. Only a ten-cent admission was secured.

Governor Dunne refused to allow the Industrial Moving Picture Company, of Chicago, to take some interior scenes at the State Penitentiary at Joliet. He declared he did not believe it fair that the convicts should be made objects of curiosity.

Rev. F. W. Burnham, pastor of First Christian church, who has been a strong friend of the moving picture since he used "From the Manger to the Cross" in place of a regular sermon, has resigned the pastorate of that wealthy and large church to build a smaller church in Los Angeles, Cal. It is predicted that he will find use for the photoplay in his new field.

MIDWEST SPECIAL SERVICE

SUBSCRIBE FOR THE
Moving Picture World
Domestic $3.00 per Year
Canada $3.50 per Year
Foreign $4.00 per Year

A XMAS GIFT SUGGESTION
Richardson's Handbook
For Managers and Operators of Moving Picture Theatres
The Best Book of the Kind $2.50 per Copy Postage Paid
Moving Picture World
17 Madison Avenue New York City

# ALL STAR Productions

## May Be Booked Anywhere In the United States

Augustus Thomas'
**"ARIZONA"**—6 Parts
With Cyril Scott

Richard Harding Davis'
**"SOLDIERS of FORTUNE"**
With Dustin Farnum

Henry M. Blossom Jr.'s
**"CHECKERS"**—5 Parts
With Thomas W. Ross

Augustus Thomas'
**"IN MIZZOURA"**
With Burr McIntosh

## *IN PREPARATION*

Eugene Walter's **"Paid In Full"** With Tully Marshall

**"The Country Boy"**

**"The Wolf"**

**"The Witching Hour"**

**"The Arab"**

**"The Traveling Salesman"**

**"Colorado"**

**"Shore Acres"**

**And Others.**

## All Star Feature Corporation

HARRY RAVER
President

220 West 42nd Street
NEW YORK CITY

AUGUSTUS THOMAS
Director General

## OUR DISTRIBUTORS

ALABAMA—Southern Feature Film Program Assoc., 1920 Main St., Dallas, Tex.
ALASKA—A. R. Thorne, Fairbanks, Alaska.
ARIZONA—Golden Gate Film Exchange, 234 Eddy St., Los Angeles, Cal.
ARKANSAS—Southern Feature Film Program Assoc., 1920 Main St., Dallas, Tex.
CANADA—Feature Film Co., of Canada, 205 St. Catherine St., Montreal
CALIFORNIA—Golden Gate Film Exchange 234 Eddy St., Los Angeles, Cal.
COLORADO—Northwestern Feature Film Co. Denver, Colo.
CONNECTICUT—Famous Players Film Co., N. England, 31 Beach St., Boston, Mass.
DELAWARE—Electric Theater Supply Co. Room 303 Abbott Bldg., Philadelphia, Pa.
DIST. OF COLUMBIA—Electric Theater Supply Co., Room 303 Abbott Bldg., Philadelphia, Pa.
FLORIDA—Southern Feature Film Program Assoc., 1920 Main St., Dallas, Tex.
GEORGIA—Southern Feature Film Prog. Assoc., 1920 Main St., Dallas, Tex.
IOWA—Kansas City Feature Film Co. A. D. Flintom, Pres., Gayety Theater, Kansas City
IDAHO—Northwestern Feature Film Co. 329 Oak St., Portland, Ore.
ILLINOIS—Famous Players Film Service, Inc., Power Bldg., Chicago, Ill.
INDIANA—Famous Players Film Service, Inc, Power Bldg., Chicago, Ill.
KANSAS—Kansas City Feature Film Co. A. D. Flintom, Pres., Gayety Theater, Kansas City, Mo.
KENTUCKY—Famous Players Film Service, Inc. 125 Fourth Ave., Pittsburgh, Pa.
LOUISIANA—Southern Feature F. Prog. Assoc. 1920 Main St., Dallas, Tex.
MAINE—Famous Players Film Co., of New England, 228 Tremont Ave., Boston, Mass.
MARYLAND—Electric Theater Supply Co. Room 303 Abbott Bldg., Philadelphia, Pa.
MASSACHUSETTS—Famous Players Film Co., N. E., 31 Beach St., Boston, Mass.
MISSOURI—Dalton & Wolf, Beers Hotel Grand & Olive Sts., St. Louis, Mo.
MONTANA—Northwestern Feature Film Co. 329 Oak St., Portland, Ore.
MICHIGAN—The Casino Co., Detroit
MINNESOTA—Marshall Theater Circuit, Duluth
MISSISSIPPI—Southern Feature F. Prog. Assoc. 1920 Main St., Dallas, Tex.
NEVADA—Golden Gate Film Exchange 234 Eddy St., Los Angeles, Cal.
NEBRASKA—Kansas City Feature Film Co. Gayety Theater, Kansas City, Mo.
NO. CAROLINA—Southern Feat. F. Prog. Assoc. 1920 Main St., Dallas, Tex.
NO. DAKOTA—Marshall Theater Circuit Duluth, Minn.
NEW HAMPSHIRE—Famous Players Film Co., N. E. 31 Beach St., Boston, Mass.
NEW MEXICO—Northwestern Feature Film Co. Denver, Colo.
NO. NEW JERSEY—Modern Film Company 137 Roseville Ave., Newark, N. J.
SO. NEW JERSEY—Electric Theater Sup. Co. Room 303 Abbott Bldg., Philadelphia, Pa.
NEW YORK—All Star Film Rental Co. 126 W. 46th St., New York City
OKLAHOMA—Kansas City Feature Film Co. Gayety Theater, Kansas City, Mo.
OHIO—Famous Players Film Service, Inc. 125 Fourth Ave., Pittsburgh, Pa.
OREGON—Northwestern Feature Film Co. 329 Oak St., Portland, Ore.
E. PENNSYLVANIA—Electric Theater Sup. Co. Room 303 Abbott Bldg., Philadelphia, Pa.
W. PENNSYLVANIA—Famous Players Film Service, Inc., 125 4th Ave., Pittsburgh, Pa.
RHODE ISLAND—Famous Players Film Co., N. E., 31 Beach St., Boston, Mass.
SO. CAROLINA—Southern Feat. F. Prog. Assoc. 1920 Main St., Dallas, Tex.
TENNESSEE—Southern Feature F. Prog. Assoc. 1902 Main St., Dallas, Tex.
TEXAS—All Star Film Service, Dallas.
UTAH—Northwestern Feature Film Co. Denver, Colo.
VIRGINIA—Southern Feature Film Prog. Assoc. 1920 Main St., Dallas, Tex.
VERMONT—Famous Players Film Co., of N. Eng., 31 Beach St., Boston, Mass.
WASHINGTON—Northwestern Feature F. Co. 329 Oak St., Portland, Ore.
W. VIRGINIA—Famous Players Film Service, Inc., 125 Fourth Ave., Pittsburgh, Pa.
WYOMING—Northwestern Feature Film Co. Denver, Colo.
WISCONSIN—Marshall Theater Circuit Duluth, Minn.

## MISSOURI.

BUSINESS has held up nicely in Kansas City, exhibitors in the main doing a brisk business. Despite more than the usual amount of competition on all sides.

The advertising campaign of the Mutual folk has attracted much attention in Kansas City, and exhibitors are awaiting with interest the plans of the Universal. The Mutual ads have been high grade throughout, and it is expected that the Universal methods will be no less striking and intelligent. The new plans, according to many exhibitors, are proving helpful from all standpoints, the public showing much interest in the various angles presented, and also in the films as a whole.

The Lyric Theater, formerly known as the Century, has shifted its policy so often that it is rather a hard matter to keep apace with the changes. After trying moving pictures, Manager Joe Donigan turned back to "legitimate," and ran melodrama for a time The Kansas City public showed no great inclination to exceed the speed limit in getting to the Lyric to see the old-style performances, and Mr. Donigan has again returned to animated pictures. Mutual service is being used, first-run pictures being shown. Mr. Donigan probably will give the motion pictures a thorough trial before changing again, and it is believed that this will mean the permanent use of film at the old amusement house.

J. C. McCandles has taken over the Brooklyn Theater, at Thirty-fifth street and Brooklyn avenue, Mrs. M. M. Ross, one of the few women exhibitors of Kansas City, retiring. The house seats about 300. Mutual service is used.

Frank L. Newman has been granted a permit for the erection of a moving picture house at 1022 24 Main street, after his application had passed through a dozen different channels and been subjected to all sorts of treatment. The permit was issued despite the fact that there is yet a possibility that the ordinance prohibiting motion picture houses in a certain business district, will be upheld by the supreme court. A lower court held it invalid. The ordinance was passed at the instigation of retailers in the business district. It was stated that animated picture theaters interfered with the business of dealers in dry goods and other commodities. It was not stated that the moving picture business itself has reached the stage where it can no longer be regarded as an experiment or a freak. It is stated that the merchants who were back of the ordinance are prepared to fight it to the end. The Kansas City branch of the Motion Picture Exhibitors' League of America, however, is expected to take a stand in the matter in the near future. A very vital principle is involved in the fight and a telling blow would be sustained by the moving picture industry were the ordinance upheld. Present indications are that it will not be, however. In the meanwhile, Mr Newman is proceeding with the razing of the old Main street building, and plans for his new theater. It is to be of all-steel construction, and will seat about 700. Mr. Newman plans to have an orchestra of about fourteen pieces. The theater will be ready for occupancy by April 1, provided no further interference is suffered.

The Standard Amusement Company, operating three theaters in the business district in Kansas City, is now having trouble with the operators' and musicians' unions. The trouble originated when union representatives asked the Standard to discharge its non-union operators, or force them to join the union. Officers of the Standard decided that inasmuch as the operators in their employ are efficient, that it would be unwise to make such a ruling against them. The musicians struck out of sympathy with the operators. The Standard protected itself by filling the places of the union musicians with non-union players. The union men have picketed the Twelfth street, Tenth street and Palace theaters, operated by the Standard. In the main, the strikers have contented themselves with walking back and forth in front of the theaters and warning the public that "this house is unfair to union labor." In other instances, their course has not been so mild. A chemical compound, which forced patrons of two of the Standard's houses to leave was used recently. Several of the strikers were arrested recently, but discharged in the police court. At present, there seems to be little chance of an amicable settlement. The strike is doing no one good and is hurting all to some extent, and it is the general hope that it will soon be adjusted. Most of the Kansas City animated picture theaters are manned by union labor exclusively. The Standard seems to have deserved fairer treatment, especially as its scale of wages was equal to, or above the union rates.

C. C. Ezell, who has been manager of the Kansas City branch of the Mutual Film Corporation for the past six months, has resigned and will enter business in the South in the near future. Mr. Ezell's headquarters will be at Atlanta, Ga. His successor in Kansas City has not yet been announced.

The Kansas City office of the Universal is being equipped with a projection room and all first-run films will be inspected by Manager Joseph Spero before being turned over to exhibitors. A Simplex machine has been installed for the work. Mr. Spero, who has been in Kansas City but a couple of months, plans to carry a stock of machines and other supplies as soon as he has the routine settled.

Kinemacolor, which has proved so popular in other sections of the country, is to get a chance in Kansas City in the immediate future. The Globe, a vaudeville house, is to run Kinemacolor, according to an announcement by Manager Cyrus Jacobs. Those who have noted the success of the "pictures in natural colors" elsewhere, believe it will score in Kansas City, if handled under favorable auspices.

Exhibitors of Topeka, Kans., have secured a little more from the daily newspapers than is true of those of most cities. The dailies at the Kansas capital are not only giving the moving picture performances adequate mention in the advance notices and reviews, but also are running pictures of interesting events in the story. The exhibitors have reciprocated by advertising rather fully and the mutual boosting is working nicely.

The United States War Department is using animated pictures in its work. Lectures were given at Fort Riley, Kans., recently, for the benefit of Uncle Sam's men stationed there. Maneuvers of all descriptions were shown, the soldiers learning quickly under the new plan of instruction.

Recommendations of I. I. Cammack, superintendant of public schools in Kansas City, have been accepted by the Board of Education, which will turn over to each school enough money for the purpose of a moving picture machine and educational film. The type of machines to be purchased has not as yet been determined. A feature worthy of note is found in the fact that Mr. Cammack recommended the use of moving pictures in the schools only after progressive citizens had threatened to work for his dismissal on the ground that the public schools of Kansas City were behind the times. The superintendent, shortly after this incident, found that moving pictures would help out in the schools.

Marvin Tritch, who drew Claim No. 1 at the recent land drawing at North Platte, is the owner of the Gem Theater at Kirksville, Mo. His brother also is an exhibitor, operating a theater at Moberly, Mo. The lucky moving picture man will accept his claim, but will probably continue to devote most of his time to the moving picture business, in which he has proved a distinct success.

Inmates of the Boys' State Industrial School at Topeka, Kans., will no longer have humor or tragedy mixed with their moving picture diet. The boys are treated to a moving picture show weekly. It recently was decided to taboo the varieties stated.

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# LICENSED FILM STORIES

## VITAGRAPH.

**'MID KENTUCKY HILLS** (Dec. 8).—Detailed to uncover a suspected still in the hills, Jack Curtiss, a revenue officer, poses as an artist and meanders about the hills in search of the necessary evidence. After wandering from place to place he puts up at the little home of Jabez Morton, who is the owner of the still, and meets his daughter, Melinda, a beautiful young girl. Thinking to help along his search for the illicit still, he pretends to fall in love with the girl and for a while she finds herself really in love with him. She has a mountain sweetheart who suspects the supposed artist and tells Melinda of his suspicions. At first she does not believe that her sweetheart's accusations are justified, but she determines that should they prove correct, she will do all in her power to give Curtiss an opportunity to escape. She sees a love letter he writes to a girl up North, and in jealous indignation tells her sweetheart that she will arrange a meeting with Curtiss, which he must attend, concealed outside the door and, if she waives a handkerchief, to shoot Curtiss as he leaves the house.

When Curtiss and the girl are alone she asks him to tell her the truth regarding his professed love for her. He at first tries to evade an answer, but when she persists he laughs cruelly, mocking her for thinking that he would really love a rough mountain girl like her. He turns coldly and starts from the house. Melinda stands poised an instant with her handkerchief in her hand ready to give the signal, but her love for the man who has treated her so badly is too strong to be overcome and she allows him to depart unharmed, gone forever from her life.

Alone in the room, with a look of despair on her face, she sinks slowly to the floor, and, convulsed with sobs, buries her head in her arms. Her only consolation is in knowing that there is one man who really loves her and will cherish and comfort her.

**THE UPRISING OF ANN** (Dec. 15).—A good-looking woodsman is Dan. He lives happily with his wife, Ann, an uneducated woman, undemonstrative, but intelligent, and endowed with deep feeling. Their son, Bobby, goes to the country school, the teacher of which, a young and attractive woman, has made up her mind to capture Dan. She comes to the house on the pretext of anxiety on account of Bobby's truancy, but really to start her flirtation with Dan. She makes an appointment to walk with him, sending the note by Bobby. Dan gets the note and goes to meet her, but Ann finds it and deciphers it with the aid of Bobby's spelling book.

The teacher, Kitty, keeps up her efforts until she has infatuated Dan and he plans to elope with her, taking all his small fortune. On the night when they agree to leave, Kitty sends Dan another note, telling him where to meet her, but Bobby drops it in the yard, where Ann finds it, and she gets Bobby to help her read it. She gives Dan and Bobby their supper, then puts Bobby to bed, while Dan, wondering why he does not hear from Kitty, leaves the house to find her. Ann tells Bobby to tell his father when he returns that she has gone to meet Kitty and that if he follows their trail he will find one of them. Dan cannot find Kitty and comes home to ask Bobby if he had any message from her. Bobby gives Dan his mother's message, and Dan rushes away to find the woman. Ann in the meantime meets Kitty and forces her to go into the desert, saying that the one who comes out alive can have the man. Kitty becomes exhausted and Ann leaves her with a canteen of water. Kitty drinks all her water and collapses. Ann goes on for awhile, then relents and goes back to find Kitty. They meet Dan hunting for them, and Ann tells him she took Kitty to the desert to die, but that she has brought her back to him. Dan, filled with remorse, asks Ann's pardon. She forgives him and together they return to their home and Bobby to begin life anew.

**UP IN A BALLOON** (Dec. 16).—The Simpsons go for a picnic in the woods. After luncheon, while mother and father enjoy a nap, Betty, their beautiful daughter, strolls away, picking flowers. When near a hillside, Betty sees a snake and screams. She starts to run away, but bumps into Billy Gilwater. He kills the snake and Betty calls him a hero. Cupid sends his love-darts into the hearts of his two happy victims. Their happiness is given a severe shock when Mamma and Papa Simpson appear. Betty is taken home immediately and given a severe scolding, which she poutingly resents.

Poor Billy, back on his farm, loses all interest in his work. He sits dreaming of Betty. He finally writes to her and begs her to slip away from her parents when at the county fair the next day. Betty is joyously reading the letter when mamma comes and demands it, but Betty evades her. On the following day the whole Simpson family attend the annual fair and while entering a freak show, Betty slips away and joins Billy. They arrive at a scene of interest, a balloon ascension. Suddenly it occurs to Billy that a good way to elude Betty's parents would be to go up in the balloon. Betty is enthusiastic, and so the two jump into the basket and away they go toward the clouds. But the balloon is held by a windlass, and Father Simpson, seeing his daughter, orders the men at the windlass to haul down the balloon.

Another brilliant thought comes to Billy. "Get a minister and marry us or I'll cut the rope," he writes on a slip of paper and throws down to the irate father. The minister is gotten. He stands on top of a ladder and marries the young couple. As he pronounces the last words, Billy waves goodby to all, and cuts the rope. Higher and higher they go until the balloon fades out of sight, carrying Betty and Billy on their honeymoon voyage through the skies.

**ANY PORT IN A STORM** (Dec. 17).—Two old sea captains, Captain Judd and his friend, Captain Siles, are retired from active service and spend their contented days spinnin' yarns, smokin' and chawin'. Miss Sally Snooks is an old maid, who sings love songs to the thrum of her guitar. Her sweet young niece, Salina, comes to visit her. Everybody falls in love with Salina, especially Jack, a handsome young sailor; also Captain Judd. The captain coaxes his shipmate, Silas, to propose marriage to his daughter Jessie, hoping that will encourage her and her sweetheart Ben to get married; then Judd himself will be free to make love to Salina. Jessie overhears the old men plotting and she decides to foil them in a counterplot. When Silas proposes to Jessie she accepts him much to his misery and surprise. Judd addresses a note of proposal to Salina, for now that Jessie is engaged he is free; this note the two girls re-direct and send to the old maid Sally, who gladly accepts the marriage offer.

Judd and Silas are now both in the same boat, engaged to women they don't want and each takes similar methods to get out of deep water. Judd bribes "Peg-leg" Dick to marry Sally, and Silas generously bribes Ben to propose to Jessie; Salina in the meanwhile has become engaged to Jack. With these six disposed of, the two old captains meet again at their favorite spot on the beach and in their snug harbor they chuckle contentedly.

**THE FACE OF FEAR** (Dec. 18).—A couple of ponies are stolen from a settler by Rey Eye and his pal, Sleek Face, two Indians of the Blackfoot tribe. One settler sees the Indians making off with the ponies and notifies the military authorities at the post. Sergeant Colton and Trooper Mulligan, of the cavalry, start after the culprits. They trail them to the Indian village. They are met by the chief and the tribe that swarms out from the tepees and surrounds them. Bear Paw, chief of the Blackfeet, refuses to surrender the horse thieves and intimates that to attempt to take them by force might be fatal or mean war. The chief finally says that Red Eye and Sleek Face shall go up on a nearby cliff and that if the troopers can take them, all will be well. To this the troopers and the tribe agree. The culprits take their positions and on a signal, the troopers start from the Indian encampment, followed by the tribe, to see the battle. The troopers are armed with rifles, revolvers and knives; the Indians with rifles and knives. The tribe stands across the wide divide and sees the two white men struggling over the perilous edges of the cliff, pursuing the fleeing Indians and exchanging rifle shots. Sleek Face is killed. He rolls down the cliff, scattering a great shower of slag and rocks. From where the tribe stands he looks like a tiny fly against the steep sides of nature's towering eminence. Trooper Mulligan gets a bullet in his right wrist and abandons the chase. He lies upon a part of the cliff which commands a range of the course taken by the Indian and when Sergeant Colton is about to be killed by a knife stroke from Red Eye, he disarms the Indian with a rifle shot. Red Eye becomes panic-stricken. As he pears over the precipitous cliff and looks back at his pursuers, he shows the face of fear. He makes his way to the tribe. Instead of being received with open arms he is reviled for his cowardice. He is handed over to the troopers by the chief and his own mother, who praises the two soldiers for their bravery.

**THE GIRL AT THE LUNCH COUNTER** (Dec. 19).—All the college boys are crazy about Mamie, the pretty little widow, who owns the lunch room. She is very pretty and is the subject of a contest between the boys as to who shall win her favor. She is impartial and gives them all generous helpings.

When Cutey learns of Mamie and the generous lunch counter he decides to investigate for himself. He goes to the lunch room and wins the widow's favor. He is completely captivated by her charming little ways. So attentive is he that he arouses the jealousy of the college boys, who use all their wits to defeat him. They resent being waited on by Susie Finch, a most unattractive waitress, gracious in manner, but not beautiful in looks, and they decide to put a stop to Cutey's little game and telegraph to his stern old uncle that he is about to marry a waitress. Poor Cutey does not know, as he speeds along with Mamie in his fast roadster, that his uncle Van is on his way to the college town.

Uncle Van has been having difficulties with an overbearing housekeeper who wants to run his house and him also. The telegram breaks down all of his patience. He fires the housekeeper and takes the first train for the college. When he arrives he goes straight to the lunch room. After conversing a while with Susie Finch, who embarrasses him by flirting with him, in comes Mamie, who is startled when she sees him. He seems hungry and she gives him lots of good things to eat. Uncle Van is a very portly gentleman and is fond of good eating. He is so tickled with his repast that he falls in love with the little widow and asks her to marry him. She has seen that he has a great lot of money and decides to favor his suit. They go out and get married. When Cutey goes to her house that evening with flowers and presents he is met there by the college boys at the gate, and he completely collapses when he sees his uncle coming from the house with Mamie and is told by the boys that they are married.

**THE ANCIENT ORDER OF GOOD FELLOWS** (Special—2 parts—Dec. 20).—Detailed to accompany several clubmen, known as The Good Fellows, upon their Christmas rounds, Jerry Monroe, a patrolman, is impressed with the results of the happiness brought into the dreary lives of the tenement children and resolves to become and remain a Good Fellow throughout the year. He becomes interested in Alice, one of the tenement children, who lives alone with her father. He is threatened with dismissal, but on account of his previous record, is given until Christmas to retrieve himself with some deed of valor.

Upon the last day of grace, Christmas Eve, Jerry has accomplished no deed of valor, so goes to his chief to relinquish his star and say good bye. He is given a photograph and description of a counterfeiter and kidnapper wanted by the police. With that proposition, the chief states that should he capture this man, he will be reinstated in the force. Christmas dawns a miserable blue day for Jerry, but he determines to deliver the gifts he has bought and starts out upon his rounds. He discovers Alice in her tenement home with her father. Through a trivial incident, Jerry discovers the father to be Erickson, the counterfeiter. In attempting to arrest him, the lamp is thrown over and the room catches on fire. Jerry handcuffs Erickson, rescues Alice from the fire, and returns to the burning building for his prisoner, who has made a rush for the fire escape. There is a fierce struggle between the two men, on the fire escape, where Erickson misses his footing and is hurled to his death. Jerry is reinstated, having answered the requirements of the provision made in his behalf.

**THE WRECK** (Special—3 parts—Dec. 2).—Carlyle, the railroad president, visits his old friend, Hamilton, and is so impressed with Richard, his friend's son, that he offers him an opening in the railroad business. Carlyle notes the marked difference between him, a fine, manly young fellow, and Herbert, his own son, a ne'er-do-well at college. Herbert is in debt and writes home for money. The railroad president refuses his request. In desperation the boy writes to Genevieve, his attractive young stepmother. She confides in Richard. Herbert calls home secretly and his stepmother promises to help him. Carlyle comes in and sternly demands to know to whom she was talking. She cannot tell him.

A note arrives for Genevieve. She tells Carlyle it is from a girl. It is from Herbert, who wishes to meet Richard that evening to get the money. Genevieve goes to acquaint Richard of the appointment and is followed by her husband. He witnesses the meeting and hears Genevieve say, "On the bridge tonight at eight." Carlyle meets Richard at the bridge, seizes him by the throat, and pushes him into the water. John Squires, a surly, cowardly bully, who has been discharged from the railroad, sees the deed. As Carlyle sneaks back Squires insolently steps out and points meaningly toward the lake. Carlyle is forced to re-employ him on the railroad. Herbert coming to meet Richard, sees his father. When questioned he tells the truth about his appointment. Carlyle can hardly bear the weight of his sorrow.

Carlyle goes West, away from the scene of his crime. His son Herbert accompanies him. Engineer Squires, driving the Westbound Express, stands intoxicated, swaying from side to side in the cab. Squires attacks the fireman and tries to throw him from the window. While this is happening, the train tears on toward a runaway engine several miles down the track. In the head-on collision which follows, the cars are thrown from the track and splintered into pieces; clinched locomotives are demolished, belching fire and steam, passengers are hurled from seats and crushed in debris. Carlyle searches for his son. He finds him among the dead. Raising his eyes heavenward, his expression tells he realizes that his punishment is the retributive justice, "A Life for a Life."

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## KALEM.

**THE HUNCHBACK** (Special—2 parts—Dec. 15).—Johnny falls and is seriously injured. Marie, his little playmate, considers herself to blame. A doctor declares that although the boy will recover, he will be a hunchback. Marie becomes melancholy. Her parents take her abroad to make the child forget the incident. Fifteen years later, "Humpty" Johnson, otherwise known as "The Fiend," is the terror of his companions in the underworld. The man is wanted by the police. "Humpty" learns that "Rat" Donovan, his pal, has betrayed him to the officers. He follows the man home and strangles him. The crime is discovered. "The Fiend" resolves to commit one more robbery and escape to other parts. He breaks into a house that promises a rich haul. The man hears voices in the next room. Cautiously approaching the portieres, he listens.

Marie cannot forget the terrible fate of her little playmate. Her sweetheart, David, finds her in a melancholy mood when he calls and learns the story. Marie tells him she is anxious to find her former playmate and do what she can to help him forget his affliction. "Humpty" overhears this with glee. Later, the man appears before Marie. He announces himself as the crippled Johnny and demands assistance. Horrified, Marie empties her purse in his hands. The man leaves. That evening he conceives the idea of compelling her to marry him. The following day, David meets the real Johnny. Despite the doctor's prediction, the boy had regained his health. David breaks the news to Marie, who realizes she has been hoodwinked. Meanwhile, the police run "Humpty" to bay. The man sees them approaching, and shoots at them through his window, until he has but one bullet left. When the officers break into Johnson's room, they find him lying dead.

**UNCLE TOM'S CABIN** (Special—2 parts—Dec. 17).—Uncle Tom and Eliza's child are sold to Haley, a slave dealer. When Eliza learns that her son is to be taken from her, she steals the boy and runs away. Her flight is discovered. The slave crosses the ice-filled river and joins her husband, George Harris, who is also a runaway slave. The two foil their pursuers and get away.

Uncle Tom is placed aboard a steamboat to be taken down the river. Later, he saves the life of little Eva, who has fallen overboard. St. Clare, her father, purchases Uncle Tom in gratitude for the slave's heroism. Uncle Tom and Eva become firm friends. St. Clare, as a joke, presents Aunt Ophelia, his New England relative, with Topsy, a mischievous imp.

Always a delicate child, Eva fades away and dies. Shortly afterward, St. Clare is killed while attempting to stop a saloon brawl. His estate is sold and Uncle Tom is purchased by Simon Legree.

One of the field hands turns in a cotton basket that is short weight. Uncle Tom is ordered to flog the woman. Upon his refusal, Legree orders Tom flogged. Later, Emmaline and Cassie, two slaves, hide themselves in an attempt to escape.

Legree believes that Uncle Tom knows their hiding-place. He orders the old slave to reveal the whereabouts of the two women. When Tom pleads ignorance, Legree has him flogged to death. Young Shelby, the son of Uncle Tom's former master, comes upon the scene just as the faithful old slave dies. The boy turns furiously upon Legree and knocks the man down.

Legree drowns the humiliation of the blow in drink and dies in delirium shortly afterward. Shelby reverently takes Uncle Tom's body back to the old plantation, where it is laid away near the old slave's cabin.

**FRAYED FAGIN'S ADVENTURES** (Dec. 19).—Frayed Fagin is attacked by a particularly aggressive bulldog. Before the animal's desire for battle is satisfied, the hobo's clothes are in tatters.

A hospital attendant throws some old clothes in the field with the intention of burning them. He has forgotten matches and returns to get some. While the man is gone, Fagin finds the clothes and walks off with them. Later, arrayed in the suit he has found, the hobo peers over a fence and sees a farmer sleeping near some beehives. The hobo accidentally knocks the hives over. The bees emerge and make things hum for the farmer and the hobo. The latter flees, with the former in pursuit.

In the course of his flight, Fagin crashes through a hothouse. The irate gardener also takes up the chase. The flight breaks up a Salvation Army meeting and a picnic party. The participants all go after the hobo's scalp. A lake affords the only means of escape. Fagin dives in and swims under the water until he gains shelter in the overhanging grass on the opposite side of the lake.. His pursuers believe that the hobb has drowned and go to inform the authorities. Waiting until they have disappeared, Fagin climbs out of the water and triumphantly goes on his way.

**ULSTER DAY IN BELFAST** (Dec. 19).—This feature is of timely interest in view of the present conditions at Ulster, Ireland. The pictures show a number of interesting views taken in Belfast during the celebration of Ulster Day. The climax shows one of the famous leaders of the Ulster men, reviewing the various organizations as they march by.

Other interesting scenes show a thrilling lumber yard fire in London; the Brooklands Race Meeting, an English classic; the Czarevitch Stakes, an exciting English auto race; the annual fair at Stratford-on-Avon, the birthplace of Shakespeare, and other topical views.

**THE ELECTRICIAN'S HAZARD** (Dec. 20).—Lil, an ignorant mountain girl, is awed by the ease with which Stanley, in charge of the isolated power plant, handles the machinery. She regards him as a person endowed with superhuman powers. Miller, a mountaineer, loves Lil. The girl dislikes the man. The mountaineer seizes her in his arms. Lil's cries bring Stanley to the rescue and he knocks Miller down. The man vows to repay Lil's rescuer for the blow. A break occurs in one of the lines. Stanley shuts off the power and calling one of his assistants, goes to repair it. The break is located. The electrician sends his assistant back to the power house with a note ordering the man left in charge to turn the power on promptly at 2 o'clock.

Lil sees Miller hold up the messenger and take the note from him. The mountaineer reads the message. He changes the hour from 2 o'clock to 1 o'clock. Lil attempts to interfere. Miller disarms the girl, takes the shell out of her gun and hands the weapon back to her. The messenger delivers the altered note. With a blow of her gun, Lil knocks Miller down. The girl runs to warn Stanley of his peril. The mountaineer staggers after her. The electrician is at work and Lil sees she cannot warn him in time. The line runs just above her head. The girl takes a hunting axe from her belt and severs the wire. Miller is just behind Lil. The severed end of the wire hits the man just as the current is turned on. Miller stiffens and falls. Stanley is attracted by Lil's cry of horror. He approaches the stricken man, but Miller is beyond all aid.

## EDISON.

**A PIOUS UNDERTAKING** (Dec. 15).—The policeman had been married for about five months and was very happy. One day his wife made some biscuits and pies, which necessitated the taking of a small bottle of Jamaica ginger. Exhausted Eddy, a hobo, driven almost to the resource of working by the pangs of hunger, happened upon the policeman's wife's pies cooling on the window sill. He appropriated two of them and vanished. The policeman watched this daring robbery without other comment than a happy smile. Exhausted Eddy ate the policeman's wife's pies and composed himself for sleep. While he slept the policeman came upon him, and blessed him silently. Exhausted Eddy, waking in fearful anguish, called loudly for a doctor. Since none came, he staggered forth to find one.

Now, it chanced that a doctor rented the front room of the policeman's house, for an office. Exhausted saw the sign, and beat upon the door. The doctor was out. So was the policeman. Nobody was in except the wife. The tramp tottered about the house with low howls of pain. At last, attracted by the policeman's empty Jamaica ginger bottle, he clambered in the kitchen window. The wife fled in terror, telephoned to her husband, and barricaded herself in the doctor's office.

In search of a doctor or medicine, the tramp went into the pantry, and found another pie. The sight was too much for him. He fainted. At the sound of his fall, the wife, shivering behind her barricade, also fainted, but recovered sufficiently to tell her husband of her terrible adventure. The last scene shows an affecting parting between the policeman and the man who saved his life by eating the pies.

**THE ACTRESS** (Dec. 16).—From his boyhood, John Hayes had always had the idea that he would one day marry Enid Wilson. When he reached an age of supposed discretion, he became engaged to her as a matter of course. Then, all of a sudden, he met Marian Orme. Marian was a great actress. From the very moment he met her, John Hayes began to love her, not because she was famous, or beautiful, but solely because he could see the finer qualities that lay behind her mask of genius.

Enid, who had long adored Marian Orme from afar, one day wrote her a note begging for an interview. Marian readily consented to her admirer's request, and invited her to come to her dressing room. The wondering Enid came in delighted awe—and found John Hayes' picture. In the tempest of sobbing grief which followed, Marian learned that her little admirer was also her rival. John Hayes, knowing that he had found the only love which could ever count, broke off his engagement with Enid, and asked Marian to marry him, but the actress, pitying the girl's evident distress, refused him. When she found that John was not to be put off with a simple "no," Marian resolved to kill his love for her.

Accordingly, on one occasion she pretended to be intoxicated, and on another, allowed John to overhear a desperate love scene between herself and another man—not advising him that the other man was an actor and that they were only rehearsing.

At last, when she found that John's love was growing stronger despite her subterfuges, Marian, in desperation, wrote him a letter in which she told him plainly that she was not worthy of him. John, heartbroken, went West. A few months later, Marian was disfigured for life in an automobile accident. John, hearing the dreadful news, hurried East, and proved to the despairing woman the true worth of his love.

**FALLING IN LOVE WITH INEZ** (Dec. 17).—When Inez came home from boarding-school to live with her uncle and aunt, she was distinctly young, charming and graceful. Her uncle, a grossly material person, decreed that she should start in to work at once. So Inez became her uncle's stenographer. In the same office with her, were two young and impressionable clerks. Despite her uncle's warning, Inez could not help occasionally smiling at them. One day, the uncle came in and found one of the clerks proposing to Inez. While he was engaged in throwing the rash young man into the street, the other clerk came in, and finding Inez in tears, essayed to comfort her. Then the uncle came back. After this unfortunate occurrence, the young clerks departed to other fields, and were replaced by two old and hideous men.

Inez's third suitor was a somewhat moony young man, who formed the habit of writing her mushy letters and hanging about the gate when Inez came home at night. The uncle interrupted one of these affecting gate scenes, and promised the young man to tear him limb from limb if he ever caught him about the house again. Then he locked Inez in her room. Inez escaped and climbed down a ladder to the anxious swain, only to be again interrupted by uncle. This time, the suitor barely escaped, and the maddened uncle swore that he would teach the next suitor a lesson.

Uncle's feelings can be imagined, when he came home a day or so later, and was told that Inez was entertaining a young man in the parlor. He rolled up his sleeves in delighted anticipation, and stalked into the room. The room was dusky and the suitor was seated in an armchair, with his back to the door. Uncle rushed forward. As he approached the chair, a huge and massive shape slowly arose from it, and a deep bass voice politely requested uncle's business. Inez's latest suitor was the captain of the football team. Uncle offered him a cigar.

**WITHIN THE ENEMY'S LINES** (Special—2 parts—Dec. 19).—When the cheerful season of Christmas dawned on the bloody, hopeless years of the Civil War, Colonel Stafford's home lay in the midst of a great Northern army. Colonel Stafford, C.S.A., was a soldier of iron nerves. He had firmly resolved that he would give his children a real Christmas and shrank not at all from the task ahead of him, although he realized the deadly risk, with the few gold pieces he had managed to get in exchange for the paper money in which his salary was paid, he bought the little uniform and doll for which he knew the children longed. Then, attired as a peddler, he started on his difficult way to his home.

Colonel Denby, of the Union army had met Colonel Stafford when the Union colonel had been taken prisoner by the Confederates. He liked and respected Stafford immensely, but when he recognized him in the peddler's garb, his duty forced him to only one action. In personal command of a file of soldiers he entered the Stafford mansion and told Mrs. Stafford that he knew her husband was in the house.

Little Bob Stafford's joy over the arrival of his father with the presents was instantly quieted by the arrival of the soldiers. From harrowing experience, he knew that unless his father were captured in uniform, he would be shot. Without a word to anyone, Bob slipped out of the house, swam the creek and ran over to the Union camp. The soldiers knew the little chap, and made no protest whatsoever when he went over to talk with the Confederate prisoners.

Bob whispered a few words to one of the Confederate officers and the officer slipped off his uniform and put it on the boy, ostensibly on account of the latter's wet clothes. Bob raced back to his home and gave the uniform to his father. Then Colonel Stafford surrendered himself with all the rights of a prisoner of war.

Colonel Denby, overjoyed at the happy outcome of his hateful duty, gladly accepted the Stafford's invitation to Christmas dinner. In the midst of it a message arrived for him and he was able to assure the happy Stafford that he would be exchanged forthwith for a captured Union officer.

A story that is bound to bring a glow of warmth to the hearts of all Americans and to make them remember that there is neither North, South, East or West where brave and loyal men are.

**THE HAUNTED BEDROOM** (Dec. 20).—When young Jean Germaine's father decreed that his son should not marry Lizette Rouget, unless the girl brought with her the sum of ten thousand francs, Jean, bowing to the inherited custom of generations, would as soon have thought of flying to the moon as of disobeying the parental command. Lizette was somewhat downcast when she learned the size of the required dowry, but soon brightened up and assured Jean that she would surely have it within a year, as a result of her clever embroidery work. But the end of the year found poor Lizette in a sorrowful state. Only a fifth of the required sum had been earned and Moinsieur Germaine was beginning to grow insistent that his son should choose another bride. At her wits' end, Lizette readily accepted the offer of her brother, Paul, to increase the money to the proper amount by means of a certain investment. Unknown to his sister, Paul was an habitue of the gambling dens of Paris.

With his sister's money in his charge, he betook himself to a somewhat shady resort, where, owing to a streak of exceptional luck, he succeeded in winning the required stake within half an hour. But although winning the money was easy, taking it away was attended with serious difficulties. The proprietor of the den was distinctly unwilling to

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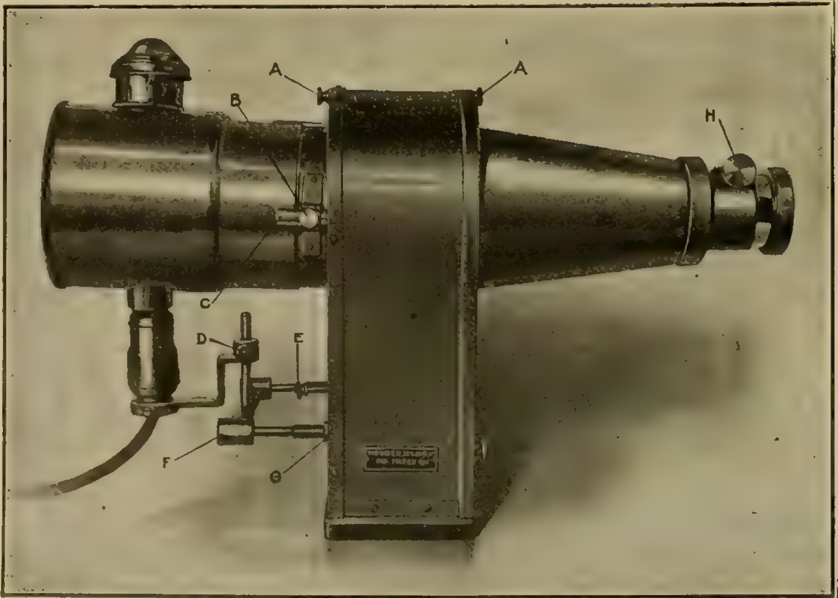

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have so much money taken away. Paul escaped after a scuffle, only to be held up on the street and stabbed. Desperately wounded, he took refuge in an inn, staggering up to a room, and died after he had concealed the money in a crevice in the floor. From that date, Paul's ghost kept watch in the room and faithfully guarded the money from unworthy hands. Soon the room acquired the evil reputation of being haunted, and was shunned by all. Poor Lizette's hopes expired with the disappearance of her fortune, and nothing was left for her to look forward to but a life of poverty and despair. One day an Englishman came to the den, and, laughing at the landlord's explanation, engaged the room. The ghost recognized an honest man. Under its mysterious influence the Englishman found the money and the paper with Lizette's address upon it. Still under the ghost's guidance, he carried the money to Lizette and changed her sad despair to hopeful joy.

## ESSANAY.

**LIFE'S WEAVING** (Dec. 16).—Irene Dupont, the pretty little French girl, in which John Braddon, Sr., had placed his affections, tires him and he casts her aside. Thorwald, a member in a political gang of "highbinders," unable to influence John Braddon, arranges with Irene to wreak vengeance upon his head, by making love to John Braddon, Jr. A few months pass and young Braddon becomes engaged to Irene. The father, anxious to meet his son's fiancee, arranges for a meeting. He is nonplussed when he discovers that the girl is none other than his. The son, madly in love with Irene, is willing to marry her anyhow, but she does not love him—it is the father her heart is craving for—and he will have none of her. Irene's heart is stung to the core and she is left alone to weep and sigh over the man she loves.

**HELLO TROUBLE** (Dec. 17).—Joe Cutup, a stenographer, working for O. U. Grouch, flirts with Bess Busybody, a typist across the court. Joe places a card in the window with his telephone number on it, requesting her to call. She calls him, but is cut very short when it happens to be Grouch that answers the phone. The janitress, a messenger boy and others, seeing the card—fall easy victims, and call the number, and each time Grouch answers the phone, becoming more furious every time it rings. At last he calls the telephone manager and secures the phone number that had caused him so much trouble. He gives the party on the other end of the wire particular "ned." One word leads to another and the two men arrange to fight it out on the roof. O. U. Grouch and I. R. Stern, Miss Busybody's employer, are settling their difficulties, while the two stenographers sit in the office window and watch them. They both lose their positions. Many comical situations are brought about, while the two are looking for employment.

**THE TRAIL OF THE SNAKE BAND** (Dec. 18).—"Chuck" Peters, a gambler, is in love with Nell Braley, the daughter of the town saloon keeper. Nell, however, loves Bob Coleman, a cattleman. The express messenger is held up in the woods and the bandit escapes, leaving a snake hat band as a clue. Coleman inherits money, and as he is riding to the next town, finds the hat band and buckles it around his sombrero. The cattleman returns to town that afternoon. Nell tells him of the holdup, and recognizing the band on his hat, tells him to make his getaway quick. Fate plays a hand in the game and Coleman captures the real outlaw and turns him over to the authorities—so with his inheritance, he purchases a solitaire engagement ring and Nell is only too willing to accept it.

**BRONCHO BILLY'S CHRISTMAS DEED** (Dec. 20).—Christmas—the one day in the year when hearts should be free and gay—when life on earth should be heaven. A poor man, the father of a young child, wants his offspring to have a Christmas such as every child is deserving of. He is penniless. For the love of his child he commits burglary. A happy Christmas morn is the result. The father is arrested. Broncho Billy, the sheriff, with a true and loyal Christmas spirit, sends the storekeeper a check for the amount of the goods stolen by the poor man, and frees the father to enjoy the remainder of the holiday with his wife and baby.

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**THE STIGMA** (Special—2 parts—Dec. 19).—More than six or eight times has life been compared to the sea: both have their storms, their ebb and tide—both have their reefs, and shoals; both have their flotsam. Yet every derelict floating rudderless and aimless on the enchanted sea of life, is human evidence of the dereliction of his fellowmen. Clifford, a young man of a seacoast town, discovers evidence of a wreck, and later a girl, clinging to the wreckage a great distance from shore. She is rescued by him. He carries her to his cottage, where he and his mother resuscitate her. The girl is the girl of his dreams, the incarnation of his ideal, the consummation of vague visions born in fairy wreathes of smoke in the lull of twilight hours. And as time, the greatest of aviators, flies by, he learns to love her as a man loves only once in his life. Day by day she regains more of her health and strength. He proposes,—when a villager and his dad find a chest, washed ashore from the wreck, and brings it at once to the little home. With much excitement and in spite of strong protest by the girl, the folks open it and discover the log of the ill-fated ship. The secret is out—the girl is found to be a leper, who was being transported to an isolated island when the wreck occurred. And—well, if through the ages love were not strong enough to withstand despair, disease and even death, probably we'd not be here today, telling you about a greater picture. The father demands that the girl leave at once, the village is up in anger, she is driven as were those poor unfortunates during the days of witchcraft. But the boy, Clifford, who was a real human man, a lover after God's description, tells of his determination to go with her. In spite of the girl's protestations and her plea for him to remain with his father and mother, he leaves his home and puts out with her in a little boat, headed for an island nearby. For love, love of the girl he gave up his mother and ——

That night, as he is sleeping in the rude temporary camp he had constructed, she weighs in her mind the man's sacrifice for her, and determined to pursue the only course of her disposal to alter this, she goes back to the remorseless sea that had before yielded her up, to be it's own bride forever. He followed—perhaps they're happy in that "forever" life.

## MELIES.

**AT PHNOM PENH, CAMBODIA** (Dec. 11).—The city of silver temples. Beautiful temples known as "Phnoms," some of which have floors of solid silver and Buddhas of the same precious metal. Shown also are the Cambodian soldiers in march and Royal Cambodian dancers. Their performances though weird are odd and fascinating.

**BEAUTIFUL ANGKOR-WAT, CAMBODIA** (Dec. 11).—An historic temple whose ruins are considered one of the great sights of the universe. They are shown here in complete detail.

## GEORGE KLEINE.

**AT CROSS PURPOSES** (Cines—Special—2 parts—Dec. 23).—The Duke of Lanzi is a young man who has gone the pace and exhausted every possible pleasure. He is tired of his useless, gay bachelor life and seeks some more abiding road to happiness. His usual associates bore him, his women acquaintances fail to give him any pleasure by their society, and he is fast becoming a misanthrope. On the other hand, Hesperia, a charming young lady, lives in deadly quietness and monotony with her parents, going through her ordinary duties, day by day, and, although surrounded by every luxury, she has no amusements or gaiety to enliven her existence.

A mutual lady friend determines to bring the two together, believing that the two opposites would make a happy pair. She writes to the duke and piques his curiosity by describing Hesperia as a suitable wife for him. He is charmed by the description and at the first opportunity seeks an introduction. They are mutually pleased with each other, and soon a marriage is arranged.

After the wedding Hesperia finds that she has made a mistake, as her husband will not indulge her in any kind of amusement, but expects her to sit at home and lead a quiet domestic life. They are soon very much at variance and an invitation

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arriving for the two to attend a ball at the Royal Palace, which the duke refuses, causes a bitter quarrel between them and Hesperia tells him that she is sorry she ever married him. They both feel more bored in their married life than formerly, and Hesperia determines to do something to bring the duke to his senses.

She combines with the servants to make the home as uncomfortable as possible without in any way relieving the situation. She writes to her parents regretting her marriage and the old people send a mutual friend in order that he may do his best to place matters on a better footing with the young pair. The intercession at first is of no avail, but ultimately, after many storms, the pair decide that they devotedly love each other and they settle down to mutual happiness with the determination to help each other over any little difficulties that may come up.

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## LUBIN.

**WHEN THE WELL WENT DRY** (Dec. 15).—Farmer Billings is placed in a serious predicament when his old well goes dry, and finds it necessary to start digging a new one. He hires Zeth, a neighboring farmer lad, to aid him. Zeth is an admirer of Billings' daughter, Dolly, to which farmer Billings greatly approves. Dolly, however, loves Tom, a city chap, and meets him secretly. Zeth detects them together and informs Billings, who, in anger, orders Tom from his place. Tom accepts his dismissal nonchalantly, but with the determination to again return.

The new well progresses and finally a good supply of water is struck. This places Billings in good humor, but the next morning he returns to work to find that it has caved in during the night. Just at this time Tom again returns and Dolly thinking her father is in good humor advises Tom that the opportunity is good to broach their desires to him. They find Billings in a rage, but Tom finally calms him and proposes a scheme whereby Billings can have the well redug quickly and without expense to himself. Billings agrees. His hat and coat are placed on the brink of the caved-in well, and they all hide in the hayloft to await results. Zeth, coming to work, finds the hat and coat, and, imagining that Billings is buried alive, wildly rushes to inform the neighbors, who come post haste with picks and shovels to dig for the supposedly buried Billings. They attack the caved-in well with great energy, quickly reaching the bottom. Billings then shows himself. The neighbors, indignant, then wreck their vengeance on Zeth. Tom broaches his desires to Billings and finds that the old farmer approves most heartily.

**A MASKED MIX-UP** (Dec. 15).—Charlie Holt, a henpecked husband, hires a clown suit to go to a mask ball, but Mrs. Holt is of a different mind and tears up his card of admission and throws the suit in a corner. Later, while Mrs. Holt is in another room sewing, the boys call for Charlie; he is afraid to leave the house, but loans his suit to Smith. Disgusted, Holt goes to his room where he falls asleep. Mrs. Holt coming into the sitting-room misses her hubby. She calls, but Charlie's slumbers are undisturbed. Furious, Mrs. Holt thinks he has disobeyed her, so putting on her hat and picking up the torn ticket she starts for the ball. The boys are having a lovely time; Smith has won the belle of the ball. Mrs. Holt arrives and sees Smith with his arm around the woman. She mistakes him for her husband and grabbing him by the collar she drags him out of the hall and through the streets to home. Charlie is awakened by the sound of breaking furniture, so hopping out of bed with revolver he starts down stairs. Mrs. Holt has Smith on the floor when Holt appears on the scene. She is horrified and tries to apologize, but Smith is sore and throwing the suit in Holt's face he leaves the house in a rage.

**WHEN HE SEES** (Dec. 16).—John Taggert, graduated from a mining school, is in love with two sisters, Barbara and Betty Carter. The young man finally marries Barbara, the elder. They go West and make their home in a small village. Through Lem Mathews, a young assayer who has an office in the town, John hears rumors of gold in the mountains. Betty, the younger sister, arrives to visit the newlyweds. There is no one at the depot to meet the girl and she makes the acquaintance of Lem, who takes her to John's house. Betty's greeting of John is shy.

John leaves on a prospecting trip that will take him out of all communication for three or four weeks. Later in the day, Barbara, while getting a meal, attempts to light the stove and the gasoline explodes. She is burned severely, especially her face. When the bandages are removed two weeks later, she finds that her beauty is terribly marred.

Meanwhile, unknown to Barbara, a love affair develops between Betty and Lem. When the time draws near for John's return, Barbara finds Betty primping and looking more or less confused about it when questioned. Made sensitive by her injury, Barbara believes that Betty is preparing to attract John. John strikes some promising ore and returns home. He reaches the village first and goes to Lem's office to deposit his ore for assay. John knows nothing of Barbara's misfortune, and Lem starts to break the news gently to him while the young miner is seated at a table making out his report. John is so startled that in swinging around he knocks out the prop which supports a shelf above the table. Two acid bottles fall, break and splash acid in John's eyes. Barbara is at home torn by conflicting emotions. When John reaches the house escorted by Lem, his eyes are bandaged. The country doctor announces that John will never see Barbara again; he is blind. At the same time, Barbara discovers that Betty is in love with Lem, which clears her feelings of jealousy. The bond of affection between husband and wife is now stronger than ever. Their material wants are cared for when Lem finds that John has staked out a rich gold claim.

**A SON OF HIS FATHER** (Special—2 parts—Dec. 18).—Will Temple, a gambler, leaves his wife, Mary, alone most of the time with their baby boy, Harry. The night Mary can stand it no longer is the night Will is the heaviest winner. Will decides to leave his home and wife and go his way undisturbed. He leaves a note to her to that effect and that she will be well cared for and also an enclosure to be given the boy when he becomes of age. Then he goes away and eventually becomes proprietor of a gambling joint out West.

Harry grows to manhood and on the day of his majority learns from the note his father had left that there is $1,000 and interest awaiting him in the bank. Inadvertently his father has told him in the letter that it is his poker winnings, and the thing that his mother most fears comes to pass—a desire to gamble. Harry gets his money and very soon finds his way, despite his mother's pleadings, to the gambling table. At first he wins and he lies to his mother about what he is doing, but eventually he loses all and rather than face her he runs away West. He winds up in his father's gambling house and not knowing it is his son the father engages him. The son enters his father's employ unconscious of the fact that it is his father who has given him a helping hand. He becomes dealer through his wonderful and instinctive ability. Later he rescues a Western girl, Jennie, from the insults of a strange gambler and they become sweethearts. The stranger shows up again and in a game sitting opposite Harry, he falsely accuses the boy of cheating. Harry draws first and the gambler falls wounded. The father, thinking the boy wrong, starts with the others to get him, but he holds them all back. Escape is cut off, he sees Jennie coming and retires to the adjoining room. There the fight is kept up with the barricaded door between. The girl learns of the trouble and goes for the sheriff. In front of the saloon the sheriff finds that the gambler is a notorious crook, wanted by the authorities of many States and immediately goes to the rescue of Harry. When they burst into the room they find Harry has fainted from a wound and a scrawled note beside him tells only to advise his mother, Mary Temple, and then is cut short. On the reverse side, however, the father finds his own letter and realizes that he has sent his boy wronk. Later a reconciliation follows and the father puts up his joint for sale and both Harry and the girl go back with him. Back in the East the family is reunited and a daughter added.

**GROWING AND GATHERING COCOA BEANS** (Dec. 19).—A very interesting educational picture of the cocoa bean industry taken in one of the largest plantations in the West Indies. The first scenes is the picturesque huts of the natives, which are constructed of bamboo, covered with leaves and bushes. The families are just preparing to go to work. At the plantation the negroes are seen cutting the cones from the trees. These cones are rapidly cut open and the beans spread upon the warehouse floors to dry, then bagged and shipped to the market.

**BANTY TIM** (Dec. 19).—On the street of a little Tennessee town a mob is attacking Banty Tim, a hunch-back negro, with the intent of driving him out of the community. To tne rescue of the poor black comes Tilman Joy, a Union soldier. He places himself in front of Tim and commands the mob to fall back. Two or three times the mob press forward, but Tilman demands that they hear his story. It was at the battle of Vicksburg Heights that he, Tilman Joy, was wounded. Presently he saw a crippled form crawling on hands and knees toward him; it was Banty Tim, who in the past had received some kindness at the hands

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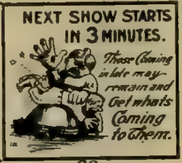
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GAUMONT

See Review of Subject on Page 1013, Nov. 29

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of Joy. Tim raised the body of the helpless soldier upon his back and with the rebel bullets flying all around him reached the Union lines with his burden. The negro hunch back had saved the soldier's life, and as Joy tells the tale to the infuriated mob reaction takes place. They press upon Banty Tim and in turns grasp his black hands and with many expressions of good wishes resolve that he is a man and a brother and henceforth a good citizen of Spunky Point.

**A LOVE OF '64** (Dec. 20).—Virginia Carey, a Southern girl and Confederate spy, in order to facilitate her work and disarm suspicion, pretends blindness when the Union headquarters are established in her house. She is, however, suspected by the Union general, who orders Lieutenant Wilson, of his staff, to watch the girl. A love affair develops between Wilson and Virginia, but each continues to do what appears to be their duty. Virginia obtains a copy of an important despatch, and carries it to the Confederate picket lines. Wilson, scouting at the time, observes the delivery of the paper, follows the officer to whom it was given, and recovers it.

Meanwhile, the Union troops have been engaged in destroying a bridge over which Virginia must pass on her return home. When she comes in sight of the bridge she realizes that she must either continue on her way or by her actions admit that she is not blind, which would be fatally compromising. The Union general, realizing that fate has prepared a test for the girl, arranges for her rescue in case she proves her blindness by plunging through the broken bridge, and allows her to go on. Virginia, trusting that she will be able to survive the plunge, steps through the opening in the bridge floor. At the same moment, the Confederate advance attacks, and the soldier who had been posted to rescue Virginia is killed. Wilson, cut off from his friends and swimming the stream lower down, rescues Virginia. Knowing now that she is a spy, his sense of duty forces him to place her under arrest. Coming in sight of the house they find, however, that the Confederates are triumphantly in possession. Virginia urges Wilson to flee, and guides him to where her horse, a beloved pet, is hidden. She induces him to take the horse and escape, setting the Confederates upon the wrong track. A year later, the war over, Wilson returns and the lovers find happiness.

## SELIG.

**AN EQUAL CHANCE** (Dec. 9).—Donald Worth is a spoiled young wealthy bachelor. Accompanied by his valet, he goes for a week-end to the Barrett's beautiful bungalow in the mountains. He is a welcome guest there, because he is admired by Marie Barrett. They renew their old troth and have a delightful time tramping in the mountains in the neighborhood. On one of these excursions they happen to visit an isolated home of the mountains, where Elise Martin lives. The girl immediately attracts the attention of Donald. Marie Barrett soon perceives a change in her lover, and when he is suddenly called to Europe, she practically gives him a letter of release from his engagement.

Later, the old father of Elise dies and leaves her quite alone; so she is taken to the Barrett home and Marie undertakes her education. These influences so quickly refine and intensify the attractions of the mountain girl that when she makes her debut in society she is the cynosure of all eyes. About this time Donald Worth returns from Europe and promptly visits the Barrett home, and unmistakably shows his love for the undowered mountain lass. The generous Marie Barrett, who has many admirers, finds the object of her charity has an equal chance with her and relinquishes the hand of the man to whom she was once plighted to the lovely but lowly Elise Martin.

**HILDA OF HERON COVE** (Dec. 10).—Hilda is beloved of Hans, a fisherman. Her father, captain of a tramp schooner, asks her to accompany him on a long cruise, but to gratify Hans, who is extremely jealous, she concludes not to go on the ship. As she is on her way back to tell him this, she stops and speaks with another fisherman, and Hans, seeing her, becomes at once insanely jealous, so that she capriciously reconsiders her plans and goes on the schooner. Her father and his crew are an evil lot, and everything is fish that comes to their nets. A young millionaire whose launch has become disabled drifts their way and they drag him aboard, and, after looting him, hold him up for ransom. His gallantry and his pitiless situation arouses the sympathy of the fair Hilda. She secretly shows him the way of escape and gives him a compass. He tells her he cannot steer by the compass and persuades her to take the boat and go with him. She takes him at his word and embarks in the night.

The young people reach the shore, and the gallant gentleman insists that Hilda go to his home. He explains their adventure to the family, and then is much troubled, telling the father that he will have to marry the girl for saving his life. Hilda, however, is longing for her Hans, and the attraction of her fine environment having worn off, she announces one morning: "If you don't mind, I would like to return to my own home on the seashore." The young man, who thought he was making a sacrifice, is astonished, and his father is much relieved.

**PHYSICAL CULTURE ON THE QUARTER CIRCLE V BAR** (Dec. 11).—A natty girl from the East, bearing the latest hints from Paris in her costume and get-up, arrives at the Diamond S ranch and immediately becomes the cynosure of all eyes. Three cowpunchers of the wild and woolly order fall desperately in love with her in a minute. They are surprised to find that she is inordinately fond of athletics, and decide to go into training, sending to a mail-order house for a full lot of apparatus. They saw off their pants, make them into athletic costumes, and start madly into muscle-making on hickory horses, Indian clubs and other sweat producers. They meet with many mishaps, but grow strong and eliminate fat. After they think they are very fit, the athletic girl introduces them to a flat-chested, anemic-looking young man, and tells them he is to be her future husband. They sadly go out behind the bunkhouse, build a fire and resignedly consign their training outfits to the flames.

**THE MYSTERIOUS WAY** (Dec. 12).—Little Isabel Trenton experiences great delight in the presence of an Italian organ grinder and his monkey, and follows them through the winding streets of the town until they reach the railroad yards. The tired Italian climbs into an empty box-car with his monkey for a snooze, and the little girl climbs in after them. She gazes at the monkey so long that she herself falls into a deep sleep. The organ grinder, awakened by the jar of the car as it is coupled, jumps out, but little Isabel sleeps on, and when she awakens is several hundred miles from home. She is discovered by the brakeman and turned over to the Salvation Army for safekeeping. The only distinctive feature of her apparel is a plaid cap of peculiar pattern.

She is adopted by wealthy people, grows up, marries, and eventually goes back to her home city, taking her own little girl with her. This child wanders out of the hotel and becomes lost, as her mother did before her, and, strangely enough, falls into the hands of Isabel's own parents, who still preserve the little coat which matched the plaid cap, a memento of the child they lost so long ago. The old lady generously sacrifices herself by donating the precious relic to the waif they have found. Isabel is finally restored to her mother, who in turn finds her own parents, so that the reunion is doubly happy.

**WITH EYES SO BLUE AND TENDER** (Dec. 16).—Jim Calvert, a young seaman, is in love with June, the daughter of the lighthouse keeper, Caleb Hauworth, and she reciprocates his affections. Rough-mannered Silas Crag, however, thinks that he can win the girl. Silas, finding June alone one day, makes his usual advances, but Jim comes up and tosses him over the cliff to the sands below. Silas is furious and vows vengeance. Afterward Jim gets a commission and goes to sea, and on the long cruise and visits to other ports for the nonce he forgets the little girl at home, and in a blundering way becomes the victim of an adventuress, Inez Valleau, who marries him when he is half doped. Faithful June has gone into a decline with much waiting. Jim's vessel finally

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Another triumph of the Eclectic Natural Color Process. Most unusual is the plot of this wonderfully interesting photoplay. It features a remarkable pet magpie, which steals a valuable diamond. Suspicion falls on the owner's secretary, who is discharged. He goes to the African jungles with a hunting expedition. To save his master's life he has a terrific and sensational battle with a ferocious leopard and kills it. The magpie is found to be the real thief and the hunter is called home by wireless.

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comes home and is shipwrecked on the rocks of his own shore. June, thinking him true to her, frantically tries to reach him and is lost in the undertow. Silas, who has grown gentle in his comforting ministry during her trials, tries to rescue her, but is also drowned. Jim is rescued, but would have preferred death.

**BUSTER'S LITTLE GAME** (Dec. 17).—Buster Holmes receives a letter from his late uncle's attorney in the East, stating that he has inherited an income for life, if he will take a course through the university. Owning nothing but his spurs, boots and saddle, he concludes to favor the education. Six years after the old spell of the West urges him back again; but the East has so bleached him out that, disguised in store clothes, he goes back to the ranch looking like a true tenderfoot. All the boys naturally take advantage of the callow newcomer, but the ranchman's daughter is much disgusted by what she considers their cruelties, and her interest presently ripens into affection. One day at the corral the boys are saddling up an outlaw, and Buster Holmes manages to get from the girl a promise that she will marry him if he can ride the bad horse. He gets firmly upon the hurricane back of the "bronc," who does all the stiff-legged and bunch-back stunts his wild and vicious brain can conjure, but Buster sticks to his mount like a centaur. This makes the other shame-faced cowboys hide behind the fences of the corral, and the girl is angered because the dude has been deceiving her. Presently she stops her pouting, flaunting and protesting as she finds him, after all, a better man than she thought, and is happy with him heart and hand.

**UNTIL THE SEA** — (Dec. 18).—Bessie Clark is loved by John Wendle and Jim Hall, sons of the sea. The former is a lifelong friend of her old father, but Bessie, with perverseness of youth, loves the latter. Wendle is a well-to-do individual, who has a good living; but the beloved Jim Hall is poor -far too poor to marry. He finally decides to go to sea in order to overcome the high cost of living and pick up a pittance against the day of his wedding. Bessie is naturally greatly distressed at this, but promises to wait for him until he comes back to claim her. As the weeks drag into months and years, Wendle, who is constantly on the ground, endeavors to influence Bessie favoring his own suit, but she is true to her promise to the absent. Her consistency is unshaken until one day her father is found dead in the surf. This quite breaks her. Fast following, comes a report published in a paper to the effect that Jim Hall, following the way of those who go down to the sea in ships, has been lost. Utterly bereft, Bessie in her bereavement finally yields to the importuning of Wendle, and marries him. Then, alas! one fateful day, as she sits in the shadow of her little porch, making baby clothes, in walks Jim Hall. He meets Wendle as he comes upon the scene, then drags himself away, a broken and desolate man, coming home all too late for happiness.

**THE LURE OF THE ROAD** (Dec. 19).—Jacques is a merry, good-looking vagabond of southern Italy, who wanders from hamlet to hamlet, charming the villagers with his voice, which attunes well with his guitar. The lure of the road is his dominant passion, until a day comes when he meets Louise, the daughter of Pierre, the vineyardist, and love dulls the desire of wanderlust. For a time the heart holds and he marries the lovely Louise. However, the quiet life of the vineyardist soon grows irksome to the mettlesome, careless traveler. The open road resumes its call insistently. Chafing under some fancied slight from Louise, Jacques picks up his guitar, and is soon lost in the mists of the morning.

Gentle Louise mourns his absence, and after a time Jacques, too, finds that life is not the same for one who has loved and been loved. He joins a caravan of gypsies, and in their company roves onward—travels with them whither he knows not nor cares. In the interim of his absence the old vineyardist dies. His daughter, Louise, takes up the management of the place abandoned by her father, and one afternoon, when preparing to pay off her workers, two desperadoes attack and attempt to rob her. She retreats into the house with her little daughter, Suzanne, and puts up a desperate defense. At this moment the gypsy caravan comes over the hill, and the leader, spying out the land through his glass for a camping site, observes the fight and calls Jacques' attention to it. Suddenly he recognizes the location and realizes that the trouble is at his own house. He and the gypsy leader rush swiftly and valiantly to the rescue and arrive just in time. Again holding Louise in his arms, he realizes that she is more a necessity than ever for his success in life. Then he resigns the road and stays at home, where his heart is.

**THE CIPHER MESSAGE** (Special—2 parts—Dec. 1).—Two English crooks, Lionel Verker and his sister, Marie, come to America, where at a seaside resort Lionel makes a heroic rescue by saving Bob Kent, the son of a millionaire, from drowning. He is introduced to the Kent family. Learning that there is a position of lady's maid open in the house, he wires his sister to come at once. With the aid of false references she obtains the position. At a lawn fete Muriel, the daughter of the millionaire, wears a lot of jewelry. Lionel notices this and after a dance with him she misses one of her diamonds. Notwithstanding the fact that he does not suspicion any of his guests, Papa Kent advises the famous detective, Donald Bryce, that he had better come. He is introduced as a guest. Bryce perceives Lionel and Marie in secret communication and also perceives Lionel slip Marie a note, which tells her that he is going to the city and that if anything happens, to telegraph him, using the cipher code. Bryce obtains the note and although he cannot read it, he watches Lionel closely and when the crook makes a hurried departure the next morning the detective follows him.

In the city Bryce shadows Lionel. One day he perceives a cipher message from Marie. On his way to the railway station he stops at a cafe, where he eats a light repast. Bryce follows him and does likewise. In his hurry to get out, Lionel takes the coat belonging to Bryce and departs, while the detective takes that of the crook. He finds the cipher message and hurriedly makes a copy of it, and places the coat back on the book. Lionel notes the mistake he has made in taking the wrong coat and rushes back to the cafe with it. He takes his coat, makes a hasty examination of the pockets for the cipher message, finds it and is soon on his way to the seaside. Bryce goes to his office, where, upon deciphering the code, learns that Miss Kent is to wear expensive pearls on Friday. Just before he leaves to go to the Kent mansion, he opens his foreign mail and finds a letter from the English authorities enclosing descriptions and photographs of the notorious crooks, Lionel and Marie. It is not long after that Bryce has the crooks where they belong.

**THE MASTER OF THE GARDEN** (Special—2 parts—Dec. 8).—As Bessie Harrington sits in the shade of an ancient oak that is in her garden, Herbert Gray, the son of a neighboring estate owner, comes and falls in love with her. Wisdom only comes to their innocent minds after they had fallen from their pedestals of virginity. When her parents learn of her transgression of the straight and narrow path, the father orders her from the house. Early next morning, Bessie leaves, only taking a few of her belongings. As she stops behind the ancient oak, a dissolve shows our Saviour counseling the young girl to put aside the sinful pride that is driving her away from home. But Bessie is too deeply mortified and hurries on her way to the city, where she will try to forget her sinful act.

Years later, Herbert Gray, who has forgotten his "youthful peccadilloes," has married and become a respected lawyer. In the meantime, Bessie, who has drifted steadily downward to the path of the underworld, reads in the papers as she sits in her sin-decked parlors an eulogy of the famous lawyer, Herbert Gray. She thinks in contrast of her own ruined life, when a young girl who has been enticed to enter, puts in an appearance. A stroke of goodness comes over this woman of the scarlet kind, and she determines to save the girl.

Justice finds out the millionaire who brought the innocent girl to this den of vice. He is arrested and indicted, and at the last moment, Herbert Gray is called to handle the case. He determines to fight the prosecution on the grounds that a certain woman of the underworld is trying to blackmail his client. Gray demands that the "woman in black," the chief witness in the case, be brought to the front. The woman who had saved the young girl is brought forward, dressed in black and heavily veiled. The court orders her to lift the veil, and as soon as Gray's eyes fall upon her features he recognizes in her his sweetheart of his boyhood days, and he falls prostrate upon the floor. When questioned as to whether or not she knows the lawyer, Bessie, in order to save the reputation of his wife and child, denies any knowledge of him. The case goes against the millionaire. Leaving her associates, Bessie wanders about the streets and enters a

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church, where, after her prayers, she empties a vial containing laudanum. As the priest lifts her white face to the light there follows in a dissolve, a death dream in which the scarred soul of the erring one is seen fleeing from the cohorts of sin back again to the garden of innocence—the old tree in her earthly home of Paradise.

## BIOGRAPH.

**THE CAPTURING OF DAVID DUNNE** (Dec. 8).—Hard indeed it is to break a bachelor's habit, but this rural comedy proves that persistency must win out if right means be adopted. "You must be tired of your own cooking," said father after church. "Dinner's ready," said Lucy Ann, and—well, she got him.

**THE HOUSE OF DISCORD** (2 parts—Dec. 13).—In her youth the mother was saved from the fatal mistake by an accident, but it caused her years of separation from child and husband. It had occurred primarily through her self-righteous sister-in-law's domination and interference. A like fate and downfall threatened the daughter, now reaching maturity. The mother's insistence separated the child from her environment. Love and understanding did the rest.

**A FOUL AND FEARFUL PLOT** (Dec. 11).—That Fernando was a terror no one in Die-by-Night Gulch denied. Foul and wicked were the deeds he perpetrated. But our noble young hero, in the way that heroes have, came out on top and rescued and humbled our proud and haughty heroine. She had come to the shack to get her $40,223,528,923.13, left by her late uncle, Tebbercanzneezer Of course, all that had been the "dirty work" of Fernando.

**THE TROUBLESOME MOLE** (Dec. 11).—Mrs. Giddy had a mole on the side of her face. That it should no longer stand in the way of her husband's love, she called up Dr. Soakum, by whose treatment blemishes, warts and moles vanished as the clouds before the sun. That was where burglar Pete stepped in, but Mrs. Giddy's maid summoned Giddy. So ended Pete's pose as a burglar, and thus came the end of Dr. Soakum. "Beauty is only skin deep," Giddy said, but his actions might be differently construed.

**BEYOND ALL LAW** (Dec. 18).—Realizing his neglect the husband sought to be more kind, externalized in a gift of a scarf. It found its way to the rival, thus widening the breach. Two fugitives crept forth into the forest wilderness with the dark, vengeful form of the husband behind. Then came the man chase, but fate intervened, placing the case beyond all law of man.

**THE CONSCIENCE OF HASSAN BEY** (Dec. 20).—From the dungeon where the lean beasts prowled, Hassan Bey summoned from her young lover's arms the old rug maker's daughter. Still she was obdurate. In his madness, he had poisoned his other love with the deadly sting of a serpent. His fury spent, he fell from bey to man, and sought to atone according to his light.

**OH, SAMMY!** (Dec. 15).—Love and business do not jibe. Ask Sammy Goldberg. Einstein was his boss and Einstein's old maid daughter was determined to make Sammy's life miserable forever. To cap him Einstein gave a party. By quite an accident a ring was found in Sammy's bouquet. "Diamonds mean love," cried Papa Einstein. Sammy was saved from such direful fate by a sympathetic thief.

**RILEY'S DECOYS** (Dec. 15).—Hogan's was the popular boarding-house. There was a reason—"skirts." So poor old Riley, of the rival house next door, was put back with the street gang by his relentless wife. Two fair, stranded vaudevillians were Riley's inspiration. Decked in their finest, they sat in front of the Riley boarding-house. "One month in advance, boys,", said Riley, and it was old Hogan next door who took to the shovel.

## PATHEPLAY.

**THE COUPLE NEXT DOOR** (Dec. 16).—Mrs. Smith has a bad cold and calls in Dr. Prentis at the suggestion of a friend, who writes that Prentis is an excellent doctor, but has no use for the women. This latter piece of information excites the interest of the fair and fun loving Gertrude, who straightway sets her cap for the doctor, and wins his love, only to find out that in winning it she has lost her own heart.

**INSECTS THAT SING** (Dec. 17).—Another very interesting nature study by an expert, showing the life history of the cheerful little cricket and the strident-voiced katydid. It shows them feeding, courting, fighting, and even singing. The latter was the most difficult to get, and is shown in pictures for the first time.

**NICE AND ITS ENVIRONS, FRANCE** (Dec. 17).—Nice, the charming city on the French Riviera, is one of the oldest cities in France, dating from the 4th Century, A.D. This film shows some of the many attractions which have made it famous as a winter resort the world over. It is a garden spot of beauty on the shores of the blue Mediterranean.

**THE FINGER OF FATE** (Special—2 parts—Dec. 18).—Through visiting her sick mother in the hospital, Majorie Grayson becomes acquainted with a young doctor, who is in attendance there. An intimate friendship springs up between them and Marjorie's visits to her mother become less frequent as she spends much of the time in the doctor's company. Her mother is released from the hospital at last, and returns to her home. Learning of her daughter's new attachment, she is deeply disturbed by it. Marjorie accepts an invitation to dine with the doctor in his apartment, since love has given her trust in him. The doctor, while waiting for his guest, falls asleep and in his dreams sees vividly pictured the inevitable result if he takes advantage of the girl's innocence, the sorrow and shame which would be her lot. The dream creates so strong an impression upon his mind that when Marjorie comes to his door, he will not admit her to his apartment, but takes her instead to a minister, who marries them.

**A SCANDINAVIAN SCANDAL** (Dec. 19).—A capital comedy idea has been developed to its fullest extent in this picture, that tells the story of the conventional Mr. and Mrs. Brown, their unconventional domestic, Steena and Lars Larson. Lars has advertised for a wife, stating that applicants should send photographs. In replying to the advertisement, Steena accidentally forwards a picture of her pretty mistress instead of her own. Lars is overjoyed at the prospect of winning such a fetching bride, and writes that he will call the following day. It happens that Steena is sent on an errand by her mistress and Lars mistakes Mrs. Brown for his correspondent. His wooing is more ardent than tactful, and trouble increases with the appearance of Mr. Brown, who is extremely jealous. Lars has a very bad quarter of an hour, during which he is pursued from room to room while the incensed husband empties the contents of a revolver in his wake. It remains for Steena to restore peace by explaining her error in mailing the photograph.

**THE FIRE BRIDE** (Dec. 20).—Ostrape Kirtchoga, a blacksmith, and Grounia, a peasant girl, are in love with each other, but Grounia's father wishes her to marry a wealthy young peasant, Ivan Debroff. As in Russia the girl's wishes have very little weight in the matter, the girl's father compels her betrothal to Ivan and a little later her marriage to him. The wedding festivities are in full swing when the uninvited Ostrape enters. He drinks, breaks his glass, and when Ivan expostulates with him, hurls him to the floor and flees with the bride. They take refuge in his shop, where the pursuers bar them in and then set fire to the building. The lovers thus perish in each other's arms.

**PATHE'S WEEKLY, NO. 72** (Dec. 1).—New York, N. Y., Gen. Bramwell Booth, head of the Salvation Army, and his sister, Commander Evangeline Booth, leader of the American forces, call upon Mayor Kline at City Hall, escorted by 1,000 Salvation Army officers.

**Cambridge, Mass.**—The Yale football team leaves the Woodland Park Hotel in Auburndale for Cambridge, where it is defeated by Harvard, 15 to 5, in a game viewed by 46,000 people, the largest crowd in the history of football.

**Indianapolis, Ind.**—Nobles of the Mystic Shrine march to meet the delegation from Hammond, which is to take part in the semi-annual ceremony.

**Peekskill, N. Y.**—Fast time is made by motorcyclists in the hill-climbing contest conducted by the Riverside Motorcycle Garage of New York City, on a hill with a 25 per cent. incline.

**Washington, D. C.**—The wedding gift of the House of Representatives to the daughter of President Wilson, now Mrs. Francis Bowes Sayre, is a diamond pendant on a chain of platinum and small diamonds. The central stone is a canary diamond of more than six carats.

**New York, N. Y.**—Runners from 12 colleges star in the sixth annual Inter-collegiate cross-country run, which is won by Cornell.

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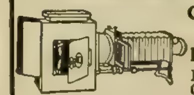

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**San Francisco, Cal.**—Three accidents provide thrills for 10,000 spectators at the aviation meet on the water front of the exposition grounds.

**Cuero, Texas.**—The original turkey trotters, many hundreds strong, parade unashamed before the curious populace of this place. They appear in the garb that nature gave them.

**Washington, D. C.**—Cardinals Gibbons and Farley officiate at the ceremonies attending the laying of the cornerstone of the new college of St. Thomas' Aquinas, the novitiate of the Paulist Fathers at the Catholic University.

**PATHE'S WEEKLY, NO. 73** (Dec. 4).—**New York, N. Y.**—Mayor Kline reviews the old Guard Veteran Battalion on the 130th anniversary of the evacuation of New York by the British.

**Chicago, Ill.**—Mary Garden, famous opera star, is greeted by a band of Indians from Glacier Park, when she arrives here for the opening of the grand opera season. The Indians sing tribal songs for Miss Garden's entertainment.

**Paris, France.**—Remarkable high diving is a feature of the aquatic meet in the Villette canal.

**Kiev, Russia.**—At the instigation of "The Black Hundred," Beilis is arrested and charged with killing Andrew Yushinsky in accordance with the Jewish ritual. No trial since that of Dreyfus has so stirred the entire civilized world.

**San Antonio, Texas.**—Competing against some of the fastest drivers in the country, Ralph De Palma, in a Mercer, wins the nine-mile class C event in the annual auto meet at this place.

**Bangkok, Siam.**—Grandpa and a few of his descendants get up an appetite for dinner by playing ball. These agile sportsmen frequently keep the ball from touching the ground for a full hour.

**San Francisco, Cal.**—Mirza Ali Kuli Khan, Charge d' Affaires for Persia at Washington, receives the deed to the Persian site on the Panama-Pacific International Exposition grounds, from Chas. C. Moore, president of the exposition.

**Munich, Bavaria.**—Ludwig III passes lines of cheering subjects before he is enthroned King of Bavaria. The throne was left vacant by King Otto.

**Editorial Section.**—A boon to parents and children alike is "People's Place," located in the center of the congested Italian quarter of San Francisco, Cal. Here the children of the neighborhood are cared for during the day and developed by healthful exercises while the parents are working.

## GENERAL FILM COMPANY'S EXCLUSIVE PROGRAM

### PATHEPLAY.

**ALL ON ACCOUNT OF POLLY.**—A talkative parrot, whose language is more forceful than polite, creates complications galore. Sailor Slim, the owner of Polly, finds a ready purchaser in the person of a rejected suitor, who has a mission for the garrulous bird to perform. Polly is to make trouble between a happy pair of lovers that the disgruntled rival may profit by their disagreement. The new owner of the parrot places it in the room in which the girl is entertaining her lover. Soon the young woman hears language not customary in refined society, and her lover is suspected. Vainly he protests his innocence, but appearances are strongly against him and he is in disgrace. Thereafter Polly experiences a varied career, of which a bath in the ocean is a part. The vicissitudes of the lover are numerous before he regains the good graces of his sweetheart.

**CONQUERED HATE** (2 parts—released week of Dec. 15).—Gina Giovernl, a beautiful operatic star, has but two passions, her mother and her art. Scandal has passed her by and heartfree, she is happy. Her beauty and talents, however, win for her suitors and admirers whom she does not desire. One of them, an English nobleman, writes her saying that he has left wife and children for her. She answers, telling him to return to the wife, to whom he has sworn fidelity. Broken hearted with his hopeless passion, he kills himself. Rene Alexandre, a young artist, hearing of the suicide and the cause, idly dashes off a cartoon depicting Gina sitting on a tombstone in a cemetery, and with the caption, "Another monument to Gina's beauty." The cartoon is published in a newspaper and brings down upon Gina's head a storm of unjust condemnation. At her next performance she is hissed and is carried fainting from the stage. Learning the cause of her sudden unpopularity, she determines upon revenge. She has herself introduced to Alexandre as an artist's model. Struck by her beauty and not recognizing her he hires her to pose for him. His admiration grows as he comes to know her. Later an operatic contract is tendered her, which she accepts. She sends tickets to Alexandre for himself and friends for the opening performance, with her card. The young men go to the performance prepared to hiss the singer from the stage. Alexandre recognizes her, and, dumbfounded, prevents the hostile demonstration. Gina's performance wins the frantic applause of the audience, and flushed with happiness, she greets, later in her dressing room, Alexandre, now repentant, and a tender lover.

### VITAGRAPH.

**THE BLUE ROSE** (2 parts).—After toiling for a lifetime to perform a species of Blue Rose, Matthew Keith, a poor, aged florist, at last achieves his species and looks forward with joyous anticipation to displaying it at the big annual Spring Flower Show. Herman Von Veldt, a rich rival florist, hears of the wonderful flower and exclaims that he would give a thousand dollars to get possession of it. His son, Carl, overhears the exclamation and offers to secure the Blue Rose. Carl is fond of high life and needs money to pay debts. Disguised as an old photographer, Carl goes to Keith's greenhouse. He meets Agnes, the florist's attractive daughter, who with pride shows him the beautiful flower. She is called away for an instant, and Carl cuts off a shoot of the rosebush and sprays the rose with a blighting acid. Von Veldt is delighted. The shrewd florist takes the cutting into one of his greenhouses, where he plants it and gives strict instructions regarding its cultivation. Old Keith is horror-stricken. His health becomes shattered from grieving over his loss and months later, when the sweet spring days are at hand, he lies ill in bed looking forlornly at his flowerless rose-bud. The stolen cutting develops into a sturdy plant and a small bud comes out upon one of its branches. Von Veldt, now sure of his success, telephones to the newspapers about the Blue Rose, which he is going to show at the Spring Exhibit. Agnes, the old florist's daughter, sees the article and decides to investigate. She obtains employment in Von Veldt's flower shop. She and Carl do not recognize each other.

Carl and Agnes fall in love. Through him she gets to see the Blue Rose, a great privilege, contrary to Von Veldt's strict orders. While Agnes looks with wondering eyes at the rose, now full grown, Carl jokingly tells her how he secured it. White with indignation, she turns and says passionately, "I am the girl you tricked, you thief!" Carl is grief-stricken. Agnes rushes off to Von Veldt and begs for the return of the Blue Rose to her stricken father. Carl backs her up by threatening to reveal the theft. The wealthy florist is determined to keep the plant. On the day of the exhibition, Keith at last discovers a new bud on his rose bush. Agnes shares his joy. At the last minute the old florist plans to exhibit the new blossom. When Keith arrives at the great flower exhibit, where over five hundred thousand blossoming plants of all kinds adorn a luxurious Eden of beauty, he recognizes the Blue Rose and claims it as his own. Von Veldt calls him an impostor. Several frock-coated officials push their way through the crowd and see Keith tear the wrapping from the parent plant, revealing the new bud, proving that it has blossomed twice. Keith receives the reward of a life's ambition when he accepts a check for five thousand dollars, a well-merited prize. The second award is realized when, as the old florist looks proudly at his Blue Rose, Agnes and Carl steal a loving kiss.

**BIG BOB WAITS.**—Desiring to seek a fortune, young Joe Woods leaves his mother and father and goes West. Twenty years later he comes across his mother's picture. It stirs up fond memories and he writes home for the first time. The old folks are overjoyed at hearing from him and reply, begging him to come home. When Joe, better known as "Yellow Joe," gets the letter, he decides to comply with its entreaty, for he is eager to see his parents. On his way home he sits in a faro game at the saloon, and he lays the letter from his old folks on the table with his money. A quarrel arises and Joe is shot and killed by Faro Frank, the gambler. Frank makes a getaway, taking with him the money on the table and Joe's letter. "Big Bob," the sheriff, with a posse chase Frank, but he eludes them and escapes into the hills. When safe in the mountains, Frank counts the money he has taken and reads Joe's letter. He is so touched by the contents of the letter that when he thinks of the poor old father and mother back

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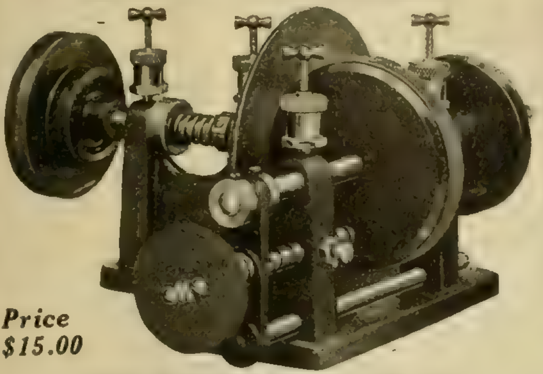

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home waiting for their son that he decides to go East and impersonate Joe. He wires the old folks that he is coming home. When he arrives at the little New England cottage, the two old people receive him as their son and show him every mark of their affection. Frank resolves to be a good son to them and to make them as happy as he can. Some time later, a storekeeper finds an old newspaper with the account of the killing of "Yellow Joe" by Faro Frank and writes to "Big Bob," the sheriff, that he believes he has found the criminal. "Big Bob" goes East to get Frank. He is warmly greeted by the old people when he arrives, Frank being away at the time, and is given a hearty greeting as a "friend of the boy's." They tell him of the boy's goodness to them and of their love for him. Realizing that a revelation of the truth might kill the white-haired couple, Bob decides not to wait for Faro's return. He goes back West. When he arrives at his little Western sheriff's office, he writes a letter to the sheriff in the East, enclosing a warrant for the arrest of Faro Frank on the death of the old people. Then "Big Bob" sits back in his chair puffing contentedly at his pipe, and waits.

## SELIG.

**CUPID MAKES A BULL'S EYE.**—It so happens that Widow Jones' daughter is beloved by the son of Widower Brown and the parents in each case who are strangers to each other, strenuously oppose anything that looks like an alliance between the families. One day the widow discovers the young man making love to her daughter and after reproving the girl, she pens a protest to the boy's father in a style that scorches the paper. The young people are not slow in ascertaining the attitude of their parents and put matters in train to outwit them. The son writes a letter to the daughter, informing her that the carriage will be waiting under the old pepper tree in readiness for their elopement and that his face will be curtained by heavy whiskers. She, in response, declares she will be in readiness and disguised by a heavy veil. These letters are then so disposed that quite by accident they will fall into the hands of the bothersome parents.

This all works out as planned and both the widow and the widower conclude each independently to teach their child a lesson and thoroughly discomfit the one of their enemy. He hides himself in whiskers to disguise the briskets of age, assumes a falsetto voice, takes on a springy step and otherwise has the debonair air of youth. The widow, who has lost her waistline, gets all laced up and dolled out with veils and trimmings, so that she looks like a sixteen-year-old Tango girl. Then with impatient eagerness, the widow and widower each finally primed for revenge, keep the appointment under the old pepper tree. The widower cannot resist the temptation to kiss something young and tempting, so he plants a buz that almost starts a tooth in his willing victim. The widow, in turn, finds it to her liking to be squeezed by a boy whom she thinks is very strong for eighteen. The pair depart for the minister's residence, and in the interim the lovers have escaped and follow them in an auto. The widow sees and seizes a triumphant moment when she arrives in the drawing-room of the parson and throws aside her veil to find herself staring in the face of the widower who has discarded his herbivora in the form of those thick-laced whiskers. At this juncture the son and daughter rush into the scene, telling the bewildered fat folks that they have forgotten their marriage license, but they have brought theirs with them. The widow and the widower see the point of the joke and realize that they ought to be good neighbors and good parents, so they give their consent to the union.

## ESSANAY.

**THE HOUR AND THE MAN** (2 parts).—Two brothers loved her—one sincerely, he was a good man; the other loved with a love that was lust—he was not a good man. She, not knowing, not seeing, encouraged the latter. After their marriage, when the child came crying, she forgot the tender tie that bound her to the man-blackguard, and thought only of the little innocent, and the forgotten duty she owed it. Timidly she asked him to right the wrong. He brought her into poverty. Yes, he listened to the whispered pleadings, but masculinity could not hear. Then it was that the woman forgot she was a human mother, and remembered only that she was a mother; her soul wandered back to primitive ages, her heart was conquered and controlled by primeval forces, and her nature became animal. The animal mother kills to protect her young—and so this mother was about to kill the man; but he dies accidentally. And then our law accused her. The judges appointed a lawyer to defend her, and the battle for a human soul was fought. In ringing terms the prosecution demanded her life as forfeit for the life she was supposed to have taken, and the jury listened to the logic of the law. The attorney for the defense spoke of the little life that had created the sin—if, however, the woman was guilty—and the jury listened to a plea of humanity and maternity, and heard the silent voice of right.

In summing up, the woman's lawyer consulted his watch. There in the watch was a portrait of the father of her child and the creation of this misery, the man she had loved and for whom she suffered and sorrowed, the man who was but a man. The woman glanced at it—and with the hopeless cry of an anguished soul, she fainted. When she regained consciousness and learned that the jury had decided not to murder two lives to vindicate one, she went to the advocate of her sorrowful justice, and confessed she had learned it was his brother whom she was accused of killing, his brother who had lived a life of disgrace and with an assumed name. She knew from the picture in the watch marked "brother." The attorney is now the judge—the thirteenth juror. But in her second defense she had another and more eloquent attorney, the new-born grain of innocence. The babe offered its mute evidence and its silent plea, and obtained a second acquittal. The masterful brother took the mother of his brother's child into his arms, and the final pardon was granted.

## AMONG THE EXHIBITORS.

**Philadelphia, Pa.**—J. Rose & Son will convert the property at the northwest corner of Eighth and Filbert Streets into a moving picture theater, with a seating capacity of 500 for A. Panfuan. The improvements will cost $10,000.

**Ishpeming, Mich.**—Mr. Ed. J. Butler, of Ishpeming, Mich., will soon be the owner of a modern and most up-to-date playhouse nearing completion, which is to be called the Ishpeming Theater.

**San Francisco, Cal.**—Exhibiting motion pictures on the beach with only the fog banks as a screen was proposed by Curtis P. Upton, secretary of the Ocean Pier Amusement Co. The latter obtained permission to exhibit such pictures as soon as the company's new pier was completed.

**Monroe City, Mo.**—Messrs. Kirby & Angus have opened a branch house at Palmyra, about twenty miles east of here. A. L. Burch will be in charge.

**Joliet, Ill.**—A. J. Polcyn and Louis Hassberg, of Joliet, have purchased and will take immediate possession of the Morris Theater, the former owners having conducted a house at Pittsburgh, Pa.

**Braidwood, Ill.**—The picture theater formerly conducted by O. V. Lyon, of McHenry, was purchased by Matone & Carpenter, of this city, who will continue the business at the old stand.

**Philadelphia, Pa.**—Directors of the Lam Building Co. are estimating plans for a one-story theater, 43 by 120 feet, to be erected at Wyoming and A Streets for Jacob Keisler.

**Philadelphia, Pa.**—C. Edwards Swartley is erecting a one-story picture theater at Manayunk Avenue and Canorroe Street for Ed A. Jeffries, 5236 Ridge Avenue. Cost, $10,000.

"HALL-BERG"

TALK No. 5

It is a notable fact that I was the first to appreciate the value of a powerful electric arc, produced by alternating to direct current motor generators, in this country. The European and Australian exhibitor does not hesitate to give his operator from sixty to one hundred amperes direct current to produce a good light with, and that is the reason for the higher admission, ranging from 50c. to $2.00 per seat charged in first-class moving picture shows abroad. A good operator with 30 amperes direct current at the arc might satisfy some American exhibitors, but he cannot satisfy the careful, critical exhibitor who wants to put on a first-class picture—I venture to say that before long we will see as much as 75 amperes direct current at the arc in the high class theatre where good pictures are projected. The "HALLBERG" A. C. to D. C. Economizer was developed four years ago with this heavy ampere output in view, and I am glad to note that the better theatres are now using from 50 to 70 amperes direct current at the arc, producing pictures of which the entire industry might be proud, to the great satisfaction of the public. I sell all makes of arc controllers, Mercury Arc Rectifiers, rotary converters and motor generators, but I am the manufacturer and inventor of the "HALLBERG" A. C. to D. C. Economizer, and while it costs $50 to $100 more to put in, it is worth five times its price to you for the perfect and brilliant picture it projects. To bear out my argument, I herewith quote letter from F. G. Howland, Mechanicsville, N. Y., Proprietor Star Theatre:

MR. J. H. HALLBERG—Dear Sir: Nov. 19, 1913

I saw one of your new adjustable A.C. to D.C. motor generators the other day and it gave the greatest light I ever saw. Now, I would like to have one, but I just installed the latest - - - Rectifier and can't afford to throw it away. The Rectifier is a 40 cycle 30 ampere 110/220 v. and works like a charm, but doesn't throw the light I saw from your motor generator set.

What will you allow me on my Rectifier as part payment for one of your latest motor generator sets (adjustable from 25 to 60 amperes)? How much money will it cost me for your machine? I don't want to sacrifice my Rectifier as it is brand new and there are two bulbs which go with it. The outfit cost me $215.00 cash.

Respectfully yours, (Signed) F. J. HOWLAND.

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# INDEPENDENT FILM STORIES

## UNIVERSAL

### GOLD SEAL.

**FROM RAIL SPLITTER TO PRESIDENT** (2 parts—Dec. 16).—Lincoln is first seen as a rail-splitter in the country, and even then, he is a peace-maker. His life as a storekeeper and his meeting with Ann Rutledge follow. He proposes to her, and his suit is unsuccessful. She dies, and Lincoln is seen in his first great sorrow, mourning over her grave. Abe is seen debating with Douglas, and after a lapse of time, he is seen in the presidential chair. The Federal Army under Burnside is retreating towards Washington. Lincoln visits McClellan, and is cheered by the weary soldiers. Grant is placed in command of the Federal Army, and the Confederates are driven back. Many big battle scenes are shown. Lee surrenders, and with the return of the decimated Federal Army, Lincoln's mind goes to the battle field and the army of dead. The story ends when close friends of the martyred statesman read of his death and the country is thrown into mourning.

### BISON.

**THE GOD OF GIRZAH** (2 parts—Dec. 20).—An English colonel steals an idol of Buddah from the temple of Girzah, thinking it will never be missed. However, the result of this act overshadows his entire life. Priests of Girzah demand its return, but the colonel denies that he has it. His servants league themselves with the priests against him. His life is attempted through the agency of the deadly cobra, one of the many unusual and thrilling scenes, and his liquors are poisoned.

Fifteen years later, he comes to the United States with his nephew. One night, his eyes failing him, he sends his valet for a private secretary. A moment befor the secretary -a girl -is ushered into the room, two Hindu priests enter and stab the colonel to death. The girl is accused by the valet, who finds her by the body. She makes her escape by jumping fifteen feet from a window and three months afterward meets the nephew and marries him. When the nephew brings his wife home, the valet recognizes her, threatens her with exposure and succeeds in blackmailing her. Her life is made unbearable until she finds the colonel's diary, which tells of the former attempts upon his life. She confesses everything to her husband and is cleared of suspicion, while the valet is exposed.

### ECLAIR.

**THE SERPENT IN EDEN** (2 parts—Dec. 17).—Daniel Villars has fitted up his studio on the fifth floor of the house he inhabits, in one of the popular sections of Paris. The young man works hard to make a name for himself, but purchasers are few, his pictures sell badly—it is sheer misery. For some time past, the artist's wretched attitude has impressed his neighbors. Father Morel, an old clerk, and his daughter, Denise, not having seen the artist for two days, and not hearing any noise in his studio, inform the janitor of their fears. They open his door and find him lying on his bed unconscious. A doctor, hastily summoned, quickly ascertains that the man is starving. The Morels take care of him. Daniel recovers. Denise is charming and the two young people constantly together soon fall in love and marry. Denise seems to have become a good fairy for her husband. Happiness and success now abide in their home—customers swarm—the celebrated artist Cecile Borel orders Daniel Villars to paint her portrait: it is the first rung of the ladder of fame. They have given up the small studio of yore and entertain widely in the drawing rooms of the noted artist.

Life pours its choicest gifts on the young couple, but unfortunately Villars' rapid and complete success has turned his head. Mrs. Villars, however, remains as timid and unaffected as when she was Denise Morel. Daniel is pained to see his wife persist in attending to menial duties when guests, rich customers and snobs attend his receptions—Cecile Borel has not failed to notice Mrs. Villars' perplexities and awkwardness: she smiles scornfully. Villars has been awarded the Medal of Honor upon his splendid picture of Cecile Borel. Fame is his today, fortune will follow. The artist receives the congratulations of numerous friends; he is lauded, while Denise, secretly conscious that her husband's triumph threatens her happiness, holds aloof. That same evening Daniel attended a dinner given in his honor by a number of his admirers. Alone in their residence, far into the night Denise waits for him, thinking of their early love. Day by day she has noticed her husband's increasing coldness and she suffers in silence.

The artist is smitten with Cecile Borel. Denise finds them one day, locked in each other's arms, in the studio. That same day Daniel abandons his home and follows the enchantress. Denise is heart-broken and returns to her father. He consoles her to the best of his ability. Daniel is now in Cecile Borel's power. She has given him to choose between herself and his wife. A last letter from Denise to Daniel remains unanswered, for the artist is traveling in Italy with Cecile Borel. There, in the soft and warm Venetian twilights, on the lagoons on the blue sea, their days pass as in a dream. It is, however, all but a mirage, a delicious lie, an ephemeral happiness! for, soon Daniel's jealousy is tested. Friends have joined them and Cecile has a host of admirers. A rival, some pretentious snob, soon supplants Daniel. Scenes of jealousy are frequent. Daniel disgusted, tortured by jealousy, sees one evening the two lovers kissing passionately. Heart-broken, he returns to his deserted studio; takes up his palette and brushes and seeks by hard work to forget his mental anguish. It is useless, he is perfectly incapable of doing anything; he is thoroughly disgusted with himself and life.

Denise abides with her father, nursing her sorrow. She has suffered so much that she does not even read the letters, full of pleadings, sent by Daniel, wretched and repentant. It is all over: she will have nothing more to do with him. Villars has not the moral courage to bear the weight of his folly. He starts drinking—at the last moment, on the shores of the lake, the dark waters of which seem to attract him he hesitates. The next morning he is found in a heap on the ground stricken with a serious illness. The police take him home and advise old Morel. At first Denise refuses to accede to the pleadings of her father, but finally she wipes her tears and goes back to Villars. The unfortunate man is very low indeed. Denise seeing him in that wretched condition, abandons all resentments. He is no longer guilty; he is but a victim of a pitiful past, who has broken his fetters. Her love was not dead: it was but slumbering.

**SUNSET IN MANY LANDS** (Dec. 21).—Artistically delicate in coloring and atmosphere, this film is composed of various scenes showing how the sun sets in different parts of the globe. We are taken to the River Seine and shown beautiful views of Notre Dame; we move down into Mexico and then on to the Indies. There is a sunset scene on Lake Egee, Smyrna and another in Java, in Norway and along the River Nile.

**LOADED** (Dec. 21).—The story is laid in Redfeet Den. There is a scheme to blow up the Naval Attache of the Fort Lee Embassy. Suspicious-looking dynamite is placed in the "growler" and Starlook, a brave conspirator, is picked to do the dirty work. The can is placed in a friend's stable and "friend" proceeds to gargle the contents. Starlook finds it empty and goes out to find the man who is full of the explosive. The friend blows up several people with his breath and is led home with a sign pinned to him reading "Danger." Dr. Nutto is called in and consulted. He takes a hammer and chisel to him and another explosion results, knocking them down. They turn the hose into the unfortunate man's mouth. What happens—how the Naval Attache mysteriously disappears, and the election of Starlook as the head of the society, is undoubtedly laugh provoking in the extreme.

## VICTOR.

**INCOGNITO** (Dec. 15).—Refusing to marry the woman of his father's choice, Rene, son of the Marquis de Viller, is disinherited and goes to the United States to begin life anew as a plain American citizen. Rene, never having attempted to make a living soon becomes stranded. In a newspaper, he reads an advertisement calling for a competent valet. He knows the duties of a valet and applies to a banker for the position. The banker has just had a portrait painted by a woman artist. During his sittings, he makes overtures to the girl and is scornfully rejected. Thus, when Rene applies for the position of valet, the banker conceives a plan of revenge against the girl. He offers Rene $5,000 and a position if he will pose as a nobleman and wed the artist. Rene visits the artist. It is a case of love at first sight. He returns to the banker and accepts his proposition. Rene wins the artist's hand in marriage. After the wedding, the vindictive banker announces to the girl: "You have married my valet!" However, the banker's eyes are opened when the French consul steps forward with a letter announcing that Rene has been reinstated as the heir of the Marquis de Viller.

**A GIRL AND HER MONEY** (2 parts—Dec. 19).—Florence is at one of the watering-places in Europe when her maid, to whom Florence has been acting maid, dies. Florence continues the adventure. Her death is cabled to her attorney in New York and he, in turn, advises her next of kin, a cousin and his wife who have an adopted son, Harry. Later Harry meets the girl in her disguise as maid and both are impressed. In a spirit of mischief Florence applies to his parents for a position and secures it. But when Harry shows his preference for the maid while the parents have picked a rich society girl for him, the maid is turned out. The pair elope.

Time passes. Harry's funds run low and work seems hard to get. They secure a place acting for moving pictures. The attorney pays a visit to the cousins and is shown a photograph of the maid that Harry married. He recognizes the face of Florence. After a futile search he sees her face on the screen and then visits the studio. Her adventure is over: and she has married the man who loved her for herself alone. She returns to affluence with him, and the selfish cousins are made to feel regret for having treated her unkindly.

## CRYSTAL.

**THE TRAINED NURSE** (Dec. 16).—The girl and boy are sweethearts. Their fathers meet and have a political argument, which results disastrously for the girl's father. Returning home, he orders the boy from his house. Later, the girl's father is taken sick and a nurse is sent for. The boy, by accident, discovers this and presents himself, disguised as the nurse. Between making love to his girl and attending her father, the boy is kept busy. The doctor orders a starvation diet. After twenty hours of this treatment, the nurse gives him something to eat—and the old man gets well. He attributes this to his nurse and asks to marry him, but when the boy unmasks and asks for his daughter, he hasn't the heart to refuse.

**THE SOUBRETTE** (Dec. 16).—Hubby is left in charge of the house while Mrs. Hickey goes to visit her sister. During her absence, Hubby takes an auto ride into the country. A soubrette, out of a job and broke, works Hubby for a ride back into the city. Sympathizing with her condition, he takes her into his house to rest up. She is having a splendid time when a telegram falls into her hands, meant for hubby, which says that the wife is returning. When Mrs. Hickey arrives, hubby locks the girl in a room. When questioned, he tells his wife that he has a burglar a prisoner. Sending him out to get a policeman, she goes in to give the burglar battle with a rolling pin. The girl rushes out and locks the Mrs. in and when confronted by the policeman, tells him that a burglar is in the other room. Hubby returns and is surprised to find his wife a prisoner. The girl escapes and explanations are made.

**THE HEART OF AN ARTIST** (Dec. 21).—Aline Morey, daughter of a wealthy merchant, is loved by Wallace Rand, a poor artist. The father objects to Rand, preferring Ralph Stewart, the scion of another wealthy family. With the hope of getting rid of Wallace, Morey visits his studio and professing to admire his work, offers to send him to Europe to study. Wallace accepts, and as he leaves Aline promises to remain true. The letters that Wallace writes home every week are intercepted by the father and destroyed. Aline, believing that he has forgotten, accepts and marries Stewart. When Wallace returns, he is shocked to find that his sweetheart has married his rival. He visits her in her home and is discovered by the husband in the act of kissing the girl. That evening Stewart starts out for Wallace's house. Aline, fearing trouble, precedes him and hides in the closet. Wallace has gone out to post a letter to her. Hardly has Stewart reached the apartment when Wallace is brought in dead, having been run down by an auto. The letter which reaches Aline is read by the husband and it clears her of suspicion.

## POWERS.

**FRECKLES' FIGHT FOR HIS BRIDE** (Dec. 15).—Having overcome many difficulties, Freckles is about to realize his heart's desire. Freckles and Vera are at the house of the Rev. I. M. Goode. The ceremony is about to be concluded, when Vera's father arrives. The angry parent brings the ceremony to an abrupt conclusion and takes his weeping daughter to the home of his sister. While Vera is packing her trunk, Freckles peeps through the window and is inspired to a last bold stroke. Vera leaves the room. Freckles enters through the window. He empties the trunk and packs himself inside. An expressman arrives and the trunk with its human cargo, is dispatched to Vera's home. After the manner of expressmen, the trunk is ruthlessly banged about. After enduring all the "slings and arrows of outrageous fortune," the trunk is finally deposited in Vera's room.

In the meantime, the Rev. Goode has fallen in love with Vera. He has followed the father and daughter to their home, and is pressing his suit. Freckles is in the trunk, head downward. His call reaches the ears of the expressman and he concludes that the father is a white slaver. The expressman summons the police. The trunk is opened and Freckles steps smiling forth. The father's anger again descends upon Freckles, who escapes from the room down a dumbwaiter. The father and police pursue him. Freckles traps and locks them all in the kitchen, returns to Vera and compels the Rev. Goode once more to begin the marriage ceremony.

**THE CRACKSMAN SANTA CLAUS** (Dec. 19).—The cracksman is discouraged and cynical. It is Christmas eve. He takes his revolver and starts out in quest of gain. Dot gets home, tired out and distressed because she has been discharged from the store. Her crippled sister hangs up her stocking and prays for the morrow. It is too much for Dot. She goes out to secure money for a present

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at any cost. Passing the window of a mansion, she observes a man give a woman a necklace. In the hurried departure, it is left behind. The temptation is too strong, she gets through the window and secures the necklace, only to be confronted by the cracksman, who has entered another way and pretends to be the owner. She tells her sad tale. The cracksman insists upon her taking money to tide her over. Dot hurries out and buying a doll for her sister, returns home chastened and thankful. The cracksman, on the morrow feels the Christmas spirit. He takes the necklace back to the man's house and throws it through the window. He then goes to the home of the girl and receives his reward from what he sees. He leaves with his better self aroused.

## JOKER.

**MIKE AND JAKE AS HEROES** (Dec. 17).—By deeds of valor both Mike and Jake seek to win the same girl. However, Mike cannot impress his bravery upon her. She imagines Jake the real Jack the Giant Killer, and accepts his invitation to visit Yellowstone Park. Upon the strength of this trip, Mike makes plans to win back all his lost ground. He follows the couple.

In a country town he enlists the services of a bad man. The two place a row of dummies armed with guns along the road. The stage, with Jake and the girl inside, comes in sight. At the first sight of the array of brigands, Jake beats it. Mike appears and opens fire on the dummies. Each time he shoots, the bad man pulls a string and a dummy falls. He slaughters the entire band and moves to pluck the reward of his bravery. In the meantime Jake reaches the sheriff's office and tells of the holdup. A posse accompanies him to the scene. Mike's eulogy of himself is interrupted and the imposition of the dummies is discovered.

**FOR ART AND LOVE** (Dec. 20).—Mandy is in love with Max, the actor. Willie is in love with Mandy. She prefers Max. Willie decides to go on the stage to please her. He follows Max to the theater and asks for a job. He is thrown out for his pains. Later he signs up for Friday amateur night. Max in the meantime has won Mandy's love. Discovered by Willie, Willie bribes a gang to root for him and to hiss Max. He also buys them vegetables, eggs, etc., to throw at Max. The great night arrives. Willie, through his paid audience, is wildly enchored. Max, however, is greeted with boots and hisses, and a storm of stale vegetables. A riot follows. The manager turns the hose on the audience, and in the melee Willie rescues Mandy, only to be arrested as he is taking her from the theater, along with Max and others.

## NESTOR.

**A WOMAN'S WAY** (Dec. 17).—Ramona arrives from the city to visit her uncle on his Western ranch. She meets and soon learns to love the ranch foreman. Rose, the ranch owner's daughter, also loves the foreman in her silent way. He thinks of her only as a sister.

Ramona's happiness in her new love is shattered by jealousy. She observes the foreman kiss Rose. Ramona returns East, and in the mad whirl of society, tries to forget her rancher-lover. She marries an Eastern man. He contracts consumption. Ramona takes him to her uncle's ranch. When she meets the ranch foreman, old embers again flame up, although he is shortly to marry Rose. Ramona's husband dies. The foreman prevails on Ramona to go away with him and get married. She consents and they plan the elopement. Ramona comes downstairs prepared to leave. Rose calls her aside and shows her all the little bridal fineries so dear to a woman's heart. Ramona realizes that her action will wreck Rose's life. She tells the foreman that she cannot elope with him, and then leaves. Rose and the foreman are married.

**TEACHING DAD A LESSON** (Dec. 19).—Father, a grievous flirt, believes he is getting away with it. His wife has his number, however. The son returns from college, and with his chum and sweetheart, goes to a cafe. In the next room, the son hears his father making violent love to a young lady. The son rigs up a scheme, in which his sweetheart plays an important part. The sweetheart flirts with father, makes an appointment, and accompanies him to the cafe. In the midst of their love-making, the chum, disguised, breaks into the room. He asks the girl what she means by leaving her little children for "this." Telling the flirtatious father that this is the last home he shall ever wreck, the boy takes a shot at him. Father escapes and beats it home, never again to throw down his wife.

## FRONTIER.

**SLIM AND THE PETTICOATS** (Dec. 18).—When Prof. McNutt, of Cassline College, accepted the invitation of Mr. and Mrs. Tom Faxon and sent a half dozen of the flower of his flock to spend a week's vacation on their ranch, he was unacquainted with the mischievous inclinations of the Bar S cow hands. The base of the trouble was innocently occasioned by Mr. and Mrs. Faxon leaving for a visit in a distant city a few hours before the professor decided to accept their invitation. When his telegram arrives it falls into the hands of the boys, who immediately seize the opportunity to turn the boss's absence into a holiday. They appreciate the lack of a chaperon and when at their wits' end finally hit upon the idea of dressing Slim up in Mrs. Tom's clothes. Slim, however, doesn't take kindly to the idea. He objects so strenuously that it takes the combined efforts of all the spare hands to make him see the necessity of the change. The boys attain their desire in the end, however, and they reach Santa Paula depot in time to meet the girls. There was something so ineffably enticing in the kisses of the pseudo Mrs. Tom that the girls freeze to Slim from the jump—as one of them said, "she is such an open-faced old lady." The boys take their medicine as gracefully. Fate treats the boys kindly in the end, with the single exception of Big Bill. Completely snubbed, he tells the girls of the trick Slim has played on them. What the girls do to the poor boob is past description.

**HIS BETTER SELF** (Dec. 20).—Lucille is lured into a cafe by Joe. Harry, a young man ruined through drink, is in an adjoining booth, where he overhears the pleadings of a girl as she fights away the wine glass proffered her. Recalling his own experience, the little good left in him rises to the surface and asserts itself. Harry appears and knocks the glass from Joe's hand. A terrific fight ensues, during which Harry vanquishes Joe. Leaving him insensible, Harry leads her through the crowded cafe and bids her go home. Six months later we find Harry surrounded by a gang of toughs, who plan to rob the broker's safe. Harry's pleadings to be counted out are useless—they force him to accompany them. Harry is stunned by the sight he has been forced to witness, and although he has taken no direct part in the crime, he fully realies how impossible it would be to convince others of his innocence. Rushing from the place, he boards a freight train and soon is on his way to "don't care where."

Time passes. Joe and Lucille, happily married, leave for the West. Two years later Joe becomes sheriff of his county. Living the life of a hunted criminal, Harry finally succumbs to conscience. In the shadow of a sheriff's office, he concludes to give himself up, regardless of the consequences. He rushes inside, but before he can say a word, finds himself face to face with Joe, who meets him with outstretched hands—grateful for the lesson Harry taught him in the cafe years before. Joe finally makes him his deputy. Just as Harry is sworn in and Joe is congratulating him, a telegram is received from the sheriff at Chicago saying, "Slick Pete, wanted for complicity in diamond robbery two years ago, traced to your locality, etc." Joe hands the telegram to Harry, wishing him success on his first case, and giving him handcuffs to secure his prisoner. An hour later Harry enters with the handcuffs on his own wrists. Joe absolves Harry from all blame, then wires Chicago, "Slick Pete died here yesterday." Joe was right, for his friend was not Harry, the Slick Pete, but his better self.

## IMP.

**THE STORY OF DAVID GREIG** (2 parts—Dec. 15).—A wealthy iron master finds sufficient argument to justify his ill and sometimes inhuman treatment of his men. His daughter, Viola, is a wholesome-spirited girl, whose cosmopolitan training and direct contact with the grosser sides of life counteract the impotent beliefs and principles that have sought to smother her. The professional agitator stirs up discontent among the laborers. David Greig, dreamer and philosopher, imbibes new teachings on the governing principles of love and war. When the strike breaks out, led by the firy agitator, Ben Shoreham, young Greig preaches tolerance to the men. After a physical encounter with Shoreham, Greig takes the deputation of the men to see the iron master. At this psychological moment the iron master is at a crisis in his own business—unable to make delivery on a certain contract and news of the pending strike spells ruin to him. It is during the heated argument that Greig meets Viola. The girl becomes interested in the grievances of the men. Greig takes her into the home of her father's laborers and points out to her the results of cupidity on her father's part. Meanwhile Morton's troubles increase. The date of the forfeit clause in his contract draws near and it is only the ending of the strike that can save him. His daughter, unaware of this, assists the men in their fight by disposing of her jewels. Greig discovers her sacrifice and promises to do what he can to save the father. At this time his great teacher, Rossini, passes away and Greig learns for, the first time his true identity, he was Count Michael de Rossini, of Tuscany. Greig inherits legacy of $250,000. Overcome with the emotion he rushes to the iron master and asks if it is true that, through the action of the strikers, he is ruined. The iron master grimly admits it. Greig shows him Rossini's letter and offers to buy an interest and settle the strike. The iron master consents and the strike is settled by granting the request of the laborers. Later, the spirit of Rossini bring David and Viola into the harbor of sweet content.

## UNIVERSAL.

**ANIMATED WEEKLY, NO. 91** (Dec. 3).—Governnor Colquitt Heads Great Turkey Parade.—200,000 birds participate in the second annual turkey trot at Cuero, Texas.

**General William Bramwell Booth.**—Head of the Salvation Army is greeted by Mayor Kline of New York, upon his first visit to this country.

**The Honeymoon Ship.**—The thirteenth White House bride and her husband, Mr. and Mrs. Francis B. Sayre, depart for Europe on their honeymoon trip.

**Unique Procession.**—The new Lord Mayor of London is escorted to the Royal Courts of Justice.

**Inter-Collegiate Cross-Country Run.** — Thirteen leading colleges are represented in the great cross-country run, held at Van Cortlandt Park, New York, won by Boyd, of Cornell.

**Weekly Fashion Hints.**—Ball dresses and dancing frocks of the latest style. (By courtesy of The Ladies Home Journal.)

**Wireless on Train.**—The first wireless apparatus is successfully installed on the Lackawanna Limited.

**Football at the Polo Grounds.**—Carlisle Indians defeat Dartmouth in a hard-fought battle.

**Mexican Smugglers Captured.**—Fifteen Mexican bandits caught smuggling arms and ammunition across the border after a terrific struggle.

**Thrilling Hydro-Aeroplane Flights.**—Famous aviators furnish many thrills at the Panama-Pacific International Exposition grounds. Sutro's aeroplane wrecked after a daring dive.

**Topical Cartoons by the World-Famous Cartoonist.**—Hy. Mayer.

## REX.

**THE JEW'S CHRISTMAS** (3 parts—Dec. 18).—Isaac and his faithful wife, Rachel, deplore that in America their children are forced to work on the Jewish sabbath. Leah and Sam are not so strict as their parents and the old customs pall about their more American spirits. Sam is employed in a cloak house and secretly loves his employer's daughter, but she refuses to recognize him. Leah is loved by the handsome gentile floorwalker, and despite her father's objections, she marries him. Isaac orders Leah from the house,

Later, the daughter of the cloak manufacturer marries an admirer and Sam is invited to the wedding. He drinks and disgraces himself, and returning home, is turned out by the heartbroken rabbi. He leaves, telling the old man that he will return when the father celebrated the Christian Christmas. Two years pass. Leah presents herself at her father's door with a baby in her arms. The old Jew refuses to see, but the mother longs to take the girl to her bosom. Julian falls under a street car—his legs are severed at the knees. Leah visits him at the hospital and is grief stricken.

Ten years later the rabbi and his wife are in poor circumstances, though he is as rigid as ever. Leah and Julian have adopted flower making as a means of livelihood. Without knowing it, the family have taken rooms above those of the rabbi. One afternoon their little girl meets the old man in the yard and assists him. An attachment springs up between the child and the old man and the latter is impressed many times by instances of the kindness of the gentiles towards the Jews in this country. It is this child, on a Christmas night, that finally brings about reconciliation between the girl and the old father.

**A WIFE'S DECEIT** (Dec. 21).—Phil's birthday is approaching, and his wife determines to buy a bungalow for him as a surprise. He is exceedingly jealous. He comes unexpectedly, and finds a strange man calling on his wife. He is introduced, but the wife appears inordinately anxious to get rid of the stranger, Mr. Marsh. That night the wife asks Phil for a check, but will not confide in him for what purpose she wishes it. This arouses more suspicions in him. He finds Marsh's card in her purse, and the next day is horrified to see her ride past in an auto with the stranger. He follows them and sees them enter a bungalow with drawn blinds.

Wild with rage, he employs a detective to watch his wife. Phil finds a smoking jacket hidden away, a present his wife is keeping for his birthday, and his suspicions are strengthened. Each time his wife goes to the new bungalow the matter is reported to Phil by the detective. The birthday arrives, and in the absence of Phil, his wife moves her trunks to the new bungalow. The detective rushes to Phil and tells him about it. Phil and the detective fly to the strange house, and are just to time to see Marsh enter. In a frenzy, Phil tears into the house, followed by the detective, and his wife makes him a present of the new bungalow, handing him the deeds and introducing Marsh as the real estate agent.

# MUTUAL FILM CORPORATION.

## MAJESTIC.

**THE RIVAL PITCHERS** (Dec. 14).—Heine and Mike were pitchers on rival baseball nines and also both were rivals for the hand of the widow Murphy. The widow was coy and kept them both in suspense. The widow liked fish and respected a man who could bring in a fine catch after a day at the seashore; so Mike set out to win fame as a fisherman. Heine chanced to be at the shore on the same errand below the dock from which Mike was fishing. Mike had great luck and caught

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a number of fish, but each time as he pulled them in Heine detached them from his line. Much discouraged, Mike returned home to find Heine displaying a large catch of fish to the smiling widow. Mike, however, learned of Heine's perfidy and denounced him to the widow. Heine was in disgrace, but bided his time waiting for the great baseball game.

The eventful day arrived. Heine pitched a good game for his team, but much to Mike's anguish insisted upon hitting Mike whenever he came to bat. Retaliation was out of the question, for Heine wore a football headpiece. The widow was impartial with her smiles, and the anger of Heine and Mike grew. The game was never finished, for it ended in a free fight. Mike trounced Heine thoroughly, and proudly left the grounds with the widow.

**UNCLE'S NAMESAKE** (Dec. 12).—The young business man, who lived in a suburban town near New York was not wealthy himself, but had expectations in the shape of a wealthy elder brother, who lived in England. This brother wrote that if the American's first child was a boy, and was named after him, he, the wealthy bachelor uncle, would gladly send $5,000 and make his namesake his heir.

As matters turned out, the American's "first child" was twins and both of them girls, but being resourceful, the happy father cabled his brother, whose name was John Henry Carson, that the twins were boys and he had managed to name both of them after the wealthy bachelor, by calling one John, and the other Henry. He got the $10,000 he asked for, and for years his deception was not discovered, as the ocean divided the two brothers. Then one day the brother in England was enlightened and he determined upon a novel revenge, and sent word that he was coming to America to see his heirs, and what he had expected, happened. The parents to hide the secret, dressed the little girls up as boys and the uncle had a high old time teaching them how to box, play baseball and indulge in other rough sports that boys enjoy. They were such nice little girls, however, that uncle could not really be harsh with them, and in the end they won his love, and he admitted that he was glad after all that his namesakes were little girls instead of rough and rude little boys.

## THANHOUSER.

**A BEAUTY PARLOR GRADUATE** (Dec. 9).—The young lawyer was rising rapidly in his profession, but as he grew more and more prosperous he could not help but be ashamed of his wife. She was a fresh young country girl when he married her, but in the city she did not seem to be able to make anything out of herself. Her dowdiness and utter lack of attraction when strangers were about incensed him, and after a number of "breaks" on her part, there was a quarrel. The husband wanted to know why she could not be stylish, and finally stormed out of the house, leaving her very unhappy indeed. The wife thought the matter over, however, and as she loved her husband, she decided to try and please him. Accordingly she ordered quantities of good clothes, went to a beauty parlor and was beautified within an inch of her life. She even learned how to walk and stand in the new and extremely foolish way, and when her husband returned in the evening, she was prepared to give him the surprise of his life.

It might be added that this was the one evening the husband did not want her to be stylish, for his rich old country uncle was with him, and for several hours the aforesaid uncle had been explaining how glad he was that his nephew's wife was "a sensible woman and not dressed up like a doll." He also intimated that one reason he was making his nephew his heir was because he knew the wife would not waste the money which had been amassed as the result of much toil and privation. Under the circumstances, the "dressed up doll" failed to make a hit, and uncle left after announcing his intention to make a new will. Naturally the husband raged at his wife and the poor woman was brokenhearted, for she found that by trying to please her husband, she had only given him new cause for resentment.

**LAWYER, DOG AND BABY** (Dec. 14).—Perhaps it was because the prim little lawyer hated children that he became involved in an extraordinary series of mishaps. He was on his way to court, annoying no one, when a woman suddenly rushed up to him, thrust her baby into his arms, and told him to mind it until she could capture her dog. Then she vanished. The lawyer did not know much about children, and the unusual occurrence startled him so much that he was unable to say anything in time to head the woman off. Later he found to his sorrow that it was much easier to take care of children than to get rid of them. Everyone to whom he applied for help gruffly rebuffed him. He was an object of mirth on the streets and in the court, where he finally went because of an important engagement; he was both pitied and scorned. Even the orphan asylums refused to take the child, but in the course of time the mother returned and claimed her offspring. She was not one bit grateful; in fact, she dubbed the poor old lawyer "a miserable kidnapper." Then she went out, and the lawyer was so much interested in noting that she had departed that he forgot to note that she had left her dog behind her. Well, to cut a long story short, the lawyer got rid of the dog, and he never saw the baby or its mother again.

## PRINCESS.

**HIS IMAGINARY FAMILY** (Dec. 12).—Suppose you had led a rich and generous uncle to believe that you were a married man with a wife and child because that uncle was an admirer of family life and very generous with checks to a scapegrace's imaginary family, and that you received word that uncle was about to pay you a visit in order to meet the nephew and the child who was supposed to be named after him.

Boyd Marshall was in just such a predicament. Years before he had needed money badly, and had worked on his kindly uncle's sympathy by writing him that he was about to be married and then later on when the same emergency arose that had confronted him before he wrote uncle that he was the father of a bouncing boy whom he had named in honor of said uncle. Uncle was very generous and sent almost monthly remembrances to his imaginary kin. Then Boyd received a letter one day from uncle, saying that he was called to New York on business and would make his headquarters with his nephew and make the acquaintance of the favorite nephew's wife and his young namesake. In the emergency Boyd hires an actress and a newsboy to impersonate his family and though they succeed in pulling the wool over doting uncle's eyes you cannot help but feel when you have seen the picture that it couldn't have turned out in any better way.

## RELIANCE.

**TWO GIRLS OF THE HILLS** (Dec. 8).—Two sisters, Eve and Edith, are living in the hills with their father, a distiller. Eve is the rebellious one, chafing under the restrictions of her limited surroundings. Edith, the contented daughter, is happy and brave in following her duty to her father and her young sister. The father, notwithstanding the dangers of his calling—which make him an iron-willed, reckless man—is but putty in the hands of his two girls.

Into this little home comes a young, unprincipled adventurer, who turns the head of little Eve, wins her love and for a time wrecks the family ties that have bound the three together. The adventurer learns that there is a reward offered for the father's arrest on the charge of illegal distilling. He induces Eve to get some money from the family hoard, and on the promise of marriage and the big city, she agrees to elope. The adventurer leaves to carry out these plans—which to him are only incidental—his real purpose being to notify the sheriff and secure the reward offered for the arrest of Eve's father. He accomplishes his design, is half thwarted by the other sister, who with her affianced husband carries off jugs of whiskey which constitute the only evidence that could convict the father. The arrest is made and Eve, too weak to resist the blandishment of the adventurer, runs away with him.

A year passes. Eve is cast aside by her husband, the father is pardoned, and Edith is married to her mountaineer sweetheart. The father returns from prison and the outcast, Eve, comes back to the hills to beg forgiveness.

**FOUR $100 BILLS** (Dec. 10).—As Ralph Hunter and his wife are spending a quiet evening before the blazing logs of an open fire, Hith Hanner is announced. His arrival recalls scenes of twenty years ago and as the trio of old friends talk of their last meeting amid the exciting scenes of life in the gold fields of Nevada, an intensely interesting drama is unfolded upon the screen.

Hunter arrives in a rough mining town where he befriends a stranger and meets his present wife, Helen, who is the daughter of the sheriff. He displays four $100 bills, which are great curiosities in a land where gold is used exclusively as legal tender. It happens that the landlord of the town inn also owns four $100 bills, which are stolen by two bad men of the locality. Hunter is accused of the theft and the bills discovered. In line with the quick justice meted out to mining camp offenders, Hunter is about to be lynched. His only witness, the man he befriended, has departed to a distant settlement. Helen learns of his trouble and by making a supreme effort and overcoming many difficulties finally succeeds in bringing the missing witness to the scene of the lynching, where Hunter is saved and the real culprits brought to justice. A charming romance which results in Hunter's marriage to the girl who saved his life brings this exciting drama to a delightful close.

**A MAN'S A MAN** (Dec. 13).—Marty, a country boy, associates with a gang of young men of about his own age, who have no ambition whatever, except to loiter on the street corners. As they are standing at the usual place, Elsie, the belle of the village, who lives alone with her widowed father, passes. Some of the members of the gang make remarks about her which Marty resents. He goes to Elsie's assistance and escorts her home, explaining that the boys did not mean to insult her.

He returns to the gang, who immediately proceed to "Beat him up" for what they term his interference. In the fight he receives a black eye. The following day Elsie passes and again meets Marty. She sees his disfigurement and not knowing the cause of it, tells him that she does not approve of fighting. He does not tell her the cause of the fight and that he has determined to make a man of himself for her sake.

The railroad company installs poles in the vicinity of Elsie's home. They attempt to plant a pole in the center of a flower bed on the lawn. The father and daughter try to drive them off, but fail. They decide to seek assistance from the courts in the way of an injunction. While the father is away the surveyors continue their work. Elsie thinks of Marty, as a last resort, to help her. She sends for him, and coming, he holds the men off long enough to allow the father time to return with the injunction. His knowledge of fighting has again enabled him to be of assistance to the girl he loves, and an extremely interesting romance is the result.

## DOMINO.

**DEVOTION** (2 parts—Dec. 11).—Colonel Brush, a staunch Southerner, whose daughter Edith is in love with Walter Boyd, a Northern physician, during an argument strikes the doctor across the face with his whip, leaving a very bad scar. The colonel prepares to join his regiment at the front. Before leaving he hides his wealth in an old well, giving Simon Boldt bonds to cover the mortgage which Boldt holds on the colonel's home. During a retreat, the colonel is cut off from his men and changes clothes with a Northern private, hoping to make his escape. The Northern private is found and buried as the colonel, while the colonel is wounded by an exploding shell, becoming almost an imbecile. He is discovered in a Southern prison by his faithful servant, Pete, and taken home to his daughter, who now that Boldt has foreclosed the mortgage, is forced to live with the negroes. Dr. Boyd is the chief surgeon of the Northerners that take the town in which the colonel lives. He operates upon the colonel and restores his reason.

## KAY-BEE.

**HER LEGACY** (Dec. 9).—Jed Conners, a wealthy but miserly farmer, starves his daughter, Mary, in his greed for gold. A snarling, grouchy lawyer named Caleb Mundy wishes to marry her, but she does not love him, and refuses. Mary falls in love with her father's hired man, Jim Grace. Jed Conners makes his will, with Caleb Mundy as witness. He then hides the will, also some money, in a hollow tree. Conners, being very deaf, fails to hear a runaway horse one day, and as a result loses his life. Mary cannot find his will. This fact gives Mundy the idea that he can forge one successfully. In the forged will Mary is only given the wood lot. She marries Jim Grace and they go to live in a shanty on the wood lot. Mundy is conscience stricken one night, and thinking he sees a ghost, runs, and falling over a cliff, is later found dead. Mary dreams that her father hid the will and some money in the hollow tree and she and Jim find them the next day. The original will bequeaths everything to the daughter Mary.

**THE SOUL OF THE SOUTH** (2 parts—Dec. 12).—John Page operates a distillery with the aid of his young son, Jim. One day revenue officers discover some jugs of whiskey. They watch them and later follow Jim, who has brought more jugs to the hiding-place. They trail him to the cave, where the distillery is located, and in trying to force an entrance John Page is killed, the boy escaping through an underground passageway. He wanders for some little distance and finally lies down to sleep beside a stream, to be awakened by Betty Adair's cry for help. Jim plunges into the water and rescues the girl just as her brother Bob comes up. Together they carry her to their grandfather's house, with whom they live.

The grandfather has just bade Jeff Davis goodbye. He had come just previous to the children's departure for the fishing expedition and Betty, with true Southern hospitality, had given him a drink of water and invited him to come in the house. She had asked him to write in her autograph album, which he does. Later we find Jim and Betty betrothed. The war is declared and both boys enlist in the Southern army. One night while on picket duty Bob falls asleep and is discovered by a sentinel, who reports him to the office. Jim, always looking out for Bob, has seen the whole action and makes Bob go to his place in camp while he assumed Bob's duty. Jim is arrested and sentenced to death. Bob writes the news home and Betty, donning a Confederate uniform and forging Davis's name to a pardon, rides into camp. It happens that Davis is in the camp and the officer takes Betty to him; she recalls the incident of the album and pleads with him to save her lover. He informs the officer that the pardon is genuine, and Davis takes Betty to her sweetheart, who is now restored to his former rank.

## MUTUAL WEEKLY.

**MUTUAL WEEKLY, NO. 49** (Dec. 3). Army Versus Navy.—An animated game at New York Polo Grounds in which the soldiers win.

Lord Kelvin Honored.—A statue in his memory is unveiled at the University of Glasgow, Scotland.

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**Opening the Los Angeles Aqueduct.**—Pacific Coast city now supplied with water from mountain tops.

**A Chemical Factory Burns in Brooklyn.**—New York City plant totally destroyed by explosions and fire.

**Battle Maneuvers in Oregon.**—National Guard in field practice for possible early call to arms.

**Interstate Athletic Meet.**—Champions of Colorado and New Mexico in contest at Rocky Ford, Colo

**French Wreck Costs 39 Lives.**—Military train in collision with appalling loss.

## BRONCHO.

**THE WOMAN** (2 parts—Dec. 31).—John Walton has contracted consumption and when his wife, Mary, returns from her engagement as singer, the doctor advises that they go to Arizona. Later we find them in a little shack on the desert. Their funds are almost depleted when word comes that a new gold reservation is to be opened. Donning a suit of her husband's, Mary leaves him in charge of an Indian squaw and goes to enter the rush. On the trail she overtakes a couple of men and a woman and she joins them, they thinking that she is a man. When the rush starts, Mary's horse falls and she, unconscious, is taken to the hospital, where her sex is discovered. Later we find her singing in a concert hall. Here she is insulted by a drunken man and Tom Broughton, one of the men she overtook on the trail, comes to her rescue. He later proposes marriage, and she knowing that her husband is in need and having lost her position, consents, not telling him that she is married. They have been happily married for some time when she receives word from the squaw that her husband has died. With nothing in life now to live for, she kills herself, leaving a letter explaining her past.

## AMERICAN.

**WHERE THE ROAD FORKS** (Dec. 15).—Miriam Howell has completed her musical education and her teacher gives a private recital for the benefit of some of the greatest opera managers in the country. The wonderful power and quality of her voice thrills even their critical tastes and a contract with an alluring salary is offered her. Imparting to her professor her contemplated matrimony, she is told that she will have to sacrifice love and marriage on the altar of ambition, if she would succeed in her operatic career. She returns to her home to think it over, when her lover calls and importunes her to marry him. She is undecided and shows him her offer and requests time to think. He tells her he will call for her decision in an hour, and leaves her. Seated in the firelight's glow, she becomes drowsy and soon is fast asleep. The maid enters and softly draws the shades and turns out the light. Ambition, personified, appears to the sleeping girl, and with a majestic wave of her arm bids her look upon her alluring future as an operatic star. She sees herself upon the stage with the sea of faces upturned to her, eagerly listening not to miss one note of her wonderful selection, "The Jewel Song." A thunder of applause is sweetest music to her ears and she is forced before the curtain again and again, before the audience is satisfied. Flowers and favors are showered upon her and she retreats to her dressing-room to find the managers and her teacher there to extend warmest congratulations. She is driven from the theater in her own car and eager people line the drive to throw flowers and bestow praise upon the accomplished vocalist. Miriam stirs in her dream, her hand unconsciously grasps a pen and she is about to sign the contract, but Cupid appears and dashing the pen from her hand bids her wait and he will show her her future as a beloved wife and mother.

Miriam sees herself arrayed in bridal robes and about to become the wife of Ed Templeton. The ceremony is performed and she goes to her new and delightful home. As the years pass by children come to bless their home and she is supremely happy. Cuipd's picture is also alluring. Miriam finds it impossible to choose, but they are awaiting her decision and at last Miriam asks: "Show me my old age." Ambition reluctantly again takes up the thread of the future, and Miriam sees herself in her dressing-room in a desperate attempt to appear young and beautiful. From time to time her hand strays to her throat, for it has troubled her of late. She hears the cue, and appears upon the stage and tries again to face that sea of upturned faces. A hush falls over the vast audience as she begins to sing. Soon a restlessness comes over her auditors, for her voice fails. And then the long dreaded climax comes—the most dreaded and cruel taunt, "the hiss" and she is forced to leave the stage.

She returns to her lonely home and while eating her dinner in solitude she receives the final blow, a letter of dismissal. Ambition gives way to Cupid and he willingly and eagerly takes up the thread of her future under his guidance. She sees herself and her lover, Ed Templeton, grown old, it is true, but the sweet old age that has come with a life of serenity and happiness. Around them are their children, grown to manhood and womanhood, and little grandchildren who worship their grandparents. Miriam awakens from her dream and love to its uttermost has awakened in her heart. When Templeton calls, Miriam gives him her answer without reserve, for after what she has seen, she knows her better future.

## EXCLUSIVE SUPPLY CORPORATION

### GAUMONT.

**A TERRIBLE DREAM** (Dec. 16).—Baron Herlack entertained some friends to a spiritualistic seance. He jokingly enquired when he was likely to die, and the spirits replied: "This night at 3 o'clock you will die." His friends went and left him alone. He resolved to try to escape, but the doors and windows became solid walls and the furniture disappeared. When 3 o'clock approached, the baron saw three hooded figures beside him, one of whom bore an axe. With the chiming of the clock came the Prince of Darkness. "This man," said he, "wished to raise the curtain of the future; therefore he dies." It was in vain that the baron pleaded for mercy. There was no escape. The table gave place to a block, and terrified, he laid his head upon it. As the axe descended he awoke! It was a dream, but so great were its effects that he ordered the removal of every table in the house and interdicted future seances.

**OSCAR IN SEARCH OF A WIFE** (Dec. 18).—Oscar advertises for a wife. He stipulates that she must be either a widow or a young girl, also adding that good cooking was essential. The first applicant was Carmen Moulton, who proved to be much too boisterous, and got up to all kinds of pranks. Oscar decided she would not do. He next calls upon Widow Martin, a lady who had buried three husbands. When Oscar saw the lady—well, he fled hastily. Pamela, his cook, then thought she would try her luck, and with the aid of a professional "poet," she addressed Oscar in verse, and her suggestions brought him a vision of true happiness. He wrote, making an appointment, and the following evening Oscar made tracks for the rendezvous, where, to his utter surprise, he met his cook. That decided him; it was no use searching for a wife. Much better to remain a bachelor and enjoy the delicious meals Pamela served. Consequently, he increased her wages by one pound a month and put all thought of a wife behind him.

**DOLLY SAVES HER GRANDFATHER** (Dec. 9).—Old Foster's son-in-law, Gunn, was a weakling, and unable to resist the bad influence of his brother. He got into difficulties with Mr. Hick, an old miser, who threatened him that he would sell him up if he did not pay him 1,180 pounds within a month. Hick told Gunn that he knew Old Foster had made a will in his favor, and Gunn plotted with his brother to remove the old man. Their plotting was overheard by Dolly, an orphan daughter of a son of Foster. She was the drudge of the farm, but loved the old man, and was very fond of Gunn's wife and the child. She heard the details of the vile plot and resolved to circumvent the two villains. The old man had long before realized that his life was not safe, and had taken the precaution to alter his will. When he returned to the farm in the evening, he left with Dolly.

**POUPETTE'S MEAN REVENGE** (Dec. 11).—Leonce and Poupette try to buy some freshly-gathered mushrooms, but are outbid by a man, who takes them to a hotel to be cooked. They determine to be revenged. Poupette gains access to the kitchen and succeeds in substituting pieces of sponge for the mushrooms. The unsuspecting diner eats them with a relish. He is seized with an unquenchable thirst. Glass after glass of wine does not appease it, and having half emptied a water butt, he goes to the reservoir. Seizing a rubber tube, he places it in the water, and the level of the water in the reservoir immediately begins to drop. Quenching such an inordinate thirst is bound to result in ill effects, and he begins to visibly swell, and sets off to the hotel in agony, almost bursting. Meeting Leonce and his fellow trickster, the victim seeks their sympathy and aid. Leonce punches him vigorously and the poor man is bewildered when he disgorges a sponge. He cannot understand what can have happened, and the others are too wary to explain.

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## FEATURE FILM STORIES

## FILM RELEASES OF AMERICA.

**DEMONYTE** (3 parts).—Lincoln Whatley, a professor of chemistry, after years of experimentation, has discovered a new explosive. Its value as an implement of war causes governments to extend themselves in bidding for its exclusive ownership. The agent of the United States Government negotiates for the purchase.

The higher circle of Anarchists determine to get Demonyte from them by means of money or violence. Lydia, Countess of Orloff, is present and a cast of dice decides that she must do the work, fair or foul. She answers an advertisement for a companion to Professor Whatley's daughter and is engaged. She learns where the Demonyte caps are hidden in the professor's laboratory. Wading through the water, she forces an entrance through the flooring. She finds the Demonyte caps and takes one which is loaded. She has been observed, however, by Lieutenant Turner, fiance of Mary Whatley. When the robbery of Demonyte is discovered, Turner and Whatley seize the spy. Imprisoning her in an X-ray cabinet, the professor turns upon her the powerful light. The Demonyte cap is discovered hidden in her mouth. Foul means having failed, Lydia later confronts Lieutenant Boston, the American agent, and offers double the price paid for the possession of Demonyte. He scornfully refuses. Pursuing him to the railway train, Lydia causes him to seek safety on the roof of the train. Another train approaches from the opposite direction on the adjoining rails. Turner jumps and falls upon the Demonyte caps. He and the pursuer are blown to atoms and both trains are wrecked.

Upon hearing of the terrible effects of his invention, Professor Whatley feels that Demonyte is too wicked a force with which to menace life. Deciding to destroy the secrets of Demonyte's ingredients he blows up the laboratory in which was worked out the master work of his life.

**OUTLAWED** (3 parts).—Ramirrez, a cowboy, incurs the enmity of Foreman Alvarez by fistically opposing his attentions to Mary Gonzalo, daughter of the sheriff. Alvarez detects Ramirrez in the act of a surreptitious visit to Mary and trumps up against him a charge of stealing ammunition. Ramirrez, compelled by motives of honor to remain silent, is condemned to death by the sheriff. Mary aids him to escape. He falls in with a band of bandits, by whom he is accepted as an ally. A raid is planned upon the bandits. Mary knowing that her beloved is with them, disguises herself in men's clothing and under Ramirrez's wing is also admitted to the band. For some time there they lead the wild life of the mountains as brothers in crime. One night Mary's sex is discovered by the bandits, who, thinking her to be a spy, attack her and Ramirrez. They escape after a battle. Ramirrez is wounded and Mary hides him in a deserted cabin and goes for medicine to the nearby stores. There she is recognized by Alvarez who, after sending for the sheriff, goes alone to track and capture her and the fugitive. He has overpowered her when a shot from within from Ramirrez's rifle kills him. The sheriff and his men arrive and all is explained.

**VENGEANCE BEQUEATHED** (3 parts).—Their eyes heavy with grief, Edith and Violet, dancers, return from the funeral of their sister, Grace. They find a letter marked "To be opened after my burial," which encloses a photograph. This, the dead sister identifies as the man who has wronged her and through his falseness has brought her to her death. Her request is that her sisters seek him out and avenge her. Strangely enough, she omits to mention his name and address. Conjuring before them the image of the beloved departed, Edith and Violet swear to find the unknown and wreak their worst upon him.

Assuming new names to aid their search, the sisters are engaged to dance in a music hall. Here comes Viscount Henry, and a party of friends. This count is peculiarly attracted by the mysterious masked sisters. He asks the manager to introduce him. Violet's beauty is the source of particular attraction. The other sister fears danger and recalls to her her sister's fate. This count persists, although a likeness to the dead Grace, to whom he once promised marriage, causes him uneasiness.

Edith, calling upon the viscount to learn the purpose of his attentions, accidentally finds her late sister's portrait. Returning with the portrait of the viscount the sisters compare the one which the sister had enclosed in her last letter. They are identical. Edith reminds Violet of their oath of vengeance. It falls to Edith's lot to execute the oath. She goes to the viscount's house and confronts him with his guilt. He orders his servants to arrest her. She escapes.

# WAR
## ON THE GRIDIRON

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Keenly anxious, the other sister, Violet, comes to the house about this time. She is daunted by the onrush of the pursuers who are chasing her sister. Mistaking Violet for Edith, they pursue the former, and a stern and exciting chase it is. Edith, in the meantime, returns to the house, where she meets the viscount, now unprotected by his servants. A shot from Edith's revolver, and a long fall down a secret passage ends his evil life.

## PHOTO DRAMA CO.

**TEN NIGHTS IN A BARROOM** (Five parts).—At the age of twenty-one, Joe Morgan inherits his father's grist mill. Soon after he weds Fannie Owen. Happy-go-lucky Joe soon feels the responsibility of the mill irksome and he engages his companion, Simon Slade, as manager, leaving Joe free to indulge in his desire for drink and idleness. Joe spends his money freely, but the shrewd business-like Simon Slade saves his and when Joe, who has mortgaged the mill, is unable to meet the note when due, Simon advances the money, thus buying half interest in the business. Having less to do than before, Joe slides the downward path. Through all of these darkening days the ever-loving and devoted Fannie clings to her dissolute husband without a word of reproach; even the birth of a baby girl, whom Joe worshiped, did not stop him from his downward course. Slade has sold his share in the mill to Judge Hammond, and has opened a tavern; Joe became his best customer. Spending his money lavishly, Joe was a welcome visitor at the saloon, and when he lost the mill, he mortgaged his home, the proceeds of which went in the same manner as the rest of his money, "over the bar."

Eventually the time came when he has to meet the mortgage on his home, and being unable to meet the obligation he knows not where to turn for assistance, except to his friend, Simon, with whom he spent his money. When he called upon Simon, he finds no longer the Simon Slade of boyhood days, but a hard-hearted tavern keeper, with no thoughts of the past, who refuses to lend the needed amount, and gives Joe to understand that he was no longer a welcome visitor at the tavern.

Joe awakes to a realization of what a fool he has made of himself, but now it is too late. In a short while his home is sold, he and his wife and child are thrown out in the world, without home and friends. Joe, who now has sunk to the level of the village drunkard, tries to drown his thoughts in drink; his faithful wife is compelled to do washing and other drudgery. She becomes dangerously ill, and instead of going to get Joe, as she has been accustomed to do on other occasions, she sends her child, now a girl of ten, to the saloon to bring her father home. At the time of her entrance into the saloon, Joe is having an altercation with Slade. They come to blows; Slade attempts to strike Morgan with a bottle. Joe's daughter, in an effort to save her father, steps between the two men and receives the fatal blow. Joe, frenzied with grief when he realizes what Slade has done, attempts to strangle him. Joe takes little Mary in his arms, and rushes home with her. His wife realizes what has happened and for the first time since their marriage she upbraids him. The excitement is too much and Joe is seized with delirium tremens. After days of agony and torture, he is brought to a realization of what has happened, but only in time to see little Mary die from the cruel blow of Simon Slade. Before her death, she exacts from her father a solemn vow that he would never drink again.

The wheel of fate turns in Joe's favor, while Simon Slade begins to reap the harvest of his ill-gotten gains. His son becomes addicted to drink and gambling. When his father remonstrates with him for drinking, they quarrel. The father strikes the boy, who being intoxicated and not realizing what he is doing, strikes his father and kills him. Soon after at a mass meeting presided over by Joe Morgan, now a strong temperance advocate, it is decided to do away with the tavern and thus rid Cedarville of the curse of rum. From the day of Mary's death, Joe Morgan resolves to make a man of himself, and after losing his desire for liquor, he is again a respected citizen, regaining possession of the old mill, his home, and the love and respect of his wife and neighbors.

## A. BLINKHORN.

**AFTER MANY YEARS** (General Film Agency, Ltd., 3 parts—Dec. 15).—In a pretty little Danish fishing village, Captain Glask, a young seaman, woos and wins Ella, the daughter of another sea captain. The day comes when the captain has to leave the village to take over the command of a wealthy widow's pleasure yacht. The change from the old to his new environment is a marked one. Mrs. Lytton, his employer, is an elegant and refined though heartless, woman. Glask finds her very fascinating. She eagerly pounces upon the opportunity of adding another to her many victims, and finds zest in playing off Glask as a rival to her cousin, who has long zealously courted her. The game soon develops into earnest, Mrs. Lytton, learning through a ring which Glask wears on his hand that he is engaged to be married. With an inward sneer at the thought of the little fisher girl waiting for the strong man standing so sturdily before her, she negligently draws the ring off the finger of his hand and lightly tosses it into the air again and again, catching it dexterously as it falls.

Glask watches with a half smile as the tiny golden circlet rises and falls. Then an exclamation of dismay breaks from his lips as the ring spins sideways, and drops into the lake by the side of which he and Mrs. Lytton are standing. Half an hour later she is flirting with her cousin, while Glask, raging with jealousy and hating both of them, is about ready to return to Ella before ever having set foot on the yacht.

Lack of decision keeps Captain Glask lingering, and he finally takes over command of the yacht. Here Mrs. Lytton, finding that he refuses to yield one jot or iota of his prerogatives to his rival, falls completely in love with him. There is one passionate scene of love-making on the bridge, and this her cousin secretly snapshots in a mood of bitter revenge, afterward sending the photo to poor little Ella Brandt. The announcement of the coming marriage is made known. Poor Ella sends Glask a line offering him his release, giving him a single reproach.

Time brings many changes. Ella finds comfort in her son, Karl. Elsewhere, Glask, his wife having died, rejoices in a charming little daughter, Doris by name. The morning of Karl's departure for his first fishing voyage, Ella places her locket containing a portrait of the boy's father around his neck. The brutal treatment of the skipper is particularly directed at Karl. One day in a mad desire to get away at all costs, he drops from the rigging into the water, in the hope of keeping afloat until picked up. He is rescued by Glask, who is out cruising with Doris. A gallant rescue is effected, and the lad is given shelter and hospitality until his recovery. Karl speedily acquaints his friends with his whereabouts, and at the same time extends an invitation from his host to his mother and grandfather, to come to him as soon as possible. In the meantime he and Doris become fast friends, and the long days pass all too quickly.

Doris one day discovers the locket around her new chum's neck and, with childish imperiousness, insists upon opening it. To her amazement it contains a photograph, which she recognizes to be that of her father. She carries the locket to him and he, amazed in his turn, questions the lad. Karl's answers lead to the truth: that the boy he has rescued and sheltered is his own son, the living testimony of the romance of fourteen years before. Shame and remorse grip him as he reviews the past, and it is with a heavy heart that he awaits the coming of his old sweetheart in accordance with his own invitation.

That night through some childish folly, Doris causes a fire in her bedroom. The blaze is discovered by Karl, who bravely rescues the child from a veritable furnace of flames, bringing her down an unsafe ladder from the top of the house. He is badly burned and when Ella and her old father arrive they find their boy has just escaped once more from death. The shock to poor Ella is doubly great, for she has recognized Captain Glask at once. He pleads for forgiveness by the bedside of his son, but Ella finds it too hard to pardon. Bitter words pass their lips, and the old wrongs seem as if they cannot be buried, until she suddenly sees Karl and Doris looking wistfully at her with hands held tight in each other's. It is the healing touch, and with tears in her eyes, Ella turns to receive the first embrace of her lover.

## WARNER'S FEATURES.

**TRAPPED IN THE CASTLE OF MYSTERY** (3 parts).—Colonel Barton's automobile breaks down near the quaint old village of Doromy. While talking with the inn keeper he learns that Doromy castle is peopled with ghosts and that travelers who venture within are never seen alive again. In a spirit of adventure the Colonel sets out for the castle, resolved to spend a night there and disprove the villagers' superstitions.

Margaret, the attractive daughter of Gontran, leader of a gang of counterfeiters who have their headquarters in old Doromy castle, is quick to carry word of the Colonel's visit and to warn the counterfeiters of their danger. That night Colonel Barton is intimidated and tortured by Gontran's men dressed as ghosts. He goes mad and the next day is found wandering in the fields.

Then fate takes a hand in the game. The Colonel's son, Charles, falls in love with the counterfeiter's daughter, who saves him from a horrible death at the hands of the counterfeiters. Escaping, he assits the police to break up the gang and takes Margaret to his home when her father is killed. In an intensely dramatic scene, Colonel Barton is confronted with a white veiled figure that the shock may restore his reason. The experiment is successful and Margaret, although the daughter of a counterfeiter, marries Charles.

**THE SHADOW OF NAZARETH** (3 parts).—Was Judas willing to betray the Master because he believed that Christ could and would deliver Himself from His captors? There are many students of the Bible who contend so and who say that Judas was not wholly bad at heart. The important point is that Jesus of Nazareth would not and did not save Himself from death by a violation of natural laws.

For months Christ had been preaching to the multitudes, healing their afflictions and gaining converts to His cause. One after another, His disciples had been chosen until there were twelve, including the traitor, Judas Iscariot. Barabbas was arrested for the murder of Gabrias, who sneered at Judith whom Barabbas loved. He was imprisoned by Pilate at the command of Caiaphas, who also loved Judith. Later Judith, to satisfy her lover Caiaphas, persuaded Judas to betray the Master. Pilate washed his hands of the affair and Christ was crucified. The people cried aloud for the release of Barabbas, and Pilate obeyed and set him free. Barabbas, having looked upon the face of the Master, was shaken with fear. With Judith, he went to the hill and beheld the sign of the Cross in the heavens. Judas, the traitor, hanged himself. When Judith viewed his body she became insane from grief and terror. Seeking out her lover, Caiaphas, she stabbed him and then turned the dagger upon herself.

**A DAUGHTER OF PAN** (3 parts).—Before Greece became a government it was divided into many principalities. In our story, Althemus is the king of one of these states. Although his wife, Queen Nethele, is beautiful, he loves Melessa, a wicked designing woman, and it is her purpose to put away the queen and take her place. The king has selected a husband for his daughter, Althea, Diomed, a rich young man. Jestyx, an old philosopher, one day tells the court of a wild people that live back in the forest, who are said to be descendants of the god Pan. Frightus, the wickedest of the tribe, we are told, has eaten all his children, except Dusa, his daughter, because of her extreme ugliness. Diomed at once becomes interested in Dusa and sets out for the forest. Strange as it may seem, Diomed becomes enamoured of her. Dusa, also is charmed in her wild way. Althea, torn with jealousy, follows Diomed and commands him to return to the palace. They are followed by Dusa.

The king sends for Polyclotes, a member of the wild tribe, to abduct Dusa, but he refuses to do so. Thereupon, the king dismisses him. Melessa, taken by his beauty, invites Polyclotes to enter her room. Just then the king appears, takes in the situation at a glance and puts Polyclotes in the dungeon. Dusa flees to the forest. She meets Jestyx, the old philosopher. He persuades her to return to the palace and enter into a growing lily, declaring that she will become beautiful. After many days, she arises radiantly beautiful. A multitude of things happen, as though by magic. She obtains the release of Polyclotes and they return to the forest and live happily.

## MOTION DRAMA CO.

**THE STRANGLERS OF PARIS** (Six Parts).—In a little rose-covered cottage in a village of France lived Simmonet, a respectable citizen, his wife and their little daughter Mathilde.

Their happiness was complete but short-lived, as his wife died after a short illness. Simmonet, nearly insane with grief, takes to drink, neglects his business and sinks to the depths of an outcast of society. He is aroused to a sense of his condition, but fails to regain a foothold—it is too late. He becomes vindicative, hates all mankind, and makes a vow that by no matter what means, he would save his child from the pangs of poverty. He takes his child to Paris, where she grows to womanhood, ignorant of her father's double life. Simmonet loses his identity and assumes the name of Jagon. He soon drifts into the underworld of Paris, and, owing to his superior strength and powerful personality, becomes the leader of the dreaded gang known as "The Stranglers of Paris."

A wealthy, elderly gentleman, Claude Guerin, is attracted by Mathilde's beauty, and asks her hand in marriage. Jagon makes a tool of Mathilde and compels her to accept, provided he makes a will in her favor. This he does and is strangled by Jagon and found dead before the wedding day. For this crime, Blanchard, an innocent man, is convicted on circumstantial evidence. Later, Captain Guerin, a brother of the murdered man, contests the will and obtains a verdict in favor of his daughter, Jeanne. The day the money is paid to him by the court he is followed to his home by Jagon and his accomplice, Lorenz. That night Captain Guerin is strangled by Jargon and the money stolen.

About this time Blanchard had been made a "trusty" of the prison, and succeeded, on the night of the murder, to slip away for a few hours to visit his wife, who is a maid at Captain Guerin's home. He was seen to enter and leave the house by several persons. He was brought back, and, owing to his record, is held for the crime. Jagon, too self-confident, enters the room at this moment, and is recognized by Jeanne as the man who had called on her father prior to his death, and accuses him. He is arrested and convicted of the crime and sentenced with Blanchard as his accomplice, to penal servitude for life. Fearing this, Jagon had previously given Lorenz the money and the family papers of Don Jose the Marquis de Ribas, and instructed him to assume this name, and to take care of his daughter, Mathilde. This Lorenz does, and later marries her.

Jeanne Guerin, believing that Blanchard, the husband of her maid, is innocent of the crime of her father's death, entreats her lover, Robert, an officer in the army, to secure the proofs of his innocence. He meets Mathilde, who becomes infatuated with him, and promises to assist him, *Mr. Charles V. Barker presents*

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At this very moment Jagon appears, he and Blanchard having escaped from the convict ship. He springs upon Lorenz and almost strangles him, when he is shot by Lorenz and falls by his daughter's side. Arousing himself to follow Lorenz and kill him, he disappears behind curtains. Lorenz wanders back, half-dazed, and nearing the curtains, is drawn back of them by the powerful grip of Jagon, the strangler, and later found dead. Jagon, semi-conscious from loss of blood, staggers into his daughter's arms, who has recovered. He dies in her arms, but not until he has cleared Blanchard of both crimes, and sees him united to his wife a "free man."

## UNITED KINGDOM FILMS, LTD.

**A MESSAGE FROM MARS** (Four parts).—Ramiel, an inhabitant of Mars, having committed some misdemeanor, the God of Mars commands him to proceed to Earth and reclaim some selfish mortal. By means of a Crystal Globe, which reveals the actions of the happenings on Earth, the God of Mars has noticed one Horace Parker—a selfish person. He sees him pushing his way through a crowd watching a Punch and Judy show. Horace, when solicited to contribute a few pennies by the showman, refuses, shoving his way surlily onward. The God of Mars decrees that Ramiel must cure Horace of his selfishness before regaining favor in Mars.

Horace, at home, settles down for a comfortable evening by the fire. He had promised to take his fianceé, Minnie, to a dance; but when she calls for him en route, she finds him in day clothes. She reproaches him for his thoughtless selfishness, and finally returns him the engagement ring. She goes to the dance with an escort who has called, Horace having failed her. Horace is now left at home, to read and ruminate. A tramp who is looking for work, comes to him with a letter of recommendation; he receives no help or sympathy from Horace, who turns him out of doors.

Here the messenger from Mars appears. He tells Horace that he is going to change his character and make him a better man. Horace demurs, but by a series of arguments and electric shocks, he convinces him that he is in earnest. The messenger orders him out into the night and bids him perform some unselfish act. The Martian messenger, becoming exasperated and furious, strips him of his good clothes and leaves him shivering before the house where Minnie has become the belle of the party. Again the tramp appears upon the scene. This time he offers to help Horace, who stands in rags, starving, and gladly shares the crust that is offered him.

Horace, overcome with emotion, suggests a partnership, and they try and make money opening the doors of the automobiles of the departing guests. Soon the real tramp becomes exhausted. Horace, at last alive to others' wants, picks him up and takes him to his home. The messenger, by this time satisfied that good work has been accomplished, changes him back into his ordinary apparel. Horace settles him in his own armchair, providing him with food and drink. The messenger returns to Mars, telling his Martian brother of the good work done. While Horace is attending to the needs of his new-found friend, the maidservant tells him that a fire has broken out. Horace at once dashes to the scene—the new Horace, not the old selfish one—saves the lives of three youngsters, and insists upon taking the entire homeless family back to his own establishment, treating them with sympathy and kindness. This generous action is witnessed by Ramiel and his brother Martians, who see the mission accomplished. Minnie and Horace once more brought together, and Horace replacing the discarded engagement ring.

## TRANS-OCEANIC FILMS.

**LIEUTENANT DARING AND THE INTERNATIONAL JEWEL THIEVES** (3 parts).—A gang of international jewel thieves, lead by Spider, the Yankee, reads in the "Times" that Lady Grey is to give a garden party and ball, and Lord Robey will be among the guests. The gang decides to kidnap Lord Robey, and Spider, the Yankee, makes a proposition to impersonate Lord Robey by taking the clothes of the lord on that night. When the party takes place, the daughter of Lady Grey introduces Lord Robey to Lieutenant Daring, and a few minutes later Lord Robey wanders off to another part of the garden. There he is captured by the gang, taken into an automobile to the headquarters of the gang and tied hand and foot. Spider dashes into the headquarters and there pulls the clothes off Lord Robey and makes up as the counterfeit of the lord.

Spider is anxious to find out which is Lord Robey's room. By one of his clever tricks he tells one of the servants that he has forgotten which room has been given him, and he is shown into it. While the guests are assembled in the ball-room, the bogus Lord Robey robs them of their jewels, money and other valuables. He then goes into the garden and meets Lady Grey, whom he chloroforms and robs of her jewelry. He then goes to his room, puts all the jewelry into a grip and hoists it down to the gang. He then drives away in their automobile.

Meanwhile, Lieutenant Daring discovers Lady Grey and sees that she is in a swoon. Through a note that Spider has left, Lieutenant Daring finds out where the headquarters of the gang is. There he is made prisoner by the gang, and is tied hand and foot. One of the gangsters takes him out on the bridge and throws him into the river. Bess, the daughter of a captain of a barge, witnesses the act and dives after him, rescuing him just as he is about to go down for the last time. The police are summoned and the gang is captured.

## BLACHE FEATURES.

**THE STAR OF INDIA** (4 parts).—In the secret recesses of the Rajah's palace stood a Buddha, its forehead incrusted with a precious stone of infinite value, called "The Star of India." For centuries this stone has been coveted by all the crowned heads of Europe. According to tradition the stone was gifted with the mysterious power of instilling those who laid their eyes on it with an insane passion to possess it. A military attaché seeing the jewel, laboriously tunnels through the ground to the palace, steals the diamond, but is poisoned by one of the snakes guarding it, and eventually he dies. The diamond falls into the hands of an American surveyor, who almost loses his life getting it, for the stone is also coveted by his Hindu servant, who later follows him across the Atlantic with evil designs. When the surveyor's sweetheart sees the stone, she insanely desires it. His rival undertakes to get it for her on the promise that she would marry him if he succeeded. Both he and the Hindu engage the same gang of crooks as assistants in their attacks on the surveyor. The diamond changes hands several times. Each man who temporarily gets it dies a horrible death. During the days of trial and struggles the lovers unite against the gang. The stone finally is returned to India, where it continues to glitter as "The Guiding Star of India."

## KINETO.

**THE WATERS OF DEATH** (Peerless—3 parts).—Jack Marsh has for some time been working to perfect a new explosive. At last his efforts are rewarded and he makes a remarkable discovery which will have the effect of revolutionizing modern warfare.

A certain Count Navoski and his assistant, Rubinoff, spies of a foreign government, have been secretly making inquiries concerning the young scientist and learn of his discovery. Anxious to obtain the secret, they offer Jack Marsh the sum of $25,000 cash for the option and a further $50,000, if the test proves satisfactory. Jack flatly refuses the offer. Instead of immediately departing, Navoski waits on the veranda, and sees the inventor place his formulas in a secret safe behind the bookcase. Late that same evening, Navoski and Rubinoff return to rob the safe. Their skeleton keys, however, do not fit and force is resorted to. The noise thus caused awakens Jack, who rushes to his study. The spies struggle with him. Suddenly Rubinoff thinking he sees an opening to shoot Jack, whips out a revolver and fires. A dexterous turn, however, brings Navoski within range of the revolver and he falls dead at his confederate's feet. The cowardly Rubinoff beats a hasty retreat. Jack's servants fetch the police, who decide that the dead man has met a deserved fate.

The next day, Rubinoff calls on Vera, Navoski's daughter, and informs her of her father's death, at the same time swearing that it was Jack Marsh who killed him. With Rubinoff and the chauffeur, Paul, she forms a plan to wreak revenge on the inventor and at the same time obtain his secret. Marsh advertises for a chauffeur and Paul applies for and obtains the position. At a prearranged hour, Vera, taking her bicycle, awaits in the road near Jack's house. Presently, she hears Paul's signal and quickly taking her bicycle, lays down in the center of the road and entangles herself in the frame. The auto, taking a quick turn around the corner, is pulled up suddenly in front of the prostrate form and Jack takes the apparently unconscious girl into his house. As time goes on, the plot succeeds and Jack falls in love with Vera. One day he agrees to show her over the house and grounds. While doing so, Paul, the chauffeur, enters Jack's laboratory and starts a fire underneath the experimenting tables. When Jack and Vera return to the library, the chauffeur, apparently badly scared, informs his master that his laboratory is on fire. Jack immediately rushes off to fight the flames. While he is gone, Vera, who has learned the secret of the private safe, obtains the much coveted formulas. The laboratory fire is successfully extinguished and he returns to take Vera for a stroll in his extensive grounds. While there, overcome with emotion, Vera confesses her treachery and returns the papers she has stolen to Jack. A telegram arrives from the Government, informing him that they wish to take up the test of his invention at once, and that Captain Dolan is on his way for an interview. Meanwhile, however, Paul, the chauffeur, has been busy and informed Rubinoff of Vera's deception. When Vera reaches home the infamous cowards gag the defenseless girl, and forge a note to Jack. Luckily Jack receives the note while talking with Captain Dolan. Thinking Vera to be in peril, he dashes off on his bicycle to rescue her. Rubinoff and Paul have anticipated this and attack him from behind, gag him and place him in their waiting automobile. Captain Dolan, surprised at his friend's sudden departure, takes up the note and reads it. He starts off to follow Jack, but is astounded when reaching the road to find Jack's bicycle and hat lying there in mute evidence of foul play. Looking around, he sees the automobile going off at break-neck speed. The chase seems hopeless, but undaunted he follows in its tracks. Vera is bound to the side of a deep canal lock. Jack is brought to the bank and Rubinoff demands that Jack immediately inform him of his deadly secret or he will force him to stay in agony and watch his loved one gradually drown.

At an order from Rubinoff, the chauffeur proceeds to open the flood gates and immediately an enormous volume of water begins to surround the unfortunate Vera. Jack is powerless to save her, but just as he is about to give up his secret, Captain Dolan appears on the scene, and felling the chauffeur, commences to close the flood gates.

Rubinoff, thinking his plans will be frustrated, levels a revolver at Captain Dolan and shouts, "Hands up, or I shoot the girl." This was a fatal move and Jack, seeing his opportunity, swings around and with his bound feet, plants them squarely in the back of Rubinoff and sends him deep into the surging waters. Thus free, the Captain quickly closes the flood gates and proceeds to Jack's assistance, who when free, immediately dives into the lock to rescue his sweetheart. Rubinoff, however, is a good swimmer, and safe but exhausted, manages to get out of the water only to meet the revolver of Captain Dolan, from whom he is only too glad to escape by giving up all the papers in his possession. Jack, meanwhile, has rescued Vera.

## AMMEX.

**THE FATAL RECKONING** (2 parts).—A party of pioneers, among them Farley and Rand with their families, are on their way across the plains. Rand, while stopping at a stream to get a drink for his son, discovers gold. He returns to the camp for paper to stake his claim, and catches Farley in the act of making love to his wife. He overlooks it for the time being, and he and his boy go back to his claim, taking an old letter Farley has given him. From this letter he tears out the blank page to use to stake his claim, putting the letter part in his blouse. Hearing shots he goes to a hill. Indians are fast wiping out their little band.

After the Indians have gone, Rand rescues Farley from the wreck of an old wagon. After burying the dead they start off on the journey. One night Farley and Rand quarrel over a game of cards. In the struggle Rand falls from a cliff to the rocks below, where he lies apparently dead. Farley takes the boy with him, and filing a claim to Rand's mine, they go northward. Rand is picked up by prospectors badly injured about the head—he remembers nothing. They find Farley's ring which he had won in the game and also the letter. He becomes identified as John Farley.

After twenty years of aimless wandering, Rand turns up in Seattle, where the Farleys live. Rand's boy has been raised by Farley as his own son, and is now a physician. Farley's daughter and supposed son are devoted to each other. While automobiling they run down and injure an old man. The young doctor operates on him and his memory is restored. He proves himself to be Rand and confronts Farley, who recognizes him. Rand asks for his son, who overhearing, recalls his childhood and remembers his father. Farley dies from the shock and his daughter restores the mine to its rightful owner. She and young Rand learn that their love is more than that of sister and brother.

## ECLECTIC.

**TOILS OF VILLAINY** (3 parts—Nov. 27).—Richard Marvin, a circus owner, is in love with Alice Simpson, a tight-rope walker. He objects to her receiving attentions from Tom Collins, a jockey. During a performance, Alice falls to the ground and is rendered unconscious. The circus owner attempts to go to her assistance, but is hurled aside by Tom, who carries the girl to her dressing-room. There he revives her and then takes her to her home. Consumed with jealousy, Marvin orders that the jockey be discharged. Dejected, Tom calls on Alice and tells her the bad news. She advises him to answer an advertisement in the newspaper, and he succeeds in securing a position with John Wilson, a noted race-horse owner. He makes rapid progress in his new position, and is selectel by Wilson to ride the favorite in a coming race. The circus owner learns that Tom is to ride and determines to wreak vengeance on him. He goes to see Alice, who has recovered from her injuries, but she refuses to receive him. Furious at being snubbed, he threatens to harm her lover unless she consents to see him. Frightened at his threats, she consents. He attempts to embrace her, but she repulses him. Enraged, he tells her that he is going to kill Tom, and locks her in her room. Alarmed for the safety of her lover, she is powerless to warn him, as she is im-

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prisoned on the top floor of the house in which she lives. The sight of the umbrella which she uses to balance herself in her circus act, suggests a way of escape, and she decides to take the terrible risk. She crawls along the edge of the house and makes her way to a telegraph wire attached to the corner. Steadying herself for a moment, she begins her desperate trip, while below her the people gasp in horror as they realize her frightful danger. Balancing herself with the aid of the umbrella, she walks along the slender wire to a telegraph pole and climbs down to the street. Frantically she hastens to the race-track and learns that the villain has already arrived. She finds his trail and traces him to a secluded part of the race course, where she perceives him crouching, pistol in hand, ready to shoot down the unsuspecting jockey as he rides by. She throws herself upon the murderous wretch and attempts to wrest the gun from him. Seeing the struggle, an officer comes to her assistance and wrenches the revolver from the villain just as Tom dashes by on his horse. He is overcome and dragged off to jail, while Tom, flushed with victory and amid the plaudits of the spectators, is soon enfolded in the arms of his sweetheart, who had so bravely given her life to save her lover.

## RUBY FEATURES.

**THE BLACK 107** (3 parts).—The picture opens with a scene in the home of a Russian Jewish family, which develops that the student son is in love with a Gentile girl. In the course of events he finds that his religion stands in the way of his love and he becomes a convert to Christianity. He is cast out by his own people and at the same time the Christians do not accept him wholeheartedly. His treatment at the hands of his people causes him to swear vengeance on them, and he becomes a priest later in life. The story now carries over to a tavern, where a company of thieves is planning the robbery of a farmer, who drives by in his wagon. When they commit the deed, a small boy happens to be in the neighborhood and witnesses it. Frightened, he runs to the very tavern where the crime was planned and tells Vera, who is one of the ringleaders, what he saw. This makes the boy the object of fear on the part of the band and he is locked in a room, from which he never emerges. We now see a session of the "Black 107," the most feared and powerful of Russian anti-Semitic societies. The alarm has been sounded and they have seized upon the murder of the boy as a means for causing further persecution of the Jews. They order the chief of police to find the Jew who committed the crime and when he reports on an investigation of the murder that there are no such indications he is removed from office and cast into prison. His successor is a tool of the "Black 107," however, and this leads to the arrest of Mendel Beliss. All through the story thus far is shown that the converted Jew who has become a priest is the chief council and right arm of the "Black 107." He has taken a terrible means for wreaking his vengeance on the Jews and it is because of the fact that he was himself a Jew earlier in life that the "Black 107" makes great capital of his testimony. When the trial comes on, it is his testimony which is the most damaging and we show how, while the trial is in progress, the Jews throughout the civilized world wait breathlessly for the verdict. When at last it comes and Beliss is acquitted there is great rejoicing and when the picture finishes, the innocent victim with his little family gathered about him, is turning his face toward the golden land of opportunity.

## ITALIAN-AMERICAN FILM CO.

**THE MAGIC VEIL; or THE LOVE OF A HINDOO** (4 parts).—Irma Vallon, an adventuress, entices the high minister of the cabinet, Dauban, to fall in love with her, only to bring about his downfall as the accomplice of Leuvor, his enemy in the cabinet, who promises to pay her a large sum of money if he is successful. Her Hindoo servant, Ali, falls a victim to her charms. At her feet he confesses his love for her. She dismisses him immediately, adding an enemy to her list.

Her co-partner in crime starts a sensational rumor in the newspapers of a notorious actress who has indebted herself to a large sum of money as a guarantee to a note that she has issued to a high minister of the cabinet. Dauban signs his name. At the point of destroying herself, her victim is pressed to do as she wishes. The ruination of Dauban successful, she leaves Paris, and goes to Spain, in search of other victims. She goes under another name and lives as a wealthy widow. The Duke of Gervan, who spends leisure hours driving about in his motor car, has a mishap, and is obliged to beg for hospitality of the nearest house, which is that of the rich widow, Mrs. L. Vernon. Her beauty and her ways seem to attract the duke's attention to such an extent as to invite her to a royal affair one week after the mishap to his motor car. At the ball in the palace, she feigns illness as an excuse to be alone with him.

But her other victims are not dead. Dauban hears of her engagement and sends a message that he will expose her before her marriage as revenge for her sins dealt to him. Ali, her former servant, now selling rugs for a living, is standing down in front of her home selling rugs to some of the peasants. She remembers his love, and sends for him, telling him to go to Paris, and get the letters from Dauban, making him rich if he succeeds. Ali, the Hindoo, offers to go. But once away from her, his mind is set for revenge. He goes to Paris to see Dauban, whose disgrace is now killing him. Ali gets him before his life is extinct, and begs on his knees and to the gods with oaths, that he will get revenge for two, if Dauban will give him the letters. Trusting the Hindoo, he gives them.

Irma, in the meantime, takes no chances and begs the count to marry her before he leaves for the meeting of the high nobility at the king's palace. Irma, now married, waits for Ali's return, and is satisfied that there can be no danger of being exposed. Ali calls to see the duke, hands the letters and the picture and leaves. He now sees that this adventuress has duped him. His mind set, he orders his things packed, and takes her to his ancestors' palace, where there is a dungeon which houses the magic veil that brings revenge to those who have been wronged by a woman.

## GAUMONT.

**THE FALL OF CONSTANTINOPLE, A. D. 1453**—(3 parts).—The whole history of the Ottaman Turks is a romance. The Thirteenth Century had half run its course when a Seljuk Sultan was one day har beset near Angora by a Mongol host. Ertoghrul, a member of the Oghuz family of Turks, was journeying from the banks of the Euphrates, when he unexpectedly came upon the battlefield of Angora. Loving a scrimage and seeing that the weaker side was getting the worst of it, he led his four hundred riders into the fray and won the day.

Thus was the foundation of "Turkey in Europe" laid. Little did the impulsive Turk think that by his chivalrous act he had taken the first step towards founding an empire which in the later centuries, has been, and still is, in an iitense political problem.

In two generations the little body of shepherds had possessed themselves of the whole of the northwest corner of Asia Minor. Before Orkhan, the new Sultan, lay a valuable prize. The wealthy provinces of the Byzantine Empire were falling to pieces. Constantinople was the goal of his ambition, and the value of the firm and equitable government of the Turk was known to the Greeks, who contrasted it with the persistent and perfidious intrigues of the Byzantine Emperor. Good and impartial government under the conditions obtaining, was out of the question. Civil war had reduced the Empire, and the advent of the Turk would have been welcomed.

Slowly but persistently the Turks pushed further into Europe, and by the middle of the Fifteenth Century were masters of all the country round Constantinople save the city itself. All attempts to win it had failed, and this film, "The Fall of Constantinople," beautifully hand-colored, shows how Mohammed II succeeded in wresting the city from Constantine XIII, the last Christian Emperor of Constantinople.

## APEX.

**PETER MAKAROFF** (Four parts).—The highly gifted Peter Makaroff has become poor, wretched and old. Avoided by all people, he lives with his daughter, alone and strange, in a miserable, dilapidated cottage far apart from homes and haunts of human beings. His whole life he haunted a phantom: his secret unfathomable invention with the proud caprice of a great man and the imperturbable belief in his power. One day the unexpected happens. Suddenly the liquid in his crucible lights mysteriously with a greenish tint, and the air is filled with a strange phosphorescent vapor. Peter Makaroff thrusts his tongs into the crucible, lifts up a shining something. It is gold, pure, clean gold, and he has made it. Now fate will compensate him for the days of disappointment, for the mocking of the people, for all disappointments and privations.

But quite different is the effect of the great invention to what he thought it would be. Since gold has depreciated, what is there still of any value? Traffic stops as nobody wants to take gold as a means of payment. The rates of exchange decline to nothing. Every possession is losing its value, all estates have become valueless. Other states are also getting into trouble and uproar. They fear the possibility that a state backed by Peter Makaroff's invention and based on his inexhaustible goldstorm, could gain the sway over the other states Austria and France eagerly request a rejection of the invention and inventor. England is threatened with war; America threatens with boycott. In the interior of the country anarchy and bankruptcy are threatened and the world is in uproar. Peter Mararoff has shaken the foundation of the regulations of the world.

He is imprisoned, but is set free through the ever persevering efforts of his daughter. They fly to another country and into a new life. Peter Makaroff shares his riches with the poor and unfortunate, gives presents and charities. He has not forgotten the days of indigence; he becomes the benefactor of the whole district. At night only, when the world sleeps, he works underground in his secret laboratory, making the riches and his means for his charity. But neither is this life granted him by the world. Peter Makaroff, the inventor of artificial gold, is too dangerous to humanity. He is recognized and turned out of his solitary occupation into desperation and death. One night soldiers arrive to arrest him. The very same people to whom he had been charitable revolt against him. With his daughter he flies to his strong laboratory, but they try to break the iron door. Inside, rush the machines, and the monometer rises; he does not try to stop them. Outside arrest and imprisonment threatens him, inside lurks death. He has his choice and does not hesitate. Better dead with his poor, innocent child, than again fall into the hands of an inexorable state. Better a quick end than a painful death of everlasting imprisonment. The monometer still rises; a last embrace, a kiss; the overheated kettle explodes, the arch moves to and fro, totters and breaks down and covers under its ruins the poorest richest man in the world, together with his poor child and his unfortunate invention.

**A BARGAIN WITH SATAN** (5 parts).—Balduin, a student of Prague, leaves his roystering companions in the beer garden, when he finds he has reached the end of his resources. He is scarcely seated in a quiet corner when a hideous, shrivelled up old man taps him upon the shoulder and whispers vaguely of a big inheritance for Prague's finest swordsman and wildest student if he will enter into a certain agreement. Balduin rebuffs him, satirically asking his weird companion to procure him "the luckiest ticket in a lottery or a doweried wife."

The old man goes off chuckling and thence onward persistently shadows Balduin, exerting a sinister influence over him, while Balduin is still disconsolate under the frowns of fortune. The Countess Margit Schwarzenberg, hunting with her cousin, to whom her father has betrothed her, meets with an accident. She is thrown over her horse's head into a river, but Balduin, who has been directed to the spot by his evil genius, plunges in and rescues her. Subsequently Balduin calls to inquire as to her condition at the castle of her father, the count, but he makes a hurried departure when Baron Waldis arrives, the contrast in their appearance discrediting him.

His desire to win the countess and to humiliate the baron becomes so pronounced that he readily accedes to the compact suggested by Scapinelli, the old man, who has so pertinaciously dogged his footsteps, particularly when he learns that untold wealth and power will be his when he assigns to the other the right to take from his room whatever he chooses for his own use as he desires. The agreement is signed. Balduin receives a shower of gold and notes as his portion; Scapinelli takes —Balduin's soul exposed in concrete form by his shadow!

Balduin prosecutes his love affair assiduously and with apparent success, till the baron is informed of it by a jealous gipsy girl. He challenges Balduin to a duel, and the latter, assured of his superiority as a fencer, readily agrees. Count Schwarzenberg learns of the impending duel and appeals to Balduin not to kill "my sister's child, my daughter's future husband, and my heir." Balduin gives his promise, but when he goes to the venue of the duel he meets—his own counterpart stalking away derisively wiping his gory sword on his cloak. Balduin turns and in the far distance, sees the dying victim of the deed he sware he would not do. He rushes from the spot horror-stricken.

When he regains sufficient composure he makes his way to the castle of the count, but is refused admission. Determined to explain that he had no complicity in the death of the baron, Balduin climbs into a room in which the countess is seated. She receives him coldly, but soon succumbs to his ardent wooing. Just as he seeks to leave her she notices he has no shadow and that the mirror gives no reflection of him; and she drops back affrighted, the ghastly apparition of himself which takes shape in the corner of the room sends Balduin scuttling away from the castle in a paroxysm of terror.

He makes a frenzied flight through a woodland estate and the streets of Prague, wut wherever he stops to recover his breath he is haunted by the counterpart of himself. He reaches his rooms and draws a murderous looking fire-arm from its case. As the phantasmagorical figure strides towards him with a sinister grin, he fires—and in a few minutes the blood gushes from his own side from a fatal wound.

## FAMOUS PLAYERS.

**LEAH KLESCHNA** (Four parts — Dec. 10.— Leah has been taught by her father from early childhood to steal. In attempting to commit a robbery at the house of Paul Sylvaine, she is caught in the act by Sylvaine, who, instead of treating her as a thief and turning her over to the police, has an extraordinary interview with her. Sylvaine has faith in the innate goodness of human nature, and this faith is strengthened by Leah's confession that her father has taught her to steal, and that she wants to go somewhere to begin life anew, and forget the past. An adroit complication is here introduced that increases the suspense. The brother of the girl that Sylvaine is to marry, returning from a drunken spree, enters Sylvaine's apartments and steals the jewels that Leah was to have taken. Sylvaine believes that he has been duped by Leah, who after all his kindness and forbearance, fulfilled her job before she left. But eventually Sylvaine learns that the theft was committed by his fiancee's brother. Leah is exonerated, and just to help sentimental matters along, the engagement between Sylvaine

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and his fiancee is suddenly terminated. Sylvaine seeks Leah and finds her living far from Paris, a redeemed and regenerated woman. He asks her to marry him; she consents; and the jewels that brought her into Sylvaine's home and into contact with his refining influence are bestowed upon her as a wedding gift.

## PAT. CASEY.

**THE LIFE AND WORKS OF RICHARD WAGNER** (4 parts).—At the age of eight, Wagner plays for his dying step father. When sixteen he studies with Cantor Weinlig. Then follows a period of dissipation. In 1834 he is offered the position of conductor of the Lauchstädt Opera. He first refuses, but, meeting the leading actress, Wilhelmina Planer, he accepts. In 1836 he is conductor at Königsberg, and marries "Minna." They quarrel over his extravagance, but are reconciled in time to greet their friends.

In 1838 Wagner is conductor at Riga,—while rehearsing he is interrupted by his creditors. Assisted by his friend Möller, he eludes them and the Cossack sentries. He reaches a German seaport, where he boards a small sailing vessel and starts for Paris. During the voyage a terrific storm inspires "The Flying Ditchman." Arriving in Paris he calls upon Meyerbeer and plays parts of "Rienzi" for him. Meyerbeer gives him letters, among them one to the director of the Paris Opera, who, however, refuses to do anything. He calls upon Liszt, who receives him cordially. Minna is disheartened by his failures, but when things are at the worst, he receives a letter from his brother-in-law calling him to Dresden to produce "Rienzi."

"Rienzi" is successfully produced in 1842, and at the age of 30 Wagner is appointed conductor of the Dresden Opera. He again extravagantly furnishes a home. "The Flying Dutchman" is produced and fails. His creditors become urgent, and when "Tannhäuser" fails he is dismissed. Bakunin, a Russian revolutionary, persuades him to join the uprising of 1849. He addresses a meeting and arouses great enthusiasm. The insurrection is quelled and Wagner is forced to flee, being aided by Liszt. He goes to Zürich. He reads the liberetto of the "Niebelung's Ring" for a party of friends, among them being von Bülow and his wife, Cosima, the daughter of Liszt. During the reading, scenes from the "Ring" are shown. Inspired by the beautiful Frau Wesendonck, Wagner begins "Tristan and Isolde." Their friendship arouses Minna's jealousy and, after a quarrel, they separate.

King Ludwig of Bavaria, sends for Wagner and establishes him in Münich in the Spring of 1864. The King's ministers seek Wagner's assistance, which he refuses. They manage to have him sent away. He goes to Lucerne, where the King visits him during the composition of "The Master-singers." Cosima, having separated from von Bülow, comes to Wagner and they are married in 1870. Bright days come; the Festspielhaus and Wahnfried are built at Bayreuth. Kaiser Wilhelm attends the opening performance. Ludwig receives Wagner and his family. "Parsifal" is produced July 26, 1882. February 13, 1883, Wagner dies in Venice. The last picture shows the dead master surrounded by the characters he had created.

## UNION FEATURES.

**CAROUGE THE GHOUL; OR THE AVENGERESS** (Three parts).—Mrs. Mallett, the living image of her daughter, Henriette, a talented painter, leaves for Switzerland and stops at the Wolf Inn, where she is welcomed by the proprietor, Ruder, and his daughter, Louisa. In the meantime, Father Gurth, a fox hunter, is mixing some of his poisonous concoctions on a dinner plate in the kitchen. He is ordered away by the cook, who unconsciously places a pile of clean plates upon the one the hunter had been using, and the poisoned plate is given Mrs. Mallett. While at the dinner table, Mrs. Mallett drops her handbag. Louisa picks it up and admires the jewels therein. She is given one. Unknown to any of the other travelers, the eyes of Carouge sparkle with covetousness when he sees the beautiful jewelry carried by Mrs. Mallett, and when the latter retires that night her bedroom door is quietly opened and Carouge takes her jewel bag.

Mrs. Mallett dies the next morning and Henriette is advised of her death. Accompanied by Pierre Dorchain, she starts for Switzerland. Dressed in masculine attire she arrives at the inn,, where she meets Father Gurth mixing his poisonous baits with which to catch foxes, and he tells her how deadly it is to human beings. Later Henriette meets Louisa and learns how she was given the ring which belonged to her (Henriette's) mother. She asks permission to spend the light in the room where her mother had died, and the next morning the inn-keeper is astounded to find what would seem to be the dead person herself. In spite of all the threats, Henriette is unable to have him prove anything but his innocence.

Henriette returns to Paris, where she receives commission to paint the portrait of Countess d'Attili, upon whom she recognizes a cameo as having belonged to her dead mother. Learning that the jewel was purchased at a noted Parisian antiquary, the women go there and obtain that the jewels were purchased some time ago from a man by the name of Carouge, who had established his identity. On the pretense that she, Pierre and Countess d'Attili want to buy jewelry, Henriette requests Carouge to call at her studio. Upon meeting Henriette he imagines that he sees in her the apparition of her mother and asks her pardon. Carouge escapes before the police arrive, but is finally trailed to his haunt, where he climbs to the roof, and in his struggle with Henriette they both fall over. Carouge is killed. Henriette is miraculously saved.

## LEWIS PENNANT.

**TAXICAB 1098; OR THE MYSTERY OF THE RED SKULL** (3 parts—Dec. 20).—Sheridan Keen is addicted to the morphia habit, and his friend, Dr. Watson, after vainly endeavoring by medical warning and friendly expostulations to cure him of the vice which threatens his life and reason, has recourse to a trick and by means of a mysterious telegram sends Keen to a theater where he is the witness of an attempt by the beautiful dancer, Carmen, to escape from the brutality of her partner, Gomez. Keen comes to the girl's rescue and secures her a home in the house of Dr. Watson. Gomez contrives to take the place of the driver, and when Keen re-enters the taxi, he realizes the trick that has been played upon him, and punctures the tire with a shot from his revolver, so bringing the car to a standstill.

Gomez, however, is not done with, and disguised as a gardener, contrives to enter Watson's house and places a drugged bouquet before Carmen. When she is unconscious he is about to carry her off, but Keen again arrives in the nick of time, and defeats him. Later, Keen learns of another plan of Gomez. To frustrate it, he must reach Dr. Watson's house without delay. A motorcycle is requisitioned, and on this Keen rushes through the streets, carries away the gates at a level crossing, and gets over just before a train dashes up. He reaches the house in time to defeat Gomez' plan, for the third and last time, and, with Carmen as his wife, finds life too sweet to be spoiled by his old addiction to morphia, which Dr. Watson is delighted to observe he now avoids altogether.

## TRUE FEATURES.

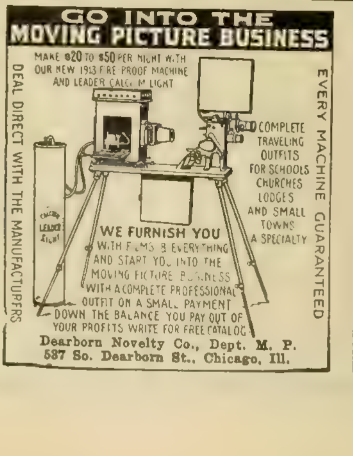
**CORSICAN BLOOD** (3 parts).—Paolo, a young Corsican, is entangled in a feud and the police of the island are pursuing him with great vigor. He is paying a secret visit to his sweetheart, when he catches sight of an officer disappearing through a window of the house. Paolo suspects that his sweetheart has been flirting with the officer and sets out to capture him. Paolo, however, is a strange composite of revengefulness and good heartedness for, when, in the course of the pursuit he sees his enemy fall into the water, and about to drown, he is touched with pity and swiftly dismounting his horse, saves him from death. This, however, does not abate the fury of other police officers and there ensues a series of thrilling escapes and adventures. He is aided by his brother in whose fishing hut he finds shelter. The officers, however, are soon upon his trail and he hides himself in a stack of hay. The officers make a thorough search of the house without finding any trace of their man, when the captain bribes the young nephew of Paolo, with the gift of a new watch. The little boy points to the hay stack, which is set on fire. Paolo is captured, but there is a most sensational rescue. Paolo is brought to his brother's home mortally wounded. He forgives the little traitor and when the officers surround the house and the captain enters the room, he discovers that Paolo has been summoned before another court.

## AMONG THE EXHIBITORS.

**Chicago, Ill.**—Harry T. Loper, owner of the Lyric, has purchased the So. Side Theater, and put his son, Russell, in charge.

**Maysfield, Ky.**—The Pastime Picture Theater will reopen under the management of E. T. Kirk, Stanton Clift and G. S. Jones.

**New York, N. Y.**—Isaac Silvermann and Benj. Marks, will purchase ground at 2404 Second Ave., for the purpose of building a photoplay house.



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**Philadelphia, Pa.**—Plans are being estimated on by Max Goldstein, 901 Moore St., and others, for the erection of a picture house at 8th and Latona Sts.

**Tulsa, Okla.**—A building, of which part will be used as a picture house, is being built under the direction of A. L. Holton and associates. It is situated at East Second St., in Sand Springs, and the size of building is 48 by 60, of which half is occupied by the theater.

**Peoria, Ill.**—It is expected that Judge Hilton will build a picture house at Chillicothe, Ill.

**Philadelphia, Pa.**—Contract has been awarded to Freund & Seidenbach Co., for the building of a moving picture theater.

**Bessemer, Ala.**—J. A. Snider is having his Grand Theater remodeled.

**Waterford, Wis.**—In order to afford the people of this town a show, J. E. Williams, of Walworth, will occupy the Amusement Hall for the exhibition of moving pictures.

**Ottawa, Ill.**—Becoming manager of the Ottawa Theater, Mr. Frank M. Raleigh will make improvements on same.

**Philadelphia, Pa.**—Samuel Morrison has a permit for a photoplay house, anticipating construction at the corner of 2nd and Ontario streets, the cost of which is estimated at $5,600, for Wm. S. Crager.

**Brooklyn, N. Y.**—The Summer-Quincy Amusement Co., Inc., has invested in another picture house, which is soon to be built. Mr. Loeb, of Brooklyn, and Mr. Clark, of White Plains, are interested.

**Hampton, Ia.**—The Old Foundry Bldg., F. J. Keefe, owner, is the site for a picture theater, and ground may soon be broken for such a building.

**Manayunk, Pa.**—Jas. E. Doake & Co., has been anticipating the erection of a show house, the name of which is said to be the Empress Theater.

**Dewitt, Ia.**—Messrs. Lang Bros., proprietors of the Opera House, under management of S. O. Sheldon, are making preparations for having the house remodeled.

**Clinton, Ia.**—Improvements are being made on the Colonial Theater, under the direction of F. De Lent, of Chicago, who has recently purchased it.

**Baltimore, Md.**—Theresa D. Marks, having filed application for a picture theater at 719 W. Baltimore St., has given instructions to H. H. MacLellan to start on the building of it.

**St. Louis, Mo.**—Permission was granted to Albert Seitrich to build a photoplay house at 3702 Minnesota Ave., which will cost $10,000.

**Philadelphia, Pa.**—Plans are being estimated on for the building of a new picture theater at 21st St. and Columbia Ave., by the Graham Champion Co.

**Jamestown, N. Y.**—A lot on the West side of Brooklyn Sq., has been purchased by Harry Griswold and James Carpenter, for the purpose of building a motion picture theater.

**Batesville, Ark.**—Mosby Bros., have purchased a two thirds interest in the Gem Theater, of this town, and will take management of the place.

**Philadelphia, Pa.**—Jos. W. Kline, being awarded the contract for the building of a photoplay house, will soon start on it. The owner will be Geo. Schinn. It will be a one-story structure, 44 by 88 feet, and will cost $12,000. Situation of the house is to be 2530 North Broad St.

**Albert Lea, Minn.**—V. B. Valleau has succeeded Fred Mallery at the Broadway Theater.

**Philadelphia, Pa.**—Having been awarded the contract, the Lamb Building Co. will start on the construction of a one-story picture theater 32 x 115 feet, for Thomas C. Walsh.

**Palmyra, Mo.**—In course of construction is a moving picture house, 20 miles East of Monroe City. When completed, it will be the property of Messrs Kirby & Angus.

**Wymore, Nebr.**—Several local capitalists are anticipating the erection of a photoplay house, with a seating capacity of 500.

**Philadelphia, Pa.**—John McShain and M. L. Coneen & Co., are looking forward to the building of a moving picture theater at 1528 West York St., which, it is expected, will be a one-story brick building, 40 by 80 feet.

**Milwaukee, Wis.**—A photoplay house at Oakland Ave., near Folsom Place, is nearing completion. The building is 60 by 120 feet, is of Colonial style, and of fireproof construction. J. H. Stapleton is the owner.

**Philadelphia, Pa.**—The Chelten Theater Company is adding to its list another picture house and hall. The cost of the two-story brick building, which measures 92 by 140 feet, is estimated at about $30,000.

**Philadelphia, Pa.**—Frank E. Wallace has plans for the building of a picture house at the corner of 2nd and Ontario Sts., for Wm. S. Crazer.

**Philadelphia, Pa.**—A one-story brick and terra cotta picture theater, 70 by 1,000 feet, is to be erected at 25th and Allegheny Ave., for M. Selvman.

**Stockton, Cal.**—The reopening of the Novelty Theater will be greeted by many motion picture fans of this town. When the necessary requirements are finished, it will open as a first class photoplay house. The lessees are Messrs. L. R. Tucker & H. Lighthouse.

**Philadelphia, Pa.**—Contractor C. J. Reich has started construction on a theater building at Hunting Park and Marshall St., for the Eureka Amusement Co., at a cost of $11,500.

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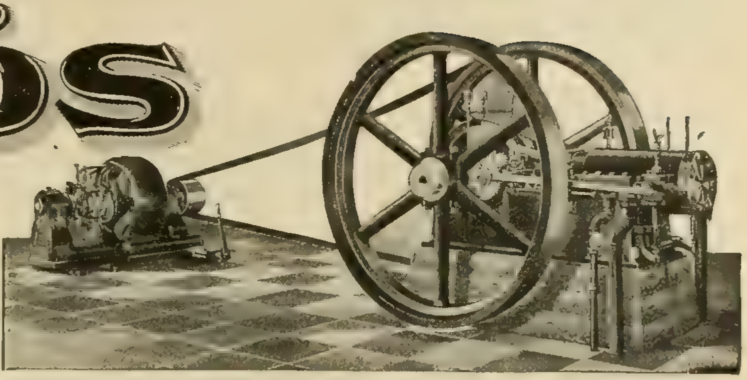

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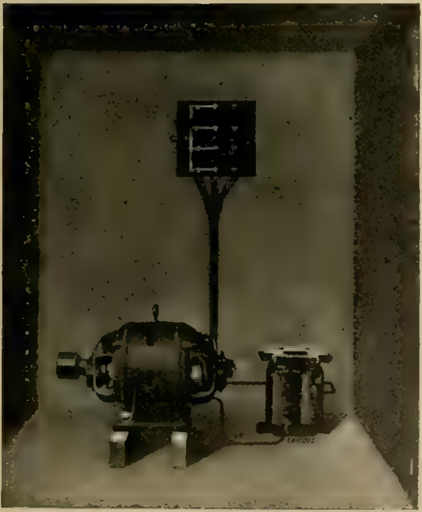

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Dec. 6—Trapped in a Forest Fire (Drama) .1000
Dec. 11—His First Case (Drama).. ........ 1000
Dec. 13—Armed Intervention (Comedy)........1000
Dec. 15—Where the Road Forks (2 parts—Dr.) 2000
Dec. 18—Personal Magnetism (Comedy)........1000
Dec. 20—Fate's Round Up (Drama)....... .. 1000

### AMBROSIO.

Nov. 15—The Sculptor's Masterpiece (2 parts—Drama) ..........
Nov. 22—Griffard's Claw (2 parts—Drama)....
Nov. 29—Goose a la "Colbert" (2 parts—Comedy-Drama) ..........
Dec. 6—A Tragic Experiment (2 parts—Dr.)..

### APOLLO.

Nov. 2—His Nobs the Plumber (Comedy).....
Nov. 9—Freddy Loosebelt from Africa (Com.)
Nov. 16—Fred's Waterloo (Comedy)..........
Nov. 23—The Mexican Sleep Producer (Comedy)

### BISON.

Nov. 22—Wynona's Vengeance (2 parts—Dr.)..
Nov. 25—The White Vacquero (2 parts—Drama)
Nov. 29—The War of the Cattle Range (2 parts—Drama) ..........
Dec. 6—The White Squaw (2 parts—Drama).
Dec. 13—The Werewolf (2 parts—Drama).....
Dec. 20—The God of Girzah (2 parts—Drama).

### BRONCHO.

Dec. 3—The Buried Past (Drama)..........
Dec. 10—The Frame-Up (2 parts—Drama)....
Dec. 17—The Open Door (2 parts—Drama)....
Dec. 24—Her Father's Story (2 parts—Drama).
Dec. 31—The Woman (2 parts—Drama)........

### CRYSTAL.

Dec. 7—A Woman's Revenge (Drama)........
Dec. 9—Pearl's Hero (Comedy)..............
Dec. 9—Baldy Is a Wise Old Bird (Comedy)..
Dec. 14—First Love (Drama).................
Dec. 16—The Soubrette (Comedy).............
Dec. 16—The Trained Nurse (Comedy)........
Dec. 21—The Heart of an Artist (Drama)....

### DOMINO.

Nov. 27—Belle of Yorktown (3 parts—Drama)
Dec. 4—The Filly (2 parts—Drama)..........
Dec. 11—Devotion (2 parts—Drama)............
Dec. 18—The Curse (2 parts—Drama).........
Dec. 25—Eileen of Erin (2 parts—Drama) ....

### ECLAIR.

Dec. 7—Trouble on the Stage (Comedy)....
Dec. 7—Magnetism and Magnets (Scientific).
Dec. 10—Over the Cliffs (3 parts—Drama)....
Dec. 14—He Likes Things Upside Down (Com.)
Dec. 14—Matty Has a Romance (Comedy) ...
Dec. 17—The Serpent in Eden (2 parts—Drama)
Dec. 21—[illegible] (Comedy)... . . ..
Dec. 21—Sunset in Many Lands (Scenic) .....

### FRONTIER.

Dec. 6—The Circuit Rider of the Hills (Dr.)
Dec. 11—When Roaring Gulch Got Suffrage (Comedy) ... .......... .....
Dec. 13—Out of His Class (Drama) .. ......
Dec. 18—Slim and the Petticoats (Comedy)...
Dec. 20—His Better Self (Drama)... .......

### GAUMONT.

Nov. 27—The Little Peacemaker (Drama).....
Nov. 27—Gymnastics .. .. ............
Dec. 2—The Living Doll (Drama) ..........
Dec. 4—Oscar, the Hermit (Comedy)...... ...
Dec. 9—Dolly Saves Her Grandfather (Drama)
Dec. 11—Pompette's Mean Revenge (Comedy).
Dec. 16—A Terrible Dream (Drama)... ... ...
Dec. 18—Oscar in Search of a Wife (Comedy)

### GOLD SEAL.

Dec. 2—Under the Black Flag (3 parts—Dr.)
Dec. 9—"Red Margaret," Moonshiner (2 parts—Drama) ..........
Dec. 16—Blood Hounds of the North (2 parts—Drama) ... ..........

### GREAT NORTHERN.

Nov. 1—A Dilemma (Comedy)................
Nov. 1—An Isle in the Baltic Sea (Scenic)..
Nov. 8—A Bogus Hero (Comedy)............

### IMP.

Nov. 27—Night Shadows of New York (3 parts—Drama) ..........
Dec. 1—Love vs. Law (2 parts—Drama)......
Dec. 4—Plain Jane (Drama).................
Dec. 8—The Return of Tony (Drama).......
Dec. 11—Time is Money (2 parts—Drama)....
Dec. 15—The Story of David Greig (2 parts—Drama)..........
Dec. 18—Mr. & Mrs. Innocence Abroad (Com.)

### JOKER.

Dec. 6—A Pair of Bears (Comedy)..........
Dec. 6—Views of Yellowstone Park (Scenic)..
Dec. 10—Mike and Jake in Mexico (Comedy)..
Dec. 13—The Joy Riders (Comedy)..........
Dec. 13—Waterfalls of Yosemite Valley (Scen.)
Dec. 17—Mike and Jake as Heroes (Comedy)..
Dec. 20—For Art and Love (Comedy)..........
Dec. 20—Impressions of Corsica (Comedy).....

### KAY-BEE.

Dec. 2—The Revelation (Drama).............
Dec. 5—The Long Portage (Drama).........
Dec. 9—Her Legacy (Drama).................
Dec. 12—Soul of the South (Drama)..........
Dec. 19—The Pitfall (Drama)................
Dec. 26—Harvest of Sin (Drama).............
Dec. 30—Prince (Drama)....................

### KEYSTONE.

Dec. 1—The Woman Haters (Comedy).......
Dec. 4—Rogues' Gallery Portola..............
Dec. 4—San Francisco Celebration (Topical)..
Dec. 8—A Ride for a Bride (Comedy).........
Dec. 11—The Horse Thief (Comedy)...........
Dec. 15—The Gusher (Comedy)...............
Dec. 18—Fatty's Flirtation (Comedy)..........
Dec. 18—Protecting San Francisco from Fire..
Dec. 20—His Sister's Kids (Comedy)..........
Dec. 22—A Bad Game (Comedy) ............
Dec. 25—Some Nerve (Comedy)...............

### KOMIC.

Nov. 20—Making Himself a Hero (Comedy)..
Nov. 20—Murphy's New High Hat (Comedy)..
Nov. 27—A Method In His Illness (Comedy)..
Nov. 27—The Man With a Razor (Comedy)....
Dec. 4—How He Won (Comedy)............
Dec. 4—The Actor Book Agent (Comedy)......
Dec. 11—How It Worked (Comedy)........ ..
Dec. 11—The Wild Indian (Comedy).........

### LUX.

Nov. 21—Mabel's Rival (Comedy)............ 590
Nov. 21—Gems of Brittany (Scenic).......... 390
Nov. 28—Bill and the Missus (Comedy)...... 460
Nov. 28—How Bob Got Married (Comedy).... 500

### MAJESTIC.

Nov. 30—The Hendricks' Divorce (Drama).....
Dec. 2—The Padre's Sacrifice (Drama).......
Dec. 6—The Helping Hand (Drama)..........
Dec. 7—Rick's Redemption (Drama).... .....
Dec. 9—Romance and Duty (2 parts—Dr.)....
Dec. 13—(No Release this date) ..............
Dec. 14—The Rival Pitchers (Comedy).........

### MUTUAL WEEKLY.

Nov. 3—Mutual Weekly, No. 45 (News)......
Nov. 10—Mutual Weekly, No. 46 (News)......
Nov. 17—Mutual Weekly, No. 47 (News)......

### NESTOR.

Dec. 3—The Brothers (Drama)..............
Dec. 5—Locked Out at Twelve (Comedy)......
Dec. 10—Retribution (Drama)..................
Dec. 12—Her Friend the Butler (Comedy)....
Dec. 17—A Woman's Way (Drama)...........
Dec. 19—Teaching Dad a Lesson (Comedy) ...

### POWERS.

Dec. 5—Cross Purposes (Drama) ...........
Dec. 8—How Freckles Won His Bride (Com.)
Dec. 12—His Own Blood (2 parts—Drama)..
Dec. 15—Freckles' Fight for His Bride (Com.)
Dec. 19—A Cracksman Santa Claus (Drama)

### PRINCESS.

Nov. 28—Her Right to Happiness (Dr.).......
Dec. 5—The Little Church Around The Corner (Comedy-Drama) ..................
Dec. 12—His Imaginary Family (Com.-Dr.)....

### RELIANCE.

Dec. 1—Tony's Sacrifice (Drama)............
Dec. 3—A Woman of Sin (Drama)...........
Dec. 6—For Another's Crime (2 parts—Dr.).
Dec. 8—Two Girls of the Hills (Drama) .....
Dec. 10—Four $100 Bills (Drama)... ......
Dec. 13—A Man's a Man (Drama).. ......

### RAMO.

Nov. 5—Wives (3 parts—Drama).............
Nov. 26—The Fangs of Hate (3 parts—Dr.)..
Dec. 10—The Devil Within (3 parts—Drama)..

### REX.

Dec. 4—Thieves and the Cross (2 parts—Dr.)
Dec. 7—James Lee's Wife (Drama)..........
Dec. 11—By Fate's Decree (Drama).........
Dec. 14—The Mask (Drama)..................
Dec. 18—The Jew's Christmas (3 parts—Drama)
Dec. 21—A Wife's Deceit (Comedy-Drama)....

### THANHOUSER.

Nov. 25—The Blight of Wealth (2 parts—Dr.)
Nov. 28—Curfew Shall Not Ring Tonight (Dr.)
Nov. 30—The Henpecked Hodcarrier (Com.)..
Dec. 2—The Problem Love Solved (Drama)...
Dec. 5—What Might Have Been (Drama).....
Dec. 7—The Milkman's Revenge (Comedy)...
Dec. 9—A Beauty Parlor Graduate (Drama)..
Dec. 12—Uncle's Namesakes (Comedy-Drama)..
Dec. 14—Lawyer, Dog and Baby (Com.-Dr.)..

### VICTOR.

Dec. 1—The Barrier of Bars (Drama) ......
Dec. 5—Influence of Sympathy (2 parts—Dr.)
Dec. 8—The Dread Inheritance (2 parts—Dr.).
Dec. 12—Hydraulic Mining (Industrial)........
Dec. 15—Incognito (Drama)... .. ..........
Dec. 19—A Girl and Her Money (Drama). ...

### FEATURES.

**(A. Blinkhorn)**

Nov. 10—Kissing Cup (Hepworth—4 parts—Dr.)
Dec. 1—David Copperfield (Hepworth—7 parts)
Dec. 15—After Many Years (Gen. Film Ag.—3 parts—Drama) ..................
Dec. 22—The Harper Mystery (Turner, Ltd.—3 parts—Drama) ..................
Dec. 29—The Vicar of Wakefield (Hepworth—3 parts—Drama) ..................

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**Wednesday**—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph, (Special).

**Thursday**—Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

**Friday**—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

**Saturday**— Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph, (Special).

### BIOGRAPH.

Nov. 27—A Circumstantial Hero (Comedy)....
Nov. 27—The Somnambulists (Comedy)........
Nov. 29—The Blue or the Gray (Drama)......
Dec. 1—How the Day Was Saved (Comedy).
Dec. 1—Bink's Vacation (Comedy)..........
Dec. 4—The Birthday Ring (Drama)..........
Dec. 6—In the Elemental World (Drama)....
Dec. 8—The Capturing of David Dunne (Dr.).
Dec. 11—A Foul and Fearful Plot (Comedy)...
Dec. 11—The Troublesome Mole (Comedy).....
Dec. 13—The House of Discord (2 parts—Dr.).
Dec. 15—Oh, Sammy! (Comedy) ..............
Dec. 15—Riley's Decoys (Comedy)............
Dec. 18—Beyond All Law (Drama)............
Dec. 20—The Conscience of Hassan Bey (Dr.).

### EDISON.

Nov. 24—From Durban to Zululand (Scenic).. 500
Nov. 24—Enoch and Eyra's First Smoke (Com.) 500
Nov. 25—The Vanishing Cracksman (Drama)..1000
Nov. 26—A Sense of Humor (Comedy).......1000
Nov. 28—The Gunmaker of Moscow (Special—2 parts—Drama) ..................2000
Nov. 29—A Royal Romance (Drama)........1000
Dec. 1—South African Whaling Industry (Industrial)........................1000
Dec. 2—The Price of Human Lives (Dr.)..1000
Dec. 3—The Thrifty Janitor (Comedy)......1000
Dec. 5—Alexia's Strategy (Special—2 parts—Drama) ..............................2000
Dec. 6—What Shall It Profit a Man? (Dr.)..1000
Dec. 8—The Manicure Girl (Comedy)..........1000
Dec. 9—The Stolen Plans (Drama)............1000
Dec. 10—The Joining of the Oceans, the Panama Canal, October, 1916 (Topical)..... 500
Dec. 10—Greedy George (Comedy).............. 800
Dec. 12—Peg O'the Movies (Special—2 parts—Drama)........ .......................2000
Dec. 13—The First Christmas (Drama).........1000
Dec. 15—A Pious Undertaking (Comedy).......1000
Dec. 16—The Actress (Drama)..................1000
Dec. 17—Falling in Love with Inez (Comedy)..1000
Dec. 19—Within the Enemy's Lines (Special—parts—Drama) ......................2000
Dec. 20—The Haunted Bedroom (Drama).......1000

### ESSANAY.

Nov. 25—The Little Substitute (Drama).......1000
Nov. 26—Dollars—Pounds—Sense (Comedy)....1000
Nov. 27—The Naming of the Rawhide Queen (Drama)..............................1000
Nov. 28—The Brand of Evil (Special—2 parts Drama)..............................2000
Dec. 2—Autumn Love (Drama)..............1000
Dec. 3—Kitty's Knight (Comedy).............1000
Dec. 4—A Romance of the Hills (Drama)...1000
Dec. 5—The Pay As You Enter Man (Special—2 parts—Drama ...................2000
Dec. 6—Broncho Billy's Squareness (Dr.).....1000
Dec. 9—The Heart of the Law (Drama)......1000
Dec. 10—Smithy's Grandma Party (Comedy)....1000
Dec. 11—Children of the Forest (Drama).......1000
Dec. 12—The Three Gamblers (Special—3 parts—Drama). ..............................2000
Dec. 13—Sophie's New Foreman (Comedy)......1000
Dec. 16—Life's Weaving (Drama)...........1000
Dec. 17—Hello Trouble (Comedy)..............1000
Dec. 18—The Trail of the Snake Band (Drama).1000
Dec. 19—The Stigma (Special—2 parts—Dr)...2000
Dec. 20—Broncho Billy's Christmas Deed (Dr.) 1000

### KALEM.

Nov. 22—Primitive Man (Drama).............1000
Nov. 24—An Indian Maid's Strategy (Dr.)....1000
Nov. 26—The Plot of India's Hillmen (Special—2 parts—Drama) ..................2000
Nov. 28—The Good Old Summer Time (Comedy)
Nov. 28—England's King at Liverpool (Topical)
Nov. 29—On Peril of His Life (Drama).......1000
Dec. 1—The Octoroon (Special—3 parts—Dr.).3000
Dec. 3—The Cave Men's War (Special—2 parts—Drama) .............................2000
Dec. 5—While Father Telephoned (Comedy).
Dec. 5—Andrew Carnegie's Gift to the World (Topical) ..........................
Dec. 6—The Foot Print Clue (Drama).......1000
Dec. 8—The Strike (Drama).................1000
Dec. 10—The Chinese Death Thorn (Special—2 parts—Drama).......................2000
Dec. 12—General Bunko's Victory (Comedy)....
Dec. 12—Piano Manufacturing (Industrial).....
Dec. 13—The Invisible Foe (Drama)............1000
Dec. 15—The Hunchback (Spe.—2 parts—Dr.)..2000
Dec. 17—Uncle Tom's Cabin (Special—2 parts—Drama) ..............................2000
Dec. 19—Frayed Fagin's Adventures (Comedy).
Dec. 19—Ulster Day in Belfast (Topical)......
Dec. 20—The Electrician's Hazard (Drama)....1000

### G. KLEINE.

Nov. 11—The Penalty (Cines—Special—2 parts—Drama)..............................
Nov. 18—For the Love of a Toreador (Cines—Special—2 parts—Drama) ..........
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (Eclipse—2 parts—Special—Drama) .................
Dec. 2—Venomous Tongues (Celio Special—2 parts—Drama)......................
Dec. 9—The Stolen Legacy (Cines Special—2 parts—Drama) ..................
Dec. 16—The Sunken Treasure (Cines—special—2 parts—Drama)...................
Dec. 23—At Cross Purposes (Cines Special—2 parts—Drama) .......................2000

### LUBIN.

Nov. 27—A Waif of the Desert (Special—2 parts—Drama) ......................2000
Nov. 28—The Scapegrace (Drama).............1000
Nov. 29—Turning the Table (Drama)........1000
Dec. 1—Melita's Sacrifice (Drama)..........1000
Dec. 2—The Hazard of Youth (Drama)......1000
Dec. 4—When Mountain and Valley Meet (Special—2 parts—Drama).........1000
Dec. 5—Some Elopers (Comedy)............ 400
Dec. 5—An Interrupted Courtship (Comedy).. 600
Dec. 6—Her Father (Drama)................1000
Dec. 8—The Smuggler's Daughter (Drama)....1000
Dec. 9—An Enemy's Aid (Drama).............1000
Dec. 11—Hydraulic Works on the Adda (Mining) 400
Dec. 11—His best Friend (Special—2 parts—Dr.)
Dec. 12—Life, Love and Liberty (Drama).....2000
Dec. 13—The Real Impostor (Drama).......... 400
Dec. 13—A Pill Box Cupid (Comedy)......... 600
Dec 15—When the Well Went Dry (Comedy).. 400
Dec. 15—A Masked Mix-up (Comedy)......... 600
Dec. 16—When He Sees (Drama)..............1000
Dec. 18—A Son of His Father (Special—2 parts Drama) .............. .........2000
Dec. 19—Growing and Gathering Cocoa Beans (Industrial) . .. ............... 400
Dec. 19—Banty Tim (Drama).................. 600
Dec. 20—A Love of '64 (Drama)...............1000

### MELIES.

Oct. 23—Old and New Tahiti (Drama)........ 850
Oct. 23—Grand Opening of the Schichijio Bridge, Kyoto, Japan (Scenic)............. 150
Oct. 30—A Japanese Wedding (Manners and Customs)............................
Oct. 30—A Japanese Shoemaker at Work (Typical)..............................
Nov. 6—Sidney and Its Harbor (Travel).....1000
Nov. 20—Shooting the Famous Hozu Rapids of Japan (Sports)...............
Nov. 20—A Lemon Plantation (Industrial).....
Nov. 27—Japanese "Judo," Commonly Known as Jiu Jitsu (Sports).............1000
Dec. 4—A Woman's Mission (Drama).... .....
Dec 4—A Trip to the Famous Picnic Grounds at Arashyama, Japan (Scenic).....
Dec. 11—At Phnom Penh, Cambodia (Scenic)..
Dec. 11—Beautiful Angkor-Wat, Cambodia (Sc.)

### PATHEPLAY.

Nov. 22—Kenton's Heir (Drama)...........
Nov. 24—Pathe's Weekly, No 70 (News).....
Nov 25—The Shadow of Shame (Drama)....
Nov. 26—The Elusive Turkey (Comedy).......
Nov. 27—Pathe's Weekly, No. 71 (News).....
Nov 27—The Faithless Friend (Special—2 parts—Drama).... ..............
Nov. 27—Old Nuremburg (Scenic)...............
Nov. 28—Making Eight Ton Ropes (Industrial)
Nov. 28—The Capital of the Malay States (Scenic)..........................
Nov. 28—Fashion's Law In the Swiss Cantons (Sociological).....................
Nov. 29—The Blight (Drama)..................
Dec. 1—Pathe's Weekly No. 72 (News)....
Dec. 2—A Peasant Marriage in Hungary (Cus.)
Dec. 2—Edible Fish of the Mediterranean (Zoology) .... ...................
Dec. 2—The Geysers of New Zealand (Scen.).
Dec. 3—A Break For Freedom (Drama).....
Dec. 4—Baseball's Peerless Leader (Special—2 parts—Comedy) ................
Dec. 4—Pathe's Weekly, No. 73 (News)......
Dec. 5—A Bear Escape (Comedy)............
Dec. 6—Col. Heeza Liar in Africa (Novelty)
Dec. 6—Glimpses of Pond Life (Zoology)....
Dec. 8—Pathe's Weekly, No. 74 (News).......
Dec. 9—The Stolen Inheritance (Drama)......
Dec. 10—You've Got to Pay (Drama)..........
Dec. 11—A Modern Portia (Special—2 parts—Drama)...............................
Dec. 11—Pathe's Weekly, No. 75 (News).....
Dec. 12—Birds of the Inland Marsh (Bird Life)
Dec. 12—A Journey to the Environs of Naples (Scenic)...........................
Dec. 13—Uncle John to the Rescue ............
Dec. 15—Pathe's Weekly, No. 76 (News)......
Dec. 16—The Couple Next Door (Comedy)......
Dec. 17—Insects that Sing (Zoology) .........
Dec. 17—Nice and Its Environs (Fr.) (Scenic).
Dec. 18—Pathe's Weekly, No. 77 (News)......
Dec. 18—The Finger of Hate (Special—2 parts—Drama)...........................
Dec. 19—A Scandanavian Scandal (Comedy)....
Dec. 20—The Fire Bride (Drama)................

### SELIG.

Nov. 19—The Touch of a Child (Drama)......1000
Nov. 20—An Actor's Romance (Drama)........1000
Nov. 21—Outwitted by Billy (Drama).........1000
Nov. 24—The Quality of Mercy (Special—2 parts—Dr.)........................2000
Nov. 25—Mounted Officer Flynn (Comedy).....1000
Nov. 26—Cupid In the Cow Camp (Comedy)...1000
Nov. 27—A Message From Home (Drama).....1000
Nov. 28—The Supreme Moment (Drama).......1000
Dec. 1—The Cipher Message (Special—2 parts Drama) ..............................2000
Dec. 2—The Rustler's Reformation (Dr.)....1000
Dec. 3—Within the Hour (Drama)...........1000
Dec. 4—Granddaddy's Boy (Drama)..........1000
Dec. 5—Northern Hearts (Drama)............1000
Dec. 8—The Master of the Garden (Special—2 parts—Drama).......................2000
Dec. 9—An Equal Chance (Drama)...........1000
Dec. 10—Hilda of Heron Cove (Drama)........1000
Dec. 11—Physical Culture on the Quarter Circle V Bar (Comedy)..................1000
Dec. 12—The Mysterious Way (Drama).........1000
Dec. 16—The Wolf of the City (Special—2 parts—Drama) ......................2000
Dec. 16—With Eyes So Blue and Tender (Dr.).1000
Dec. 17—Buster's Little Game (Comedy)......1000
Dec. 18—Until the Sea — (Drama)...........1000
Dec. 19—The Lure of the Road (Drama).......1000

### VITAGRAPH.

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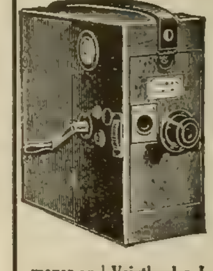

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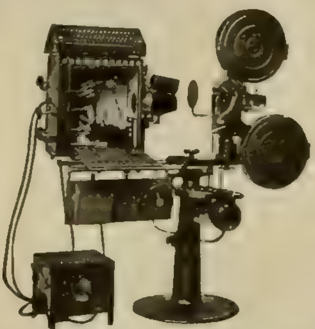

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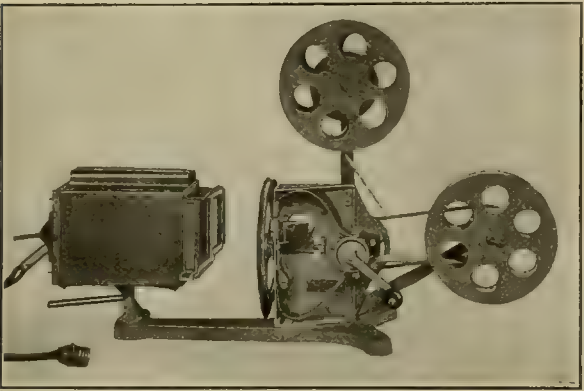

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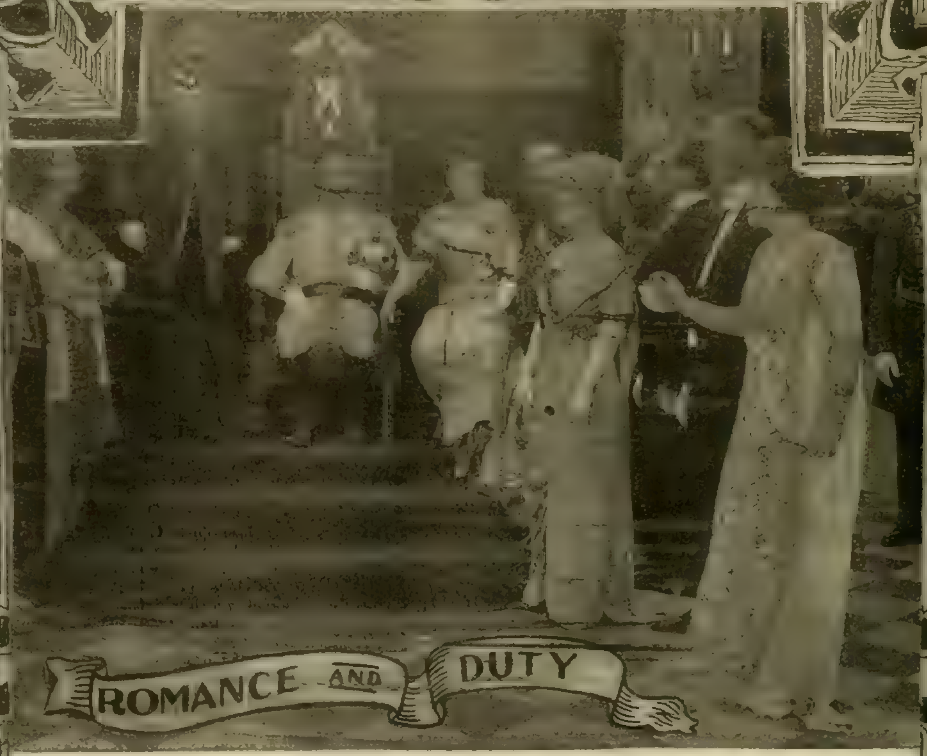

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Says the Times: "Slipping into the square of light thrown by the big projecting machine at the Majestic Theatre yesterday, Miss Florence Roberts as Sapho in the motion picture production of this famous play added new laurels to her already top-heavy crown. With the same passionate abandon with which she made the role of 'Sapho' famous in the play that took the country by storm a few years ago, Miss Roberts as the pictured Sapho left absolutely nothing to wish for in yesterday's production. Only the voice was lacking, and that was made up for in the wealth of detail that the film allowed. In the play but four scenes are given, and all the earlier scenes of the book are of a necessity omitted on the stage. In the pictures yesterday all this was changed. As there is no limit to the number of scenes to a film drama, the motion picture production of 'Sapho' followed the book in every particular."

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# MOVING PICTURE WORLD

THE FILM INDEX

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# THE LEGEND OF PROVENCE.

**COME ON NOW, YOU REAL SHOWMEN, WRITE US FOR *FREE* ORCHESTRATION FOR "THE LEGEND OF PROVENCE"!**

THIS and particulars about the "THANHOUSER 'BIG' PRODUCTIONS" for the asking. The orchestration is by the master musicians of The Tams Music Library of New York City, and the "THANHOUSER 'BIG' PRODUCTIONS" particulars tell how to get these features for *exclusive* first-run use in your locality for a *full year* under an *iron-clad contract.*

**Just Think of Getting 4-Part Productions Like "MOTHS" "ROBIN HOOD," "PROVENCE" and FROU FROU" THAT WAY!**

Address for particulars and FREE ORCHESTRATIONS:

***THANHOUSER "BIG" PRODUCTIONS, New Rochelle, N. Y.***

## *THE THANHOUSER THREE-A-WEEK*

SUNDAY, DEC. 14

**Lawyer, Dog and Baby**

(With Sidney Bracy as the lawyer, assisted by Carey L. Hastings, the Kidlet and the Twins).

TUESDAY, DEC. 16

**Peggy's Invitation**

(Welcome Return of Marguerite Snow, after a half year's absence).

FRIDAY, DEC. 19

**Jack and the Bean Stalk**

(With little Leland Benham as Jack) **In Two Reels**

(The Bush Leaguer's Dream on last half of second reel).

FIVE-A-WEEK

# Essanay

COMING FRIDAY, DECEMBER 19th

## "THE STIGMA"

(IN TWO PARTS)

AN ABSORBING AND EXTREMELY INTERESTING LOVE DRAMA OF THE SEA. INFINITE LOVE IS THE FOUNDATION OF THE STORY AND EVEN THOUGH JANE IS A VICTIM OF LEPROSY, CLIFFORD CONTINUES TO LOVE HER TO THE END.

---

RELEASED TUESDAY, DECEMBER 16th.

## "LIFE'S WEAVING"

A drama of a father's false love and the undying efforts of the son to win the woman the father had so unmercifully discarded.

---

RELEASED WEDNESDAY, DECEMBER 17th.

## "HELLO TROUBLE"

A comedy that smacks with the ridiculous. Purely a story of laughs and pleasing entertainment. Chas. Stine, "Bobbie" Bolder, Ruth Hennessy and "Smiling Billy" Mason will please you.

---

RELEASED THURSDAY, DECEMBER 18th.

## "THE TRAIL OF THE SNAKE BAND"

A drama of the plains, interesting throughout. This story is unique and the exciting situations that prevail make it a strong box-office feature.

---

RELEASED SATURDAY, DECEMBER 20th.

## "BRONCHO BILLY'S CHRISTMAS DEED"

A feature Western dramatic attraction, especially adapted for the HOLIDAYS. MR. G. M. ANDERSON will please your patrons in this superb and heart interest story of Christmas spirit.

---

COMING FRIDAY, DECEMBER 26th.

## "THE GREAT GAME"

(IN TWO PARTS)

SCENARIO BY MAIBELLE HEIKES JUSTICE

A STARTLING UP-TO-THE-MINUTE POLITICAL DRAMA OF IMPORTANCE. THE POLITICAL MACHINE FAILS TO ACCOMPLISH THEIR PURPOSE—AND THE MAYOR LAUGHS AT THEIR BRIBE. NEW AND NOVEL SITUATIONS IN THIS EXCELLENT STORY MAKE IT A WORTHY FEATURE. HERALDS AND POSTERS NOW READY.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg. Your lobby display will look attractive if you use photographs of ESSANAY PLAYERS, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

**Essanay Film Manufacturing Co.**

**521 First National Bank Bldg., Chicago, Ill.**

Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

# Big News!

UNIVERSAL FILMS TRADE MARK

## FILMS BY FAMOUS AUTHORS

### To Be Released Under the Eclair-Universal Brand!

| | |
|---|---|
| **ARTHUR STRINGER,** | Detective Stories |
| **HARRIS DICKSON,** | Refugee Stories |
| **JACQUES FUTRELLE,** | Mystery Stories |
| **O. HENRY,** | Western Stories |
| **ELENOR GATES,** | Mexican Stories |
| **EUGENE MANLOVE RHODES,** | Western Stories |

At enormous expense the Eclair Company has completed arrangements whereby it will release features dramatized from stories by some of the world's most famous modern writers. The above list is only a forerunner of a wonderful Eclair-Universal series. Use the brains God gave you and think what this is going to mean to every Universal exhibitor. The first of the series will be

### ARTHUR STRINGER'S POWERFUL STORY

# "The Case of Cherry Purcelle"

### *3 Exciting Reels, Released January 7th*

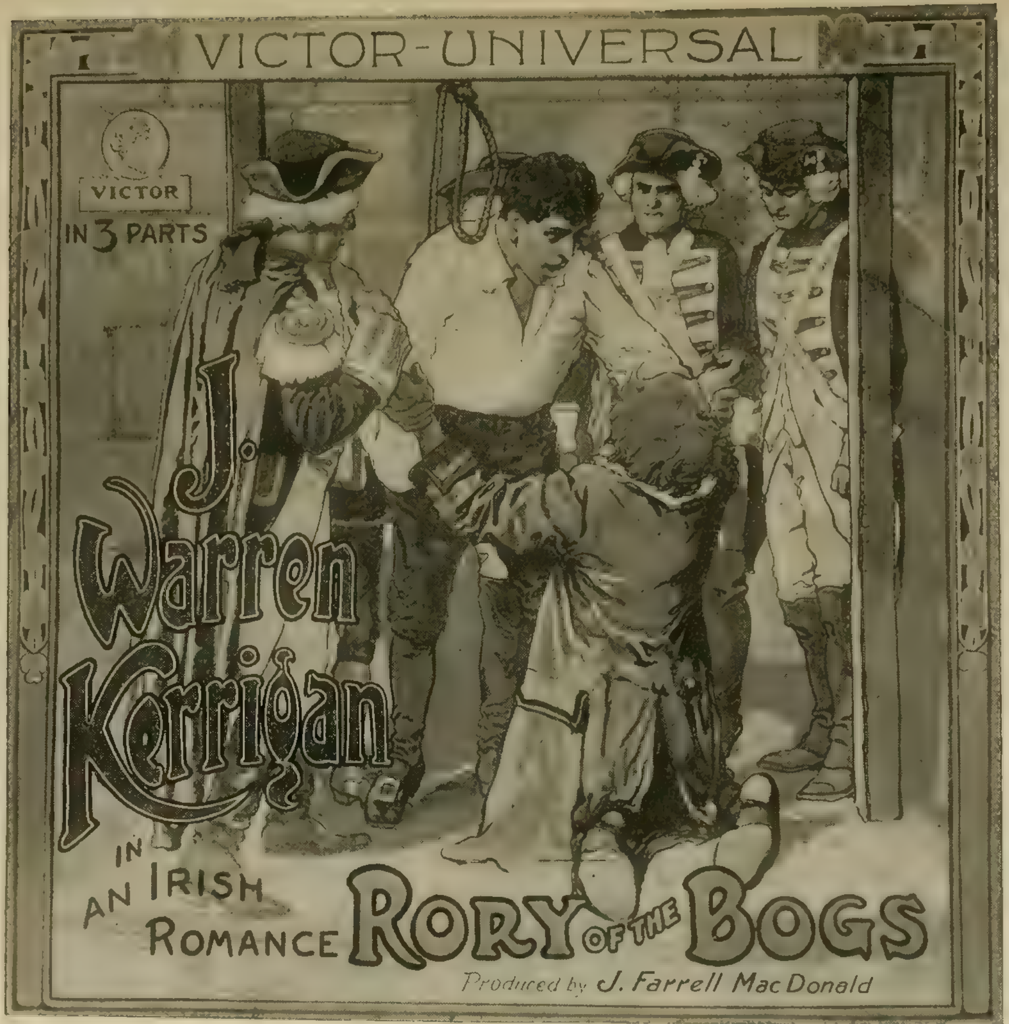
The story, which is enacted by THE ECLAIR ALL-STAR CAST, deals with the operations of a band of wire-tappers. The crooks have as their leader "the cleverest woman in the world," and there is never an instant in the three reels when the intense interest can lag. You need this series of famous authors' films! It is going to increase your profits without the shadow of a doubt. WRITE OR WIRE TO THE NEAREST UNIVERSAL EXCHANGE THIS VERY DAY AND MAKE ARRANGEMENTS TO EXHIBIT THAT UNIVERSAL PROGRAM!

# Get the Money!

**"Ginger up your front"**

**"Ginger up your front"**

*This beautiful 6-sheet is a work of art, classy enough to display in front of the finest theatre on earth. It is totally different from the trashy, old-style paper formerly used for picture theatres. It is genuine "theatrical paper" reproduced from paintings executed by the very best artists in the employ of the Morgan Lithograph Co. The Universal is issuing by far the best lithographs in the business. They are a wonderful help to exhibitors. Learn how to use them, and watch your receipts climb week after week!*



*Order this 6-sheet and also the special 3-sheets and 1-sheets made by the Morgan Lithograph Co. for "Rory of the Bogs"* **from your exchange!** *And hurry up a bit, because this feature will be released Dec. 22nd. All early-run houses should begin their advance advertising immediately. If your exchange cannot supply you with enough posters to bill your whole neighborhood, order direct from the Morgan Lithograph Co., Cleveland, Ohio (not from us), and enclose payment at the rate of ten cents PER SHEET. Don't judge Universal lithographs by any posters you have ever seen in the picture business in the past!*

# And Still They Come!

## Irving Cummings Joins Universal

CARRYING out its policy of having **from one to six real stars in every picture,** the Universal has added Mr. Irving Cummings to its astounding aggregation of brilliant moving picture stars. Mr. Cummings needs no introduction to moving picture exhibitors, nor to the moving picture "fans" of the world. His name in front of your theatre will draw the people in like a magnet and that's what you're in business for! The Universal never intends to use unknowns in its pictures. It never intends to have good stories and good staging ruined by mediocre acting. **That's why it has gathered the greatest collection of stars ever known to the whole world of pictures!** Think what it means to the Universal exhibitor. **Every day in the week he can advertise the most popular stars in the world.** He never gets a Universal film without a great big star in it! Isn't it about time for you to

## Use the Brains God Gave You!

Get Your
Advance Stuff
Ready For

# Baggot's "Absinthe"

*(Made in Paris. Length 3500 feet)*

YOU are going to make a killing with this superb feature **if you don't let yourself get caught unprepared.** Gather all your advance advertising together right away. Buy from your exchange a full supply of Baggot postcards, Baggot photographs, Baggot lobby-displays, special Baggot 1-sheet lithographs and Baggot slides. Also arrange for enough 6-sheets, 3-sheets and 1-sheets to bill your whole neighborhood. If your exchange can't supply you with everything you want write to our own supply department for photos, cards, slides, etc. and to the Morgan Lithograph Co., Cleveland, Ohio, for 6-sheets, 3-sheets and 1-sheets. **Don't be caught napping!**

COMING DECEMBER 18th

## "The Jew's Christmas"

*(A 3-Reeler by the Smalleys)*

Absolutely the finest holiday release you ever saw. Staged in the masterly manner that characterizes all Smalley features. Boost it to the skies.

COMING DECEMBER 23rd

## "The Bride of Mystery"

*(A Ford-Cunard 3-Reeler)*

A feature that grips your interest from the very first and retains it until the drop of the curtain. Accompanied by stunning 6, 3 and 1 sheets.

**Universal Film Manufacturing Co.**

CARL LAEMMLE, President

*"Largest Film Manufacturing Concern in the Universe"*

Mecca Bldg., Broadway at 48th St., New York, N. Y.

PETER MAKAROFF | THE FALL OF FRANCE | THE ENGINE OF DEATH

# THE ENGINE OF DEATH

A THRILLING TALE OF INTERNATIONAL POLITICS--FOUR PARTS

# THE FALL OF FRANCE

THE PASSING OF THE BONAPARTES—IN THREE PARTS

# PETER MAKAROFF

A MODERN TREASURE STORY—IN FOUR PARTS

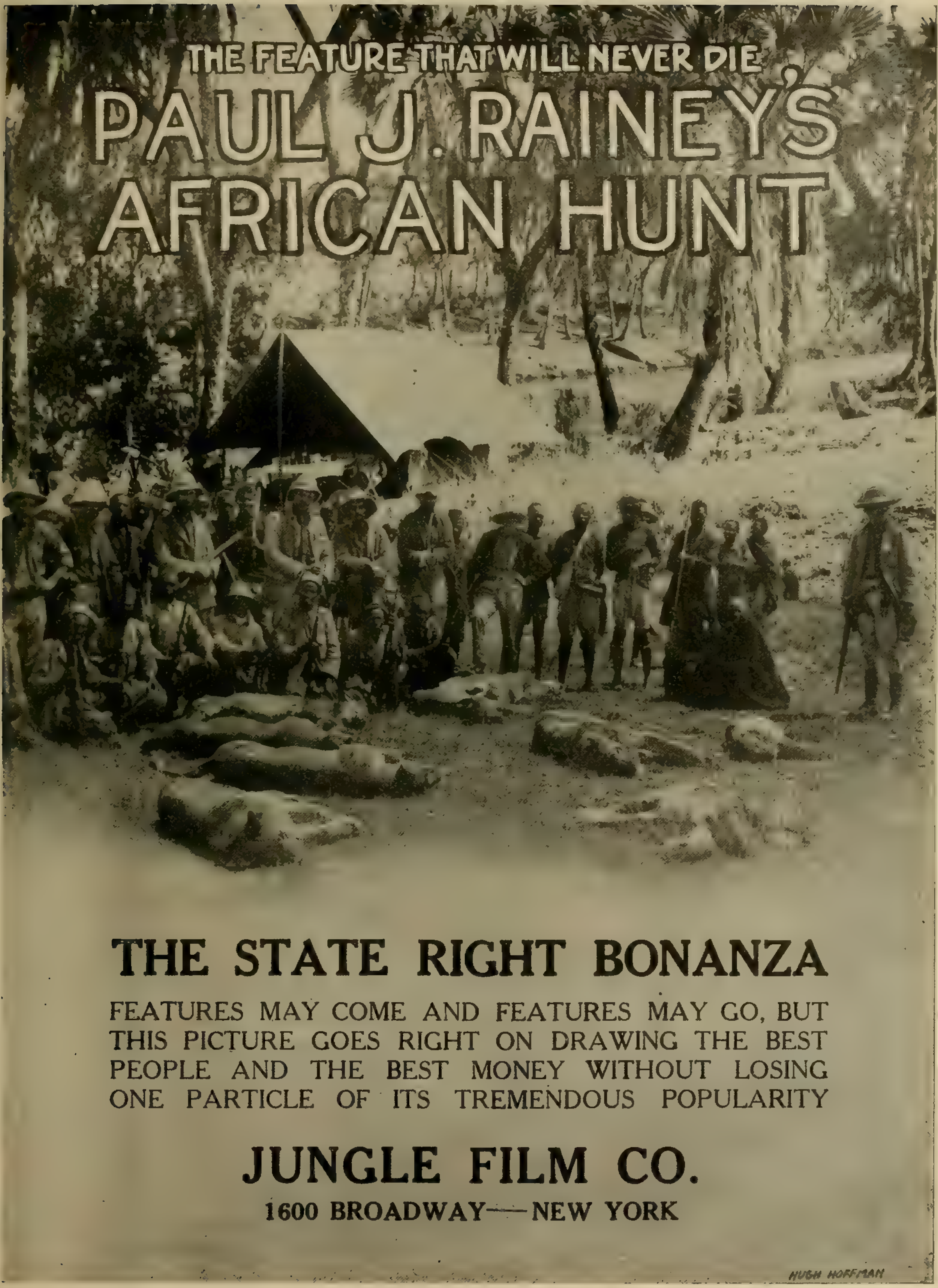
ALSO

| | | | |
|---|---|---|---|
| THROUGH THE CLOUDS | 4 PARTS | HARI KARI | 3 PARTS |
| THE GREAT BULLION ROBBERY | 3 PARTS | THE BLACK 13 | 3 PARTS |

# APEX FILM COMPANY

145 WEST 45th STREET, NEW YORK P. P. CRAFT, MANAGER

HUGH HOFFMAN



## THE STATE RIGHT BONANZA

FEATURES MAY COME AND FEATURES MAY GO, BUT THIS PICTURE GOES RIGHT ON DRAWING THE BEST PEOPLE AND THE BEST MONEY WITHOUT LOSING ONE PARTICLE OF ITS TREMENDOUS POPULARITY

**JUNGLE FILM CO.**

**1600 BROADWAY—NEW YORK**

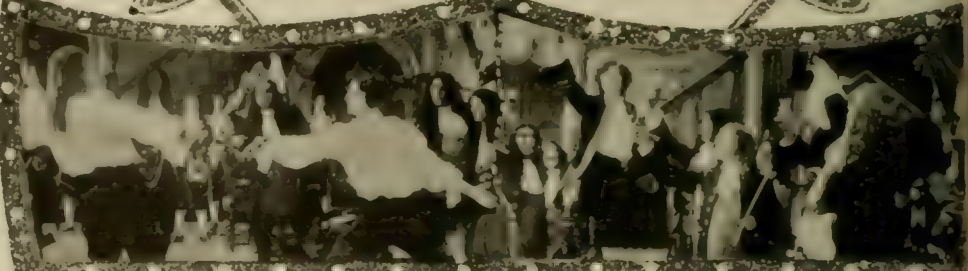
"30 FAMOUS FEATURES A YEAR"

DANIEL
FROHMAN
PRESENTS

The Noted Characterist

# CECELIA LOFTUS

In The Popular Novel and
Famous Play



# A LADY of QUALITY

By
*Frances Hodgson Burnett*

*Published by*
*Chas. Scribners' Sons*

An idyllic blending of the romance, beauty and daring of the days of knighthood.
A brilliant reproduction of the warmth and color of a picturesque period.

IN FIVE REELS. RELEASED JANUARY 1st, 1914

"30 FAMOUS FEATURES A YEAR"

# FAMOUS PLAYERS

**EXECUTIVE OFFICES**
213-229 W. 26th STREET
**NEW YORK**

"ALL THE FEATURES FIT TO PRINT"

# FAMOUS WEEKLY

"30 FAMOUS FEATURES A YEAR"

Vol. 1. No. 2. Saturday, Dec. 13, 1913. Price

## EDITORIAL

### WHAT THE FORD-STANHOPE-MORANGE ALLIANCE MEANS!

The announcement published during the last week in daily newspapers and trade organs, to the effect that Hugh Ford, Frederick Stanhope and Edward S. Morange, international theatrical authorities, had allied with the Famous Players to co-operate in the production of massive, spectacular photoplays, indicates that the highest development of the motion picture is now assured!

"The Journal," the largest and most powerful newspaper in New York City, so fully appreciated the value of this announcement that it gave the story a two-column heading! These three trained theatrical specialists will undoubtedly attain the greatest heights that the motion picture art can reach.

Has the motion picture already revealed all its treasures, or is it only now on the threshold of its greatness?

## "A DAUGHTER OF THE HILLS"

### AN UNUSUAL ROMAN SUBJECT

The Famous Players delved far into the past for the release of December 20th—back along the dusty roads of time that lead to ancient Rome and the days of Nero.

The play attempts to show that even then, when savagery was strength and cruelty glory, the love of a man and a maid was a greater force than all the primitive barbarities of the period. With a tranquil simplicity the story relates how a gentle shepherdess, all tenderness and sympathy, wed a brutal gladiator, wrought a reversion in his primitive heart and spiritually conquered his savage impulses. Paul the Apostle, who at the time of the story was a prisoner in Rome, aids in accomplishing this victory.

Paul the Apostle Addressing the Rabble

The spirit of the story will guide the imagination back to the old hills of Bethlehem. It is thoroughly Christmassy, yet a strong story for all times, and a distinct departure from the general trend of Roman subjects. The imperial barbarism of Nero and the sweet gentleness of Paul form an inspiring contrast, heightened by the tenderness of the heroine. "A Daughter of the Hills" was one of the advance agents of civilization!

## GOSSIP

Now that the Executive and Sales Departments have moved down to the studio, it is hard to conceive of a greater activity and industry. Nothing like a proximity of art and commerce for interest.

Hal Clarendon, who acquitted himself favorably in "An Hour Before Dawn" and "The Port of Doom," and who portrays the difficult character of Kleschna in "Leah Kleschna," played for Daniel Frohman thirty-one years ago in "May Blossom," and at other times in "Caprice," "In the Bishop's Carriage" and in other Famous Players subjects when they were produced on the stage. He was stage director for Cecil Spooner before he became associated with the Famous Players.

Louis Marcus, President of the Notable Feature Film Co. of Salt Lake City, and A. D. Flintom, of the Kansas City Feature Film Co., report that the "30 Famous Features a Year" are doing record-breaking business in all the theatres in their territories.

# FILM COMPANY

ADOLPH ZUKOR PRES.
DANIEL FROHMAN
MANAGING DIRECTOR

"30 FAMOUS FEATURES A YEAR"

THE SECOND DISASTER IN THE COAL MINE

# GERM

**6 REELS** **BY EMI**

FOR SUPERB ACTING, ENTHRALLING STORY, DE
THIS FILM IS WITHOUT EQUAL. THE MOST
ITS PRODUCTION AND IT HAS BEEN SHOWN A

**NOW TO BE SHO**

BRINGING OUT THE LIVING AND THE DEAD

# INAL

**LE ZOLA** **6 REELS**

PTH OF PATHOS AND THRILLING SITUATIONS,
FAMOUS ACTORS IN FRANCE TOOK PART IN
LL OVER EUROPE WITH STUPENDOUS SUCCESS

**WN IN AMERICA**

# $1,000,000.00

spent in advertising will never build up a profitable following for an exhibitor who is not showing good pictures. The higher the claims made for your show the more is expected by your patrons. The one positive requirement for success is *satisfactory* pictures. "Satisfactory" pictures mean good pictures at *every* show—day in and day out.

The Biograph, Edison, Essanay, Kalem, Kleine (Cines-Eclipse), Lubin, Melies, Pathe, Selig and Vitagraph Companies were the pioneers of the Motion Picture industry. From the day when the first picture was marketed until now, vast sums of money have been spent in making these brands famous throughout the world. And back of the advertising there is and has ever been a quality that cannot be surpassed.

A combination of all the great brands makes the strongest and most compelling program that it is possible to throw upon a screen: The General Film Program. Its use is the one sure way to make a picture theatre profitable.

**General Film Company (Inc.)**
200 Fifth Avenue New York

# $1,000,000.00

## The Open Door

TWO REELS

*Selig.* *Released December 22nd*

A touching story of a lost child and his wanderings, with his ultimate return to the home and the open arms of his parents. Throughout the whole story runs the moral that kindness brings its reward always.

## At Cross Purposes

TWO REELS

*Kleine-Cines.* *Released December 23rd*

The only too frequent problems of domestic unhappiness are herein solved in a charming manner with pictures made amid wonderful natural scenery.

## The Big Horn Massacre

TWO REELS

*Kalem.* *Released December 24th*

Three hundred men and two hundred horses help to make this one of the greatest Indian pictures ever made. The massacre of the emigrants and the battles between soldiers and Indians make this picture the last word in realism.

## The Parasite

THREE REELS

*Lubin.* *Released December 25th*

A strange and dramatic blackmailing story, telling of the fleecing of a society gentleman by a clever pair of crooks. The woman falls in love with him and, unable to continue her criminal practices, later verifies the old adage that "The Wages of Sin is Death."

## Lady Madcap's Way

TWO REELS

*Pathe.* *Released December 25th*

A comedy-drama that is not only interesting but really laughable as well.

A girl in masculine attire meets with some amusing experiences. Asta Neilsen is at her best in the leading role.

## The Great Game

TWO REELS

*Essanay.* *Released December 26th*

Politics, the ever interesting game of wit and intrigue, is cleverly played in this great story, in which the president of a railroad tried to bribe the mayor in order to get him to sign a franchise.

## A Tudor Princess

TWO REELS

*Edison.* *Released December 26th*

A charming love story of the Middle Ages, in which true love eventually triumphs over the tyranny of a king.

A picture of old England which is bound to make its appeal to old and young alike.

## The Moth and the Flame

TWO REELS

*Pathe.* *Released December 27th*

A strong drama, the story of which is built around the old, but ever new, theme of a foolish woman who is misled by vanity and a love for excitement and fine clothes.

On the same reel is a fine scenic—Corfu, an Island of the Ionian Sea.

## Heartsease

TWO REELS

*Vitagraph.* *Released December 27th*

A splendid dramatic portrayal of a home in which a wife's heart yearns for the love that understands, and for lack of which she finally dies. Her two sons resemble the father and mother, respectively, in temperament, and the bravery and pathos of the younger lad's life are revealed in a touching climax.

**General Film Company (Inc.)**
**200 Fifth Avenue, New York**

Hepworth's, London, Present Oliver Goldsmith's

# The Vicar of Wakefield

This famous story by one of the greatest authors that ever lived has been carefully pictured, making this a film that will please wherever shown. A true and exact version in three parts.

Miss Florence Turner in

Turner Films, Ltd.

# The Harper Mystery

Three Clever Parts

A three part detective play in which America's most popular motion picture actress assumes four entirely different disguises and hands over to the authorities a notorious band of criminals in a manner that befits the deeds of the world's most famous detectives. Early bookings are advised!

This Feature Is Sure to Please!

General Film Agency, Ltd., London

# After Many Years

Three Parts

A thrilling story of love and adventure with most of the action taking place at sea

The story is of a true sea captain, who false to his ideals, comes back to a realization of them. What happened in his wooing and in the days of his maturity. Adventures afloat and ashore. A rescue from the flames. The meeting of the parted lovers.

Charles Dickens'

## David Copperfield

Hepworth's. Seven Parts

But Little Territory Remains Unsold

Hepworth's

## Kissing Cup

A Racing Melodrama

Four Parts. Countless Thrills

## A. BLINKHORN

Sole American and Canadian Agent

World's Tower Building

110-112 West 40th St.

New York City

A Complete Line of Advertising Matter

I Help You Help the Exhibitor

A Delightful Story of a Man, a Girl, the
Goddess of Chance, and the Great Italian Lottery

## KLEINE-CINES

(In Two Parts)

# "WHEN A WOMAN WILLS"

(Copyright, 1913, by George Kleine)

## For Release Tuesday, December 30, 1913

Jane Pierce, a charming widow, is bequeathed a fortune of $100,000.00, provided she marry a man possessing an equivalent amount. Otherwise, that legacy goes to a cousin, Daniel Sage. Sage decided that Jane wouldn't be hard to marry off to a poverty-stricken, but good looking adventurer, Osborne by name.

About that time Petro Zante, an amiable and careless Italian, lost a round sum at Monte Carlo and bought a couple of lottery tickets, just to change his luck. And so it fell out that Osborne made poor headway in Jane's affections, while Petro, being sublimely indifferent, got along splendidly.

You should follow the clever, but futile, manipulations of Sage—the dashing theft of Jane's pocketbook and the wild automobile chase that ended so disastrously for Osborne and gave Jane a chance to utilize her wiles on Petro—and above all, you should follow the hand of fate as it transferred the lottery tickets from one to the other.

*Such superlatively beautiful interiors we have never before seen in a regular release of any make. Glance at the above photographs and say if even the mighty Cines Company has not outdone itself, in magnificent settings.*

***See James S. McQuade's Review of this Most Remarkable Subject in Last Week's Issue of the Moving Picture World***

**Book "WHEN A WOMAN WILLS" and you will have booked a winner**

***Released through General Film Company***

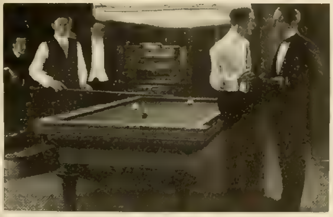
***One, three and six sheets with all Kleine subjects***

## GEORGE KLEINE

**166 N. State Street**

**CHICAGO, ILL.**

KLEINE



THROUGH THE WINDOW HE SEES THE WIFE HE SUPPOSED TO BE DEAD

# PATHEPLAY

¶ A fine story splendidly acted, with Irving Cummings and Pearl Sindelar in leading parts. A man marries a girl at what is supposed to be her death bed, but she lives and brings him happiness after sorrow.

# THE RESURRECTION

IN TWO PARTS

**RELEASED SATURDAY, JANUARY 3rd**

# EDISON

## ***A TUDOR PRINCESS

### IN TWO PARTS

**Released Friday, December 26th**

A thrilling romance, the love story of Mary Tudor, the youngest sister of King Henry VIII of England. She is forced to marry Louis of France, despite her love for the Duke of Suffolk, who is sentenced to die by both of these powerful monarchs, but escapes, once through the self-sacrifice of Mary, and then by the sudden death of Louis.

### COMING SINGLE REELS

****The Upward Way**

The rise of a convict.

**Released Tuesday, December 23rd.**

***Mary's New Hat**

She gets it despite hubby.

(On the same reel.)

**The Janitor's Quiet Life**

**Released Wednesday, December 24th.**

****A Proposal from Mary**

Last of the great "Who Will Marry Mary?" series.

**Released Saturday, December 27th.**

****Her Face Was Her Fortune**

First of Wood B. Wedd's sentimental experiences.

**Released Monday, December 29th.**

* One sheets. ** One and three sheets. *** One, three and six sheet posters by the Morgan Lithograph Co.

## Four Great Edison Photoplay Series

The Mary pictures were the greatest hits that have ever been made. Many exhibitors had to repeat the entire series! Here are four more money makers for you:

**Mary Fuller**

in "Dolly of the Dailies," twelve newspaper stories by Acton Davies, released on the last Saturday in month, beginning January 31st.

**Ben Wilson**

in "The Chronicles of Cleek," twelve detective stories, released the last Tuesday in month, beginning November 25th.

**Wm. Wadsworth**

in "Wood B. Wedd," comic series by Mark Swan, released the last Monday of month, beginning December 29th

**Andy Clark**

in "Andy" comic series, first released Wednesday, December 31st, all others the second Wednesday of month.

TRADE MARK

Thomas A. Edison

**Thomas A. Edison, Inc.**

**239 Lakeside Ave., Orange, N. J.**

Makers of the Edison Kinetoscope, Type "D."

# LUBIN·FILMS

*LOOK FOR OUR MULTIPLE PICTURE EVERY THURSDAY*

**"THE PARASITE"** Three Reel Thursday, December 25th
A powerful story of blackmailers' operations.

---

**"MANUFACTURING PEARL BUTTONS"** 300 feet Thursday, January 1st
How the Oyster Shell is modeled for the Notion Counter.

---

## "The Inspector's Story"

**1700 feet** **Thursday, January 1st**

A beautiful story of a stalwart Police Inspector. Jim Sloane, an ironworker, in a drunken brawl, kills a man, and it becomes the duty of the officer to arrest him and send him up for a life term. Sloane's wife dies, and the Inspector protects the little girl, finally secures a pardon for the father, and eventually set them up in business.

---

## "Between Two Fires"

**Two Reel** **Thursday, January 8th**

A beautiful War story of Hearts and Arms; very dramatic.

---

## Five Releases Each Week

**"WHEN HE SEES"** 1000 feet Tuesday, December 16th
Two sad accidents secure a lasting happiness.

**"A SON OF HIS FATHER"** 2000 feet Thursday, December 18th
A dramatic Western story of the gambling rooms.

**"GROWING AND GATHERING COCOA BEANS"** 400 feet Friday, December 19th
Interesting educational picture taken in Jamaica.

**"BANTY TIM"** 600 feet Friday, December 19th
Dramatization of John C. Hay's beautiful war poem.

**'A LOV OF '64"** 1000 feet Saturday, December 20th
A romance of a female Confederate spy; very dramatic.

**"THROUGH FLAMING PATHS"** 1000 feet Monday, December 22nd
A melodrama of the Forest fires. Intense love interest.

---

*LUBIN Five-Color Posters, One, Three and Six Sheets.*
*From Your Exchange or A. B. C. Co., Cleveland, Ohio.*

LUBIN

**LUBIN MANUFACTURING CO.** PHILADELPHIA U.S.A

LUBIN

# VITAGRAPH

**"THE UPRISING OF ANN"** *Western Drama* *Monday, December 15th*

Her husband is infatuated by a pretty school teacher. Ann tells him to make his choice between them. He shamefacedly admits his weakness and pleads forgiveness. Anne Schaefer, George Holt and Myrtle Gonzalez are an excellent cast.

**"UP IN A BALLOON"**
**"ELEPHANTS AT WORK"** *Comedy and Educational* *Tuesday, December 16th*

1. —The young couple go up in a balloon. Get married up in the air and sail on their honeymoon through the clouds. The old folks are madder than wet hens. 2. —An interesting exhibition of intelligent brute industry.

**"ANY PORT IN A STORM"** *Comedy* *Wednesday, December 17th*

Two old salts contemplate a voyage in matrimony. Their intended wives get married. The old fellows are happily disappointed, and the old maid mourns her lot. George Kunkel and Charles Bennett are the two old salts.

**"THE FACE OF FEAR"** *Drama* *Thursday, December 18th*

In a terrible encounter with two desperate Indians, the two soldiers kill one, and the other flees in terror to his tribe, who hand him over to his pursuers. A strong portrayal by the Vitagraph Western Company.

**"THE GIRL AT THE LUNCH COUNTER"** *Comedy* *Friday, December 19th*

Cutey is in love with the girl. He goes to propose, and finds she is his aunt-in-law. John Bunny, Lillian Walker, Flora Finch, Wallie Van and Kate Price make this a very funny comedy.

**"THE ANCIENT ORDER OF GOODFELLOWS"** *Drama, Special Feature, in Two Parts* *Saturday, Dec. 20th*

Jerry has troubles of his own, but tries to lessen those of others. He comes face to face with a desperate criminal, and lands him in a cell. Christmas day is a day of rejoicing for him and his little protege. Hughie Mack takes the lead with Audrey Berry, William Shea and Mary Maurice.

"THE ANCIENT ORDER OF GOOD FELLOWS"
IN TWO PARTS.
RELEASED SATURDAY, DEC. 20th

## SIX A WEEK

| | |
|---|---|
| "A CHRISTMAS STORY"—Drama— | MONDAY, DECEMBER 22nd. |
| "HER FAITH IN THE FLAG"—Drama— | TUESDAY, DECEMBER 23rd. |
| "THE HONORABLE ALGERNON"—Comedy"— | WEDNESDAY, DECEMBER 24th. |
| "THE SPIRIT OF CHRISTMAS"—Drama— | THURSDAY, DECEMBER 25th. |
| "THE GOLF GAME AND THE BONNET"—Comedy— | FRIDAY, DECEMBER 26th. |
| "HEARTSEASE"—Drama, Special Feature in two Parts— | SATURDAY, DECEMBER 27th. |

The Vitagraph Company releases a special feature in two parts every Saturday, and a comedy every Wednesday and Friday.

Vitagraph one, three and six sheet posters—7 x 9 photos of Vitagraph players.

**THE VITAGRAPH CO. OF AMERICA** **East 15th St. and Locust Ave.**
**BROOKLYN, N. Y.**

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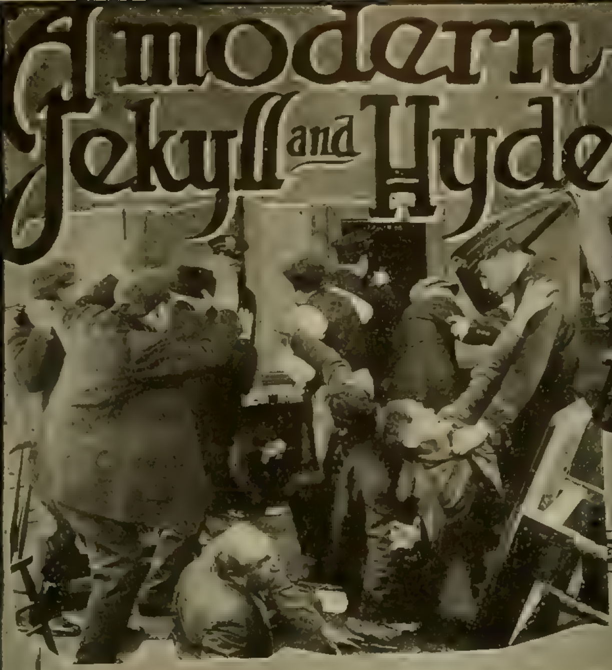
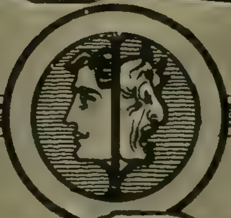
*Commencing with the New Year: "THE BROADWAY STAR FEATURES"*
*Surpassing all previous Vitagraph achievements*

# A modern Jekyll and Hyde





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This story of a man's dual life will hold your patrons breathless. Regarded as a substantial citizen, Jethro Smith is really the leader of a band of crooks. The gang's discovery of his secret, their desperate battle with the police, and Smith's terrible duel in the dark, are just a few of the exciting incidents.

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**A Two-Part ALICE JOYCE-TOM MOORE Feature**

Tom Moore is "Frank," the criminologist who faces the task of running down his father's slayer, and Alice Joyce is "Anita," the criminologist's sweetheart. The scene showing the conscience-stricken murderer drawn back to the scene of his crime is gripping in intensity. *Book this feature.*

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***(On the same Reel)***

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An exciting view of the great race held at Newmarket, England. Also other interesting topical views taken abroad.

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A most unusual picture of a young man's adventures in dreamland. The fight between white traders and Indians is highly exciting.

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### NOTICE

**Commencing January 5th, KALEM will issue a multiple-reel feature on Monday, in addition to the regular Wednesday multiple-reel release. The one-reel feature heretofore issued on Monday will be discontinued.**

KALEM

## KALEM COMPANY

235-239 West 23rd Street

NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

**J. P. Chalmers, Founder.**
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*(The index for this issue will be found on page 1482.)*

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**Saturday, December 20, 1913**

# Facts and Comments

WHAT, after all, does the motion picture screen reflect more accurately than the thoughts and ideals of the director? The thoughts and ideals of the author count for little while directors continue to hold such large and ill-proportioned power. Any spectator with a little analyzing talent can construct the biography of the average director after seeing a score or two of his pictures. It needs no Sherlock Holmes to deduce the director's taste, his breeding, his views of life and his environments from what he shows us on the screen. If the director is an artist of the highest type his individuality becomes merged in his art. Nothing can be finer than such a merging on the screen, but it is rarer by far than radium. There are directors whose temperamental vanity struts unchecked on the curtain, but even the modest director—assuming such a possibility—is powerless to prevent the revelation of himself and all his characteristics on the screen. The greatest producer of them all is recognized not by a display, conscious or unconscious, of himself but by his blotting out of self in his single-minded devotion to art for the sake of art. Bad pictures may be attributed to a variety of causes, but it may be accepted as an axiom that bad directors make bad pictures.

Some culture and refinement and some education is needed by the director of today. In the early days the director was exalted like an idol. The men, either in the producing branch or eager to enter it, looked upon the director with some of the awe with which the Israelites regarded the golden calf. An appeal from a director's judgment seemed to savor of sacrilege. The director was regarded in the light of a tamer of wild animals. He was the man who could make the beasts go through their paces. All the standards of dramatic art, and indeed all common sense, were flung to the winds. The director demanded that an altar be erected where incense was burned in his honor by day and by night. He is responsible for much of the bad taste that characterized certain film productions, and he might well have been called the master of bad taste.

*

When we think of some of the directors who were then all-powerful in some of the best known studios, it sends a thrill through us to realize that the industry has survived them and that their gospel of cheapness and coarseness is out of date. The writer can never forget with what derisive laughter one of them, not a thousand miles from New York, received the idea of filming Shakespeare. He boasted of his ability to cater to the lowest tastes consistent with the human make-up. A light of pleasure came into his eyes as he dilated upon what he was pleased to call the "fools that went to see moving pictures." The very worst, he thought, was too good for them.

*

There has been a great change for the better, it is true, but we are a long way from the ideal state of affairs. Only recently a prominent director of culture and artistic training was called into conference by a man high in the directing ranks. There was some talk of filming good standard fiction, and some one present at the conference suggested the film possibilities of "She Stoops To Conquer." There was an eager inquiry on the part of the less cultured confrère as to whether there might be any trouble about the copyright, and when informed that Goldsmith was the author, his remark was to the effect that he would have to be paid something. He was greatly relieved, but not a bit abashed, when he found out that the author had been resting in Westminster Abbey for quite some time.

* * *

EXHIBITORS anxious to please their public and willing to accept suggestions from their patrons have an easy way of inviting advice and co-operation on the part of their audiences. They need only the slide to make their wishes known to their patrons. To display a slide, say, once a night, asking for suggestions and criticisms from the audience, not only will now and then produce an excellent improvement but it is certain to gain the good will of every member of the audience. People like to know that their wishes are respected and that their pleasure and comfort are the great objects of the exhibitor's activities.

* * *

AN exhibitor in Philadelphia was asked to display a so-called "fire-notice," which he promptly refused to display because in his judgment it was apt to provoke a panic. He pointed out that in case of injuries following such a panic the court would hold him responsible and would not accept any defense to the effect that "the fire-marshal" had ordered him to display the slide. It is to the credit of the fire-marshals to take all possible precautions against fire, but his zeal ought to be tempered with a little discretion and common sense.

# Next Year

By Louis Reeves Harrison

IN the midst of so much clatter of brass and cymbals, it is not easy to hear the deep undertones that tell of what is coming, but it looks as though motion-picture production will soon be squarely up against public demand instead of responding largely to shrewd commercial methods. There will always be a selling end to the business, clever advertising will count more than ever, but present events indicate that future values must be intrinsic ones. The most profitable releases will be those possessing the highest general average of merit.

The principal losers will be those unable to revise their opinions. The winners of 1914 will be those who try intelligently and determinedly to put forth the best that creative, constructive and interpretative talent can provide. The surest way to discover genius is to encourage it. It may take time and the collective taste of many people to sift out the works of genius so that they will stand apart, but a good way to clear a path for screen portrayals of the highest order is to offer generous opportunity to playwrights, directors and actors of proven ability and sincerity.

This is already being done. Actors of personality, directors of imagination plus taste, authors capable and original, nearly all are actively engaged, and the demand for more bids far to exceed the supply. Live manufacturers have grasped the idea that the secret of interest is knowledge. The only wise and effective approach to the greatest joy of the greatest number is to produce what appeals to the finest qualities of mankind and womankind, and to the bright generation of little men and women who throng the picture shows more than ever before.

The most striking feature of recent production is an almost uniform cleanliness of purpose and treatment. No one deeply loving the new art believes in making it a pack horse to carry a weary burden of religious instruction, but a great number of profoundly interesting photodramas radiate a benevolent influence rather than a sinister one. They aim at beauty, itself refining, and the almost unanimous demand for a satisfactory ending to screen stories indicates plainly that there is a deep-seated love of justice, amounting to a moral instinct, in the warm hearts of the people, one of the soundest traits of human nature.

Photodramas of filth emerge from minds of filth; are shown by exhibitors of low taste and betray a weakling's estimate of human kind. It is certain, on the other hand, that the art would be seriously injured if certain dark phases of life could not be held up to view. It is all a question of aim. Strong men and clean women find nothing objectionable in scenes of bitter realism when the author's ideals are lofty and are treated with respect for the spiritual end involved. In writing feature plays, I have been compelled more than once to skate on thin ice, but felt no sense of danger because headed in the right direction from the start.

There is no need of falling back on George Elliot's "Middlemarch" or Hawthorne's "Scarlet Letter" in order to enforce a point—the author of next year, if his own heart is sound, may go the length of his inspiration. It is the *soul of the play* that has all to do with its power and artistic effect. The best photodramas of 1914 will be those which, coming from bright minds, will be as rich and strong as the sources from which they flow.

A brilliant writer draws a nice distinction in saying, "what is permissable may fairly be settled by the standard that discriminates between the nude in art and the naked in art." The exhibitor who runs his place as a "peep show" or "chamber of horrors" will only draw primitive shockheads until their curiosity has been whetted and then find himself wondering why other houses are more prosperous than his own. When evil is frankly shown, it must be done with a sense of its bearing on human welfare.

No matter what the incidents of next year's photodramas, the main question is one of refining potency—whether or not they leave a more wholesome or better feeling after the shadowy side of human life is portrayed. Human nature, two-sided, in constant struggle between noble impulse and base impulse, seems to furnish in itself the finest material for screen portrayal. There are no normal men and women who are thoroughly bad, and, if we were all very, very good, there would be no drama. The true artist uses both light and shade to bring out his figures.

The big feature plays of next year will not depend upon action alone. They will delve deep into what quickens human emotion. The tremendous humanitarian feeling which slowly accumulated during the last century is rapidly developing in this one, in which moving pictures seem destined to operate as a transforming agent, is rousing people with new enthusiasm. We are not only growing more generous to one another but to other peoples, inclined to take a broader and more charitable view of their contrasting peculiarities. The pictures of 1914 may boldly deal with political and social life of our time, furnishing us with food for thought and providing an interesting record for future generations.

The letters of our forefathers—how pitiful they seem! How little those men had to live for! How narrow their point of view! What will our descendants think when they come to see how *we* live? We are very much swelled up at present because a few bright minds in our midst have led us along at what appears to be a lively pace, but what will the people 2014 think of us when the scrolls of our present life are unrolled for inspection? It would be a joke on us if they sized us up by what has been put on the films of 1913.

Is it not possible for us to preserve in the "canned" dramas of 1914 better representation of what is actually passing in our minds and careers? Though the effect on future generations may not be a matter of present consequence, can we not put less of theatricalism and more of sincere self-expression into what we are producing for general entertainment? Would it not be more entertaining to see us as we are in the struggle with inner self and outer influence, strong of intention and weak of performance, than people of other days about whom we know little and care less?

Is there not a rich field of comedy material in the vanity of men who are lucky accidents in the moving picture business, made wealthy before they had time to learn to use their knives and forks, to say nothing of the English language? Is there not a tremendous tragedy going on near our Southern border, the decay and destruction of a Latin nation incapable of self-government? We need the imagination of genius to enable us to see these things. There are powerful pictures to be conjured up before our eyes in 1914. Let us read the stories of real men and women on the screen—we are tired of costumed puppets dangling on strings and long for such truth of representation as may engage our hearts and minds.

# The Archenemy

By W. Stephen Bush

THE Moving Picture World does not propose to add to the present censorship agitation. We cannot, however, help regarding the censorship of motion pictures as the archenemy of the industry, and duty compels us to issue another warning against this fatal delusion which threatens irreparable injury to every branch of the motion picture interests.

A notice has been sent out to exhibitors in Wisconsin to organize, and among the topics proposed for discussion is the following:

"A State censor board to protect every exhibitor in Wisconsin." How will censorship of any kind "protect" the exhibitor, whether he carries on his business in Ohio, Wisconsin, or in some other part of the world?

Censorship will annoy him, it will harass him, it will interfere with the orderly and profitable conduct of his business, but censorship will never protect him. He needs to be protected against censorship. It seems to be believed in certain quarters that a board of censors constituted and appointed by the State is inherently better than the censor board of the city or the county. It has been claimed that the State censor has a wider jurisdiction than the city or county censor and that one censor in a State is more apt to be right and more inclined to be fair and just than the censor for a lesser political subdivision within the State. Not a scintilla of evidence has ever been adduced to support this theory.

Censors must all be made out of human clay and are subject to the same human shortcomings and infirmities of judgment whether their appointment comes from the authority of the State or from the authority of the city or the village. Indeed, we believe that even under a system of governmental censorship the benefits of State censorship are altogether questionable. If the State censor makes a foolish decision he can do harm to a thousand exhibitors where the local censor can only harm a few.

Of course, the estimable gentlemen who are now jousting in the arena of censorship discussion miss the real point at issue. The debate as to whether there shall be national or State or city censorship is carried on in sublime ignorance of the real question, and the only question which has any pertinence at all. The fight is not for censorship of any kind, but against censorship of every kind. The problem is not whether we gain most by this or by that variety of censorship, but whether we do not suffer lasting damage from even an attempt of establishing any system of censorship. We are not sure whether the advocates of censorship have finally grasped and absorbed the fact that there cannot be any national governmental censorship. Perhaps we are too sanguine in assuming that even this elementary fact has successfully percolated. The occasional vaporings about a national congress of censors would seem to indicate that large banks of impenetrable fog are still obscuring a vision which mayhap was never very keen at any time. For the sake of argument, however, we will assume that the claim of governmental censorship under federal authority has been abandoned. The Treasury Department at Washington, on which Congress has conferred a discretionary power of censorship applied to imported films, has never made the slightest attempt to enforce such a censorship, and it is altogether likely that this new provision thrown into the film schedules will remain a dead letter.

The only form of censorship that will have to be fought is local censorship, whether its jurisdiction extends over a State or over a part of a State. The place to fight out the question of censorship is the court. The opponents of censorship hold that it is illegal in any form.

We firmly believe with the late William J. Gaynor and with ex-President Taft that censorship violates the constitutional guarantees of freedom of expression. We firmly believe that motion pictures are no more subject to censorship than newspapers are. We firmly believe that the laws now on the statute books are ample to suppress all obscene, indecent and immoral or libelous motion pictures. The cartoon is exempt from censorship, the pictures in the press are exempt from censorship; why should not the pictures on the screen enjoy the same franchise and privilege? Newspapers are often punished for publishing obscene or libelous matter, but that surely is no argument for reintroducing censorship, which at all times in the history of mankind has been used as an engine of tyranny and oppression. Men will make bad and offensive pictures, but that is no excuse for resorting to censorship. The remedy would be a good deal worse than the disease.

Let us remember, too, that the fight for the freedom of the press was not won in a day. The bigots of three centuries fought against the enfranchisement of the press. The freedom of the screen is worth fighting for, and it must be fought for. We cannot expect a big matter like this to be settled in a day or in a month or even in a year. We must expect opposition to the freedom of the screen, though it is strange that the worst opposition is to be encountered at the hands of men who declare themselves the friends of the motion picture and the friends of the exhibitor.

Our hope lies in the very reasons which ultimately achieved the freedom of the press. The one great argument in favor of a free press as eloquently outlined in Milton's Areopagitica was its great usefulness to humanity at large. It was pointed out by the friends of a free press that the newspapers were great mediums of circulating knowledge and information and that in disseminating such knowledge and information they rendered exceptional services to the commonwealth at large. It was justly contended that in view of these extraordinary services the newspapers ought to be independent of all control by the Government and ought to be permitted to print what they like, subject only to punishment for a manifest abuse of their privilege. This has been the fundamental law in our country ever since it achieved its independence, and upon this fundamental law the opponents of censorship for motion pictures will make their stand.

Whatever makes the newspaper of value to the community and confers upon it special privileges applies with even greater force to the motion picture. The motion picture disseminates knowledge and information over as great an area of this world as the newspaper. Every man of intelligence today admits the educative force of the motion picture, its ability not only to delight and entertain but likewise to instruct and enlighten. It is the business of the State to help rather than hinder the development of motion pictures.

The American way of looking at censorship is the common sense, democratic way. We ask, "Who is to censor the censors?" No individual has a right to set himself up as the judge of what another may put on the screen —there is but one arbiter whom we can recognize and that is public opinion, whether it happens to be crystallized into law or not.

## "The Awakening at Snakeville"

Reviewed by James S. McQuade.

ONE has only to whisper it, that Alkali Ike will be seen shortly in another of his side-splitting slapsticks, in order to awaken widespread interest. This latest goes under the title "The Awakening at Snakeville," and takes two full reels; although, for my part, I would prefer to have the fast and furious fun condensed in one.

There is no use in trying to deny that we all have a hankering, at times, for the broadest and most farcical of subjects. On such occasions we banish not only analysis but sanity itself, and give full sway to Mirth and gambol deliriously with the joyous, chubby-faced attendants in his train. Everyone who sees Alkali Ike and his Sophie in their domestic life, in Snakeville, cannot fail to add to the number of his days and to the strength of his midriff.

Scene from "The Awakening at Snakeville" (Essanay).

There are situations in this ultrafarcical skit that reveal a positive genius in the imagining of unheard of horseplay. Take the case of Sophie when she keeps her scamp of a husband at home by means of a rope, one end of which is knotted around the body of that worthy and the other secured to her wrist, while she does her housework. Then, womanlike, she chases him out to get some cider at the neighboring grocery store, forgetful of the additional bond that unites them. Alkali runs at top speed, with Sophie and her three hundred pounds in close pursuit. The race and the consequences are full of uproarious fun. So also is the climax of the story, where Sophie man-handles three of Alkali's friends in most approved western fashion.

Scene from "The Awakening at Snakeville" (Essanay).

Augustus Carney and Margaret Joslyn (Mrs. Carney in private life), require no introduction in the parts of Alkali and Sophie. They are really in a class by themselves in these widely known characters. There is droll humor alone in the physical contrast which they present. In this instance they are well supported by Slippery Slim, Mustang Pete and Rawhide Bill—surely an appropriate trio of names—in the persons of Victor Potel, Harry Todd and Frederick Church. Nor must the Doctor Killem, of David Kirkland, be lost sight of in the scramble.

As married life advances Alkali Ike grows lazy, and steals frequent naps in an old empty barrel. Sophie sends him to the grocery store for supplies but he is induced by his three pals to join in a poker game, which is rudely interrupted by Sophie, who wields a rolling pin. She leads her husband home by the ear and makes him peel raw potatoes. Alkali attempts to escape through a window, but is ignominiously caught. His friends succeed in providing him with sleeping pills, with the following note: "Give Sofie a pill fer what ails her; then hurry down to the shack. Don't fergit her pocket book."

Alkali vainly tries to get Sophie to drink drugged water and cider. Then the race to the grocery, already referred to, takes place. There Sophie drinks "doped" cider furnished by Alkali and, on the way home, sinks down in deep slumber. How Alkali got her home will be told best by the pictures.

Leaving Sophie in profound sleep on the kitchen floor, Alkali hurries to join his pals, not overlooking the purse which his wife so zealously guarded. Hours afterwards, Sophie awakes and misses the purse. Then she starts on the war path. Her prowess in trimming Slippery Slim, Mustang Pete and Rawhide Bill, whom, in this instance, she blames for Alkali's indiscretion, furnishes a mirthful and exciting episode in the pictured story.

The release date is January 2.

## Christmas Pictures.

Never since pictures first began to attract and educate have they fulfilled either of these purposes so much as to-day. Christmas is the picture season of the year. In home, school and church the one great Christmas entertainment is illustrated. A generation ago a Christmas entertainment without the Christmas tree and stereopticon was not only incomplete but lacking in true, attractive and instructive power. We have grown with the times; not away from these things, but to, and with them, in a larger degree. How tremendously the moving picture helps and enlarges the Christmas opportunities. What great pictures are now ready. Never such pictures. Never such projection. The Christmas exhibition can become truly great. The Kalem film "From the Manger to the Cross," is wonderfully timely and for this season may be used without the last reel and so keep within the Christmas spirit. "The Star of Bethlehem" and "Herod the King" must not be forgotten at this season. These pictures were made to last and although good at all times, must especially be used at the right and proper time from which they drew their inspiration. The list is long and good, making it possible for the church and the exhibitor to

### Work Together.

Not one church in a thousand can have its own outfit for these exhibitions, but every exhibitor can offer his services to many churches for an evening, with subjects which will harmonize with their objects in Christmas entertainments. What a splendid opportunity for thousands of children to see some of the great pictures and thus have much of their class teaching emphasized and enlarged. Especially in the smaller and suburban towns can the exhibitor make his agreement with the local clergyman and school authorities. Even on his own account the exhibitor who uses these pictures will be serving "his day and generation" profitably rather than if he ran an indiscriminate medley of unsuitables. Make the season and the entertainment harmonize; it increases your profit and reputation; it pleases and educates; it gives greater satisfaction and the remembrances are pleasant ones, and above all, if necessary, give a free exhibition to the children of the poor whose appreciation is of more value than many nickels.

W. H. J.

### COMMODORE BLACKTON RE-ELECTED.

J. Stuart Blackton, who has been commodore of the Atlantic Yacht Club for the past three years, was re-elected to that office for another year at a meeting of the club held at the Waldorf-Astoria, Monday evening, December 8. Commodore Blackton is immensely popular with the Atlantic Club yachtsmen and the club has been very prosperous under his administration. As a skipper, the Commodore is most enthusiastic and, notwithstanding that he has won greatest renown as a builder and driver of motor boats, he is a skilful sailor of yachts and owns racing craft of several types.

# "Absinthe."

### Four-Reel Universal Feature.

Reviewed by Louis Reeves Harrison.

CHARACTERIZED by some remarkable acting, realism as bitter as the wormwood of the aromatic liqueur, the skillful use of natural scenery, a distinctive French atmosphere, and a moral earnestness in its brutal truths, it looks as though this photodrama should win on merit. A stern purpose gives direction to its events, but it will be more effective in France than in this country—there the blind and reckless passions aroused by excessive indulgence in the drink will be better understood.

King Baggot's impersonation of the young artist, who becomes an absinthe fiend, is one of tremendous energy and reaches great heights when the hallucinations of the character harden into violent mania. His picture of the morbid conditions arising from the excessive use of intoxicants might apply to alcoholism in general, but it becomes distinctively that of absinthe in the vertigo and epileptiform convulsions. It is a portrayal of horrible truth in the stage of hallucination without other symptom of delirum tremens. It is almost a marvel that he was able to stand such a protracted strain as he must have endured in rehearsals and performance. The role was probably the most difficult he has ever assumed, and I doubt if he would care to attempt it again. It will surely be a long time before another such remarkable piece of acting will be shown on the screen.

Scene from "Absinthe" (Imp).

The manly star was admirably supported by Leah Baird and a company of French actors. Miss Baird made a delightful French grisette, looking the part and acting it with a charm that is decidedly of herself—she has personality of a winning kind. She and King Baggot are the only two Americans in the cast. They and Director Herbert Brennon went to Paris especially for the production of this photodrama, hence the distinctive French atmosphere visible throughout the piece.

The settings are delightful, many of them along the Seine revealing the director's instinctive love of the beautiful, and affording the needed contrast and relief in such a recital. Particularly enjoyable are the views of Paris streets during the chase. There is a chase and one involving some reckless driving and struggle on the part of Baggot and Miss Baird. The young artist, at an acute period of his decadence, attempts to destroy the woman he has loved in primitive fashion, and he barely escapes for a last desperate attempt at redemption. The pursuit is shown in some of the most prominent avenues of the French capital.

The story itself involves a basic clash of character, that of society and the individual, or rather that of the species and the individual. The artist is a typical weakling under the influence of absinthe, one who goes beyond law, custom and the limits of his own being because the physical poison soon becomes a moral one, dragging him down until his soul pleads piteously for the tortured and convulsed frame it habits, while the man who should be the master of that soul is so brutalized by alcoholism that his course of life is directed by primitive instinct and passion rather than his nobler impulses and the power of reason he has acquired. The story pictures a violent transformation in personality and offers something intended to make quite a number of men, actors included, sit up and take notice.

# "Snared in the Alps."

### Refreshing Alpine Winter Scenes Are One of the Pleasing Things of a New Offering by the Union Features Company.

Reviewed by Hanford C. Judson.

THE very first glimpse the reviewer got of this picture gave him a distinct uplift of pleasure, due to the charming scene it opened before him. As the story, "Snared in the Alps," begins we find a large party having a good time in Switzerland. The hotel and the village houses are white with snow and the mountains have on their winter robes in the background.

The story is sensational. It has its happy couple, its villain, who poisons the mind of the young wife for his own evil purposes, and, finally, the innocent woman friend whom in time the wife grows to hate. She has listened to the tempter, but him she hates most of all. She tries to get revenge on the other woman and the incident gives the picture its name; but the victim is rescued and, in the end, the friends are reconciled and the villain discredited. Its situation is stated clearly and forcefully at once and the development is, for the most part, natural and fairly convincing—the human motives are clear and vigorously presented all through, even though, here and there, an incident seems somewhat arbitrary. This keeps the picture from impressing us a bit of real life; but we remain deeply interested. The offering will make a strong appeal on account of its atmosphere as much as of the artistic work of players. The part that atmosphere plays in this picture impression is marked. Sledding, skiing and skating, with the swift motion of them, have a subtle effect on the action as it is presented to the mind; they seem to help our idea of motion in the story, as music accompaniment would help our idea of dancing watched in some picture. Then, too, these people are having such a good time that it seems to make our interest in the spoiling of it the more lively. Also the wildness of the country most surely gives punch to the climax, where the strong wife ties the slighter other woman to a sled and sets her sliding down a mountain. It is a picture with a good deal to its credit and one that we can safely commend to exhibitors. The photography is beautiful and the sets for those scenes which had to be taken indoors are all that could be desired.

Scene from "Snared in the Alps" (Union Feature).

## VITAGRAPH TWO-PART COMEDY RELEASE EVERY TUESDAY.

Beginning Tuesday, January the 6th, the Vitagraph Company of America will release regularly every Tuesday a two-part, special feature comedy. This will take the place of the one reel regular release. This comedy multiple will be of the same high standard and type as "The Regiment of Two," "Jerry's Mother-in-law," "Beauty Unadorned" and "Women on the Warpath." These set the world to laughing, and the Tuesday Vitagraph comedy releases will keep it in continual good humor.

## KLEINE ARRANGES FOR LINE OF BIG SUBJECTS.

George Kleine cables from Rome that he has completed negotiations for a series of 7, 8 and 9-reel subjects, which are due soon in America. These include some of the best known dramas and famous historical incidents.

# "Leah Kleschna."

### Miss Carlotta Nillson Gives Fine Portrayal in Famous Players' Four-Part Adaptation of Well-Known Drama.

By George Blaisdell.

THE Famous Players added, on December 10, another picture to the lengthening list of its releases the leads in which are played by dramatic stars. Miss Carlotta Nillson is the latest of these, and the play in which she chooses to make her screen bow is "Leah Kleschna," from the pen of C. M. S. McLellan. There was a wealth of appeal in the stage production; it thrilled and it stirred. If in the pictured version there is lacking the same high degree of interest it may without hesitation be ascribed to the large number of principals in the cast; to the greater difficulty of clearly following in the earlier stages of a picture more than four or five principals. Those who sharply watch the introduction of the characters as they appear in their frame of gold at the opening will have no difficulty. Miss Nillson sustains the role of Leah. It is a fine interpretation. Her delineation of the woman who is reared as the daughter of a thief, who aids him in his marauding excursions, and who is brought to see the right through the guidance of the man she loves, alternates with strength and tenderness. Leah is a womanly woman. House Peters is Paul Sylvain, Deputy of France, who first meets Leah at the Charity Bazaar, and who falls in love with her as she also falls in love with him. His work is finished, and will command and hold the sympathy of his audience. Hal Clarendon is Kleschna, the father of Leah; Schram, the accomplice, is portrayed by Alexander Gaden. These two are vigorous and convincing. Vincent Sternroyd, an actor of much stage experience, as General Berton makes his debut in pictures and does well. Frank H. Crane is Raoul Berton, the young blood who turns crook, believing he can fasten his theft on Leah. Madeline Traverse is Claire Berton, Anabel Denison is Charlotte and Elenore Flowers is Sophie. The acting is even and praiseworthy throughout. J. Searle Dawley is the producer.

Scene from "Leah Kleschna" (Famous Players).

There are many strong situations, one of them highly spectacular, some dramatic and several pictorial. The staging of the Charity Bazaar, where the two thieves had gone to rob but remained to rescue when the conflagration started, is realistic. The scenes of panic as the crowds storm the locked door, the final releasing of the imprisoned persons from the smoke-filled rooms, the carrying out of those overcome and the crumbling of the flame-riddled edifice constitute the feature of the first reel. A few of the scenes of dramatic force are the discovery by Paul of Leah in his home, where she has come to rob, and the later entrance of Raoul, where, spurred on by the discovery of a handkerchief, he also finds Leah and denounces Paul, Leah sacrificing herself by admitting that she had come to steal; the flight of Raoul from the presence of his father and sister when Paul intimates that he may be the thief; Leah's declaration to her father that she is leaving him forever, his refusal at first to consent and his later recession from this position on account of the approach of a detective, and Leah's shrewd moves to enable the thieves to escape; best of all, where Leah, having recovered the jewels, goes with them to the home of Paul, and her inability to comprehend that the deputy of France really loves her, a thief and the daughter of a thief.

The settings and backgrounds will charm. The interiors are elaborate and luxurious. Much attention is given to lighting effects. The final scene is of Paul and Leah sitting on the side of a castle-crested hill, in the glow of sunset. They are looking upward. The attitude is significantly prophetic of the future of Leah.

# "The Lotus Dancer."

### True Feature Four Reel Melodrama.

IT opens with some scenes of beauty, and beauty continues to dominate throughout the play, especially in the person of the Lotus Dancer, very lightly attired as a Priestess of the Temple—she has no more than a lotus flower, but not enough to hide any portion of her figure of September-Morn symmetry. She gathers lotus flowers in "every winding creek" and carries them to the statue of Buddha, whose one eye is made big enough for him to enjoy the dance Miss September Morn does in his honor. He sits watching her graceful posing, a grim smile on his face like that on the beaming countenance of an old gentleman in the front row while a ballet is in progress, until a squad of English soldiers profane the temple with their presence in pursuit of some hostile natives. Then his eye is plucked out, presumably in the interest of morality, by Sir Percy, handsome young officer in charge of the despoiling troops.

Sir Percy is, in truth, inclined to that portion of the Mosaic law relating to idolatrous places of worship, "And thou shalt gather all the spoil thereof," for he makes off with the idol's eye, a precious jewel, and is followed to England by Metta, the Priestess who is so attractive in her native garb of innocent scantiness, and a remarkable Brahmin, both of whom have vowed before the altar to recover the missing optic at any cost. Metta puts on ordinary, much-to-be-regretted habiliments of civilization and, accompanied by the faithful Brahmin, sails on the same ship as Sir Percy. The conspirators contrive to get staterooms either side of that occupied by the English officer, and lively adventures follow.

The Brahmin cuts a hole in the partition of his room and thrusts his arm through to obtain the idol's eye, but Sir Percy discovers the attempted theft, ties the intruding arm and hurries out in search of a ship's officer. Metta to the rescue. She pokes the muzzle of a revolver through a transom and shoots, "Bing! bing! bing!" The third shot cuts the rope and the Brahmin escapes. All is quiet and serene when Sir Percy returns with the ship's officer. He is such an unsuspicious individual that he hires this same Brahmin as his butler on his return to England.

Delicate situations follow. Sir Percy is engaged to a sweet English girl, but he has become infatuated with Metta on board ship and permits her to visit him. The work of enslaving the handsome young English officer becomes so interesting that Metta falls in love with him. Some very pretty scenes are now shown, those of a sailing party being especially attractive. Sir Percy falls overboard and Metta leaps after him. She saves the life of the man she has come all the way from India to trick. It begins to look complicated, but the Brahmin reminds the lovely Metta of her vow and they unite to recover the big jewel at all risk.

There is a poetic beginning to this screen story, and the end is one calculated to stir the soul with its grace of imagery, but the director has not made the most of his fine opportunities. The beautiful ideas and images offered him are treated as though he feared they might not be understood, fatal error directorial that can only be eliminated in the course of time. "The Lotus Dancer" is really a well-constructed story, but its interpretation is far below its intrinsic merits. For all that, it will probably make a hit.

## CANADIAN OPENS ST. JOHNS BRANCH.

Phil. Kaufman, general manager of the Canadian Film Co., Limited, visiting in New York this week, announces the opening of a new exchange at St. Johns, Canada, at No. 96 Charlotte St. The company, known throughout Western Canada as the Canadian Film Exchange, is the exclusive distributer of Universal films in Canada. It has offices in every province, from coast to coast, covering more territory than any exchange company in the world.

Mr. Kaufman was in New York partly on pleasure and partly on business. He states that the Universal films are being shown in more houses in Canada than those of any other company. The company, of which he is general manager, owns and operates a string of theaters itself and does a tremendous business.

Recently the company took over, after considerable negotiations, the Strand Theater, the biggest theater in Montreal, which has, heretofore, been devoted to the Mutual films.

A. H. McBeth, lately manager of the Mutual Exchange in St. Johns and Montreal, will be manager of the new exchange.

# Foreign Trade Notes

## PARIS LETTER.

(*Special Correspondence to* THE WORLD.)

SOME of the Pathe picture theaters are advertising "only inflammable film used here."

* * *

J. M. Downie, of the Trans-Atlantic Film Company, was a caller at my offices the other day. He has come to Paris to superintend the organization of the company's Paris offices. Messrs. Anderson and Zeigler, well known on your side of the Atlantic have secured the agency of the Trans-Atlantic Company, which, of course, is a branch of the Universal.

* * *

I hear that the Edison Company is asking a very large figure for a two years concession of the Kinetophone for France. One stipulation in the proposed contract is that the French company purchase all apparatus from New Jersey laboratories and send all films to be developed and printed there.

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The celebrated Parisian beauty Regina Badet has played in a photoplay for the Azur Company of Nice.

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At a meeting of the French trade it was unanimously decided to accept without demur the ordinance of the Police Prefect on non flam film. Regret, however, was expressed that a further delay had not been granted. There is good reason to believe that M. Hennion will prolong the date of ratification. At the same meeting bitter resentment was expressed at the proposal of the Society of Authors to impose "authors rights" at picture theaters.

* * *

I have had the pleasure of interviewing Maurice Lehmann, Paris representative of the Edison Company. The Edison offices are situated in the rue des Petites Ecuries in close proximity to several other important houses. In Mr. Lehmann's finely appointed private office hang photographs of Thomas A. Edison and of the Edison works and laboratories at Orange, New Jersey. Mr. Lehmann said that he was pleased to say that the sale of Edison photoplays in France is steadily increasing. "Our Mary Stuart"—he said—"was shown at several of the leading Paris picture theaters. Of course, a large proportion of our output is entirely unsuitable for Latin countries, for example, our Dickens series and What Happened to Mary. French audiences could not appreciate such subjects. The reign of the cowboy, I think, is over as far as Europe is concerned. Long dramas are, however, very popular."

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The opening of the Edouard VII theater had to be again postponed. Workmen are now putting the finishing touches to the magnificent building and the "repetition generale" is definitely fixed for Friday, December 12th. The opening program will be composed of a selection of subjects demonstrating the possibilities of natural color cinematography, such as the Kinemacolor Fashion Gazette, Sports in Kinemacolor, Science in Kinemacolor, etc. A lecturer will explain the pictures. There will not be any other attraction on the bill, barring the music which will be featured. As a matter of fact, it is anticipated that the spectators at the Edouard VII will themselves provide an entertainment by being garbed in the latest Parisian fashions, thus "Kinemacoloring" will become a fashionable function. The orchestra will be under the direction of Mr. Baker, who comes from the Scala Theater, London.

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A French daily is holding an inquiry on the question oi the picture theater versus the theater. In his reply, Max Linder says that competition between the two entertainments is growing greater. According to Linder, one day there will be a picture theater without a screen, or in other words a Kinoplastikon show with talking "figures." "I think the picture theater of tomorrow"— he writes—"will be a mixture of cinematograph and theater. I am so confident of this that I have created this kind of show in France and, moreover, toured with it in other countries."

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"To Win the Million," the novel sketch produced by the Eclair Company, has been presented to the public during the past weeks at the Empire Music Hall. The cinematograph musical farce has been considerably improved since the first representation at the Folies Bergere. The star of the piece is Funnicus, the wonderful little comedian of Eclair film fame who seems to be possessed of the energy of ten men. Funnicus is one of the most striking personalities in Parisian filmland.

JOHN CHER.

## BRITISH NOTES.

(*Special Correspondence to* THE WORLD.)

WHAT is believed to be a record run for a single series of moving pictures will terminate at the Holborn Empire at the end of this month. They are the African Hunt pictures of Paul J. Rainey, which, in addition to being exhibited for forty weeks continuous run, were shown to the King, at Buckingham Palace, and to the German Emperor, at Dantyig.

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Mr. Henri de Vries, the well-known European actor, has commenced film manufacturing in London on his own account. His first release, in which he plays seven characters himself, will be "A Case of Arson," in four reels. Another gentleman of distinction to commercially exploit the producing field is Mr. Hudson Maxim, the inventor. Under the name of the "Colonial Motion Picture Corporation," he will stage a number of dramas introducing the sensational effects of powerful explosives.

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Palpably in view of the decree of the French Government, who propose to prohibit the use of ordinary film base next year, Messrs. Pathe Freres announce that all releases controlled by them will, from December 7th, be printed upon safety stock.

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"Kinemapoems" is the newest designation of talking pictures. The Kinemafilm & Theatrical Exchange Co., of London, evidently think there is a future for the moving picture poem with verbal accompaniment, for they are liberating, in the course of a week or two, short films illustrating famous poems. The recital can be made either by a synchronized gramaphone or with a human voice behind the screen.

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The order of the day throughout England's leading moving picture theaters is the educational film. At present the programs at the leading London and provincial halls are constituted in different proportions from one-quarter to two-thirds of educational films. This revival can be directly attributed to a concerted movement between Messrs. Pathe's London depot and the "Evening News," who are promoting a special course of fifteen educational programs for moving picture theaters, schools, technical institutes and other educational organizations. While on this subject I should not omit to mention a novel series of films taken in a tin mine in Cornwall, illustrating the procedure and methods involved in tin mining. They were taken nearly a mile below the surface and expensive and elaborate fittings had to be employed to secure adequate lighting.

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The "Universal" Co.—they are never referred to in the trade by their registered name, the Trans-Atlantic Film Co.—have been getting on the right side of the London press. Last Wednesday over fifty journalists, representing daily newspapers, lunched at Frascatis on the invitation of the "Universal" manager. Happy relations were soon established between the two bodies and it appears very likely that the column of "Universal" paragraphs, fired every week at newspaper editors, may now stand a chance of getting into print.

J. B. SUTCLIFFE.

# Motion Picture Exhibitors' League

### A GREAT RALLY.

### Philadelphia Exhibitors Get Together and Strengthen Their Organization.

THE open meeting called by the Philadelphia local organization of motion picture exhibitors took place on the afternoon of Sunday, December 7th. It was well attended despite wet pavements, a grey sky, and a steady down-pour. It was a spirited meeting throughout and it gives promise of great benefits to the exhibitor in the Quaker City and, indeed, the whole state of Pennsylvania.

The meeting was called to order by the Chairman of the Executive Committee, Mr. E. A. Jeffries. He briefly explained the object of the meeting, which was the gaining of new recruits and the general strengthening of the organization. Nothing more was required, he said, than the payment of one dollar and this nominal amount covered the first month's dues.

The meeting took up the general welfare of the organization and there followed a number of speakers who dwelt on the various grievances of which the Philadelphia exhibitor has good cause to complain. Mr. Benn was one of the speakers, who denounced the follies of excessive competition and of giving away prizes and arranging "country stores," etc.

Dr. Christion spoke on the necessity of organizing promptly and of getting every exhibitor to join. Counsellor Samuel F. Wheeler, himself a prominent exhibitor and a member of the organization, made an able, logical and convincing address which was frequently interrupted by applause. He dealt with the persecuting methods of the municipal authorities and mentioned an order of the fire marshal asking exhibitors to throw a "fire-notice" on the screen, which was so designed and so worded as to provoke a panic at any time. Mr. Wheeler said he had not displayed this "fire-notice" in any of his own theaters and he did not believe that any exhibitor could be legally compelled to display it. Mr. Wheeler deplored the small membership of the branch and pointed out that it would be hard to get a respectful hearing from the authorities until the organization represented the majority of the exhibitors in the city. He called attention to the fact that the operators' union, which had a powerful membership, was treated with more respect by the city authorities than the exhibitors. It was necessary, he continued, to demonstrate their power and one way of doing it was by fighting the enemy on the screen. (Applause.) "Our slides," said Mr. Wheeler, "reach a constituency of 500,000 people and we can defeat any man who tries to oppress and persecute the motion picture exhibitors." Mr. Wheeler severely criticised the unfair and partial administration of the law of 1911 and other laws affecting motion picture theaters. He mentioned several instances of unjust discrimination on the part of the Chief of Building Inspectors. He knew, he said, how to defend his rights and how to deal with the police when they over-stepped the bounds of the law, but the small exhibitor was often at the mercy of an arbitrary official. The small exhibitor, he went on, should be the first to join the organization for it would enable him to fight unjust laws or an unfair enforcement of the law. There was long and hearty applause when Mr. Wheeler concluded his remarks.

Chairman Jeffries then called upon W. Stephen Bush, of the Moving Picture World, who had been asked to attend and address the meeting by special resolution. Mr. Bush assured the meeting and all exhibitors generally of the good will and co-operation of the Moving Picture World.

"I must add," Mr. Bush continued, "a message of congratulation upon the splendid type of leadership which the meeting has revealed. With such men as Mr. Wheeler and Mr. Jeffries and others, all of them exhibitors of ability, energy and conscientiousness, your success cannot be in doubt. Your speakers this afternoon have ably dealt with the local difficulties confronting you and I surely could add nothing to what they have said.

"I feel, however, that I may make some return to you for the kind invitation you have extended, by calling your attention to a problem far greater and far more pressing than any other which the industry is called upon to face. I am speaking of censorship and especially of governmental censorship. In the city and the state of New York, censorship by government has received its death blow at the hands of one of the ablest jurists and constitutional lawyers, the late William J. Gaynor. (Applause.) In another state, however, not far from here, as we measure distances, this official censorship has been established and unless the restraining writ, which has been obtained against the enforcement of this crazy law, is sustained by the Federal Court, which issued it, the industry in Ohio will be paralyzed.

"The Moving Picture World has always held the views of the late W. J. Gaynor, i.e., that, under our organic law, there is no room for governmental censorship of motion pictures, that motion pictures are and of right ought to be as free as the newspaper. Why discriminate between the print on the page of the newspaper and the picture on the screen of the motion picture theater. The motion picture renders as great and as valuable a service to the community and to humanity at large as the newspaper, and it must be protected by the same franchise and the same constitutional right.

"We are asking for liberty not for license. We believe that the laws now on the statute books are amply sufficient to deal with any abuse of the motion picture. Do we not know that even the liberty of the press has its conditions and limitations? If an editor prints obscene, or immoral or libelous matter, he is haled to court and punished. We all know that within the last few years the publisher of one of the great metropolitan dailies was heavily fined by the Federal Court because he allowed obscene and immoral matter to be published in his newspaper. Would you argue from this incident that we ought to re-introduce censorship of newspapers as it existed centuries ago? I think a man ought to be as free to publish what he sees fit on the screen as he is free to publish it in the paper. With even the backward countries of Europe struggling heroically to cast off the yoke of governmental censorship it is strange, indeed, to find men in this land of the free, who want to bring back this odious institution of censorship which has always been an instrument of tyranny and oppression.

"Let us fight for the freedom of the screen. We may not be able to achieve our emancipation in a day or a week but no power on earth can prevent our ultimate triumph. It has taken more than three centuries to accomplish the liberty of the press in England which is the home of constitutional liberty and the parent of political enfranchisement the whole world over. The question is: Do we want to be classed with the press or with the saloon? Do we want to feel that our calling in on the ragged edge of the law and that we must always fear and tremble at the approach of official authority.

"You exhibitors, and, indeed, all moving picture men, know that your calling is a noble vocation, that there is none nobler in the whole range of our social order.

"I hope that Philadelphia and Pennsylvania will be heard from on the side of liberty and that you will go on record as everlastingly opposed to governmental censorship."

Mr. Bush was applauded and thanked for his address and after a few remarks by Mr. Rapaport the meeting took a recess until December 12.

A number of new recruits came in and joined the organization and there appeared to be on all sides a decided revival of interest.

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### WARNING FROM PRESIDENT WOLFF.

Owing to the existence of two state organizations of exhibitors in New York State, President A. N. Wolff, of the New York State Branch of the Motion Picture Exhibitors' League, desires to caution exhibitors to be careful in signing applications for membership in the state branch. All applications for membership in the Motion Picture Exhibitors' League Branch of New York should be addressed to Maurice L. Fleischman, Secretary, 2755 Webster Avenue, New York City.

## BIG MEETING IN NEW YORK.

### Chief Wallace Speaks to the Organized Moving Picture Men.

An enthusiastic and well attended meeting of the organized exhibitors of New York took place on Monday forenoon at the Imperial Hotel. Samuel H. Trigger presided while Mr. A. Bauernfreund acted as secretary. Mr. Trigger had sent out invitations to the chief of the License Bureau, Mr. Wallace, and to one or two other officials whose departments are concerned with motion picture theaters.

W. Stephen Bush of the Moving Picture World had been invited to speak on the follies of the prize package competition and he tried to show the ruinous finish which invariably attended all methods of unfair competition. He pointed out that the distribution of prizes amounted to a lottery which was plainly against the law. Exhibitors, he said, who did not yield to moral suasion, might be proceeded against under the law making a lottery a misdemeanor.

When Chief Wallace arrived in the meeting room he received a great ovation and it was some time before the enthusiasm subsided and he could make himself heard. Mr. Wallace said that this address to the motion picture men of New York might be considered his valedictory, as he had no knowledge as to his continuance in office after the first of January. He said, when he went into office, there was no specific law covering motion picture theaters and under a decision of Judge Crane, the motion picture entertainment was legally classed and defined as a "common show" and the motion picture theater was operated under a "common show license." The new law raising the seating capacity to six hundred had always had his earnest support and he did not think that the law should restrict the seating capacity of motion picture theaters provided the theater was made safe. Mr. Wallace then commented upon the fact that many theaters had sprung up all over the city which compared favorably with the best playhouses. He condemned censorship for motion pictures and called attention to the salacious cheap vaudeville and the disgusting burlesques which were far more in need of reformatory attention than the motion picture.

Mr. Trigger asked the Chief to explain the attitude of his bureau toward temporary licenses and Chief Wallace replied that all temporary licenses would be called in by December 17th, unless there were powerful reasons for prolonging them.

On motion of Mr. Hollender a rising vote of thanks was extended to Mr. Wallace.

## WANT TO GET TOGETHER.

A communication from Samuel H. Trigger, president of the New York State Exhibitors' Association, the organization which seceeded from the National Convention of the Motion Picture Exhibitors' League, held in New York City last July, intimates that there is a desire on the part of his organization to close the breach in the ranks of the exhibitors of the country caused by that unfortunate action. Mr. Trigger intimates that the good offices of the trade papers should be used to bring about the desired result. While this is a matter for the officials of the Motion Picture Exhibitors' League to dispose of, the Moving Picture World feels sure that an expressed desire on the part of the seceding organizations to return to the fold and abide by the decisions of the majority of their associates in convention assembled will meet with approval from the parent organization.

## IMPORTANT CANADIAN DECISION.

### Magistrate Defines Meaning of "Moving Picture Hall" and Exempts Theaters from Double Tax.

THE case of Boisseau vs. Peoples Amusement Company, decided a few weeks ago by Police Magistrate Lett, of Montreal, under the Quebec law, is of considerable interest to parties engaged in the moving picture business in that province.

The City of Montreal imposes a license fee on all "theaters" in the city, and a Provincial Statute imposes another license fee on "any person who carries on or keeps a moving picture hall." The Peoples Amusement Company put on an entertainment, in Montreal, in a building having all the appointments and appliances of a theater; employed a number of actors and actresses; and about half of the program consisted of vaudeville or theatrical work and the other half of moving pictures. The company had a license as a "theater" under the Montreal by-law, but had no license as a "moving picture hall" under the Provincial Statute.

The question then was whether the building was a "theater" or a "moving picture hall"; and the Police Magistrate held that it fell within the former class, and that no provincial license was necessary.

The following paragraphs from the judgment of the magistrate are interesting and instructive:

> "The only point to decide is whether the premises in question are to be classed as theaters or moving picture halls. The evidence as to the representations shown, is, that about one-half of the evening program is probably a theater and about one-half moving pictures. That the portion of the program, not moving pictures, is vaudeville. It is not shown that the regular dramas with successive acts are shown, but there is no doubt that pure vaudeville representations are classed under theaters, and not under moving pictures.
>
> "It has also been shown that in places of entertainments which are without question classed as theaters, there are sometimes shown stereoptical views and moving pictures. There is evidence also that the establishment in question conforms to the municipal laws as to theaters, which are different from those relating to moving pictures in some respect. They also have the stage appointment of theaters, viz., sceneries and mechanism for moving them.
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> "It is also shown that, according to the nature of the representations presented, there are from four and five to twelve and fifteen artistes or actors and actresses playing in them, which, of course, would not be necessary for purely moving-picture halls.
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> "The question is whether on the evidence submitted, these places of entertainment are properly classed as theaters or not.
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> "In penal actions of this kind, the law must be strictly construed, and the benefit of any ambiguity or inaccuracy must be given to the party charged.
>
> "As it appears clear that the premises have the appointments required for a theater and that at least one-half of their program would properly fall under theatrical representations, and that they have a license from the city as a theater, I come to the conclusion that the places in question are theaters rather than moving picture halls. I therefore dismiss the cases."

## FEATURE MEETINGS AT WASHINGTON, D. C.

Dr. W. P. Herbst, president of the District of Columbia Branch of the Motion Picture Exhibitors' League of America, and J. P. Morgan, proprietor of the Princess Theater, of Washington, D. C., were callers at the New York office of the Moving Picture World on Tuesday, December 9. Both Dr. Herbst and Mr. Morgan had been subpœnaed to appear before the master in the suit of the United States against the Motion Picture Patents Co., and others now sitting in New York.

Dr. Herbst said that business at the national capital was progressing favorably and that the District of Columbia League had inaugurated a series of special meetings at which subjects of vital interest to its members were discussed by some one who was able to speak with authority. At the last meeting held at the league rooms, 1101 E Street, N. W., Mr. H. A. Brooks, manager of the Potomac Electric Light and Power Company, talked upon the use and abuse of electric current, pointing out to the members how they could get the best results out of the least current. There was a good attendance at that meeting.

## WORKING FOR TEN CENT ADMISSIONS IN OMAHA.

E. C. Preston, secretary of the Nebraska State League, writes that, while there is not much news concerning the Nebraska League, the members of the Omaha local are working hard to establish a ten cent admission price in that city. The movement was temporarily delayed by the action of some exhibitors at Council Bluffs, Iowa, and Lincoln, Neb., who had previously charged ten cents, but who returned to five cents at the critical time. A meeting of the board of directors of the state branch was held at Omaha during the first week in November and the next meeting will be held in the same town in February.

## PATHE ANNOUNCEMENT.

Beginning with the week of December 22nd, Pathe Freres announce the release of two feature films a week, thereafter, which will eliminate the regular Friday single release.

**ESSIE FAY AND "ARABIA"**
**Will Be Featured in Universal Subjects.**

# Music for the Picture

Conducted by **CLARENCE E. SINN**

THIS department has just passed its third year. Since December 1st, 1910, music for the picture has received more attention from both musicians and exhibitors than during all the years that preceded that date, and, while I am not conceited enough to assert that this department was responsible for what improvement may have taken place, I believe we can claim a modest share in it. The improvement in picture music has not been so marked as it might or should have been. Taking it on the average, a better quality of music is being played. There are considerably fewer of the "Lily Limpwrists" and "Percy Peashaker's" than when Messrs. Harrison and Hoffman gave us their immortal classic entitled "Jackass Music," but music as an accessory to the picture still falls far short of what it should be—what it ultimately must be. Larger theaters are being built which are fit homes for good pictures.

Multiple reel "features" are being produced—many of them are really fine pictures—orchestras are displacing the piano in some places and expensive pipe-organs are being installed in others—but the present trend seems to be toward straight "concert music" regardless of its fitness for the show—i.e.: the picture. It will probably wear out in time.

When music was first introduced in the picture theater any old thing would do—a mechanical instrument playing popular junk or a strong-arm piano player likewise playing popular junk. He was an enterprising manager who installed music of any kind in his house at that time, and he naturally wanted the world to know it. Hence they "whooped 'er up" until the music could be heard out on the street. Drums were introduced to add to the volume of sound. Then the popular demand for more suitable picture music made itself felt and the pianists and drummers began "working up" their pictures; rather crudely in some instances, still a great step forward. The popular taste now demands that the musical accompaniment shall advance as well as the theater and the pictures shown therein. Hence the increasing numbers of orchestras and pipe-organs. Having got them, the managers (and musicians also), naturally want the public to know it, so they are giving the aforesaid public the best music in their repertoire—concert music; nobody seems to care whether it is consistent with the pictured scenes any more than they cared seven or eight years ago when the popular junk was played exclusively. Here and there a few voices are crying out in the wilderness, in protest of the standard overture that ends "slap-bang" in the middle of a pathetic scene. Gradually the public will get used to the novelty of good orchestras and organs in their favorite photoplay theaters, and begin to crave appropriate music. Then they will get it. Some leaders here and there adapt their music to their pictures, and choose numbers in keeping with the show. There are more who do not, if we are to believe what the correspondents tell us. But for all that, it is a great stride forward.

### Analyzing the Picture.

Since the inception of this department many new readers have come into the fold—many of them beginners in the business, with the same problems that beset those of three years ago. Many questions are asked today that have been discussed in the back numbers of the Moving Picture World which, while they may be old to some, are new to these new arrivals. The following, signed "Twin Cities," is a case in point:

> I am just breaking into the picture game as pianist and having read a few of your articles I would like some advice on the subject. I am a fair pianist, have a general library of the average class of music, but know nothing of playing for pictures. Just how do you go about it to select appropriate music for pictures; why is one thing more appropriate than another and what makes it so? Of course, I understand that one shouldn't play a "rag" in a death scene nor a slow piece in a lively scene, but some of the finer points are not clear to me. I do not improvise.

To begin with, one must analyze the picture; of course, everybody does this in a general way, but the better you understand the nature of your picture, the better you will be able to accompany it intelligently. It is not enough to know that it is industrial, dramatic, scenic or comedy. One should know what kind of a dramatic, scenic or comedy it is. If you can form an idea in advance of the show (by an advance view or by reading the story), so much the better. Many correspondents write that they read the stories of the films in the Moving Picture World as soon as they learn what their program is to be and derive much help from them. Roughly speaking, the pictures may be divided (so far as the musician is concerned), into "educational" and "dramatic" pictures. The "educational" will include industrial, scenic and scientific pictures. Any picture whose action tells a story would belong to the "dramatic" class, though this term is generally used to designate the more serious stories—distinctive from comedies.

The educational picture offers little in the way of musical interpretation. The scenic pictures may often be accompanied by music of the country shown—"folk-songs," national and patriotic airs, etc., and some industrial pictures will show scenes in foreign lands which may be accompanied in a like manner. Otherwise, play anything. If you wish to give your public an operatic selection or standard overture, and your educational picture gives no opportunity for anything in particular, play them here.

The other class of pictures (those telling a story), nearly always offer some opportunity in the way of incidental music—that is, music appropriate to the different scenes. These pictures may be roughly classified thus:

Farce Comedies—Lively music predominates. Marches, "rags" and quick snappy stuff generally. Popular song choruses can be introduced to advantage, particularly if well known, and the title is suggestive of the action at the time. The principal thing is to keep your music going. A stop—unless a "point" can be made by so doing, will let the interest drop. These pictures are full of action and the music must be of the "slap-bang" order.

Light Comedies—Also lively, though not always boisterous. What is said under Farce Comedy will apply here though in a more modified form.

Drama—(Society drama, "salon" pictures and the better class of dramatic stories generally.) While the action is running along evenly, a waltz or intermezzo, a rondo or caprice—anything of a light and non-committal nature is good; the "Novellettes" so popular a few years ago are good in the lighter scenes. If you find it necessary to play two or more in succession, try to make your change at the end of a scene or when a title is on. Otherwise try to go from one to the other without a break. For pathetic scenes you will find numbers like "Moskowski's Serenade," "Simple Aveu," "Melody in F," and the numerous "Reveries" very useful. End the number when the scene ends for which you are playing that number. When the action calls for a different kind of music, that is the time to change; don't wait until you reach the end of the piece first, and don't think you must always stop merely because you have reached the end of your number. Sometimes the scenes alternate rapidly and to try to change the music with each change of scene would have an absurd effect. Try to find the predominant theme in these scenes. For example, a child is taken suddenly ill at home while the mother is at a ball. The sympathy of the spectator is centered upon the child. You might be playing a waltz for the ball room scene. When the sick room is shown you will change to, say, Massinet's "Elegy;" when the ball room is again shown (if the ensuing scenes be short and rapidly alternating), you will not again revert to the waltz but hold to your pathetic music until some scene of another nature occurs which is long enough to develop another change. Sometimes these pictures may border on the sensational, with scenes calling for music on the melodramatic order, but I have preferred to give the "melodramatic" pictures a class by themselves.

Melodrama—Merely for the sake of musical classification, we will include the plays of a more sensational order under this head. Action is more violent—less of the quiet atmosphere than in the straight "drama" as noted just previously. These are the most common of all pictures and may range the whole gamut of human emotion and call for anything or everything in the shape of music. Generally play waltzes or other non-committal music to "fill in" and work up the more prominent scenes with whatever seems to be called for: Allegros, hurries and agitato music for struggles, combats and violent scenes, pathetic for sad scenes, mysterious and weird for scenes of that nature, or anything suggested by the action. This subject is too long to give more than a bare outline in one letter. Other classes of pictures will include historical, Biblical and others.

Worcester, Mass., writes:

> Am trying to get a position as pianist in a moving picture theater. I am not averse to leaving the city. How shall I go about it? And where can I get some good selections, operatic, etc., for use in this kind of work?

Answer to First—Advertise in The Moving Picture World.
Answer to Second—Ask any music dealer.

Manager J. W. Obernier—I cannot give personal answers unless a stamped envelope accompanies letter. As to your first question, address the Wurlitzer people direct. For the second, address J. C. Deagan. Addresses of both can be found in the advertising pages of this paper and both will mail you full particulars.

## Joe Brandt Gets Another Dinner

### Indefatigable American Feature Publicity Man Still On the Go.

When Joe Brandt left these hospitable shores for a publicity trip to England and the continent, he had a "lean and hungry look" like Cassius of Shakespearean lore, but if he is eating all the dinners that have been credited or tendered to him since his arrival on the other side, we fear he will be a candidate for the alderman of his ward. It was only the other day that we were called upon to chronicle the fact that Joe was present at a dinner given to the London pressmen at Frascatti's and the menu on that occasion was no idle dream. Now word comes from the offices of the Trans-Atlantic Film Company that another dinner has been given to Joe and eaten by him—with the assistance of the rest of the staff and the members of the trade press, just prior to his departure for Berlin and Paris on another publicity tour.

What are we to understand by this frequent dining of the American Picture Ambassador? Is it that he is still in an emaciated condition and in need of strong nourishment; if so we urge that he be returned to his home and loved ones at once before dire consequences occur. Possibly it is through fear that Joe will not be able to eat in either French or German and his friends have stocked him up so that he will be able to get along until his return to London. However this may be, we hope that nothing serious may happen and that Joe may be returned to "our midst" eventually none the worse for wear—and the dinners.

Others were present at the festive occasion which happened at the Boulogne restaurant on Nov. 19. John D. Tippett was in the chair and was assisted by Mr. J. Avery, Mr. Charles Lane, Exchange Telegraph Co. and Shurey's Publications; Mr. L. Pounds, Evening News; Mr. R. H. Watson, Kinematograph Weekly; Messrs. F. L. Boyce & Parrett, The Bioscope; Mr. E. W. Fredman, The Cinema; Mr. J. H. Davis, Mr. F. W. Taylor, Mr. Clarence Hunt, Mr. F. Catlin, Mr. E. Kennard, Mr. C. B. Botting, Mr. L. A. Harrap, Mr. Lewis Roach, Mr. A. Henderson and Mr. J. E. Pryde-Hughes.

By way of information it should be noted here that the "news" that Joe Brandt is even now on the rolling waves bound to America is a bit premature. Joe was last heard from in Berlin and it is not known when he may return to New York.

### FRED MACE BACK IN LOS ANGELES.

A delegation from the Photoplayers was recently at the Los Angeles depot for a "welcome home" to Fred Mace, their president, who got in from New York. Mace had been producing his Apollo comedies there over the summer pending the completion of a studio in Los Angeles. Among the Apolloites that came in with Mace were Marguerite Loveridge, Bud Duncan, Glen Lashus, Violet Fleming, Harry Edwards and George Washington Peters, cameraman. "Fred's I. O. U." is the first picture made by the Apolloites in their new location.

### HONGKONG AS A FILM CENTER.

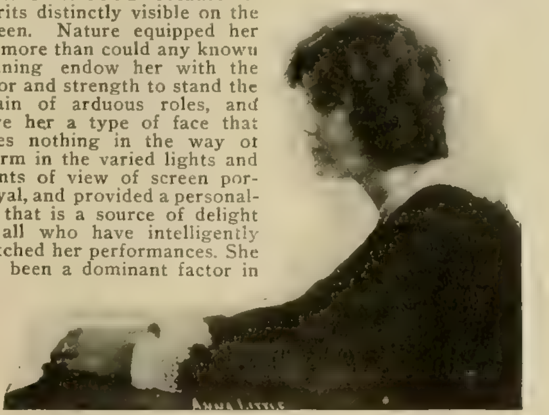
A company has been formed in Hongkong with sufficient capital to furnish the native population in Chinese cities with moving picture entertainments having descriptive matter and other features in Chinese. There are already fairly successful cinematograph establishments in Hongkong, Shanghai, and other Chinese open ports and even in some of the smaller ports, but the films used are foreign with foreign descriptive matter. The new company is establishing its first theater in Yaumati, one of the suburban centers of Hongkong, with two machines, one American and one Italian, and 500 films, most of which are American films with Chinese adaptation. The company has three Chinese and four European directors.

That there is a field for expansion in the cinematograph business seems to be beyond doubt; but because of the necessity of adapting foreign films to Chinese audiences and because of other difficulties, such as transport and theater arrangements in native cities, it is practically necessary to enlist Chinese capital and more or less Chinese management in the business. These are difficult to obtain in connection with an adequate experience in the moving-picture business. American materials and supplies and American machines stand well in this part of the world, and American cinematograph methods are coming more and more into vogue. Continuous-performance establishments are becoming popular.

Hongkong, by reason of its central situation and transportation connections, has come to be quite an exchange center in film distribution. There are several concerns in the port at the present time doing business solely in moving picture films, mostly on an exchange or rental basis; and they serve cities all over this part of the world, notably in the Philippines, Indo-China and the Malay States, Siam, Burma, and North China. (The names of these concerns and that of the new cinematograph company may be obtained from the Bureau of Foreign and Domestic Commerce, Washington, D. C.)

### ANNA LITTLE.

"YEARS of legitimate and stock," the stale old phrase of the press agent, has no bearing on what an actress does in moving pictures. Her former employment may be as much against as for her. Miss Anna Little has been repeatedly noticed in the critical reviews of The Moving Picture World because of merits distinctly visible on the screen. Nature equipped her far more than could any known training endow her with the vigor and strength to stand the strain of arduous roles, and gave her a type of face that loses nothing in the way of charm in the varied lights and points of view of screen portrayal, and provided a personality that is a source of delight to all who have intelligently watched her performances. She has been a dominant factor in the success of many photoplays and saved others from complete failure by the spirited manner in which her roles have been interpreted.



Anna Little.

The poet is in her, celebrating the joys of life and of love eternal, piping her lays from pure love of song. Her connection with the New York Motion Picture Company has not been one of too much opportunity. Like many other organizations in the early state of its evolution, many of its releases were not of the highest order. Some of the comedies were as bright and cheerful as a rainy Sunday in Boston, and there were tragedies as amusing as a Los Angeles director who takes himself seriously, but Miss Little did not sit down and wait for opportunity. She simply undertook the roles assigned to her and made the most of them. She made so much of them that she has won high place in the estimation of observers of critical discrimination as well as endeared herself by sweet womanliness to the spectators universal.

# Moving Picture Educator

## THE EVOLUTION OF THE EDUCATIONAL PICTURE.

THE evolution of the educational and general high class pictures is more wonderful and abiding than may be ascribed to many other results of the evolutionary process.

In the days when the pictures were passing through their trial stages with as much discredit, those to whom the better side of the picture was only too apparent, made frantic efforts to force to the front the possible advantages which they knew were inherent in the pictures and which, if more widely known, would secure for them that first entrance into the world of "higher things" where everything is "Weighed and measured" and only excluded if "found wanting." Little was it supposed at that time to what extent the pictures possessed within themselves, that evolutionary power which would ultimately place them in the front rank of art and educational possibilities; although it was always felt that they would ultimately indicate every good prediction made on their behalf and grow clear of the crude shell which at that time held them.

### External Evidences.

The public appearances of everything is one of paramount importance, advertising has become one of the greatest factors in commercial and industrial pursuits of today. The desire to secure a depth of meaning in a thought, a maximum of power with a minimum of effort, a whole compendium in a word, caused the moving picture enthusiasts of the commoner order to ignore what to them was the meaningless name of "Cinematograph" as its first scientific development demanded. Remembering that they had also reduced to a common level pictures of all classes to a passing and fortunately temporary cheap basis they popularized the "Nickelodeon" as a means of forcing upon the great public the valuable kinematography at its lowest possible level.

For lack of any other single term, "Kinematography" alone has blazed the way whenever the better uses of the moving picture were referred to. In its evolutionary progress this higher spirit has also seized the exhibitor, who, thanks to such occasions as the recent New York Exposition, is also rising with the picture to nobler heights.

### Motion Pictures of Art and Education.

Without doubt, at the present standing of moving pictures, no more truthful and dignified sign can appear over the entrance of a moving picture house. This is a special occasion where it is noticeable that in its evolutionary course the pictures educated the exhibitor who improved his place and by his sign bore testimony to the cause besides announcing the fact to the world, and doing his utmost to take the public into his improved confidence.

### Royal Uses.

The very latest dignity accorded the moving picture is within but two days of this writing. King George V, of England, seeking to honor his mother, the Dowager Queen Alexandra, on her 69th birthday, had specially prepared a series of moving pictures of a national character. What a change! The magic lantern was for the child's birthday party, the Kinematograph is for the King and Queen of the realm; such is true greatness.

It has been said that the process of evolution can only be ascribed to that which ultimately becomes perfect after a series of incomplete and imperfect changes. Under this claim the moving picture has a right to be classed as in evolution, each new appearance, each new departure, is a distinct advance upon its previous stage.

### Universally Accepted.

At the present moment there is not a department of science, art or education in which the moving picture is not accepted, and accepted as a valuable addition.

The daily papers are almost daily making record as suitable items of news the further uses to which the moving picture is applied, thus finding it worthy of notice and of importance to their readers that they should be well informed as to the many and new purposes to which the powers of the Kinematograph are adapted.

In singular and striking contrasts a recent daily on one page recorded that a great religious denomination were using the picture to

### Educate the Heathen.

They announced that their missionaries in future were to include in their equipment a picture outfit, as it had already been proved that not only were they superior in attracting power, but also in abiding results and, of course, continuous and progressive even to the extent of being unending.

### A Great Safety Device.

The next notice recorded was that, by means of the picture, children by the millions and industrial workers by the tens of thousands were being taught safety devices and danger avoidance in travel, and manufacture, to an extent that must materially add to their general welfare. A great campaign of "education in precaution" is a possibility only realized by the moving picture.

### A Technical Educator.

The third notice made of the moving picture was to the effect that in all manufactures where a technical knowledge meant increased efficiency, moving picture equipments were being installed, securing quicker learning, thoroughness, and profit, at a minimum of time and cost. Manufacturers' associations, chambers of commerce, welfare associations, social and hygienic improvement societies are all opening their doors to the great blessings the evolution of the picture is bringing.

### In Religion.

One of the most striking developments of the moving picture here, is found in one of the last issues of the Moving Picture World in which a film is advertised with the picture an endorsement of a clergyman to attract attention. Ten years ago the clergy and the moving pictures were mortal enemies, denunciations were severe and bitter, so much so that the writer often wonders as to the state of mind at this present time of a minister who declared "he had never seen a moving picture and never intended to see one," by this he will prove far more foolish than the man who made a bet that he would never wash his face until his favorite candidate was elected; truly a rash vow in the face of an evolutionary power is the perfection of foolishness.

### The One-Lack.

Only in the school-room is the moving picture yet incomplete, this is not because of any inability but rather the necessary delays of adaptability which can only be overcome by time. The film textbook is the greatest undertaking the educational world has ever known. Driven by the moving picture rather than being led by blind anticipation, the experts in Kinematography and pedagogy are joining forces to bring to a conclusion that which is necessary to complete the last great stage to crown in perfection the evolution of the moving picture.

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## WARNER FEATURES ON EDUCATIONAL PROGRAM.

The Smith Academy, of Passaic, N. J., co-operates with the superintendent of the Passaic schools and with the town's librarian in presenting, each Friday night, a program of educational films. Warner Features' educational subjects have been well represented at these exhibitions with such pictures as: "The Sleeping Beauty" (Grimm's Fairy Tale); "The Heart of a Princess" (Arabian Nights Tale); "The Lady of the Lake" (Sir Walter Scott); "The Taming of the Shrew" (Shakespearean play).

Many children attend these Friday night exhibitions of educational releases who are not permitted to see the ordinary pictures in the five cent theaters.

# OBSERVATIONS

## BY OUR MAN ABOUT TOWN

THE Keith management devoted the past week to a celebration at all its houses of the thirtieth anniversery of Mr. Keith's inauguration of vaudeville. Congratulations are due Mr. Keith as he has succeeded in terminating thirty years of successful vaudeville management, but it is due posterity that proper qualifications be made in dramatic history, of which the Keith management announcements form a part. In these announcements the management states in a concluding paragraph that Mr. Keith was the first to attract attention to motion pictures as a factor in the amusement field. As a matter of fact, motion pictures were the stepping stones to the establishment of the present circuit of Keith theaters, and not variety acts, which Mr. Keith's management terms "vaudeville," so that an opportunity may be afforded to call Mr. Keith "the father of vaudeville." Mr. Keith was among the foremost to encourage the movement started a year or so ago to cut out motion pictures and try and kill their popularity with the public with the aid of strong vaudeville bills. The Keith management is still doing business and so are the motion pictures. There is but one distinguishing feature; the pictures have outrun vaudeville and have a stronger hold upon the amusement public today than they have held at any other time.

Mr. Keith was quite young in the vaudeville business when battleship and other moving picture scenes attending the Spanish-American war crowded his houses. His management omits mention of this in the thirtieth anniversary announcements. They also fail to state that the establishment of the Biograph pictures on his circuit years ago was an important factor in bringing about the success that has enabled the management to celebrate its much heralded anniversary. The importance of the pictures was so marked that when, for economic reasons, it became necessary to reduce the size of the Biograph films, Mr. Keith secured the services of the Vitagraph Company to keep the pictures going while the Biograph company was making its change in the size of film. After the change was perfected Mr. Keith reinstated the service of the Biograph Company, in which he was interested. There is but one purpose in making these statements, and that is to have theatrical historical records appear as nearly correct as possible.

By its incidental reference to motion pictures in its anniversary announcements it is evident that the Keith management would make vaudeville supreme and shove motion pictures and variety into the discard. Mr. Keith and his managers deserve great credit for what they have achieved, but they should be less selfish in their claims. Motion pictures were the foundation for cheap vaudeville, and it was in that line Mr. Keith got his start and made his money. True, he induced stars from the legitimate stage to become headliners on his bills, thereby giving a great impetus to his pet idea of vaudeville, but his management fails to state that that scheme was part and parcel of the arrangements of recent years for aggressive warfare upon motion pictures. And another item of history is that, were it not for the inroad made by motion pictures upon the regular theatrical field, many of the attractions the Keith management takes credit for having induced to enter vaudeville would not have been secured. After all "vaudeville" is entitled to a place in history only as a modernized term for "variety." That stars have left the legitimate field does not alter the case any more than the fact that hundreds of stars graduated to the legitimate stage from the variety field. One case in point is that of the famous Nat C. Goodwin. He was a variety performer long before Mr. Keith thought of becoming a theatrical manager. To be historically correct in enlightening the public as to the success of its house the Keith management cannot give all credit to vaudeville and ignore the motion pictures.

* * *

No sane man can object to an honest statement of facts and it is hoped that what is about to be stated will not be construed as an effort to influence public opinion on the case now pending between the government and certain motion picture interests. On Saturday, November 29th, last, there was opened a motion picture house at Point Pleasant, N. J., a small town located on the Jersey coast, a few miles south of Asbury Park. The program consisted of ten reels, five licensed and five independent. The price of admission was ten cents. There were less than a hundred people in the house. Before opening the show the manager made an address to the audience and said he intended to give the people their money's worth. He added that the combine had tried to dictate to him what he was to have and what he was not to get and he had found a way by which he could get what he wanted—combination or no combination, therefore he was presenting a program made up of an equal number of licensed and independent reels.

* * *

Anyone who can put ten reels on the screen for total receipts of less than ten dollars is certainly the best witness that can be secured to convince the government that there is no restriction of trade in the motion picture field. It has not been learned where or how this party secured the reels, or what he paid for them. It is claimed he runs two houses, one of them located near the town above referred to, and that he uses one set of reels for both houses. Now let us for a moment disregard what merits may attend the pending government suit, and momentarily forget that there is any feeling on one side or the other regarding it. Let us look the question squarely in the face and consider the question as to whether that is just cause for complaint on the part of the manufacturers—be he licensed or independent. Ten reels for ten cents, and house expenses not considered! Some may say it is all up to the exchange; that so long as that department of the business gets its price it is immaterial whether a manager shows ten reels, or twenty reels, for ten cents, or even a nickel. This argument has been made frequently, but not by sensible and thoughtful people. No sane person will say that manufacturers of films must be content to see the business steadily undermined and ruined by such misdirected enterprise as has been displayed by this exhibitor. No better instance can be cited in favor of combinations of manufacturers for self preservation than that afforded by this would-be exhibitor. The exhibitor, by the way, is not the sole offender. The exchange that supplies him should be called to account. What encouragement is afforded by such transactions to the legitimate people in the business who are spending thousands of dollars every day to advance the standard of the motion picture business and the quality of the films? This gem of the cheap manager brand claimed that the reels he used that night cost him $50—five dollars a reel. There is every reason to believe that the statement was not correct from the standpoint of estimated receipts. If each of his two houses had three hundred paid admissions the exhibitor would have had total receipts of but sixty dollars, leaving him a margin of but ten dollars to cover rent, power, advertising, help, the cost of transporting the films from one town to another, expressage from and to the exchange and an existence for the manager. The largest hall in either of the towns where this manager is operating will not hold an audience of three hundred people. The most natural conclusion to be arrived at is that the manager did not pay fifty dollars for the ten reels. It may be anticipated that the exchange will claim that the reels were very old and fifty cents a night for each of them was like money found. Very well; then the business should not be jeopardized by allowing such reels to remain in use. Exhibitors in the larger towns and cities look to the visitors from the country for a part of the patronage at their houses and that patronage will be lost to these exhibitors through the seed of disgust sown by such interlopers as the Jerseyite who shows ten reels for ten cents. This is a matter that seriously affects the interests of both the licensed and independent people and some action should be taken by both to see that their goods are handled for the best interests of all concerned, even if it be necessary to refuse to supply an exchange that encourages such exhibitors.

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## CAMERA DIFFICULTIES IN THE CANAL ZONE.

H. H. Buckwalter, that grand, old scout, who feels a sense of personal responsibility for the Panama Canal, having followed it faithfully with a moving picture camera ever since the time of its beginning, making a complete picture of the greatest enterprise the world has ever known, is again on the field of operation, grinding away as sunshine and fair weather permit. He writes to the Selig Company from Ancon, Canal Zone: "The rainy season is fierce. We can only get shots between showers and the thing that puts me to the bad is the moisture. An hour after I put in a new velvet it is wet and the next morning it is mildewed. Film taken from the cans is soft, and in a couple of hours from the time it leaves the upper take-up box until it gets to the pressure plate it gathers enough moisture to be sweaty like the outside of a glass of beer on a summer day."

# Among the Picture Theaters.

## News and Views of Houses Here and There.

### IMPERIAL THEATER, ST. JOHN, CANADA.

The Imperial Theater, St. John, Canada, built by Keith & Albee, New York, on the magnificent central park site, King Square, that city, is undoubtedly the finest house of entertainment in the far eastern section of America, equalling the Keith Hippodrome at Portland, Me., and the New Imperial at Montreal, which are sister houses. Nothing has been withheld in making the Imperial at St. John truly metropolitan in appointments and grandeur. The house occupies a lot of land 170 feet deep by 78 feet wide. The frontal effect of the structure is particularly handsome, being of ornate architectural design in terra cotta, polished granite, etc. The street is concreted in front of the building, and ornamental light standards have been erected the full length of the property, giving a colenade effect. On the whole, the Imperial is the keynote of the surrounding park, and the people of St. John are taking great pride in it as an addition to the beauty marks of the city.

Imperial Theater, St. John, Canada.

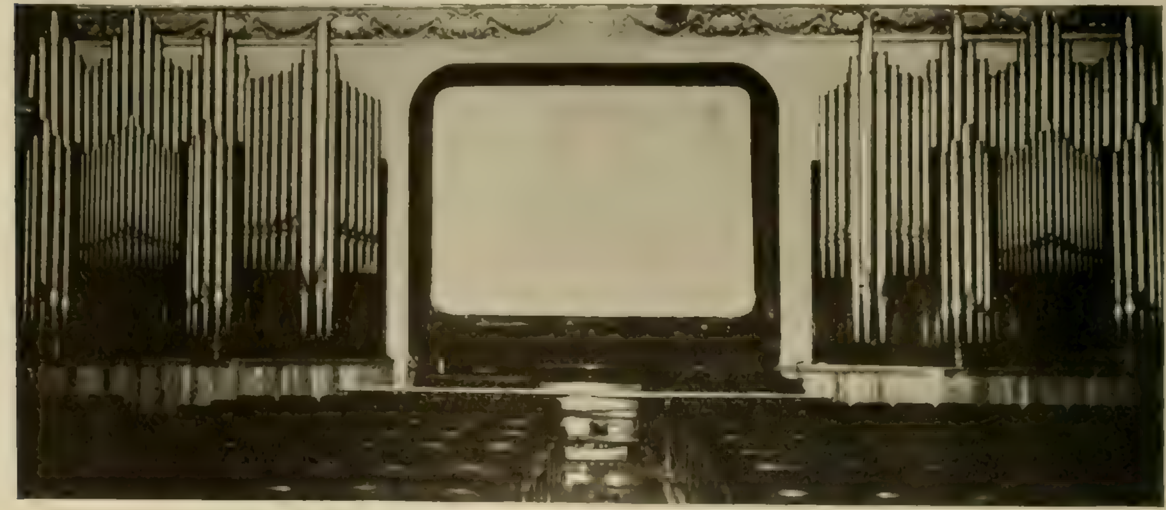
Indoors, the Keith house is most elaborate. The auditorium has perfect acoustics, and the line of vision is absolutely true from every angle of the seating plan. There are 800 leather upholstered chairs on the parquette floor, six boxes aggregating 100 chairs, and the balcony, which is divided by a cross aisle, seats about 900 more. In all there are 1,800 seats. The general color scheme employed is old rose, old ivory and Moorish tints with gold. An electrolier studded with frosted lamps, drops from the ceiling and is very attractive. The lights in the balcony are affixed to the ceiling, behind opalescent glass. The indirect lighting system is employed.

The stage is 36 feet in depth, with a gridiron sixty-five feet high. The dressing rooms are handsomely furnished and everything to the actor's needs is at the finger's ends. The operating booth is of the Johns-Manville asbestos pattern. Simplex machines are used. The lavatories are furnished in sanitary tile and equipped with liquid soap dispensers, plate glass mirrors, etc. There is a woman's parlor, men's parlor and a rest room for children.

Although the Imperial is equipped for all kinds of modern entertainment, it is as yet a first-class picture house. Walter H. Golding is managing the house.

### LEHIGH ORPHEUM OPENS AGAIN.

After being closed for two weeks, the Lehigh Orpheum, at South Bethlehem, Pa., was reopened again on November 15 by the owners, the Third Street Theater Company, Inc., of Easton, Pa. This company is now operating three fine picture houses in Pennsylvania, and is getting along nicely on five cent matinees and ten cent evening entertainments. The Third Street Theater, in Easton, Pa., was erected at a cost of $45,000.



Interior of Olympic Theater, Pittsburgh, Pa., Showing Arrangement of Pipe Organ.

### UNIQUE ARRANGEMENT OF PIPE ORGAN.

One of the largest pipe organs in the city has been installed in the Olympic Theater, Fifth Avenue, Pittsburgh, Pa., by the managers, Baziotes & Antonoplos, at a cost of $5,000. As can be seen from the accompanying illustration, the instrument has been placed so the pipes are on each side of the screen with the playing board in front of the screen. Three prominent organists of Pittsburgh have been engaged as players, and the organ is utilized for all motion picture plays with the exception of comedies. The music for these latter pictures is furnished by a pianist, as the deep and somewhat solemn tones of the pipe organ is too heavy to properly characterize comedies.

The organ has two special features that appeal especially to the amusement public. A reveille harp, giving the tones of a string harp, and a Vox Humana attachment, which gives an imitation of the human voice are both a part of the organ and are used with splendid effect.

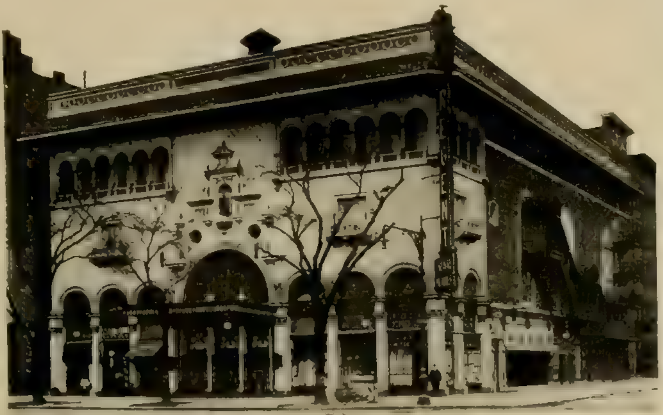
The Olympic Theater is the largest downtown motion picture house in Pittsburgh. On November 17, when the organ was first operated, the house was filled to capacity the entire day with great numbers of people standing.

# Regent Theatre, New York City

### S. L. Rothapfel Gives New York a Picture Theater Beautiful. Innovations Appreciated by the Public.

COINCIDENT with the rapid progress in other branches of the moving picture industry the theater is now forging to the front as one of the most progressive factors.

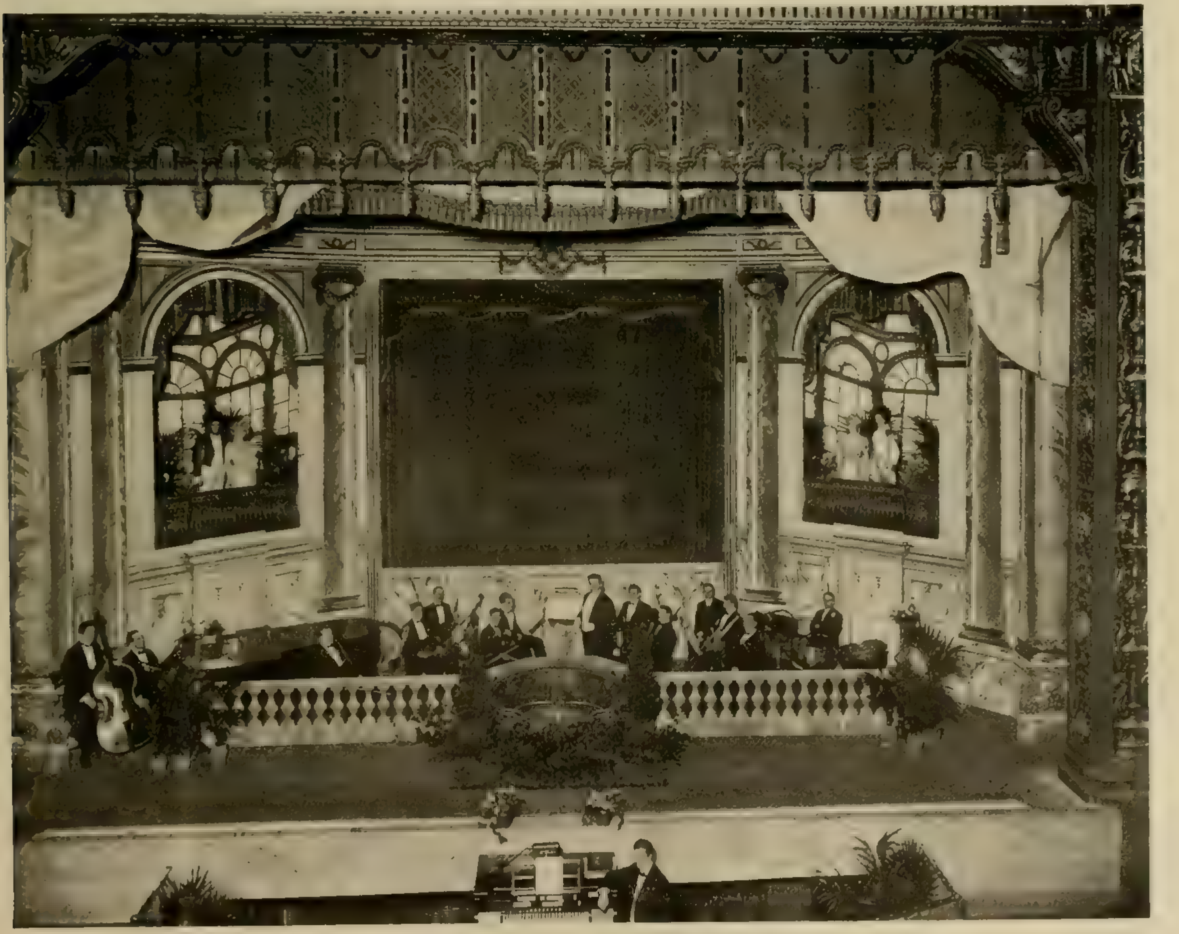
These pages have recorded the erection and opening of many handsome houses in the West, Northwest and Southwest, but very few in the East. So it is only natural for us to hail with enthusiasm the reopening of the Regent Theater, 116th Street and Seventh Avenue, New York City, as a picture theater marvel. The accompanying illustrations will indicate its general beauty and superior management. This house has recently undergone extensive improvements and a change in management, the new man at the helm being S. L. Rothapfel, who, by hard work and ingenuity has earned the soubriquet of the "Belasco of the Moving Picture."



Regent Theater, New York City.

It is a well-known fact that clear ideas in a person tend to bring to a realization the objects and desires that his mind pictures. Mr. Rothapfel not only thinks about the ideal condition of things, but breathes of it and exudes it. This is one reason why he has such an ideal picture house. Another reason is that he has good imagination backed up by intense inclination to materialize the ideal. There is quite a difference between ambition and ability. If one has ambition to do a thing it doesn't naturally follow that that thing will be executed unless he has ability to put it into effect. Whenever Mr. Rothapfel has a conception he is not handicapped by lack of mental or physical facilities with which to materialize it. Consequence: Success.

Without a doubt the Regent Theater is the best picture house in New York City. New York City has been waiting for just such an establishment and Mr. Rothapfel is the man to give it to us. As the views of the Regent show, the house is impressive in its beautiful lines of architectural skill. It is faced outside with marble. Extending over the sidewalk is a glass canopy, beautifully illuminated with hundreds of electric lights. The lobby, too, is well



Stage of Regent Theater, New York City, Showing Orchestra.

lighted and the doors leading into the auditorium are paneled with mirrors.

Passing into the auditorium the visitor is at once impressed with an atmosphere of superior management. The ushers are a distinct credit to the house; orderly, courteous and immaculately uniformed, they have a way of making one feel welcome, without any apparent effort or ultra politeness, all of which is Mr. Rothapfel's idea of what ushers should be.

At each side of the lobby there is a broad staircase leading to the balcony. This is done in white marble, with a central carpet in green of fine quality. This carpeting is used throughout the house. The indirect lighting system is used consistently. In the foyer there are three pendant electroliers bedecked with flowers, all very pleasing to the eye. About the theater there are occasional plants, most of them to be found in the foyer. The seats are of leather; large and comfortable and the distance between the rows of chairs is sufficient to allow of easy coming and going. There are no pillars to hold up the balcony; an unobstructed view may be had of the picture from any angle of the seating plan. The balcony is supported on the cantilever plan.

Of the many features of the house the most striking is the location of the orchestra, which is centered upon the stage. It consists of fifteen pieces; surrounded by a railing which is usually draped with flowers. Directly in front of the orchestra is a miniature fountain upon which are played different colored lights that blend into one another. It is an innovation for the picture theater. On each side of the stage there is a singer's balcony, or box, of romantic suggestion.

The general color scheme is neutral tints and gold, with the gold predominating. An up-to-the-minute heating and ventilating system is employed, and the air is always fresh. Whether one is away up in the balcony, or in the boxes, or in any other part of the house, no foul air can be detected, and the premises are altogether sanitary. No dust can be found on anything, and even the wood carvings, which are deep and massive, are entirely devoid of dust.

Over two thousand persons can be seated in the auditorium. The evening admission prices are fifteen cents for the orchestra and balcony and twenty-five cents for the boxes. Afternoon prices are ten cents for the entire auditorium, except the boxes which are always twenty-five cents. The pictures are projected upon a mirror screen, and the throw from the operating room, which is on the ground floor, is eighty-five feet. Two Simplex machines are used. Projection is excellent. The program averages five reels of licensed pictures: first run and one day old. The program is changed three times a week—Monday, Thursday and Saturday.

Recently Mr. Rothapfel put on Kleine's "The Last Days of Pompeii" to tremendous business. He exhibited the picture for three days and at each exhibition the house was jammed. No advance in price is made for features. The sound effects that Mr. Rothapfel put on with that picture were so realistic that it was almost continually applauded. The audience really went into ecstacies of delight over the show, and Mr. Rothapfel deserves great credit on the way he presents such pictures. The class of people patronizing the Regent is of the more intellectural order: appreciative to a considerable degree. They also appreciate good music, which you are always sure to hear at the Regent. Mr. Rothapfel, besides being a first class manager, is also an accomplished musician; he selects the music to be played for each picture, and occasionally directs the orchestra himself. Besides the orchestra of fifteen pieces, a Wurlitzer organ is used. During the intermission between the shows Mr. Rothapfel has his orchestra give a selection, which is greatly enjoyed by the patrons. Another innovation in the musical line instituted in the Regent theater is the gradual dying away of the singer's voice and the orchestra toward the end of the song, when the next picture is thrown immediately upon the screen. The way "Peg o' My Heart" was sung in this manner went deeply into the hearts of the audience and it received several encores. Truly the Regent is a superb picture house. J. A. A.

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## COLUMBIA THEATER, PORTLAND, ORE.

According to information received, the Columbia Theater, of Portland, Oregon, is without peer. It is strictly a photoplay house.

This magnificent building, which is entirely fireproof with the exception of the carpets and draperies. was built at a cost of $125,000. The building is constructed of concrete and steel and is located in the most central section of the downtown district. The record in construction was broken as shifts were working night and day and within 90 days after the last shovel of dirt was excavated, this building was thrown open, and has ever since been the passing of leisure hours for Portland's most exclusive society people.

The inside is artistically decorated. The entire theater is carpeted. One of the features of this photoplay house is the beautiful ladies' rest room which is carried out in the Louis XV style, and cost about $5,000 to furnish. Nothing takes so well with the ladies as this lovely lounging place where the society ladies gather and then attend the entertainment en masse.

Eleven hundred hidden lights are used inside. An interchangeable air system is employed where the air is changed twelve times an hour by a process that is washed with the famous Bull Run water.

Columbia Theater, Portland, Ore.

The outside is of white terra cotta and brick and has a total outlay of 2000 lights. The seating capacity is 1200. Two No. 6-A Power's machines are used. The operating booth is of steel with cement coating. The theater uses eight pictures a week from the General Film Company.

Interior of Columbia Theater, Portland, Oregon.

The Columbia is owned by W. F. Foster and George W. Kleiser, and is managed by O. F. Bergner, who is a member of the Executive Board of the Moving Picture Exhibitors' League of Portland.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## Amateur Nights.

HERE is a letter from Woodburne, Oregon, that perhaps voices the troubles of others. The correspondent simply signs himself the operator of the Cory Theater though we presume that he has a regular name that he uses on occasion. This should have been one of the occasions. He says:

> I have been a reader of the "Moving Picture World" for some time, and somehow you don't hit this spot of the globe much. What I would like to get your advice on is Amateur Night. I tried it but could not get people interested. Last time I only had five school kids. Could you suggest any other stunts to pull off? We have a theater in the main part of the town. Seating capacity, 225. Population, 3,000.

We do not and never did like amateur night. Some years ago the Romans used to turn their captives loose in the arena to have fist fights with a couple of lions. Today a few half-witted, stage struck boys and girls are turned loose before a hostile audience and dared to make good. It is not a pretty sight and from a purely managerial point of view it is a bad idea in that it encourages the audience to guy not alone the amateurs, but everything in sight. Twice we have sat in a New York theater on amateur night when it was necessary to call in the police and even where it does not get to be as bad as that, it always does encourage lawlessness and a spirit of recklessness.

In a small town the amateur night is not possible, because there everyone knows all the others and the fear of ridicule holds back most, if not all, of the aspirants and, as in this case, only the children will come forward.

## Substitutes.

If this nameless operator has been reading the paper for "some time," no doubt he has read of the scheme of public appearances of the pupils of a conservatory in a Western town. If he has not, the idea is that the theater announces that it will work with the conservatory to give the advanced pupils a chance to appear in public and get used to stage work under the most favorable circumstances. Where there is a music school the scheme seems to have worked well. Where there is none, the various private music teachers may be appealed to, or a general offer be made. The principle of the scheme is that not the worst, but the best, is demanded and the interest and the draught comes from the friends of the débutant.

Possibly even the private teachers cannot give a sufficient supply of talent in so small a town as Woodburne. In such a case perhaps a school contest would work. Appoint different nights for the different school grades, more than one night to a grade, if necessary. Let the winners of these various contests repeat in an elimination series, the best two from each grade being selected for the finals. Offer some small souvenir for each night and a reasonably liberal prize for the finals and let the audience judge. The moment you have a committee to award, you have trouble on your hands, but if the audience does the awarding the audience cannot kick. The award may follow the applause or be by balloting, one ballot being given with each admission ticket and the collection made following the contest and before the last reel is run, the count being made while that reel is being run off.

Essay contests may be run in conjunction with visualizations of books, the local principals being the judges here, or the scheme lately used of offering a prize for the best rendition of some well-known declamation can be followed. In this latter case it would be better to run the trials in private and only the finals at the public performance.

The baby contest, the voting being done on photo slides and not actual entrants, is a popular idea in many sections, and this may be followed by a beauty contest, a half dozen sorts of popularity contests and even a class or school contest, but for the sake of peace leave the award to the audience and conduct the voting under a committee of unimpeachable probity.

In so small a town nothing should be run that will in any way belittle or ridicule any person. Amateur nights are based on ridicule and ridicule alone, and ridicule will be resented by the friends of the entrants, no matter how the amateurs themselves may take it.

## Dramatic Contest.

If the town has two or more dramatic societies or can be coaxed to establish such—and it is not very difficult—let the societies alternately present one-act plays on a stated night each week. Here is a chance to sell tickets in pairs or trios, according to the number of entrants. Say, for example, that there are two clubs competing. Sell pair tickets, with one vote for each ticket, the tickets being good only for the dates given. This does not interfere with the sale of single admissions, which do not carry votes. The first Friday, say, the Clionians give "My Turn Next." The following week the Criterions present "Lend Me Five Shillings." At the end of the evening the votes are cast for the best player in each act. The third week the Clionians present a second one-act play and the week after the Criterions make their second offering. At the end of the season or some stated time the votes are counted and one or more prizes awarded players having the most votes, and one prize or trophy (which sounds better) to the club.

## Scuffers.

Perhaps a modified Gymkana would prove popular. Take eight or ten weeks to run off a series of events and give the prize to the winner of the greatest number of events. If there is a tie run it off the week following. Here are some ideas. Others will suggest themselves.

Let the contestants provide themselves with bath slippers or other heelless shoes. The race is backward across the stage. Any competitor stepping out of a slipper to return to the starting point and make a fresh start. A committee to examine the feet before the start, to make certain that no fastening is used.

Roll a bean or an egg across the stage with a toothpick. The object must be pushed, not shot along, and the entrant whose egg or bean gets ahead of the toothpick by more than half an inch must start again.

Harness cockroaches with threads and have the insects driven across the stage. The threads will enable the drivers to keep them in the course. Chalk or paint lanes eighteen inches wide and disqualify any insect that crosses from its own line to another.

A three-legged race, in which the entrants use one foot and two hands, the other foot being tied in the air. A person falling must make a fresh start. A person knocking another down must back up to the starting point on all threes.

Two teams of three or five each are selected and one member of each team is tied back to back with one of the other team. Placed in the center of the stage each tries to cross the line at the side of the stage he faces. The team pulling the greater number of opponents over wins, and for the score the winner of each team is matched against the other. By carefully matching the opponents the ten-foot race may fill in a half hour.

All this may read like the stuff the Ladies' Home Journal prints, but it will make more talk in a small town, where everyone knows everyone else, than eight amateur nights a week, and the local papers can be coaxed to take the matter up as news, giving the best sort of press work.

If this is not enough we'll get busy again, but this is plenty for a man who doesn't sign his name.

## Annonymous.

And will correspondents please note that this department has absolutely no use for anonymous "roasts." We have a letter merely signed "An exhibitor of the City of Winnipeg," that doesn't interest us in the least, because the exhibitor does not give his name. We do not use names where we are requested not to, but the man who does not dare sign his name to a statement gives that statement no weight. The present one is in the waste basket.

## All But the "Movies."

The Business Men's League, of the City of St Louis, prints an eight-page paper called "Forward St. Louis," with the object of advertising the city. A recent issue leads off with an article "Many millions attend movies." It gives an interesting two-column article on the motion picture theaters in the town on the west end of the Eads bridge, but we wish they would not call motion pictures "movies." It states that 63,000,000 people yearly attend the performances and lists the larger houses. Outside the use of this most objectionable word the article is an interesting one, but a business that in one town alone interests sixty-three million persons annually should not be degraded by the use of this gutter-born word.

## Some Theater.

And speaking of motion picture theaters, B. Nichols, of the M. P. Sales Agency, London, writes:

> I was over in Paris last week and had an opportunity of looking over Charles Urban's new theater, which will be opened on the 5th of December. He intends to run Kinemacolor and black and white. The seating capacity of the theater is about 750 and it is undoubtedly the finest theater in Paris. I am not referring now to Picture Theaters; there is nothing in the way of theaters, excepting the Opera, that will compare with them, and it is to my mind, one of the finest Picture Theaters in the world.
>
> He is bidding for a high class business and if he gets it it will be a help to the business all around.

The second finest theater in the second largest city in the world is a motion picture house. That speaks pretty well for the business, doesn't it? A motion picture theater that is second only to the famous Opera, by many considered the handsomest theater in the world, is some photoplay theater. The Scala, the Urban London house, was generally admired, but this seems to be the record breaker. We are sorry that Mr. Nichols did not give the scale of prices.

And while he did not write for publication, he says that he is presently sending to America an Aquila, Prince of Darkness, which he considers one of the finest modern dramas ever filmed. We've never found that Mr. Nichols' judgment was warped by his representation of the subject or otherwise, so make a note to watch for this. If he says it is exceptional, it is.

## Coming Edisons.

Looking over the Edison list for the latter part of December shows the final story of the "Who Will Marry Mary" series, "A Proposal from Mary," in which she marries Bradford. With but six in the series, instead of twelve, this is even handier for special work than the "What Happened to Mary."

The Cleek story is "The Mystery of the Dover Express," the story of which offers more than its usual quota of mystery. The Christmas release is "Within the Enemy's Lines," a two-part dramatization of Thomas Nelson Page's story, "A Captured Santa Claus." This has been done by Mr. Seay with unusual sympathy. Other good releases to close the year are "A Tudor Princess," "Andy Gets a Job," and "The Haunted Bedroom," the latter by "Rita."

## Two Appeals.

Appeals for sample programs have been received from Ira Toube, 204 West Eighty-fifth Street, New York City, who does not give the name of his theater, and Theodore E. Pennock, The Tivoli Theater, Syracuse, N. Y. Will the program makers please oblige. We are particularly interested in the Tivilo program, because the house stationery suggests an unusually good taste.

## We Particularly Want.

We are particularly interested in the advertising done for Edison's Red Cross Seal story, "The Price of Human Lives." Will exhibitors please send in their stuff?

## Looking for an Orator.

Truman Y. Brownlow sends in a new scheme with this explanation:

> I am enclosing a little stunt which I pulled off at the Empress Theater yesterday. It worked with good results notwithstanding the fact that it has been raining steady for almost a week. It made quite a hit with parents as well as the school children.
>
> I have been a printer for about ten years and about a year ago I butted into the "movie game." Although Chewelah is a town of about 1,000 people, I have a neat brick show house which cost me $1,500 to equip, and the people seem to appreciate my efforts.
>
> You may expect something more from me from time to time, as I believe your advertising department is a good thing. I know I have copped several good ideas from it which have netted me more than three or four years' subscriptions to the M. P. World.

We believe that Mr. Brownlow rises superior to history when he has Abraham Lincoln making his Gettysburg address, November 19, 1863, but it is a good scheme to run in connection with any of the numerous Lincoln pictures with a slight change in the wording. It is also a violation of the lottery law to draw the name from a hat, for this makes the award dependent upon the element of chance. A better scheme and one that would be safer in every way would be to have one representative from each school or class and give the award to the one receiving the greatest applause. The original wording of the card runs:

> $2.00 REWARD!
>
> To the pupil who will deliver Lincoln's Gettysburg address.
>
> Fifty years ago to-day, Abraham Lincoln delivered his famous Gettysburg address in dedication of the final resting place of the men who lost their lives in that memorable battle. This address, while short, is considered a masterpiece of oratory, and we feel that on this occasion it should be brought forth and refreshed in the minds of all American citizens.
>
> To-night at the Empress Theater, we are going to offer a reward of $2.00 to some school pupil of the first eight grades who will deliver this address from the stage of the theater, and have adopted this method: If you wish to compete, fill out the other side of this card, and present it at the door of the theater to-night. The cards will all be placed in a hat and one drawn therefrom. If the person fails to respond, a second will be called, etc.
>
> The admission for this evening will be 5c. for school children.
>
> The program includes
>
> "THE HIGHER MERCY"
>
> one of Vitagraph's famous Lincoln pictures, on the same order as the "Battle Hymn of the Republic," etc.

## We Have Squinted.

M. S. Glenn asks us to "take a squint" at a half-page advertisement of his Candler Opera House, Mountain Grove, Mo. We have squinted and pass along some of the squints. It is not a display advertisement. There is a cut of some road attraction with three lines of black type, but the rest is in the same face as the body of the paper and is headed Opera House Notes. It carries the explanation that it is space bought and paid for by him and that he and not the paper is responsible for anything that appears.

A large part of the space is given to comment on a special Sunday performance, a part of which we clip. There is a running comment on the coming attractions, both dramatic and photoplay, the announcement of a baby beauty contest. We regret that we cannot reproduce the entire page. In a small town, stuff like this works harder for the buyer than the blackest of black type. Here is part of the Sunday story:

> Word was sent to all the churches last Sunday morning asking that special announcement be made of the fact that we were going to give the people a free pictorial sermon, with special sacred music, etc., at the Opera House that afternoon. We are glad to say that our requests were kindly granted, as was fully evidenced by the crowds that poured in from all four churches, filling the house to capacity within twenty minutes after the doors were opened. A remarkable and gratifying feature of this special Sunday event was the fact that several aged men and women of the community saw moving pictures for the first time in their lives. And what else did they see, at this "horrible Sunday show?" They saw themselves and many others over the house weeping like children, during several of the beautiful and pathetic scenes that were thrown upon the screen, accompanied by the sweetest music that ever touched the heart—two violins and piano playing old-time sacred hymns which had been selected especially for the story that was being told in pictures. One old gray-haired gentleman, after the performance was all over, wiped the tears from his face, walked up to us and, extending his hand for a brotherly shake, said: "I have been a member of the church for 53 years—joined the Baptists when a mere boy and expect to die in that good old faith—and I have heard hundreds of good, strong, logical sermons on the subject of Faith, as pictured here today, but never before in all my life did such a thing bring me to tears, as was done here today—and I noticed, sir, that it was the same all over the house; that the old and the young, here and there, gave way to feelings that could not be restrained under the great pressure of truth that was being driven into us from God's own word—something that I had been led to believe was more often desecrated at picture shows than used for good. It was simply grand, sir, and I thank God that I picked up the courage to come out today and learn what I have about this matter."

Of course half pages are denied many exhibitors where space is prohibitively priced, but each can strike the personal note in whatever advertising he does.

Try the free Sunday show if you are located in a town where the pay performance is prohibited and let those who come to denounce remain to praise. The very best "plugger" to be found is the man who came to denounce and found food for praise.

## Something New.

E. G. Umholtz, who runs the photoplay page for the Lancaster (Pa.) Intelligencer, has a new idea in his department. Instead of announcing the coming films he tells where the favorites may be seen, the list, in black type, starting off like this:

**Julia Gordon, Monday, Grand.**
**Edgar Jones, Monday, Grand.**
**Darwin Karr, Thursday, Hippodrome.**
**Florence LaBadie, Monday and Wednesday, Reno.**
**Lillie Langtry, Monday, Hippodrome.**
**Florence Lawrence, Monday, Scenic.**
**Marion Leonard, Monday, Dreamland.**

If the Mutual Company only realized the value of names as pulling business for the exhibitor they would stop that Kay-Bee-Broncho nonsense in a hurry and print more casts in Reel Life. The Universal now gives a majority of casts as do practically all of the licensed companies. The name is what counts.

## Star Stuff.

The Star Theater, Chambersburg, Pa., has taken to the time table folder for its program and gives the dates for four weeks at a time, one page to a week. In the outer four, two are taken up by the cover and Mr. Weber uses the other two for a running chat with his patrons.

Six reels for five cents does not win our admiration, but the program itself is attractively done. Possibly the suggestion came from the Essanay folder, but several use the railroad style to good effect, though none can afford Don Meany's use of color printing. An idea of the reading notice is given in this paragraph:

> Now, on the 9th you will get a big treat, "The Diver," in two reels. See the spectacular and daring rescue of the child in the Niagara River, just as it is about to go over Niagara Falls. "Broncho Billy's Secret" is another good one, so are all the rest. "Phantoms," in two parts, will be here on the 10th, also "The Runaway Freight," awful thrilling. Don't miss the other features either. The day following every one is a big feature, including "Movin' Pitchers" and "The Penalty," in two reels. "Our New Minister" moves on the 12th; this comes in three reels and everyone should come with their little five cents' donation and give him a big welcome. Leo Delaney elopes with Norma Talmage, same evening.

Where the tale is told attractively this running story is even better than display, because it is all read. From one of the recent newspaper advertisements we take the following:

> Scientific Motion Pictures properly projected, the stary way. An object photographed by the eye and conveyed to the brain of the average person is retained in the brain one-twenty-fourth of a second after it has vanished from the sight of the eye. A moving picture remains on the screen one-thirty-second part of a second then the screen is darkened for the next one-thirty-second part of a second, which appears so short as not to be worth consideration. Still, it gives us time to remove the one picture and place another picture before the eye one-ninety-sixth of a second quicker than the previous picture can fade from the brain. By our method of darkening the screen while changing pictures we obviate all the flicker and eye strain. If you have any doubts about our having the motion picture down to a science, come in and see what a perfected motion picture looks like.

Mr. Weber has also used the wall paper idea, employing a piece of paper about post card size. It is almost too small to carry out the idea properly unless a strongly marked paper is used. For wall paper the size should be at least six by nine inches.

## Two Years Old.

To celebrate its second anniversary, the Pastime Theater, Mankato, Minn., issued a very tasty folder in black on brown with a paster picture of the theater on the front so well done in brown that it suggests a photograph rather than a halftone. Inside is a brief word of thanks, tersely phrased, and a cutting of several frames of films with the usual explanation and the added suggestion that all of the film shown in the house in its two years of existence would stretch 1,520 miles. The back merely carries the Universal trademark. It is an eight-page folder uncut and with only four pages printed. This suggests elegance and still saves binding and permits the form to be printed with one impression. The imprint shows it to be a local production, but it could not have been better done had the work been sent to Chicago. They must have a regular printer in that town; a printer, not merely a man who prints.

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## Thanks.

SEVERAL who have responded to our appeal for correspondence school stuff have contributed anonymously. Will these friends please accept through the department the thanks we are unable to tender personally.

One line in a letter accompanying one batch of advertising is eloquent. The writer says:

> The same led me to enroll with them and on completing the ten lessons I was innocent of the value I had received for my money, but two months of work revealed the fact none too gently
>
> It is true that personal criticism and information were given by the school director, but I consider the two editions of The Technique of the Photoplay and the Photoplaywright of more real value to the beginner.
>
> The school's redeeming feature is recommending the perusal of the MOVING PICTURE WORLD, which it wisely does in the last lesson.

In almost the same mail comes a letter from Arthur Leeds telling that he is working seven days a week and giving up his own playwriting to answer properly the letters from his pupils. That is the point we have always made. It is not possible for the schools to give competent instruction at the prices charged. They must resort to generalities and form letters that are of no value, even where the "professor" knows something of what he speaks which is very seldom the case. The majority of the schools are fraudulent on the face of things.

Two things we still want to learn; the wording of the contract of the Associated Motion Picture Schools and the name of the school which advises its pupils to write the studios for information and which gives the form letter to be used. Can anyone tell?

## Western Wants.

We do not take very kindly to want lists. They are least reliable when contributed by the editors themselves, and otherwise represent the opinions of but one writer, but here is a list of Los Angeles wants that is more accurate than most.

Checking up on our own information, Majestic should go through New York, Apollo is buying little or nothing from outside writers, and Mr. Melville is not asking many outside contributions, or at least is buying so few that he does not figure in the list.

> Vitagraph, Santa Monica, Cal.—Needs two and three reels badly. Send direct to Santa Monica.
>
> Biograph.—Will be here shortly. Gossip here has it that they need stories badly. Submit here after arrival.
>
> Edison.—No company out here.
>
> Kalem.—Melford with three companies at Glendale needs two and three reels. Blackwell at the old Lubin studio in Hollywood needs two reels featuring himself, and Clements at Santa Monica needs comedies badly for John Brennan and Ruth Roland. All submissions for Kalem must go through the New York office first.
>
> Lubin.—Melville has a company at 4550 Pasadena Avenue and buys for his own needs. Have yet to look him up, but have always understood that he wanted Westerns only.
>
> Selig.—The directors at Eastlake Park and at Edendale do not seem to be over supplied with good stories. All submissions must be through the Chicago office.
>
> Essanay.—Anderson at Niles, near San Francisco, is said to be badly in need of stories.
>
> Pathe and Melies have no companies hereabouts as far as I know at present. Kleine does not buy.
>
> American at Santa Barbara need stories of all descriptions. Submit to Santa Barbara
>
> Majestic at Brooklyn Heights need a few stories, and Lonergan says to submit to him. Understand that all stories will soon be handled through Woods at New York.
>
> Thanhouser and Princess do not buy. Apollo through Majestic.
>
> Reliance has no companies out here. Komic ditto.
>
> Kay-Bee, Broncho, Domino, Keystone, on Allesandro Street, can use stories of any description and are buying a few.
>
> Western Universal at Hollywood are buying a little I understand, and one of the directors tells me that stories—good ones—are mighty scarce.

## Top Prices.

Lately we suggested that Mrs. Breuil has the top of the heap with her $200 two-reel story, but James Oliver Curwood certainly seems to hold the record. He shows that since September he has sold 36 reels of stuff for $3,700 to the Selig Company alone. This makes no account of 41 reels sold Essanay and Vitagraph, not within the same limit, but at the same price of one hundred dollars each reel.

Mr. Curwood is still pretty lonesome in the hundred dollar class, but if the companies can pay him that much they will pay others that much in time and with the raise at the top the other prices will be drawn along. Mr. Curwood, of course, is selling his reputation as a fiction writer as a part of the transaction, but what has been done can be done again. Mr. Curwood still makes the novel his first love, but he is a tremendously prolific writer of photoplays as his nineteen subjects in three months proves.

## Phil Lang Says:

The other day Phil Lang commented on the lack of continuity in a majority of scripts and he spoke with so much earnestness that we took advantage of his engrossment to coax him to put it on paper.

In the old days follow scenes were considered essential. John left his office, he was seen coming out of the building, walking along the street, entering his home and so, at last, the library, where the next development took place. This took too much time and film and David Griffith invented the cut-back to give continuity without a waste of film. Now John leaves his office. We see Marion on the street where she meets Jack. John comes to the house and presently Marion and Jack enter. While Marion was talking to Jack, John had a chance to get home. Otherwise it would be necessary to run a leader. "Marion tells John of her engagement to Jack," not that the situation is not apparent, but because the abrupt exit from one scene into another must be "broken."

In these days when so many self-sufficient editors and advisors declare that the idea is still the thing, it is pleasant to read Mr. Lang's plea for a decent script from the author. No matter what is said, the idea with perfect technique is worth more to any editor than the faulty development, and will bring more money to the author.

When the author can and does write a practicable working script, we shall hear less about the mutilation of his ideas by editors and directors. Read Mr. Lang's last paragraph over several times. It is worth while to let it sink in.

> One of the shortcomings which I find in scenarios nowadays is the lack of continuity. As the photoplay is essentially a story of continuous action, the importance of proper sequence cannot be emphasized too strongly. I am not certain that I can make my point altogether clear as some of the best scenario writers seem to be decidedly careless in seeing that the continuity is preserved.
>
> Every author doubtless supposes—and not unreasonably so—that the director will make certain changes; that he will in all probability arrange a "working script" and that, therefore, the establishing of proper continuity should rest with the director. But the author should bear in mind the fact that most editors desire to have the scenarios in perfect form before placing them with the producer and if the continuity is not properly developed, the editorial department usually makes a revision, in order that the busy director may not be compelled to change the scenario in making the said "working script."
>
> I do not have reference to beginning a story in the middle and visioning back. That is bad enough. It seems to be generally known that wherever possible the play should be a straightforward one, each scene being the outgrowth of its predecessor. I refer to the basic principle of continuity, which should be apparent to the author who makes a careful study of the best productions as they appear on the screen.
>
> If, for example, John appears in Scene 1 and is discovered in Scene 2, without an exit and entrance having been made, we have a "jump." Perhaps no explanation is necessary and, therefore, the sub-title which is inserted to cover the "jump" must be in the nature of a platitude.
>
> The art of picture production has developed to such an extent that it is no longer realistic to have John leave his office (Scene 1 for example) and enter his parlor (Scene 2) with no intervening sub-title, as there has not been sufficient lapse of time for him to make the trip.
>
> But now the author faces another difficulty. If he endeavors to cover the "jumps" by showing the characters leaving one building and entering another, he is likely to develop a great deal of "going and coming" which, unless handled with care, becomes dull and, consequently, disastrous, as interest in a picture wanes when there is no decisive action.
>
> To cover the "jumps" and also to avoid the platitudinous title, the author should endeavor, whenever possible, to establish important action in different locations—action in which several principals are concerned. Then we can flash from one location to another, steadily advancing the plot. A flash of Mary in the garden will allow time for John to get from his office to his home.
>
> The experienced writer knows that the picture has outgrown the days of the tedious 150-ft. scenes, with the family history of the characters preceding in the form of sub-titles. He needs no advice on the effectiveness of short scenes. But it is amazing to see how these same writers apparently ignore the fact that they hav ecalled for a "jump" when they indicate that Tom is sentenced in Scene 15 and discovered in his cell in Scene 16, with no title between.
>
> Perhaps the author has grown into this indifference because he has observed that the original sub-titles which he indicated were not used in the finished production; that most of his titles were eliminated or, in some cases, many new ones were inserted. The changes that took place in editing, producing and assembling established the necessary continuity.
>
> I, therefore, fear that it will appear that I am making "much ado about nothing." But when we have discussed the scenario pro and con—the plot, the technique, etc.—the scenario is just one thing. *It is the manuscript from which the director makes the production.* The author, therefore, should do everything possible to minimize the work of the director.
>
> To be perfectly frank, herein lies the basis upon which the value of the scenario is computed in determining the amount to be paid the author. As he comes closer to perfection he will not only have the satisfaction of seeing his original play presented in its entirety, but he will be surprised to discover the difference which it makes in the size of his checks.

## Uses Them Himself.

Seeking information a recent writer asks William Lord Wright for a list of the hackneyed themes and a list of really new plots. He expressed a willingness to tell what was old, but he refused to communicate his good new ones, explaining that he put these on paper and sent them out as quickly as possible.

### Ball Belongs.

Eustace Hale Ball now belongs to the Society of Authors of Books on Photoplay Writing That red-covered book in his left hand coat pocket is The Art of Photoplay. Mr. Ball advises the director's sheet and one or two other fancy trimmings, but he knows his game and tells well his side of the story.

### Better Still.

The December Photoplay Author was out the last week in November, and Arthur Leeds writes that he wants to keep it about that way. The current issue contains an appreciation of Miss Maibelle Heikes Justice by Marc Edmund Jones, an article by A Van Buren Powel on mental coloring, suggestions by Barry Scobee on Self Criticism and the usual departments. There are some good pointers in the Inquiry Department, conducted by Arthur Leeds, and market notes for those who want them. The magazine is bright and helpful and is not used as a house organ. It gives reading and not veiled advertisements.

### If You Want to Laugh.

If you want to laugh, get a copy of the Green Book for December and read the article by Hugh C. Weir on "Writing Plays for the Movies." That Mr. Weir calls them "movies" tells its own tale, but we have never seen so much misinformation in any one story since the magazines began to print motion picture stuff.

We do not want to spoil your enjoyment of the article, but as a couple of samples Mr. Weir states that Vitagraph's "Tale of Two Cities" contained 45,000 "scenes," mistaking frames for scenes He also remarks that "few original productions requiring more than one reel in their presentation have been presented on the films." This, with about fifteen or twenty two to four-reel original subjects being released each week. Another gem is the statement that "The Crusaders," "running nearly four reels, is one of the largest moving picture plays ever attempted," when there are at least two twelve-reel subjects on the market. If we had a nice, second-hand gold brick we think we would sell it to the editor of the Green Book, but get the magazine and read the story.

### Biograph Earmarks.

Someone wants to know if he is not correct in his belief that the Biograph plots have a certain individuality. Perhaps this has bothered others. as well.

Most Biograph stories are two part plots; that is, there are generally two distinct lines of action running toward the same end, the scenes being cut back from one to the other development. Sometimes this double incident is not strongly marked, but nearly always it is found to be present.

Take as an example An Evening with Wilder Spender. One line of incident concerns Wilder and the girl and the other her uncle and his aunt. This does not become apparent until the close, but the scenes in Spender's room are cut back to the Uncle acquiring a comfortable load. All for Science gives the same idea in another way in that the two stories are the story of the nephew and the story of the detective and his assistant. It all seems one story, but dissection shows the usual dual development working to the common end.

In other words, you stand a better chance with Biograph if you send a dual instead of a single development and yet handle it so that the cutting back is cleverly hidden. It is this which gives distinctiveness to the Biograph stories.

### Still More Contented.

Lately we told of a mother of a family who had sold six plots out of twenty-three and whose attitude of contentment probably aided materially in bringing her success.

Now comes another letter to report that two of the four stories out have been sold. These two brought almost as much as the first six, and Frank Woods, in accepting one, wrote:

> The price we are placing on this scenario is higher than the regular rate, because we desire to encourage you to give us more stories of similar strength. The plot permits working up to the climaxes with sustained suspense without becoming illogical and inconsistent.

Six scripts brought $150. The next two brought $125. This was not arrived at through complaint and unrest, but by doing the best possible work and spending time on the work that some spend in complaint.

### Need a Governor.

Recently a woman who has been trying to master plotting was told to go ahead and develop a certain idea into a working script of action. At once her depression was changed to elation and she slapped off a story in such a hurry that she wrote one scene that should have carried from six to ten numbers and added three visions to get the story over. For some time she had been disappointed in her efforts to get an approved plot, but the moment she did, instead of working over that plot carefully she walked on air and while in the clouds rushed the script through without proper thought and mature deliberation. She had gone from the extreme of depression to the heights of overconfidence and was worse off than before.

Don't let a little approval turn your head. Let praise cheer you up, but do not regard the first acceptance as the sign that you have arrived and that all else that you write will sell, or else the sale of one script will utterly spoil your chances of selling more, since you will feel that you have passed the study stage.

No one ever passes the study stage, no one ever ceases to learn and the most successful are those who hold this fact most clearly in mind and keep on trying to make each successive script a little better than the last. It is not humanly possible ever to produce an absolutely perfect piece of work; a product that is not susceptible of improvement, and the really clever writer realizes this and is never content with what has been his best. He has the governor of common sense to temper the exuberance of praise and he averages up. The man who eventually gains success is neither unduly elated by praise nor downcast by censure He just keeps on trying to do his best and make that best better than ever.

### Better Prices.

Frank S (Spec) Woods, of the Mutual Photoplay Bureau, takes the ground that he does not want to pay five or ten dollars for an idea because he does not want ideas worth no more and is willing to pay the price if he can get what he wants. With George Hennessy and Russell Smith on his staff, both expert writers, he can get a good development of any good idea that he buys, but he is willing to give the author of that idea some of the money. He is not anxious for synopses alone, but he is willing to take these where the author of a good idea cannot supply the proper development.

If Spec will give from $15 to $25 for an idea alone, it will not be long before the other companies get in line. They will be forced to if they wish to get as good material, for they will find that Spec is getting the first pick at the market.

It is only through the production end that prices ever will be raised. Individual or concerted kicks from authors will have no effect. Spec's success in getting a good grade of material by paying a little more for it will do more to put the prices on a proper basis than all of the letters the entire writing body can send to the manufacturers and the papers. Send him your best, and only your best and help him to prove his theory.

## Inquiries.

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

**RUBEENA.**—We think you can come down and give New York the "once over" without imperiling your immortal soul, but take it from the Answers Man that New York is lots nicer to visit than to stay and make a living in. Don't think of kicking loose from three square meals a day. Max Linder is with Pathe off and on, mostly off lately.

**S. H. F.**—We do not know of any company in the market for Mexican War Dramas

**O. H.**—The best way to enter the moving picture acting business is to point with pride to eight or ten years' experience on the dramatic stage. A diploma from a school of acting, particularly one place in your town, would damn you forevermore In plain English you can't get a job.

**N. C.**—Twenty pound bond, eight and a half by eleven inches is the standard manuscript paper For preferences read the releases in this paper and see what the companies are doing

**H. McG.**—Time was when there was but one Biograph company and you saw most of the favorites in every release Now there are several companies and you do not happen to have seen those of the section in which Miss Sweet appears. We do not think you are likely to see Miss Bernard soon. Pictures such as you mention ceased to be when David Griffith gave up personal direction to become general manager of production. We do not get tired of answering questions because we are hardened to it. You can get used to most anything.

**P. F. S.**—A courteous request for information such as you ask could not be objected to. Explain why you ask and we think you will be told. Judging the length of a reel is like the cook who takes "a pinch of this and a pinch of that." There is no formula. It is an acquired instinct. There are companies working New England now and then, even in Winter. The Edison company generally sends a section up to Maine for snow stuff. Mr. Hotaling was kidding you. The objection is to the static electricity in cold, dry air.

**G. T. B. S.**—We will not call you Flossie P. M. There is but one Flossie. Miss Frances Nelson was Mrs. Wilson in "Diversion." Rosanna Logan was the child. She has also played for Reliance Miss Logan (not Rosanna) was the mother in "The Girl Across the Way." Edna Foster was one of the newsboys in "Old Coupons" and the Biograph Identifier thinks the other was Marie Newton.

**R. V. B.**—The stories of the film are done from the copy supplied by the press men of the various companies unless the stuff runs too long, when it is condemned. We do not know who writes the Biograph paragraphs. There seems to be no use trying to form a circle in your city.

**UKON KID.**—The Board of Censorship would not object to the use of a legless boy in a picture unless they had to cut the boy's legs off to make him fit The Chicago Selig company stays in Chicago. They have coast companies. A Chinatown story might sell.

**M. F. H.**—Don't buy copyrights unless you know where you can sell them at a profit. Companies prefer to make their own adaptations. If you cannot write original stuff do not write at all.

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# Projection Department

Conducted by F. H. RICHARDSON

## Operators' Union Directory, I. A. T. S. E.

NOTICE:—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and address of regular meeting place, if any.

### Local No. 302, Calgary, Alberta, Canada.

M. O. Ferguson, President, J. W. Bleckley, Vice President, H. K. Porter, Recording Secretary; A. Brown, Financial Secretary; M. O. Ferguson, Business Agent; J. Aaron, Sergeant-at-Arms. Trustees. C. F. Hicklin, J. Gardner, M. O. Ferguson.

## Question No. 11.

Best answer will be published and names of others sending in replies of excellence will be published in the Roll of Honor.

> *What is the difference between the d. c. and a. c. commutator? Also explain the reasons for this difference.*

## Answers to Question No. 5.

There have been many correct answers to Question No. 5. In only three instances, however, have the answers attempted any explanation whatever of the phenomenon. They have simply confined their remarks to saying that the voltage dropped "because the generator was overloaded."

## Roll of Honor.

C. L. Dowsley, Winnipeg, Canada, sent in what was perhaps, everything considered, the best reply of all, though it is not the one published, for which I trust neighbor Dowsley will forgive me.

John Stone, Albany, N. Y., also sent in a very good reply.

The reply of W. L. Johnston, Toronto, Canada, was selected because it raises some points concerning which the editor himself is not very clear, therefore it may, and I trust will, bring out valuable discussion.

## Reply to Question No. 5, by W. L. Johnston, Toronto, Canada.

The Question:

> *Suppose you had charge of a projection plant in which current was furnished for the arcs through a motor generator set, the generator of which was a 3½ k.w., 110 volt, shunt wound. Suppose you were using 30 amperes and the manager came up and demanded that you deliver more brilliant projection. Suppose that, in an endeavor to satisfy the manager's demand, you cut out resistance enough to raise the amperage to 35, whereupon the arc suddenly went entirely out. Now suppose, after a few seconds, you brought the carbons together again and the arc struck, only to go out immediately. What would you assume the reason to be, and how would you prove it?*

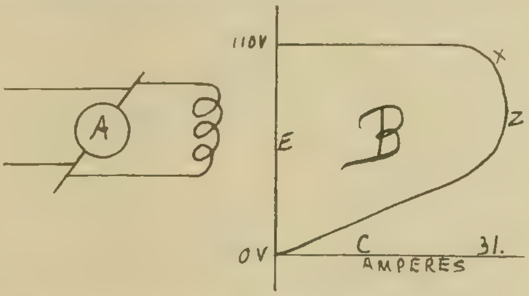
The Answer:

> In the first place you should never have a shunt-wound generator in your theater. You need a compound-wound machine.
>
> What happens is that when you have a shunt-wound dynamo you have a machine which is designed for delivery of a certain amount of current, and not much more, and you will always find the field coils are wound for about one-third of the total output of the generator. What the field resistance does is to adjust the machine to the gradual rise of temperature occuring during a long run, and also to increase the amperage to a limited extent. When you attempt to take 35 amperes you immediately reduce your voltage to zero, because you increase the magnetic polarity of your armature until it counteracts the field poles, and immediately your voltage drops to zero. To prove this, place a voltmeter in the circuit. To remedy this, get some large wire and wind a few turns on top of the field coils. You don't need to wind them all, so long as you wind only poles of opposite polarity and connect this winding in series with the load. You then have a compound-wound machine, which will always keep the magnetic flux in the field stronger than that in the armature, and you cannot create the above situation. Some machines are built so that they have pole pieces in between the regular ones, known as interpoles, on which the series winding is placed. This overcomes the flux in the armature and in addition tends to pull the flux in the fields in a straight line, and not drag it to one side of the poles, as is commonly done when a machine is overloaded. Also, it tends to overcome the sparking at the commutator, which is common in compound machines in which the air gap is not of correct size.

I am not quite sure about some of these things. I could readily find out by consulting authorities here in New York, but would rather have the thing discussed in the department, since I think through such discussion a greater benefit is derived than through a mere statement by the editor. Personally, I do not believe it would be practical to transform a shunt-wound machine into a compound wound in the way neighbor Johnston suggests. Of course that kind of a stunt would compound the machine all right, but I do not think it would be an efficient compound dynamo. How is the average man going to know how many turns to use in making the compound? There are other things in this answer which I believe will probably cause some of our departmentites to rise up and smite brother Johnston with language. On the whole, I think I had better give you friend Dowsley's reply also. It is short, and here it is:

## Reply to Question No. 5, by C. L. Dowsley, Winnipeg, Canada.

> If it is attempted to boost the dynamo in question up to 35 amperes the overloading would demagnetize the field, which no longer being excited, could not maintain the voltage which would instantly drop to zero. In Figure A, we see a sketch of the principle of the shunt-wound dynamo, in which part of the current generated passes through field coil X, and it is this current which excites and magnetizes the pole-pieces of the dynamo. The probable cause of demagnetizing this field upon overloading, is that the heavy pull upon the generator steals the current which should pass through the field, and thus deadens it. (You are wrong. See brother Johnston's reply on this phase of the matter.—Ed.) In the characteristic curve shown at B in the sketch, is shown why the arc would be lost, or go out if the dynamo is overloaded. We also see at A that a dynamo of this type can generate full voltage even when carrying no load at all, therefore the characteristic curve shown at B, which started at the 110 volt point (I don't think so. It would start at zero and rise rapidly to 110—so rapidly as to make your curve practically correct, though not exactly so.—Ed.), proceeds straight out to capacity in amperes where it takes a downward sweep to zero. In this sketch let E equal the voltage line and C the amperes. The greatest possible load would be about at point X, but if the load was further increased the voltage would drop and at about Z would demagnetize the field, bringing the pressure to zero.



## Disagrees.

James Solar, Watertown, N. Y., disagrees with the editor as follows:

> Regarding article, page 731, November 15th issue, concerning outside shutters, I would like to give my views on the subject. You say the light rays diverge as they leave the lens and, therefore, the shutter should be as close to the lens as possible. My experience is that the light does not diverge as it leaves the lens, but, with a 6-inch, e. f. objective, converges to a point about 8 inches from the lens, and then diverges. To prove this, throw a clear light on the screen and move the shutter slowly. When the shutter blade cuts the light at the bottom of the ray, you will notice that the top part of the screen becomes dark first, and, as the shutter cuts the light from the bottom to the top of the lens (Power's Six A), the light rays must pass through a focusing point afterwards.

Regardless of whether your contention as to the focusing point being beyond the lens is correct or not, the fact remains that the experience of machine manufacturers has been that travel ghost follows where the shutter is set any considerable distance from the lens. What you say concerning the action of the shutter is true, and, at this time, I am not going to dispute the correctness of your position, at least so far as the long focal length objective is concerned. However, as I said, regardless of all this, a shutter which will not produce travel ghost when set close to the lens will usually produce it if set a few inches away, though not beyond the focal point you speak of. That is not theory, but fact. This is a matter which might be discussed by correspondents, since it is one of much importance from several points of view. In fact, I might say of very great importance. I would like to say a good deal more on this topic, but have not the space to spare, this week at least.

## From New Orleans.

New Orleans, La., sets forth the following, in bright green ink:

> (a) Would a bent outside shutter give travel ghost? (b) Can one compensarc be used for two machines? If so, how would you connect up? (c) Can an arc be struck on the second lamp while operating one of them? (d) With a rotary converter where the current passes through a transformer and is stepped down to 60 volts, is any other resistance required between the converter and the arc? If not, how could you bring the carbons together and strike an arc without causing a dead short and blowing the fuses? (e) I have a 94-foot throw, using 40 amperes of 110 volt, 60 cycle current through a Fort Wayne compensarc. Use two 7½ condensers. Was getting a fair light, but had to move my lamp (Edison 1913 model) as far back as possible, on the first show. After one and a half hours' run I reset the carbons, and found the spot was smaller, so had to slide the whole lamp, and lamp-house forward to get the proper spot. The next day I set the carbon holders forward as far as the lower one would permit. For two nights everything worked beautifully. I got a larger spot and moved the lamp-house further away from the aperture. This killed the ghost, which was always present in the center of the screen, but the third night things went back to the old condition and I had to move the lamp-house forward again to get the proper spot. The gate only misses the cone of the lamp-house ⅜ of an inch when it is open. (f) Why is the Edison 1913 lamp not more stationary and solid? (g) Why does the lower wire terminal burn off more frequently than the upper?

(a) No. But why have a bent shutter? Take it off and straighten it. (b) Yes, you can either connect the compensarc's secondary leads to the center poles of the D. P. D. T. switch, and one lamp to either end, or you can wire the two lamps in multiple, and steal the current from one to the other. To do this connect one secondary lead to one pole of one of the machine switches, and the other to the other pole. Now branch one of the leads to one of the poles of the other machine switch, and branch the other lead to the other pole. That is all there is to it. When you strike the carbons of one lamp the other lamp will go out, and vice versa. (c) No. (d) I do not understand what you mean when you say that "with a rotary converter where the current passes through a transformer and is stepped down to 60 volts," though probably you intend to convey the idea that the rotary converter has an a. c. input and d. c. output of 60 volts, the original a. c. voltage being reduced to 60 by a transformer, though why this should be I fail to understand. Yes, you would have to use resistance enough to bring the arc voltage down to somewhere between 45 and 55, probably about 48. If you had no resistance you would establish a dead short with the carbons, but that would be all right if the converter capacity was not greater than the capacity of your fuses; if it was there would be trouble. (e) The size of the spot may be increased somewhat by shoving the lamp-house forward, but that is not the way to do it—move your lamp forward in the lamp-house—closer to the condensers. However, you say the lamp was as far forward as you could get it. If that was the fact, and your carbons were set in line with each other, then there is something radically wrong. Better take it up with the Edison Company, to whom I have sent your letter. Just what caused the difference in spot size I cannot say, of course, but it must have been some variation in the set of the carbons. (f) I have not seen one of these lamps named, therefore do not know that they are or are not "stationary and solid." Let us hear from other operators. If anything is wrong we will get after the Edison Company with a sharp stick and most likely can get it remedied. (g) Because ordinarily they are closer to the arc, but you have no business in allowing them to burn off at all. See the Handbook, second paragraph, page 200.

## What I Saw.

Saturday, November 15th, I paid ten cents for a ticket to the Loew Theater, Broadway and 41st Street, intent on seeing what Mr. Operator was doing in return for his salary.

This is one of the has-been Broadway legitimate theaters, which, having passed under the control of Marcus Loew, is now devoted entirely to the silent players. The house seats approximately 2,100, and is apparently well managed. And right here let me say that the sixteen-foot picture is ample in size for this large house. It is surrounded by a very wide border of black. In fact, the entire proscenium opening, except for the actual screen, which is located at stage-floor level, is solid black. The effect is splendid. The picture overlaps on the back just a trifle. Whether the idea came from this department or not, it is precisely what it has advocated for this long, long time. The projector, a Power's Six A, was in excellent condition, as evidenced by the steadiness of the picture. The light was white and brilliant, but its handling could have been very considerably improved. Here is what I saw: I entered at 2:50 p.m., Friday, October 14th. The Pathe two-reel "General and His Children" was on. At 3:09 there was a bad shadow at bottom, and another at 3:12. At 3:20 the Vitagraph, "Sandy and Shorty at the Circus," was put on, with the title threaded out of frame. In this film, as well as in the former, there were misframes, though not many. This, however, is very crude work for a Broadway house of such high class to display. I was more than surprised that it was tolerated. The fault lies, presumably, with the exchange. The manager, however, is not blameless for accepting films in such condition. At 3:25 there was a bad shadow at the bottom and a slight misframe. At 3:30 a Lubin came on with title threaded out of frame (crude work on part of operator) and during the running of this film there were four bad discolorations of the light, two at bottom, one on bottom and left and one at top, also when horses were galloping the speed was too slow, producing the well-known floating effect to some extent. The next film was threaded in frame, but the handling of the light was about the same. I do not know who was in charge of the projectors, but the work was, while fair, as New York projection goes, still far from being high class. It is not the kind of work which calls for a forty dollar salary—not by several good, long jumps. It was significant that when I showed the manager the record of the show, as above indicated, he said: "Umph! yes, the boys knew I was out—I just returned." Now if that is the fact, and the faults were in any measure due to knowledge on part of the operator that the manager was absent, then the operator, whoever he was, will never be able to truthfully call himself a good operator, much less a high class one, for the man who only produces excellence when he is watched is—well, I'll leave it to yourselves, and to himself, to fill in the proper words. Now, Mr. Marcus Loew Operator Man, don't get sore at the editor. He only relates what he saw, and if what he saw is not to your credit, why that is no one's fault but your own.

Saturday evening, November 15, I dropped into the Criterion Theater, Bedford Avenue and St. John's Place, Brooklyn, at 9:07 o'clock, while a Selig was in course of projection. The speed was much too fast. At 9:10 an Edison was started with its title threaded out of frame; also the light was in very poor adjustment, causing heavy shadow until it was adjusted—crude work, Mr. Operator man. No possible excuse for it. At 9:15, 9:16 and 9:18 there were shadows, the last one very bad. The manager spied me just then and spoke to the operator, probably putting him wise. Anyhow, the rest of the short time I remained things were noticeably better. Now Mr. Criterion Operator, it is not up to you to get angry at these criticisms. Not at all. But it very decidedly is up to you to improve your work to such an extent that such criticisms will be impossible. There is seldom or never a valid excuse for a shadow on the screen. Excessive speed the operator may not be altogether or at all to blame for, but shadows are something else again, and starting a picture out of frame, while it may have been all right four or five years ago, is crude to the point of rankness now.

The same evening the editor dropped in, for a few moments, at the Fulton Auditorium, on Fulton Street, a little way south of Bedford Avenue. The light here was not as white and brilliant as at the Criterion, but it was somewhat more carefully handled, though an occasional slight shadow appeared. The speed here was better, also. But, taken as a whole, the work was not what could be termed high class. I suspect, also, that the operator knew I was in the house, though this may possibly be an error.

Now please clearly understand that these criticisms are not made with any view of being unkind. I have often said that projection in this city is far from perfect. I am now simply relating precisely what I see, and pointing out exactly the faults which I observe in the projection. If the faults are not there they cannot be pointed out; if they are there they ought to be—and there you are.

## Boston Operators' "Schools" Rapped.

Boston, Mass., forwards a clipping from a Boston daily paper, and says:

> As you will observe, someone has made a move against the operators' "schools" of this city. Boston is infested with these sharks (that is a hard word, but it is the only one which fits the case). One Boston evening paper carried ads from eight different "schools." If the victim lost only the $20 or so he pays for tuition it would not be so bad, but to lose this and the time he spends in school, and then, on top of all that, loaf around from two weeks to two months waiting for the promised "job," which does not materialize, is something else again. Many of those poor chaps can by no means afford such a loss. Do you not think it would be a good scheme for our union to use space in the daily papers setting forth the truth as regards the operator situation? The cost would not be large and it would, I should suppose, be very beneficial all around.

From the clipping it seems that there have been a great many complaints coming in to the police lately concerning an alleged scheme to educate young men to handle moving picture machines—to make operators out of them. The complaints finally becoming so numerous, the district attorney placed the matter before the grand jury and secret indictments were returned. Some schools have already been prosecuted, though with what degree of success the clipping does not say. Some of the witnesses claimed they had received but a few lessons, while others were sent to the State House to take the examinations, although they were not only incompetent but under the age limit, and known so to be by the men who sent them.

As to the union paying for space to expose this swindle, it does not seem to me that ought to be necessary. I have not much sympathy with the boob who is such a double distilled A-1 superfine brand that he is willing to put up real money on the promise to teach him a trade in two or three weeks. The man who is that "easy," would probably lose his money some other way if he did not get roped in on that particualr scheme. I believe, however, that it would be entirely feasible and practicable for the Boston Union, without much expense or trouble, to secure evidence and prosecute these alleged schools for obtaining money by false pretenses. It is to be hoped that the present move will be the means of putting some of these men in jail, where, in my humble judgment, they ought to be.

## Lens Size.

Mr. P. M. Boothe, Davy, W. Va., writes:

> What focal length lens will it take to make a 14-foot picture on an 81-foot throw? I wrote the company and they shipped me a lens that gave too large a picture, and informed me there were only three sizes of them.

Why don't you send $2.50 to the Moving Picture World and get a Handbook, which will tell you all these things, as well as hundreds of others, the particular information you ask being contained on pages 356 to 363 inclusive. For your benefit I will say: with an inside calliper measure the precise width of the aperture of your machine, in fractions of an inch; multiply your throw, in feet, by the width of the aperture, in fractions of an inch, and divide that product by the width of the picture you want in feet, which in this instance is 14 feet. A six-inch e. f. lens will probably be about as near as you can get to it, but it is possible to get a great many different focal length lenses; they run in half sizes; that is to say, 2½, 3, 3½, 4, etc., up to, I think, 7 inches; beyond that size the lens becomes a special.

## Goes Us One Better.

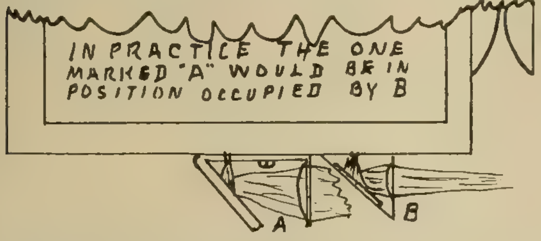
Mr. Ray E. Crockett, Bethel, Maine, replies to the "Puzzle," and says that a sheet of white paper or a piece of tin will reflect the light sufficiently for the purpose, therefore the mirror is not absolutely necessary.

## A Few Stunts.

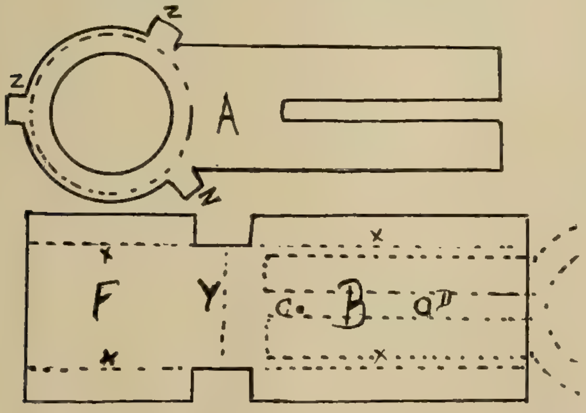
Brother W. S. James, Camden, N. J., has accommodated the editor by sending sketch of his device for writing on the screen, though it is not for publication. He, however, contributes to the department thusly:

> Some of the following suggestions are so simple that you may smile at them, but I have not seen them set forth in your department. (Consider yourself slapped on the wrist, friend W. S. James. It is not "my" department, but "our" department.—Ed.) Some time ago you mentioned tracing cloth as being a good substitute for gelatine in the making of lantern slides. Believe I can go you one better on that. Secure a piece of ground glass, such as is used for focusing a camera, and cut it to slide size. This may be written, or sketched on with pen or pencil and shows up admirably on the screen, yet can readily be wiped off with a wet cloth. You also mention a device for throwing the image of the arc to the front wall of the booth (I didn't do any such thing. I mentioned a device for projecting the arc to the front wall of the *operating room*.—Ed.), but as a drawing of this little device was not forthcoming, I am enclosing a sketch of one of my own, in which M is a mirror, A a magnifying glass held in place by a piece of tin as shown, and B is a hole in the lamp-house door. In November 15th issue, page 731, you answer W. L. Johnston, of Toronto, concerning good jobs. Where are they? Show 'em to me! I am willing to stand the test for any of them, provided they will agree to pay the price if I produce the goods, on anything they put before me at any time. I have a motor-drive, but have trouble with the large idler gear, 640, plate 4, page 278 of the Handbook (Power's Six.—Ed.), wearing in its bearings; that is to say, not the shaft, but the casting, which necessitates drilling out and putting in a bushing. Could not the Power Company remedy this defect?

Many thanks for the sketch of the screen writer. As to those jobs, I cannot tell you just where they are, but they are in existence all right, and there are some of them right here in New York City, too. But let me tell you one thing, brother James, one of the very best tests of a man's ability is the production of work which attracts attention. Are you producing that kind in your every-day work? I said there was a $35 or $40 job for every man capable and willing, at all times, to deliver the highest class of projection. Yes, I said that, and I repeat it; but I also said you had first to establish a reputation for that kind of work.


IN PRACTICE THE ONE MARKED "A" WOULD BE IN POSITION OCCUPIED BY B
A
B

Your arc projector is essentially the same I mentioned before. Brother Woods made his holder in a little different form, but otherwise it is precisely the same thing. It is shown in the sketch just back of your own. In practice it would, of course, be placed exactly opposite the arc.



In the last picture the details of brother Woods' projector are given, full size. The device is made of thin sheet brass, cut as shown. The dotted circle on A represents the lens, which is clamped in place by bending over lugs Z, Z, Z. Part B is then folded over on the dotted lines, the small piece of looking glass being held at F in the grooves thus formed. Part A then slips into Part B in the grooves formed by folding the wings at X, as shown by dotted outline, and is held by a small bolt at D, which passes through the lamp-house door. C is the projection hole through which the light passes. B and F are bent at dotted line Y until it stands as shown in A of the upper cut. As to the Power's Six fault, the matter is respectfully referred to that distinguished corporation, and no doubt if the fault exists they will get busy.

## From Denver, Colorado.

Brother Andrew G. Herbst, Denver, Colo., after saying that he does not use a mirror to look for screws on the floor, as he has two lamp extensions, but that he does sometimes use it to throw a spotlight on spooning couples in the balcony, continues:

> We have established a system in our operating room by which we hope to stop manufacturing crank turners. We are open 10 a.m. to 11 p.m. Equipment includes two Power's Six machines, which are not approved for motor drive, therefore two operators and one apprentice are required. Now, just about the time our Mr. Apprentice would learn to turn the crank and feed the carbons he would apply for and receive a license. How he managed to get by the examination was a mystery, but he would, and then the first thing you knew he was a full-fledged operator in some small house, taking the job for a few dollars less in order to beat a good operator out of a job. To beat this game we extended the crank shaft out on the left of one machine and put a crank on it, so that we could operate from the left side. The machines are close enough together so that you can run one and thread the other at the same time. We have a Motiograph No. 1A arc lamp, so we put a door on the left side of the lamp-house, using an Edison carbon holder, since we could not work the wing-nut of the Motiograph holder from the left side. This, however, won't last long as we expect to get two new machines which will be approved for motor drive.

Well, brother Herbst, I cannot consistently approve of your scheme, and, at the same time I do not blame you, under the circumstances, for adopting it. What kind of an examination board have you got in Denver, for the love of Mike? Why don't you get after that proposition, and pump it into the powers that be that an examination which does not determine the actual practical ability of a man is as bad or worse than none at all?

## Slide Coating and Other Things.

Jack Fuld, pianist Bryant Theater, 243 West 42nd Street, New York City, called upon the editor and contributed one or two things, for which he has our thanks. You remember all along I have been expressing my skepticism as to the ability of some of our various artist correspondents to make good their claims of writing and drawing designs in ink on raw glass. The editor has made a few slides himself; in fact, he might say a few hundred without overstepping the bounds of truth, but he has never yet been able to make ink behave itself on plain glass. And now cometh the deponent and gives the whole snap away. If you want to letter or draw designs on glass, first clean the same thoroughly, and then drop the white of an egg on it, after which rub the egg off; enough of the egg will adhere to the glass to do the work. A thin coating of library paste will answer the same purpose. Ha! Ha! discovered! You smarties thought you would put something over on the Old Man, didn't you?

Brother Fuld also put us wise to another stunt. In order to coat a slide so that the design similar to that illustrated on page 865 of November 22nd issue, use one of the patent kalsomines, such as muralite, alabastine, or muresco. Coat the slide and let it dry. That is all there is to it. You can write on this coating or draw designs with any sharp instrument. Use about a spoonful of the preparation to two spoonfuls of water. A little experimenting will show you the right amount of water to use for the best results. You can coat a supply of these glasses and keep them on hand, or you can have a few clean glasses and a bottle of the preparation ready for use at any time. When the glasses are coated they can be laid on top of the lamp-house for a few minutes to dry, and they are then ready to write on. You can use a cover with colored gelatine to produce colored effects.

The thanks of the department readers are due brother Fuld for his kindness in supplying this valuable data. By the way, when you clean them off, just wipe off the coating on the space you write on, leaving the outer border. Repeated coatings will soon form a thick mat which will protect the writing.

## A Little Comedy.

At Loew's Theater, Broadway, near 41st Street, New York City, recently they were running a film, one scene of which showed only the feet of the actors. While this scene was on a chap bought a nickel ticket and mounted to the realm of the gallery gods. About two minutes thereafter he came down the stairs three steps at a time, and vociferously demanded a seat lower down where "he could see something besides the actors' feet." The joke was so good that he was let into the orchestra. Another scene was on by then and he exclaimed, "There now, you ought to be ashamed of yourself to swindle people that way, putting them up so high they cannot see anything. This is something like it, I can see all the actors now instead of just their feet." Haw, haw, haw! and likewise he, he, he!—the outburst of amusement being by the editor.

## Non-Breakable Slide.

C. J. Kaho, Trinidad, Colo., sends sample of a non-breakable slide which he is manufacturing. As near as I can make it out it is some kind of a sensitized transparent body, upon which the photograph has been made in the usual way. It is then bound between cover glasses. I do not quite understand this, as brother Keho says it cannot be broken by dropping it, and will last a lifetime. If the slide is bound between ordinary cover glasses, the cover glasses would break, would they not?

## Simplex Machine.

The Precision Machine Company, manufacturers of the Simplex, have sent to the department a private mailing card, which they are presumably sending to exhibitors. It sets forth, in entertaining and instructive form, details of the manufacture of their projector. The thing is well gotten up and such literature, where it is backed up by the facts, as it is in this case, is of considerable value.

## Nuts To Crack.

Br[illegible], N. Y. [illegible]

> [illegible] Can [illegible] n and freeze the [illegible] r or the second- [illegible]

[illegible] and "Searchlight" [illegible] freeze the carb[illegible] r cutting out the resistance of the arc. (e) See [illegible] think it is the [illegible] rks. [illegible]

## Lubin Patches.

[illegible]

> [illegible] the department the more anxious I am to get the next number. It is all to the good.

Many thanks for your complimentary words concerning the department. [illegible] ways, as no doubt it will now that the matter has been brought to its attention.

## From Wilmington, North Carolina.

[illegible]

> Wilmington is coming to the front, though Mr. Marshall, operator at the Bijou, and myself are the only ones here who keep in [illegible] double-throw switches for projection machines. My employer is [illegible] fine with the exception of the operating room. The plans call for [illegible] spot light will be used on this line by the use of double throw

You are entirely correct, brother Jones, in your belief that two machines operating on a double-throw switch is not good practice. On the contrary, [illegible] necessary. It is not necessary to run but one line of feeders to the operating room, but these feeders should be heavy enough to carry the combined current of all the lamps. Thus: supposing you have two projectors, each one using 40 amperes, and a spot lamp using 12 amperes, you should then [illegible] rheostat, if rheostats are used, or a second economizer, if an economizer is [illegible] fault which is present where the double-throw switch is used, but, even so, it is better than the double throw, since one lamp lights instantly the other goes out, whereas with the double throw you must extinguish one lamp by throwing over the switch and then light the second. To sum up, you [illegible]

## Looks Promising.

A [illegible] company producing lubricants, recently sent the editor some oil especially prepared by his company for projecting machines, asking that the same be tested and report made therein in the department.

I requested this manufacturer to send out a dozen pints of oil to various operators that I would name, located in different sections of the country. The oil was sent and reports are beginning to come in. So far three have reached me, and they are, without exception, very enthusiastic. Now, one drop of water does not make an ocean, nor does three. It will take about twelve to make this particular puddle, but the thing certainly looks promising. Further statement will be made in the department when all the reports are in.

## A Young Operator.

Cecil Dyke, Webster, S. D., orders a Handbook and makes conversation as f[illegible]

> I find the department to be a great help in many ways. It is a most excellent medium for the exchange of views and ideas among [illegible] will be more profitable [illegible] profession. [illegible] still I think you will agree with me that we have got to start some time, and to my notion the right time is when you are young. But I do claim this: I get just as good results on the screen as many older men in larger cities, and in some instances a whole lot better, too, [illegible] on the wall of my operating room I have the following motto: "Grit and perserverance always win; discouragement is the coward's cloak."

W[illegible] I am not much of a believer in mottos. I have known of happy homes where, in neatly worked worsted, you found on the parlor wall the motto, "God Bless Our Home," but the old man came home full of fire-water, busted the motto over his darling wife's head, and then went out to get another drink. Of course, [illegible] is that the man who is built of the right kind of material is going to get through, motto or no motto. There now, I have got all that out of my system and [illegible] young men level headed enough to handle projection machines, but, taking them as a whole, [illegible] in the world to place in charge of a projection room. There are, of course, ex[illegible] The Handbook has gone forward.

## Important Notice.

This department is in receipt of a communication from the Thomas A. Edison Company which will be of vital interest to users of their older type of machine. The letter reads as follows:

> We occasionally receive orders for parts for the old Exhibition, two-pin movement, and the old type of arc lamp which was part of [illegible] to make the few parts that are required on such orders, and, there[illegible] the supply of such parts, except the few we may have on hand.

Users of two-pin machines are deserving of little sympathy in the shutting off of their source of supplies. They should have discarded their old mechanisms long ago, or else have had them changed into a one-pin move[illegible] The Edison Company will [illegible] very reasonable figure, but the editor of this department by all means advises owners of these machines to purchase a new projector of later type.

## Power's Five Flicker.

Manhattan, Ill., writes at considerable length. The real heart of the letter, however, is a request that I inform him how he may eliminate the flicker in his Power's Five machine. Before making this request, he states that the mechanism is badly worn, and that the manager does not wish to make repairs, as he intends to buy a new projector.

The only thing you could do to eliminate flicker in Power's Five, or rather to reduce it, would be, I think, to install a three-wing outside shutter, and it [illegible]; therefore, I cannot consume valuable space setting forth the modus operandi of installing such a shutter on the Power's Five. Get a new machine is my advice. The Power's Five is out-of-date anyhow.

Manhattan says he hopes that Chicago will come across with directions for making the Churcher Chemical Cell for rectifying a. c. and that it will be published in the department if it is practicable and efficient. It would have to be shown to the editor of this department that any chemical rectifier would be efficient when it comes to rectifying projection current.

## Cleaning Films.

Mortimer, N. C., wants to know if it is necessary to clean films before running them, and, if so, how it should be done. Says he has heard that holding a cloth dampened with alcohol to the film while re-winding would do the trick. Also states he gets a nice, clear, sharp picture and a white light, using 250 volts d. c. He is the owner, operator and janitor of the show, which runs twice a week. Desires to put on the best picture possible, everything considered.

It would not be practicable for you to clean the films, Mortimer. You could clean them with alcohol, all right, but you have to scrub them with it and they would curl up very badly, so, for that reason, it is not a practical proposition. There is a film cleaner that must have been named in anticipation of your letter. It is the Mortimer film cleaner, which cleans by pulling the film between two pieces of dry felt while rewinding. I believe they carry an advertisement in this paper.

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# Comments on the Films

## Licensed

"TURNING THE TABLES" (Lubin), November 29.—A Western offering with some pleasant scenes, but lacking a very compelling story. The most original situation is where Bob's sweetheart cuts down the sapling to release him, he being handcuffed around the tree. The roundup and capture of the gang lacked the necessary spirit to make it seem real.

"BLUE OR GRAY" (Biograph), November 29.—A war story in which good photography is the most pleasing feature. The spectacle of the officers and members of an entire company of Union soldiers in a drunken orgy, insulting Southern women, is not in keeping with military traditions. The plot of this film does not arouse the right kind of emotions in the observer and it can hardly be called a success on this account.

"SOPHIE'S HERO" (Essanay), November 29.—This is not an extremely successful comedy, but the audience which saw it sandwiched in between several morbid, down-in-the-mouth offerings, found it a pleasant relief. Margaret Joslyn, Augustus Carney and the other members of this company are putting over some wholesome Western comedies that get many chuckles. The scene in the tree was the most enjoyable feature of this one.

"A ROYAL ROMANCE" (Edison), November 29.—This film story, written by Gladys Hulette, who plays the princess, is very attractive. It pictures the love of Karl, a young musician, portrayed by Barry O'Moore, for a girl of royal birth. He of course cannot wed her, but composes her wedding march before his death. There is a tender pathos in this reminiscent of the situations in Old Heidelberg.

"THE BLIGHT" (Patheplay), November 29.—This story is well put together and nicely pictured, but it leaves a bad impression with the observer. It is hard to believe that a man who had pulled himself up in the world as Joe did should be found an unworthy citizen in spite of his poor ancestry. The suicide at the close gives a morbid touch to the film.

"IN PERIL OF HIS LIFE" (Kalem), November 29.—A Western offering of somewhat conventional tone and yet one that tells an entertaining story. It pictures the efforts of a young man on a ranch to overcome his love for liquor. The mob scene at the jail was not very convincing and the story is too much like many others preceding it to be exceptional in any way.

"AUTUMN LOVE" (Essanay), December 2.—A pretty picture with a love story of a woman who, so the touch of white over her temples tells, has passed her bud age and has become a blossom. Except for the dagger scene (Why are so many knives and pistols used in pictures?), it has been artistically produced and charmingly acted. Irene Warfield as the woman and Bryant Washburn as the man both deserve credit for good work. A charming offering.

"THE RUSTLER'S REFORMATION" (Selig), December 2.—William Duncan, as producer, has put more freshness into this old picture than Cornelius Shea, the author, has put in the script. It is a conventional offering that will be acceptable; but will hardly awaken enthusiasm.

"THE HAZARD OF YOUTH" (Lubin), December 2.—There is an artificial note in the arrangement of little things that hampers this story at first; but there's good stuff in it. The author has recognized a certain savor or taste in life under certain circumstances and has put it on the screen. This concreteness gives a definite and vivid outline to his idea. George Terwilliger, its author and producer, knows how to write; but even he will be a better producer after he has seen a few of his own pictures. Louise Huff, as the girl, is personally charming and has intelligence; she will learn how to act. Eleanor Barry is strong as the mother. Kempton Green, the boy, does very fairly, as does Edwin Barbour, the father, who had a hard part to play convincingly.

"THE PRICE OF HUMAN LIVES" (Edison), December 2.—The yearly Christmas Red Cross Seal offering made under the auspices of the National Organization for the Prevention and Study of Tuberculosis. It is a good offering and works in a good service. The script was written by Epps Winthrop Sargent. For extended review see page 1128, issue of December 6, 1913.

"A PEASANT MARRIAGE IN HUNGARY" (Patheplay), December 2.—A first class offering; it is as interesting as can be and will be sure to please all who see it. The photography and all that goes with making the picture effective are excellent.

"EDIBLE FISH OF THE MEDITERRANEAN" (Patheplay), December 2.—On the same reel, it was photographed for the most part in an aquarium, but interests.

"THE GEYSERS OF NEW ZEALAND" (Patheplay), December 2.—Also on the same reel, a scenic that will be acceptable to many.

"VENOMOUS TONGUES" (Cines), December 2.—The story of this two-part special is rather weak. It is, as a whole, artificial and not convincing; but there are some telling scenes in it. In fact, the picture is as good as careful and artistic staging can make it, and for the acting we have nothing but praise. The story truly interests, but does not deeply impress one.

"THE WRECK" (Vitagraph), December 2.—A three-part picture with an entirely real head-on collision between an engine and a train as its climax. The story is not as strong as it might be, but serves its purpose. Harry Morey plays the leading part with remarkable vigor and is pretty well supported. The producer has done his work well; but that scene in which the drowned boy's father is permitted to get into the room where the body is laid out without seeing any crape on the outside door is not strong. The picture was reviewed at length on page 358 of issue of October 25, 1913.

"THE THRIFTY JANITOR" (Edison), December 3.—A little comedy that seems fresh. There have been plenty of plots like it; but it is lively, bright and is full of that fun-spirit that comes from the players and is contageous. It is a smile-farce, not a laugh-farce, and the players deserve more credit for entertainment than the author, Milton Nobles, but he shows knowledge of photoplay writing and has handled his matter as well as can be.

"KITTY'S KNIGHT" (Essanay), December 3.—The moral of this farce is that, if you are at a fancy-dress ball and your rival is wearing a suit of bright armor, don't try to knock him out; wait and catch him when he climbs out of it. The picture is amusing.

"A PAIR OF PRODIGALS" (Vitagraph), December 3.—The sixth of the "Sandy" and "Shorty" series and in it the two tramps (Robert Thornby and George Stanley) find buried treasure and buy the most comical automobile we have seen on screen or vaudeville stage. It is rough trick-farce on the order of the usual French pattern and made laughter.

"WITHIN THE HOUR" (Selig), December 3.—There is very little to the story and no plot to speak of. A thief gets locked in a room by a little girl who forgets him; but he is safe there and is caught in time. The thief's little girl and his wife also come into the picture; but very casually and not convincingly. E. Lynn Summers wrote the script; Marshall Farnum produced it. It is a pretty picture, light and interesting. William Walcot didn't look like a professional thief, but he acted fairly well.

"A BREAK FOR FREEDOM" (Patheplay), December 3.—A fairy story and good photography make this picture of Indians and one white man an acceptable offering.

"THE CAPTURING OF DAVID DUNNE" (Biograph), December 8.—A worthy picture with many excellent things in it in the way of good, human situations and skilfull acting. David was played with no great feat for character and this is the more noticeable, because the girl who captures him; her father, who helps, and other rural characters, who are friends and neighbors, are acted so naturally. It is a simple love story, but the author deserves credit for working it up in so clean-cut and freshly interesting way.

"A ROMANCE OF THE HILLS" (Essanay), December 4.—This particular Essanay company usually turns out much stronger work than this picture, in which we find not one vigorous line. The story is old fashioned and conventional and it is hard to get interested in the characters who, with the sole exception of the old mother, played by Evelyn Selby, a thoroughly good actress who knows her business, are mere figures with only conventional life.

"PATHE'S WEEKLY NO. 73."—December 4.—The recent trial at Kiev, Russia, of Beilis, a Hebrew rabbi, for ritual murder, has attracted worldwide attention. The pictures of the principles in this case and some other details given in this number of the topical will excite interest surely.

"THE BIRTHDAY RING" (Biograph), December 4.—A burglar picture with a rather conventional, but well handled story. It falls naturally among offerings that get by; but there is nothing noteworthy about it.

"A WOMAN'S MISSION" (Melies), December 4.—The story is weak and it is not very well acted. Two-thirds of the reel is taken up with this and there is a very interesting picture of Japan as finishing offering.

"A TRIP TO THE FAMOUS PICNIC GROUNDS, ARASHYMA, JAPAN" (Melies), December 4.—On the same reel with the foregoing is this scenic and travel picture. It shows the Japanese playground among beautiful mountains and set with flowering shrubs and plants. A very interesting picture.

"GRANDDADDY'S BOY" (Selig), December 4.—There is an excellent idea for a picture story in this release; but it fails of being impressive, because the old man is played unconvincingly. This wouldn't have spoiled the offering, if the old man had been a pleasing character. The story turns on his senility, which is made unpleasant in its childishness, and when it is presented conventionally and almost mechanically interest suffers. Most old men in pictures are played this way; it doesn't show lack of intelligence in the actor so much as an unfortunate theatrical grouve. In this case the result is fatal. The script is by J. Edward Hungerford, who deserves some credit, and the producer is N. MacGregor.

"THE SWAN GIRL" (Vitagraph), December 4.—There is one good situation in this picture and it gave the three juvenile players a fine chance to show good acting; but it was wholly missed by them all. The photography is a good way from Vitagraph excellence—in a few scenes the cameraman has got some swans perfectly and left the human figures in these scenes out of focus. We have seen few Vitagraph offerings so poor, all around, as is this. It was written and produced by Ralph Ince.

"AN INTERRUPTED COURTSHIP" (Lubin), December 5.—The attempt to force a father to give over his efforts to win a widow in this instance fails. Father had been in bathing, and as he came out of the water he reaches under the door of the bathing house and throws out his wet suit. His son and daughter grab it. His street clothes had been previously removed from the bathhouse. Mae Hotely, the widow, learning of her lover's distress, gets an outfit that serves while the minister performs a ceremony and thus outwits the plotters. Fair comedy.

"SOME ELOPERS" (Lubin), December 5.—There is laughter in this brief but novel comedy, on the same reel as the foregoing.

"WHILE FATHER TELEPHONES" (Kalem), December 5.—A story of the determination of father to marry daughter to the man of his choice and of the equal certainty of the young woman that she would do just as she pleased. She does. While father is in the telephone booth the favored young man locks him in and cuts the wires; he then releases the girl from the locked room and the two are married. Ruth Roland is the daughter and John Brennan is father. The comedy will please.

"ANDREW CARNEGIE'S GIFT TO THE WORLD" (Kalem), December 5.—On the same reel are interesting views of the great Peace Palace at The Hague and serveal topical scenes in England.

"A LESSON IN JEALOUSY" (Vitagraph), December 5.—Good comedy and excellently played by Sidney Drew, Clara Kimball Young and Harry T. Morey. Sidney Drew is chided by his wife because he is not jealous. In distress Drew appeals to Morey, who does enough to incite some men to near murder, but Drew has hard work even to appear peevish. It is a fine example of a rarely even-dispositioned husband. He succeeds, however, in frightening his wife, who in the end is only too glad to learn that he really has not, as she firmly believed, committed murder. Good stuff.

"NORTHERN HEARTS" (Selig), December 5.—The reviewer was puzzled at times during the running of this picture by reason of the similarity of the two men of the Northwest Mounted. They were almost the same in physique and, of course, they were in uniform. Given a broad-brimmed hat, shading the face from the sun, and the difficulties of identification are increased. Those who "get" the story will be interested.

"A BEAR ESCAPE" (Patheplay), December 5.—Douglas Gerrard, as a professor in a girls' school, and George Gebhard, as a ranch foreman, have the leads in this comedy. The efforts, usually successful, on the part of the men of the ranch to outwit the professor and get possession of the girls will make much fun. The bathing costumes of the girls are those of the burlesque stage or of Manley Beach, Australia, or of Ostend, but not of the United States. This is by no means a note of criticism—merely a recital of fact. There is a bear in the picture, and he trees the nearly bare professor, and laughter follows the bear.

"IN THE ELEMENTAL WORLD" (Biograph), December 6.—An odd story of a business partnership in wwhich one partner swindles the other out except game. The woman plays fast and loose with her husband and the stranger. The situations are new in many respects, particularly in the matter of details. The photography is very pleasing and the entire number is entertaining because of its fresh handling of a familiar theme.

"HER FATHER" (Lubin), December 6.—This film gets an interesting start and maintains its hold on the observer. The young man's parents object to the girl's dissolute father, who finally takes the girl's savings and flees. The later scenes contain considerable drama. The insert did not seem exactly fitting, perhaps because there was too much coincidence in it, but as a whole the film is a strong one.

"WHAT SHALL IT PROFIT A MAN?" (Edison), December 6.—This story of a business partnership in which one partner swindles the other out of valuable mining stock is strongly presented. Good photography and sincere acting are in evidence and the story is interesting, without being especially powerful. Augustus Phillips, Frank McGlynn and Bliss Milford are among the principal performers. Bannister Merwin wrote the scenario.

"BRONCHO BILLY'S SQUARENESS" (Essanay), December 6.—A pleasing outdoor number, containing many picturesque views of a four-horse stage coach in action and the subsequent hunt for Broncho Billy, the holdup. He eventually gives himself up to save the girl's lover. Well pictured and quite entertaining throughout, with G. M. Anderson and Marguerite Clayton in the leads.

"COL. HEEZA LIAR IN AFRICA" (Patheplay), December 6.—This series of animated drawings by J. R. Bray shows the amusing experiences of an adventurer in Africa. A monkey throws stones at him, a young ostrich hatches inside his coat and he has all sorts of amusing experiences. An entertaining half reel.

"GLIMPSES OF POND LIFE" (Patheplay), December 6.—This, on same reel with above, gives some magnified views of the daphnia and other little creatures with long names that inhabit the waters of ponds. The eggs and digestive organs are shown in operation. An instructive number.

"THE FOOTPRINT CLUE" (Kalem), December 6.—This film contains a carefully devised situation and is well put on by a cast which includes Charles Wells, Helen Holmes and Lee D. Maloney. The death of the saloonkeeper and loss of the money brought up an original predicament. The threatened hanging was an old feature and this has somehow lost its element of suspense. But the film is successful and pictures a very entertaining yarn.

"THE MANICURE GIRL" (Edison), December 8.—A thoroughly enjoyable offering, mostly because of the feeling for character shown by the players and the lively way in which they have interpreted the situations. It is especially true of the manicure girl, herself, played by Marjory Ellison. Mrs. C. J. Williams, Gertrude McCoy, Augustus Phillips and William Bechtel, with others, ably help. The story, by George R. Chester, without being strongly convincing as a whole, has several freshly pleasing situations. C. Jay Williams produced it in a lively way. The use of photographs in the boudoir scene is awkward; what the manicure heard was names, she didn't see pictures in that way. Wouldn't subtitles have been better?

"THE STRIKE" (Kalem), December 8.—A melodrama with the mine owner's son as hero and the pretty daughter of a miner as the heroine. The foreman is the villain and the climax is a bomb explosion scene. The Kalem players have put it over well and it has been produced in very commendable backgrounds—a real mine and its buildings.

"THE SMUGGLER'S DAUGHTER" (Lubin), December 8.—A romance of revenue man and smuggler's daughter, set on the border line between New York and Canada. There is some freshness of incident and of general atmosphere and it makes a fair offering. Produced by Harry Myers from a script by Emmett C. Hall.

"'MID KENTUCKY HILLS" (Vitagraph), December 8.—A romantic bit of realism, set in the hills. It has no hero, but a fine heroine, played by Edith Story, as the daughter of a moonshiner. The revenue man comes to spy and makes love to her falsely. She finds this out at a critical time and her struggle to decide whether to betray him or let him go makes a very interesting situation as she pictures it. The story, by Russel E. Smith, is acceptable and it was produced by Ned Finley, who ably takes the role of the girl's mountain lover. An interesting well-staged release.

"PATHE'S WEEKLY NO. 74."—A long series of views of great East Indian Fete, called Muharan, is the notable item in the Monday topical this week.

## Licensed Specials.

"THE GOLDEN PATHWAY" (Vitagraph), November 29.—A two-reel feature dealing with the subject of divorce. Maurice Costello and Mary Charlson play the parts of a young married couple whose happiness is disrupted by a designing friend and a scheming lawyer. This is a graphic presentation of the familiar rush to Reno of an unhappy woman, who later repents. The story is as strong and appealing as one can be with this more or less unattractive theme. It is hardly the type of story that pleases the majority.

"THE CAVE MEN'S WAR" (Kalem), December 3.—A good one-reel picture has been lengthened out to two and has tiresome parts. These pictures of prehistoric times are not new. The credit for them belongs first to the Vitagraph Company and then to the Biograph, and the latter put out a picture not long ago with the self same idea as this one uses. That one showed the finding of the first artificial weapon; this pictures the finding of the first bow and arrow. As such, it is distinctly good and it is very sure that the ending of the picture holds well.

"WHEN MOUNTAIN AND VALLEY MEET" (Lubin), December 4.—One expects to find a punch of some fresh description somewhere in any picture by Romain Fielding. In this one is an unexpected and very decided punch; but the story would have been better told in one reel. It has this interesting quality throughout; there are summer scenes and winter scenes neighboring upon each other and the story is at once a winter story and a summer story; the heroine is carried from winter to summer. The heroine's true lover of the wintery hills saves her from her false lover of the summery valley. It is acted well and will interest; but is not the best work its author and producer has done.

"BASEBALL'S PEERLESS LEADER" (Patheplay), December 4.—A cleverly handled story with fun in it of a kind that some may think a trifle suggestive i na harmless way more or less. Gwendoline I. Pates, a petite heiress, has an accident to her motorboat and is cast away on Long Island near the home of Frank Chance, the great baseball leader, played by himself. When he comes home, he finds her asleep by his fire and he takes one room and she the other until next morning, when he fries some eggs for breakfast. The girl's father is wrathy and is going to pack her off to Europe; but she sends a note to Chance to rescue her from watchful grandparents. While he is trying to persuade the old people to let him run off with Gwendoline, his team is losing and Papa, in the bleachers, is shouting "Where is Chance?" A boy is sent to bring Chance back and Gwendoline slips past after dressing behind a screen in the boy's baseball suit. The audience seemed to enjoy it.

"ALEXIA'S STRATEGY" (Edison), December 5.—At the end of this two-reel story the innocent man, who has been imprisoned, is released on bail, pending a new trial as soon as it is discovered that he had nothing to do with the crime for which he was punished. This attention to the formal custom is praiseworthy. Some will wonder, perhaps, how Usakoff avoided going to jail as an accomplice. The story is of an accountant who robs a bank and fastens the crime on the cashier, his rival. The accountant is eventually uncovered through an accessory, after the fact falling in love with the woman the thief was trying to win. The exposure quickly follows. The strategy of the heroine does not seem of a particularly high degree. The production is finely acted and well staged, the court scene especially being worthy of mention.

"THE 'PAY-AS-YOU-ENTER' MAN" (Essanay), December 6.—Here are two reels containing a finish in the true holiday spirit. If in this Thanksgiving story there are times when it does seem as if the action is slow, or might have been improved had there been less footage, the ending atones. The story is of a young man of family, living more than a score of miles from his employment in a department store, plugging along on $20 a week and buying a house. His wife informs him they cannot afford a turkey for the holiday; there are too many payments to meet. Very well, the ultimatum serves until the husband is started home on Thanksgiving Day eve. He meets a friend who has just won a turkey in a raffle and he falls. He wins a live bird just as the police raid the lottery; he is locked up. His employer, whom he has never seen, is located and comes to the jail to find out who is in trouble. He goes on the bond of the young man; he gives him a bunch of violets to take home to his wife; he gives him money to buy a present for the "kiddies," and, best of all, he tells him that on Friday morning he will take up the subject of more salary. It is a human story, a story that will appeal to the million, and it is well acted. Two of the children, however, detract by their large interest in the camera. E. H. Caldren, as the employer, is "great." Richard Travers, as the commutor, does fine work; Irene Warfield, the wife, also interests much by her portrayal of the woman always figuring how to make both ends meet. But why interject the abominable "sissy" in the store—such stuff is not comedy.

"BEAUTY UNADORNED" (Vitagraph), December 6.—This is a genuinely entertaining two-reel comedy, written by Sidney Drew, who also plays the leading part. Clara Kimball Young, Ethel Lloyd and James Young also have good parts. The successful manner in which the older couple show up the bogus prima donna and her scheming partner pleases the audience immensely. The comedy is broad in places, but entirely acceptable. The fake shipwreck in the second reel was extremely amusing.

"THE MASTER OF THE GARDEN" (Selig), December 8.—A picture dealing with the white slave traffic and in which there are several scenes where the Savior appears as a pleader with souls who are on the wrong path and its last scene is a picture of the Savior and Mary Magdelene. It is decidedly an impressive picture and spectators will hardly notice that it is two reels long. But it was made solely for the sake of its story, solely for entertainment and fails to get very deep; in fact, it would have been healthier to have pictured a house of prostitution of the kind where there is less beauty of furniture, dresses and women. The picture has a not altogether healthy appeal.

## Independent

"MY BRUDDER SYLVEST" (Crystal), December 23.—This film pictures the adventure of an Italian organ grinder's wife who attracts an artist and calling at his studio to pose for him brings about an interesting lot of trouble, most of it of a humorous character.

"THE BABY QUESTION" (Crystal), December 23.—While a suffragette wife is making a speech in this comedy, which shares the reel with the above, her husband appears on the platform with her baby in his arms and asks her to stop its crying. This is the climax of the story.

"FATTY'S FLIRTATION" (Keystone), December 18.—Fatty flirts with a girl, who slaps him and gets the police after him. A half reel with one or two amusing spots in it.

"PROTECTING SAN FRANCISCO FROM FIRE" (Keystone) December 18.—On same reel with above. Views of the fire-fighting apparatus employed in the Golden Gate city. The view of the fire boat in action was particularly good.

"THE SOUBRETTE" (Crystal), December 16.—A sprained ankle lands a pretty girl, the "soubrette," in the home of a man whose wife is away, but returns before he can get rid of his visitor. This is broad comedy. Pearl White plays the leading part with good effect.

"THE TRAINED NURSE" (Crystal), December 16.—A girl's suitor disguises himself as a trained nurse in this comedy in order to win her father's good will. So he does and all ends well.

"FOR LOVE AND ART" (Joker), December 20.—A low comedy offering, which will meet with great favor in certain quarters. The chief scenes are in a theater on vaudeville night, the performers being treated to a shower of vegetables and bad eggs. Quite funny in places.

"A WIFE'S DECEIT" (Rex), December 21.—Lois Weber renders the lead in this bright comedy of misunderstandings and she is ably seconded by Ruppert Julian as the "wife's friend," a real estate agent who sells her a bungalow which she has planned to give her husband for a birthday present. The latter finding his wife negotiating in great secrecy with the agent grows jealous and out of that situation springs the comedy, a rather good one and making its point clearly and effectively.

"PERSONAL MAGNETISM" (American), December 18.—A foolish little story, in which a farm hand studies love making by mail and tries it upon the summer boarder. The young artist aids in carrying out the joke. The pictures are well taken, but the letter was too briefly shown to give the observer a clear idea of what was going on. The plot is not to be taken seriously and has a number of fairly amusing moments.

"FATE'S ROUNDUP" (American), December 20.—This conventional Western story contains some pleasing scenery and the photography is attractive. It is the story of a young wife who falls in love with a gambler, but returns to her husband when he is injured. The plot is very old in this.

"TWO GIRLS OF THE HILLS" (Reliance), December 8.—This is an out-of-door story, dealing with the love affairs of two young daughters of a whiskey distiller. Eve, portrayed by Anna Laughlin, falls in love with a stranger, who later casts her off; the other marries her country lover. The action in the latter part of the reel was too hurried to carry much feeling. The photography is pleasing.

"UNCLE'S NAMESAKES" (Thanhouser), December 12.— A clever story written about the Thanhouser twins. Uncle John thinks they are boys, but later learns of the deception practiced upon him. The scenes are lightly amusing and the picture will be well received.

"A BEAUTY PARLOR GRADUATE" (Thanhouser), December 9.—The scenes inside the beauty parlor in this film possess quite an interest, particularly for women observers. The plain little wife decides to become beautiful to please the visiting uncle, but later discovers he does not care for frills. The idea is pleasing, but might have been handled a little stronger in some respects.

"RICK'S REDEMPTION" (Majestic), December 7.—The photography and cast of characters in this picture are both unusually pleasing, but the plot is very absurd. William Garwood and Muriel Ostriche have the leading roles. Rick never succeeded in looking like a villain and the casting of the crutches into the sea because the girl would not kiss him was very improbable.

"THE LITTLE CHURCH AROUND THE CORNER" (Princess), December 5.—The plot of this is simply a unique scheme for giving the young man a chance to show the girl New York sights. She thinks him her brother-in-law, but later discovers he is not and they are married. The scenes include some entertaining views of the metropolis and as a whole this is an agreeable picture.

"SLIM AND THE PETTICOATS" (Frontier), December 18.—A Western offering in which Slim dresses up as a woman to act as chaperone for the visiting bevy of girls. The plot has done yeoman service, but some new fun is gotten out of the situations.

"MR. AND MRS. INNOCENCE ABROAD" (Imp), December 18.—This is an extremely pleasing scenic number, featuring King Baggot and Leah Baird in their travels from London to Paris. The cliffs of Dover, church of Notre Dame, views of Calais, the Concord and Eiffel Tower are shown. The scenes from the tower at the various levels were most interesting. A fine travel number, with a light plot attached.

"HIS BETTER SELF" (Frontier), December 20.—A Western offering with a good idea back of it, which was not fully brought out in certain respects. The young man who played Slick Pete put a lot of effort into his work. The opening scenes took a little too much for granted and were somewhat obscure, but toward the close the story becomes more interesting.

"A CRACKSMAN'S SANTA CLAUS" (Powers), December 19.—This is a cleverly staged production, telling a good story about a gentleman burglar and his meeting with a girl who is stealing for the first time to give her child a merry Christmas.

"TEACHING DAD A LESSON" (Nestor), December 19.—The lesson which is emphatically taught "Dad" in this comedy is that he must not neglect his wife for younger and more flighty women. The humor evoked is broad and will have a wide appeal.

"MIKE AND JAKE AS HEROES" (Joker), December 17.—In this we behold our old friends in the roles of heroes; one hero is pitted against the other to appear the more heroic in the eyes of a pretty girl, and the contest ensuing is very laughable. These "Mike-and-Jake" pictures are always sure of their laugh.

"A WOMAN'S WAY" (Nestor), December 17.—In this well-balanced Western production we meet with a woman who breaks her engagement on account of jealousy, marries another man and finds some years later, after her husband has died, that she is still in love with her first sweetheart. But he has married in the meantime and she is confronted with the alternative of breaking another woman's heart or living unhappily herself. She chooses the latter course.

"LOADED" (Eclair), December 21.—A prominent member of the "Committee of Red Feet," a nihilist society, is the hero of this fantastical farce and we get some genuine laughs out of his strange predicaments following the swallowing of a bucket of dynamite.

"HIS SISTER'S KIDS" (Keystone), December 20.—The doctor's life is made miserable by his sister's children, who put the cat down a manhole. The police force is required to recover it. Some fair amusement in this.

"THE MILKMAN'S REVENGE" (Thanhouser), December 7.—In which Riley Chamberlain appears as an old maid, elected president of the Women's Temperance Organization. Through the milkman's desire for revenge the old maid appears at the meeting in a state of intoxication. This will cause shocks and smiles, depending upon the personal views of the observer, but it will pass safely with most audiences.

"A BAD GAME" (Keystone), December 22.—Ford Sterling plays a rapid-fire game of cards, during which he is accused of cheating. Later he dons female attire and creates an exciting time in the park. This is a characteristic Keystone offering and the latter part is full of funny situations.

"MIKE AND JAKE AS PUGILISTS" (Joker), December 24.—We meet friends Max Asher and Harry MacCoy here in their familiar impersonations of Mike and Jake and their adventures lack none of the fun found in previous productions. A take-off on a prize fight herein contained is as laughable as anybody could imagine.

"THE HEART OF AN ARTIST" (Crystal), December 21.—In this drama of self sacrifice an artist loses a girl to a man who is not exactly worthy of her and, while the story holds the interest throughout, this central idea is hard to make alluring. The photography is very good.

"HYDRAULIC MINING AT THE LA GRANGE MINES" (Victor), December 12.—This film, of an educational nature, shows how gold is mined by the use of powerful streams of water and accessory machinery to separate the metal from the rock.

"WHAT HAPPENED TO FRECKLES" (Powers), December 22.—This film story, with Harry Pollard and Edna Maison in the leads, is very entertaining, but has some drawbacks. Freckles was badly madeup, so much so that he resembled a smallpox patient, which was hardly the thing for polite comedy. The chase in the dairy wagon, handcar and auto was very amusing and well pictured. This will bring out a good deal of laughter in numerous places.

## Independent Specials

"THE SOUL OF THE SOUTH" (Kay-Bee), December 12.—A two-reel story beginning before the Civil War and leading up to that conflict. The opening is exciting and shows the son of the moonshiner escaping from his surroundings. He rescues the little girl from drowning and later, of course, they are married. The characterization of Jefferson Davis was interesting and the fighting scenes good. The story, written by William H. Clifford, is better than the ordinary war offering.

"JACK" (World Special Films Corporation).—This is a four-part picture made by the Paris Eclair Company, from the novel of Alphonse Daudet. The production does not make good entertainment for the average house. It will, of course, have greater interest for the comparative few who have read the book. The whole story is submerged in gloom; there is not a light, a sprightly touch throughout the length of the picture. There is a good cast, among the players being Mr. Liable and Miss Sylvaire. The death of Jack was painfully prolonged.

"THE PITFALL" (Kay-Bee), December 19.—This two-reel offering, written by William H. Clifford, tells a story of stage life as it is commonly depicted. The manager engages the young girl for personal reasons and intends luring her to her ruin. In a series of exciting scenes the older girl, already his victim, contrives to save Hazel. The leading parts are well acted and while the story follows familiar lines it possesses a strong interest and works up to a stirring climax.

"THE GIRL AND HER MONEY" (Victor), December 19.—A two-reel offering, by Capt. Leslie T. Peacock. Florence Lawrence appears as a young society girl, surrounded by suitors and fortune hunters. She exchanges places with her maid. The latter's death was rather abruptly shown. Following this the girl keeps up the novel deception, falls in love with the hotel clerk and later, of course, marries him. This is well acted and well pictured. The idea is new to pictures, if not to the legitimate stage, and the release is an entertaining one.

"FOR ANOTHER'S CRIME" (Reliance), December 6.—In this two-reel offering Paul Scardon essays the double role of Jim and Tom, playing both parts by means of double exposure. The story works up in an interesting manner, though it is not notable for its strength of plot. Irene Hunt plays the part of a fast girl, who later brings about a solution of the mystery. Her reformation and marriage were not very convincingly shown. The photography is very good.

"WHERE THE ROAD FORKS" (American), December 15.—This two-reel offering pictures convincingly the difficulties that lie in the path of a young girl who chooses stage life for her vocation. The girl in this case sees her future as an opera singer in a dream and then decides to give up fame for the life of the home. The contrast is well pictured, and the employment of a child cupid to point the way was a pretty touch. This works up an old theme in a pleasing manner and the even, attractive photography helps immensely. Winnifred Greenwood handled the leading role very nicely.

"ROMANCE AND DUTY" (Majestic), December 9.—A very entertaining two-reel romantic number. This follows the line of all that stirring school of fiction which began with "The Prisoner of Zenda." Ernest Joy, playing the Prince of Melvaria, falls in love with an American girl, portrayed by Belle Bennet. He is forbidden to wed her, but escapes and follows her to New York. Later, when his country needs all her soldiers, he makes the supreme sacrifice and returns. Good photography and a pleasing cast of people combine to make this an attractive offering.

"A JEW'S CHRISTMAS" (Rex), December 18.—Phillips Smalley as Rabbi Isaac, and Lois Webber as Leah, his daughter, play the leads in this three-real drama, telling of an aged Rabbi's change of heart toward his children, whom he drives out of his home in the first place because they fall in love with gentiles. The reconciliation occurs at Christmas time when the child of Leah, whose marriage is attended with many troubles, induces the old Rabbi to decorate a Christmas tree for her. The characterizations are all good and the film will win many friends for its admirable presentation.

"THE CURSE" (Domino), December 18.—A Puritan story, written by Richard V. Spencer. The scenes are very similar to those previously depicted in stories of this type. In this instance the girl, Faith, is accused of being a witch. She is to be burned to death at the stake, but the Indians attack the settlement and during the general upheaval in affairs the girl is saved from death. This is not as strong as previous offerings of the kind, but will have quite a strong interest for the average observer.

"THE HIGHWAYMAN'S SHOE" (Eclair), December 24.—The costumes of this two-reel drama of colonial days are very pretty. The story, with a highwayman for a hero, is rather romantic and much duelling appears, but it is all entertaining. The old lord, who hates his second born child enough to make a waif out of it, is guilty in this performance of something so inhuman that he is with difficulty forgiven. On the other hand, the fact that the child, after growing up to live the adventurous life of a highwayman, does in the end forgive the father, gives the finish a rather pleasing flavor.

"RORY OF THE BOGS" (Victor), December 22.—Warren Kerrigan as the hero "Rory of the Bogs"—the rightful heir to the house of Burke, plays with his usual good effect. The story is very charming and is placed in the age of the Fenian riots in Ireland; a background not unfamiliar, but somehow always refreshing. By a chain of circumstances Rory is arrested for the murder of the false heir of Burke and he is about to be executed when the real murderer appears and confesses.

"THE GOD OF GERZAH" (Bison), December 20.—A British colonel, in this two-reel production, steals one of the gods in an East Indian temple for a souvenir and by so doing brings down upon himself the wrath of the priests. They pursue him for a number of years, finally killing him in America under circumstances which fasten the crime on an innocent girl. Instead of taking her chances to prove her innocence, she runs away and manages to elude arrest. She marries a nephew of the murdered man, an old butler of the family recognizes her as the girl accused of the murder and proceeds to blackmail her. Fortunate discovery of the colonel's diary clears the muddle finally. This story is clearly and interestingly presented and we are afforded some good scenes of East Indian life.

"THE OPEN DOOR" (Broncho), December 17.—A two-reel feature by William C. Clifford. This story makes a strong contrast between practical and impractical Christianity. It is sincerely acted and, in spite of numerous hurried scenes, works up a strong heart interest. The father's change of heart when he discovers his son and daughter working with the deposed minister in the slum mission, is nicely presented. The gambling raid was well shown. The photography is pleasing and this makes altogether a strong offering.

"HER FATHER'S STORY" (Broncho), December 24.—A two-reel Western feature, written by William C. Clifford. This is more dramatic than appealing on the whole. The leading male character is a professional bigamist, who runs away with the sheriff's wife. The stage coach attack and the scene on the desert, where the bigamist and his victim die together, wearing handcuffs, were well put on. The acting is very good throughout and the picture holds the interest well, in spite of its rather sordid plot. The dose is pleasing.

"THE STORY OF DAVID GREIG" (Imp), December 15.—David Greig is the adopted son of an old Italian patriot who has fought under Garibaldi. David grows up to be a leader among the employees of a wealthy mill owner. The men go on a strike and out of this situation proceeds an interesting story. It will hold anyone's attention.

"TIME IS MONEY" (Imp), December 11.—Strictly speaking, this two-reel subject, Leah Baird in the lead, does not have the true elements of a story. In the necessity of a man's marrying at a certain hour, the basis of this story, we have a situation which could be developed with good dramatic effect. But not as was done here, by the simple expedient of throwing a succession of obstacles in the way of the man meeting the girl at the appointed time. On the other hand, the film has the merit of good photography; it was produced in Germany and though the story is weak, the interest is in a way sustained. Some views of a Zeppelin airship appear.

"PRINCESS ELENA'S PRISONER" (Great Northern).—A review of this fine four-reel drama appeared in the World last week.

"FOR A KISS TO NINI" (Itala).—In these two reels there is good acting, but the players have been handicapped in their medium. The story lacks literary quality, the power to create strong illusion in the mind of the beholder. It is a story of a good wife of humble origin who, when her husband is ill and they are in want, gives him and their child to her marchioness mother-in-law that her husband may have proper treatment. The wife, three years later, in her eagerness to get a glimpse of her child, falls from the outer wall of a hotel and is hurt. Reconciliation follows. There are good backgrounds and settings and photography.

"THE DEVIL WITHIN" (Ramo).—Three reels of drama that will interest. The story is one of greed and crime. In order to take advantage of a clause in the will of his father-in-law that his son shall not inherit the property in case he is dishonest, Gleason "frames up" his wife's brother so that she may obtain the fortune. In the opening the college atmosphere was well established through the football game. The hotel interiors are deserving of mention. The scenes of the barn dance and the fire that started during the festivities add to the holding power of the picture. Jack Hopkins plays the lead and does good work. Stuart Holmes carries the heavy.

## A SUCCESSFUL WOMAN SALES MANAGER.

One of the most important functions in connection with the production of motion pictures is the marketing of them after they have been made. One of the hardest positions to fill is that of sales manager of a manufacturing company and the man who can do so acceptably can earn a very satisfactory salary, and it is not difficult to count the good men filling such positions. It is essentially a man's job so, when we see a woman tackling the selling end of the business and getting away with it our hats must come off to that woman.

Agnes Egan Cobb.

The particular woman who has successfully handled a sales department is Mrs. Agnes Cobb, who handles Union Features, or Parisian Eclair, to be, hereafter, known as the Famous Players of France, and Features Ideal, a new brand which will be a combination of Parisian Eclair and Savoia subjects, the first release of which brand appeared Dec. 5, entitled "The Guerrillas of Algiers," a splendid Algerian war picture. Union Features will be released at the rate of three each month and Features Ideal will release two each month.

In her capacity of sales managers for these feature concerns, Mrs. Cobb has been exceptionally successful. She has been able to hold up the price of the product she handles in a crowded market and to sell a reasonable quantity. So well known is Mrs. Cobb to the trade that further personal remarks here are unnecessary, but our congratulations are for the only woman sales manager.

## FRANK MORRIS JOINS CALIFORNIA M. P. CORP.

The services of Frank Morris, one of the oldest camera men in the motion picture business, and for a long time associated with Pathe Freres, have just been secured by the California Motion Picture Corporation and will contribute toward the production of the "Golden Gate Weekly." Past demands on Mr. Morris' services have taken him to many corners of the world and, as a consequence, he has filmed some of the most interesting pictures that have ever been thrown on a screen.

## EDISON STARTING SEVERAL NEW SERIES.

In addition to the Cleek series in which Ben Wilson is starring, Edison announces the third series featuring Mary Fuller. It will be called "Dolly of the Dailies," Miss Fuller appearing as a newspaper reporter. She will have many stirring adventures, as she will be assigned to all sorts of difficult cases. Acton Davies will write twelve of these "Dolly" stories, each one to be released on the last Saturday of the month.

# "The Bells of Death"

### A Three Reel Ambrosio Subject of Rare Merit.

Reviewed by W. Stephen Bush.

THIS Ambrosio feature possesses unquestioned merit. It has touches of that fine art which recently gave us "Grandmother's Lamp." The Ambrosio Company has developed a school of motion picture art which is all its own and which is easily recognized by its perfect photography, its expert judgment of lights and shadows, its handling of large crowds, its artistic choice of settings and last but not least, its tone of cleanness and an atmosphere of refinement.

All these characteristics are generously present in "The Bells of Death." Its theme is one of the many deeds of patriotism which are found so frequently in the history of Sicily from the Sicilian Vespers to the Faithful Thousand of Garibaldi. Two young people, a simple shepherd and his sweetheart the daughter of the bellringer, become involved in the movement to free their country from the Bourbon yoke. Both yield themselves freely to the sacrifice which their country demands of them. The final note in the film is intensely tragic.

Scene from "The Bells of Death" (Ambrosio).

The handling of the story, as sublime as it is simple, conforms to the best Ambrosio standards. The action is developed logically and with reasonable swiftness. The cast of characters is small, which is always an advantage on the screen. Every one of the characters is sympathetic and in good hands. The last reel is impressive in its realism. The patriots are summoned to surrender. Though without ammunition and opposed to superior numbers, they spurn the offer of a pardon and defy the hostile general to make good his threat and destroy them and theirs by fire and sword. Assisted by Friar Lawrence, a godly man and an earnest patriot, they melt down the old bells in the village church and convert them into canons. The shepherd's sweetheart volunteers to reconnoitre and find the enemy's stronghold. Passing along a river she sees the reflection of the enemy's troops in the water. She hides behind a bush and when the enemy's train passes she creeps into one of the wagons and is taken into their headquarters. Reaching the roof of the building where the enemy was stationed she waves the flag which is the signal of attack to her countrymen. The attack follows, the soldiers are overpowered but not until, like her lover, the young girl has laid down her life on the altar of her country.

It is greatly to the credit of the Ambrosio Company that it has kept away from the hideous so-called sensationalism which at present seems to be running riot in a good many multiple reel productions advertised as features. While there is splendid dramatic action and a powerful climax in this feature, no trace of scenarioized accidents is discoverable anywhere; the thrills come in the natural development of the story and are in no way forced into the story.

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## JOE SIMMONDS ON A SCOUTING TRIP.

Joseph Simmonds is making a trip this week in the interests of the Apex Film Company. Among other features purchased by the Casino Co., Detroit, for Michigan, from Mr. Simmonds, was the five reel feature "The Battle of Waterloo," which will open at one of the leading Detroit theaters in a few weeks. From Detroit, Mr. Simmonds goes to Chicago.

## KATHERINE EGGLESTON, "PICTURE EDITOR."

In line with the present progressive policy pursued by the Mutual Film Corporation, is the engagement of a well known magazine writer to act in the capacity of "Picture Editor" for the new Reliance studios just completed. Miss Katherine Eggleston is the writer selected for this important position which promises to add materially to the dramatic value and artistic finish of the completed picture.

Miss Eggleston is perhaps best remembered as the author of "Misdirected Education given to girls in the public schools," published in series form in the Woman's Home Companion; "Why Should a Man Marry," in Munsey's, and "Loretta's Looking Glass," which ran daily in Boston, Baltimore, Philadelphia and Washington papers.

As "picture editor," Miss Eggleston views the different scenes of the picture after it is completed and arranges them with an eye to clearness of story-construction and dramatic value, establishing sequence and ridding the picture of all that does not contribute to its effectiveness.

Katherine Eggleston.

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## THE FUTURE OF THE MOVING PICTURE.

Mr. Nicholas Power, president of the Nicholas Power Co., prominent manufacturer of Motion Picture Machines, in an interview a few days ago, said:

"Without a doubt the motion picture business has developed more rapidly within a given period of time than has any other industry in the world's history. Theaters seem to spring up over night, and to-day, in Greater New York alone, we have over 700 picture houses, while in the United States there are about 15,000.

"The one feature that assures a future for the motion picture is its versatility, as there is hardly a line of endeavor in which it has not become a dominant factor. One may well wonder what becomes of the vast number of motion picture machines which constitute our daily output, and yet, if you consider the many fields in which this industry has become a part, it ceases to be a mystery.

"Our Cameragraph No. 6-A is used by nearly all the prominent lecturers, churches, schools, Y. M. C. A.s, and other religious institutions, in commercial houses and factories where they are used to exploit the wares, as well as for surgical operations, and all branches of the arts, etc. These requirements are enormous, and the vast resources of our factory are greatly taxed to keep up with the demands. Their value as an exponent of education is already recognized, and I thoroughly believe that Time itself is bound to render the motion picture more and more indespensable."

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## NEW PHILADELPHIA FEATURE EXCHANGE.

Ben Abrams, for the past year and a half manager of the Philadelphia office of Warner's Features, has left that concern and will start a feature exchange of his own. It will be known as the Ben Abrams Feature Film Company and is to be located on Race Street near 12th, in Philadelphia. Mr. Abrams comes to New York several times a week to buy his stock and has already secured a number of new productions. It is his intention to handle only big subjects of from four to eight reels in length.

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## KLEINE'S NEW YORK THEATER OPENS FEB. 15.

The various contractors having in hand the construction of George Kleine's mammoth picture theater on 42nd Street near Broadway, New York, report that the structure will be ready for occupancy by February 15th. All of the steel work is up for the combination office building and theater which Mr. Kleine proposes to use as the first great experiment of its kind in the country. The theater will have a seating capacity of about 1200.

## CHICAGO LETTER

By JAS. S. McQUADE

THE publicity committee of the Business Men's League of St. Louis recently appointed experts to furnish authentic statistics concerning the photoplay houses of Greater St. Louis, and the result of their investigations is given in figures that are really marvelous. No other city, outside of Denver, can show such a striking triumph for the growth of cinematographic presentations.

More than 63,000,000 men, women and children attend the moving picture theaters in Greater St. Louis in a year. Moving pictures, perhaps, are more popular in St. Louis and its suburbs in Missouri and Illinois than in any commercial center in the world. On an average approximately nineteen per cent. of the population goes daily to the photoplay houses.

Talk of New York, Paris, London and Berlin! Of the 900,000 inhabitants of St. Louis itself, 179,539 see the pictures every Sunda-- and 153,891 every day in the week. Every week 1,102,885 St. Louis people visit the 125 licensed theaters, and every year, 57,504,012. The St. Louis district attendance is 199,487 every Sunday, and 170,982 every week day.

Capital investments in the St. Louis moving picture business amount to approximately $6,000,000; and by authorities it is estimated that the operations keep some $8,000,000 in constant circulation during the year. The direct revenue, exclusively at the doors, is about $6,000,000.

The photoplay theaters of St. Louis are renowned for size and architectural beauty. They are famous everywhere. There are fewer houses than there were several years ago, but those now running have large seating capacity. The Hagerman-Fitzsimmons Real Estate Company has eight places, with a normal capacity of 11,000; the Crawford group, eight, with a normal capacity of 9,000, and the Stifel-Koeln Company, two, with a normal capacity of 3,000. These palatial theaters are scattered over the entire city.

For three days last week, we were favored by a visit of the "Big Four," who control the Hagerman-Fitzsimmons associated theaters, viz.: William J. Flynn, Judge Frank M. Kleiber, Arthur J. Fitzsimmons and his brother, John T. Fitzsimmons. Mr. Flynn is general manager of all the theaters involved, which include the Shenandoah, seating 2,000 people; the Juniata, seating 1,500; the Arco, seating 1,800; the Maffitt, seating 800; the Union, seating 1,500; the St. Charles, seating 500, and the Broadway, seating 650.

A new theater, the Park, under the same control, is now under construction and will be ready to open about January 10 next. This house is located in a beautiful residential district, at Delmar and Hamilton Avenues. It is described as the "largest monolithic theater in the world," being constructed throughout of reinforced concrete. The bearing walls, the balcony, roof, stage, floors and boxes are all formed by reinforced concrete, and the architecture is stately and attractive. When completed, the structure with its ornamentation and appointments will represent an outlay of about $130,000. It will seat 2,150 people. The total capital invested in all the theaters mentioned is $450,000.

The houses are conducted on an original plan, each having its own business organization, while all are practically owned by the same people.

John T. Fitzsimmons, a prominent lawyer of St. Louis and the legal arm of the associated houses, when asked about the prevaling condition of the exhibition business in his home city, replied: "The public taste for moving pctures, well selected, is improving all the time, so much so that the public do not want their enjoyment of moving pictures to be interrupted by songs or other musical numbers. In other words, straight pictures, of uniformly good selection, are what the public want and what we are giving the public. In our picture service we use the best product of the Motion Picture Patents Company."

Speaking of the attitude of the St. Louis daily press towards moving picture theaters, Mr. Fitzsimmons said: "In St. Louis, the city press is recognizing moving picture theaters as a proper feature for their amusement columns, both for news and advertising. The exhibitors, in turn, are rising to the importance of their business thus publicly given by the great mediums of public thought, and they are meeting the newspapers in a spirit of cordiality and mutual assistance."

Referring to the progress made by moving pictures in the last year in St. Louis Mr. Fitzsimmons continued: "My observation of the public attitude towards moving pictures in St. Louis shows conclusively that it has been one of uplift, both in the pictures and in the patronage. The pictures disclose that manufacturers are obtaining scenarios from a far better class of writers than the penny-a-liners who thrived in the infancy of the business. The pictures also evidence better photography and a healthy realism in the production of subjects. This uplift on the part of the pictures themselves has brought about an added interest in and respect for moving pictures on the part of the public, especially the critical part of the public, which in the early days held aloof from patronizing moving pictures."

A whole day was spent by the visitors at the plant of the Selig Polyscope Company, where they were personally conducted through every department by William N. Selig. It was the first visit of A. J. Fitzsimmons to a plant of the kind, and he frankly acknowledged that it was a revelation to him. As one of the foremost real estate and business men in St. Louis, his opinion as to the relation which should exist between the exhibitor and the manufacturer should be of value to both these great factors in the business.

"The relations of the manufacturer and the exhibitor should be on a closer basis," said Mr. Fitzsimmons. "In other words, if manufacturers could possibly do it, it would be wise to pay a visit, once in a while, to the various local agencies and tributary territory. So, also, exhibitors should make it a point to see the plants of the various manufacturers, without which they cannot comprehend the great work that is being done by them."

These St. Louis men were a unit in according all praise to Mr. Selig for his work in uplifting the business, and for his large investments in the business, in its pioneer stage, when such a course was greatly needed to create faith in the future of the industry. "Others followed, but he led," said Mr. Flynn laconically.

### Moving Picture Mashers Suppressed.

Chief of Police Gleason has indorsed the police campaign against the "mashers" of the moving picture theaters. Second Deputy Funkhouser caused the first arrest about a week ago.

"The moving picture flirt and masher is one of the pests of the city," said the chief. "Orders to suppress all men who take liberties with women in the picture houses have been issued from time to time, and I do not expect to send out any new ones at present. If the department officers do their duty we will soon be rid of the mashers.

"In the summer time these 'fresh' flirts walk the parks and impose their attentions on the young women, and in the winter they gather in the moving picture theaters."

Major Funkhouser asks all women who are annoyed by men in picture houses or elsewhere to report the matter to his office directly and promises to give it his personal attention.

"The police are on the alert," said he, "but if the women will make their complaints the officers will be considerably assisted."

### Ordinance Requiring Intermissions Between Reels.

An ordinance requiring five minute intermission between motion picture reels is being championed by Ella Flagg Young, superintendent of Chicago schools. A recommendation favoring the ordinance went to the board of education at its meeting Wednesday, December 10, with the sanction of the school management committee before which it was introduced.

Mrs. Young's recommendation urges the ordinance "in the interest of the sight of the large number of school children visiting motion picture exhibitions," and asks that the ordinance be drafted along the lines of the Massachusetts State law.

### Chicago Film Brevities.

A meeting of the Chicago exhibitors' association will be held at the La Salle Hotel, Thursday, December 18th. Officials of the association from other cities will attend. It is understood that the meeting will be more of the character of a "Dutch" lunch than an executive assembly.

George Berg has been appointed Chicago representative for the Middle West of the Continental Feature Film Company, which has offices with the Mutual Film Corporation branch in the new Mallers Building. Mr. Berg is under the supervision of District Manager Willis, of the Mutual. L. A. Gerisch, formerly city representative of the Mutual, with headquarters at the new Mallers Building, has been appointed traveling representative for the Continental Feature Film Company in the Middle West. The Continental handles all special and feature subjects of the Mutual product.

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E. N. Newman's travelogues, with lectures given by himself, are making a big hit at Orchestra Hall, this city. All the leading cities of Europe are included in the series, and Mr. Newman is highly commended for the interesting "talks" given every evening. The city press has bestowed considerable praise on the pictures.

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E. V. Morrison, former Chicago manager of the Billboard, has been appointed city representative of the Mutual Film Corporation in Chicago. Mr. Morrison is a young man and a hustler and should do well in his new line of business, as he has a strong liking for the film game.

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George H. Hines, formerly owner of the Lyda Theater, this city, has leased the Auditorium in South Bend, Ind., from Harry G. Sommers. Mr. Hines will open the Auditorium, January 5th, and will use a high quality licensed service. "No more vaudeville for me," says George. "I am convinced that straight pictures will always get the money." Mr. Hines purchased two Edengraph machines, the latest model, with supplies, etc., for his new house, from the Kleine Optical Company. Mr. and Mrs. Hines will make their home in South Bend henceforth.

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J. A. Berst paid a visit to the city Saturday, December 6.

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J. E. Robin, sales manager for the Simplex machine, was in the city last week. He attended the Iowa State convention at Cedar Rapids, December 2 and 3, where he did considerable business for his company. He left for New York, December 6th.

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Fred A. Clark, of the Kinetograph sales department of Thomas A. Edison, Inc., is now traveling over the Middle West in the interests of the Edison latest Model D machine. Mr. Clark is making headquarters in Chicago, where he is well known to the trade, having been connected with the Enterprise Optical Company for over three years.

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B. G. Downer, who manufactures and installs the Peerless screen, with office at 5024 Fulton Street, this city, reports excellent business. Mr. Downer subscribed for the World last week and will become a regular advertiser in its columns in the near future.

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H. B. Fitzpatrick has been appointed general manager of the theaters controlled by the Consolidated Motion Picture Corporation, in this city. This corporation at present owns the Savoy, 44th and Madison Streets; the Florence, 50th and St. Lawrence Avenue; the Violet, 18th Street and Ashland Avenue; the Alpha, 54th and Ashland Avenue, and the New City, at 46th and Ashland Avenue. Mr. Fitzpatrick resigned as manager of the Pastime to accept this position.

* * *

J. C. Kelly, an old moving picture man of this city, who is familiar with the exhibiting and distributing departments, called at the World office last week. Mr. Kelly is at present booking "Satan," "The Battle of Gettysburg" and "Oliver Twist," etc.

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Paul Le Marquand, general manager of the Starland Moving Picture Theater Circuit, arrived in Chicago, Saturday, November 29th, from Winnipeg and St. Paul and remained several days. Mr. Le Marquand reported very good business in all his houses in the Northwest and in this country. He reported that his Omaha House, the Empress, is beating all records. Three reels of pictures and four acts of vaudeville, the latter furnished by the Western Vaudeville Association, form the programs.

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The little steamship Louise, of Cristobal, was the first boat to pass the barrier created by the Cucaracha slide in the Panama Canal, an event that took place November 18th. Among those on board were Joseph Bucklin Bishop, secretary of the Canal Commission, his wife and daughter; Mrs. Mason, wife of Lieutenant Mason, superintendent of the Ancon Hospital; Mrs. Phillips, wife of Lieutenant Phillips, assistant to Colonel Gorgas, and Mrs. H. H. Buckwalter, wife of H. H. Buckwalter, who is representing the Selig Polyscope Company in the Canal Zone at the present time. The passage of the Louise marked one more step toward the final completion of the great work, all the main features of which have been carefully filmed by the Selig Company.

# New Feature Company.

### Jesse L. Lasky, Vaudeville Producer, Latest to Head Organization for Production of Features.

JESSE L. LASKY, long known to the theatrical world as a producer of big vaudeville acts, has announced his formal entry into the field of motion picture production. For some time it has been rumored that Mr. Lasky contemplated taking this step and his plans have been under consideration for the past six months. These have now matured and the corporation formed to carry them out is called the Jesse L. Lasky Feature Motion Picture Company, formed in compliance with the laws of the State of New York, with offices in the Longacre Theater Building, 220 West 48th Street, New York.

**Jesse L. Lasky.**

The officers of the company are Jesse L. Lasky, president; Samuel Goldfish, treasurer and business manager; Cecil De Mille, general stage director. Mr. Goldfish will have charge of the entire commercial end of the business and will engage competent assistants to take charge of the various departments.

Cecil De Mille, for several years closely associated with David Belasco, will have charge of productions. He is a playwright and producer of note in the field of the legitimate drama and has made a close study of motion picture production for several years. As assistant to Mr. De Mille, a producer of known ability, Mr. Oscar Apfel, has been engaged. Mr. Apfel was with the Edison Company for some time, afterward with the Reliance and Majestic companies and more lately with Pathe Freres.

It will be the policy of the Lasky company to produce pictures adapted from famous dramatic successes and well-known novels. The first subject announced for production is Edward Milton Royle's drama of the West, "The Squaw Man," in which Dustin Farnum starred. Mr. Farnum and as many of the original cast as can be secured will appear in the picture production. Mr. De Mille, Mr. Royle, Mr. Apfel and other members of the company of players left for the West last week in search of the locations nearest those about which the play was written.

This will give an idea of the class of work to be undertaken by the Lasky Company. In response to the numerous rumors regarding the organization, there have been many inquiries concerning the disposition of the product and offers for territorial rights, so that the outlook for sales is very satisfactory.

## POWER MACHINE AT SAFETY EXPOSITION.

The Nicholas Power Company, manufacturers of the Power's Cameragraph No. 6-A projection machines, will have a booth at the International Exposition of Safety and Sanitation to be held at the Grand Central Palace, from December 11th to 20th, inclusive, and will demonstrate the safety appliances of their projection machines in a specially constructed theater on the third floor, where the current releases of the various film companies will be shown from 2 P. M. until 10:30 P. M. each day.

## AUGUSTUS CARNEY SIGNS WITH UNIVERSAL.

A cablegram from London, received at the offices of the Universal Film Manufacturing Company, in New York, on Wednesday, December 10, announced the acceptance of the offer of the Universal for the services of Augustus Carney, the "Alkali Ike" of the Essanay pictures. The Universal Company's proposition was made to Mr. Carney during his visit in New York and his acceptance was almost a foregone conclusion. Universal has secured a very capable player in Mr. Carney, but just what disposition will be made of him has not been announced.

## Christmas Pictures from Vitagraph.

### The Holiday Spirit as Seen in Three Offerings, Each Viewing It from a Different Angle.

Reviewed by Hanford C. Judson.

THERE are three pictures made by the Vitagraph Company with the festival spirit, and each catches it working in the lives of men in, as it were, a different guise. For instance, there is the two-part special offering "The Ancient Order of Good Fellows," which is to be released on Saturday, December 20. The center of interest in it is a policeman who, for his honest performance of duty, gets into trouble with a ward heeler and then, just as he is about to be discharged from the force, captures a desperate criminal whom had long been "wanted," and he is promoted. If he had not been on a mission of Christmas charity, he would not have found his man. There is a great deal of merit in this picture. It is well played by a large cast and has Hughie Mack in the role of Jerry, the charitable officer. Hughie Mack is just the player to waken human sympathies in this situation, and the author of the script, Courtney Ryley Cooper, has been very successful in heightening and intensifying our sympathy for the very human policeman.

Scene from "Ancient Order of Good Fellows" (Vitagraph).

Scene from "The Spirit of Christmas" (Vitagraph).

In the first place, Jerry had conducted the "Order of Good Fellows" through the slums and had seen the faces of many little children brighten on receiving a package of goodies from them. Among these kiddies, the spectator will find more than one good bit of unsimulated gladness. One little girl (Audrey Berry), got no present. She is really a stolen child and her "father" is (we don't yet know it) a criminal. We see him, a very tough character (William Shea), in his rough rooms with the child. Jerry is going to buy her some presents; but in the meanwhile he has the misfortune to arrest a ward heeler and gets a reprimand. Later, in order to get the toys, he telephones that he is going to be off his beat and is then seen by the "spotter" in a store just at a time when a hold-up (an interesting bit of realism) occurs on his beat. For this, he is told that he must do some brilliant work by Christmas or will be dropped. He is taking the toys to the child (a freshly thought up and tensely exciting series of scenes), when he finds his man and gets the handcuffs on him; but is then knocked unconscious and in the struggle the house, a tenement, is set on fire. At the end we have the Christmas scene in the station house the next morning where the child has her tree and toys and the officer his promotion. The producer of it, Captain Henry Lambert, deserves credit. There is coherency in his work and many excellent things like sets that show care and bits of business that hide their skill in perfect naturalness.

### "The Christmas Story."

Then there is to be a picture called "The Christmas Story," a one-part offering for Monday, December 22. This might be termed a children's story for grown-ups. It includes a very beautiful scene called "The First Christmas" (the manger in Bethlehem, of course), and it comes in the photoplay as illustrating the story of it told to her children by their mother and is necessary to make natural and clear the children's going out to the barn to see if it would become true again. The children live at their grandfather's house and the old man has disowned one of his daughters for marrying an artist. This other daughter, with her husband and one child, we have been shown as coming home to ask forgiveness on Christmas and as being compelled to walk for the last stages of their journey across fields so that they arrive after everyone at the old home has gone to bed and are waiting in the barn till morning. The children find them still asleep together in the hay and think that it is the Holy Family again. Like the three wise men from the East, they get Christmas offerings from around their tree and bring them.

Scene from "A Christmas Story" (Vitagraph).

This offering, too, is delightful. There are some scenes with snowy fields that, made in the studio, are as lovely as Christmas cards and also, as in the picture just noticed, the ways and the faces of the children—there are three of them—add a good deal. The child-like spirit with which it looks at the Christmas festival will "get across"; the spectator will feel the human pulse of it in his emotions. The author is A. A. Methley and it was produced by James W. Castle and Tefft Johnson, who plays in it the role of the father and grandfather. The acting of the older people in the picture is clear and natural. Carlotta De Felice plays the younger daughter and James Morrison the artist she runs away with. Ethel Lloyd plays the older daughter. Such a picture is sure to please all who have any poetry or humanity in them; a very good Christmas offering.

### "The Spirit of Christmas."

The other picture is for Christmas Day and is called, "The Spirit of Christmas," and it gives the season as it comes to city folks of small means and at a time when lack of employment means slim festivities if any celebration at all. The picture is by Elaine Stern and was produced by William Humphrey and Teft Johnson and, though the writer of this article has not seen it as yet, it is included with the others because it promises to be a charming offering.

## Lottie Briscoe a Girl of To-Day.

### Named as One of the Winners in a Competition Conducted by a Metropolitan Newspaper.

MISS LOTTIE BRISCOE, leading woman of the Lubin Company, has been placed sixteenth in a list of twenty-nine winners of a contest conducted by the New York Times. The Times distinctly declares the competition was not one of beauty. It was more than that. It was a search for the typical American girl, the Girl of To-day, which means, according to the committee of artists which made the selections, the girl of all times. The twenty-nine pictures were printed on December 7, and were chosen from among the many hundreds submitted. The committee was composed of James Montgomery Flagg, Penrhyn Stanlaws, Hamilton King, William L. Jacobs, Clarence F. Underwood, Philip Boileau and C. Allan Gilbert. Miss Briscoe, so far as known, is the only representative of the stage or screen among the successful competitors. The originals of three of the winning photographs live in far-away San Francisco. Others reside in St. Louis, Philadelphia, New Orleans, and Pittsburg. This fact attests the national character of the competition. The committee members admitted the difficulty of their task, which was increased by reason of the unusual quality of the many photographs sent in. All of which should be the more pleasing to Miss Briscoe and her friends. If she comes over to New York on Monday next to attend the Exhibitors' ball—and when was she known to miss one—there will be opportunity for congratulation in person.

Lottie Briscoe.

### LESSER OPENS NEW YORK OFFICE.

Sol Lesser, of the Golden Gate Film Exchange and the Golgate Feature Film Company, both concerns of San Francisco, Cal., is in New York to open offices here for the purchase of pictures for his companies. Mr. Lesser's interests cover the eleven States in the Pacific Coast group, and he finds it necessary to have a buyer stationed in New York permanently. Arrangements are said to have been made whereby Mr. Lesser will represent the Exclusive Film Corporation on the coast and in other territory not yet announced. He will remain here until January 1st, when he will return to the coast leaving the New York office at 614 Candler Building in charge of the buyer.

### ENTERPRISING CANADIAN EXHIBITOR.

Among the callers at the New York offices of the Moving Picture World last week was Ken E. Finlay, manager of the Family, the Francais and the Imperial theaters of Ottawa, Canada. Mr. Finlay was formerly connected with the Keith Nickel Circuit and has built and managed a number of picture theaters in various parts of Canada. He has been located in Ottawa for some time and has been very successful.

Mr. Finlay operates all his houses along high-class lines, catering to the best people and offering the best quality of pictures. He has made arrangements to take the full General Film program of sixty reels per week for his houses.

### FRANK BANNON JOINS EDISON STUDIO FORCES.

Frank Bannon, formerly a New York exhibitor, has taken up his duties as one of Horace G. Plimpton's assistants at the Edison studio. He will be on hand to welcome all visitors to the studio and will preside over the sessions at 10 Fifth Avenue. Knowing the motion picture business as he does from the exhibitor's standpoint, Mr. Bannon will be a valuable addition to the Edison staff.

## Last Call for Exhibitors' Ball.

Notice is hereby served on all and sundry motion picture exhibitors of the world that the third annual reception and ball of the Motion Picture Exhibitors' Association of Greater New York will be held on Monday evening, December 15, at Terrace Garden, 58th Street near Lexington Avenue, New York City.

All exhibitors are invited from far and near to be present, by such vehicular means as are at their disposal, to join the merry throng and there while away the festive hours, amid the maze of color, the blaze of light, pedal oscillations and sounds of music grand. With the spirit of good-will pervading all, the invitation is of course extended to the trade in general.

A description of the annual ball given by the New York exhibitors would be a waste of space if inserted at this point. The glorious success of the two previous affairs is known so well from coast to coast that it need not be dwelt upon at any length. The recollection is still fresh in the minds of all participants in those two merry meetings of the trade. The only thing to worry about is whether or not Terrace Garden will be large enough to accommodate the crowd. Last year's attendance at the Palm Garden was so overwhelming that the committee was obliged to abandon all idea of holding another racket there. Terrace Garden is some larger than Palm Garden, but whether it will be enough larger to do away with congestion is a point that has added gray hair to the heads of several hard-working committeemen.

The out-of-town attendance at these annual blow-outs increases each year. A larger delegation than ever is expected from many points, some as far away as Chicago. The New York State delegation will be very heavy this year, including Mr. Murphy, of Buffalo. There is to be an executive meeting of the New York State Exhibitors' Association at 11 a.m. on the day of the ball. The session, as usual, will be held at the Imperial Hotel, and will be followed by a banquet.

King Baggot, of the Imp Company, and Miss Mary Fuller, of the Edison Company, will lead the grand march. The usual number of prominent photoplay stars will be on hand, as they have been in the past. Enough of them have volunteered their services to make up a very entertaining olio before the dancing begins. A number of city officials will be present, including Mayor Kleine, after they take their leave of a banquet that is to be given that evening at the Waldorf to the late Mayor Gaynor's secretary, Robert Adamson.

Monday evening, December 15, is the date. One dollar a couple is the price, including wardrobe privilege. This is your summons. No excuses accepted.

### NEWSPAPER MAN JOINS PICTURES.

Russell E. Smith, a well known photoplaywright, has just left the New York Sunday World, where he has been doing signed feature stories for the Metropolitan and magazine sections, and joined the scenario bureau of the Mutual Film Corporation, as scenario writer and editor, under Frank E. Woods.

Mr. Smith's experience in theatrical, newspaper and photoplay work has been large. He was business manager and advance man for several road attractions and was press representative and advertising manager for Martin Beck's Orpheum theaters in Spokane, Wash., Winnipeg, Can., and Fargo, N. Dak. He was also connected with several attractions of a theatrical nature in England and on the Continent.

His newspaper experience has embraced a city editorship in Fargo and reportorial experience in Winnipeg, Minneapolis and St. Paul, as well as in New York City. He was also associate editor of one of the Munsey publications and managed the Munsey syndicate.

His photoplay experience has been large, both as a writer and editor, having been photoplay and dramatic editor ot The Magazine Maker. His scenarios have been filmed and released by Vitagraph, Reliance, Selig, Pathe, Kalem, and other companies. His best known photoplays have been "The Master Painter," "The Borrowed Coat Tail," "The Rough Diamond," and numerous others are now in preparation.

He has written articles on the photoplay for The Green Book and other publications and has contributed verse and short stories to many high class publications here and abroad. He is the son of the well known librettist, Edgar Smith, and has himself written vaudeville sketches and two plays which were produced in stock. Another play is soon to be produced. He is a member of the Authors' Club in London, the Screen Club and Playwrights' Club in New York, and the Baltimore Press Club.

# At the Sign of the Flaming Arcs

By George Blaisdell.

AND now it is Jane Gail who is leaving us and going to England. She will sail for the land of John Bull probably on December 20. Miss Gail is to be a leading woman in the company of George Tucker, formerly of the Imp, and now producing for the London Film Company. Her departure will be regretted by a host of friends who know her by her work on the screen and also by the many who have been so fortunate as to make her personal acquaintance. Her going also will be regretted by the officers of the Universal Company. Miss Gail has been with the Imp about a year and in that time has done much important work. She has played opposite King Baggot, William E. Shay and Matt Moore. One of her last pictures was "Traffic in Souls," under the direction of Mr. Tucker, a production destined to be known as one of the biggest financial successes ever filmed in this country. It is probably no violation of confidence to state that Miss Gail pleaded for another title for the six-part subject that is drawing crowds to Weber's Theater in Broadway, but without avail. Another recent picture in which she appeared was "His Hour of Triumph," which is still going strongly. She did splendid work in "Who Killed Olga Carew?" and will be remembered for her fine impersonations in the "Jane" series of Imp comedy-dramas.

Jane Gail.

Miss Gail is equally at ease in drama, in comedy or in comedy-drama. It is in the latter department that her versatility shows to best advantage. "Strong mentality is marked in every line of her face," said a recent writer. "But she is bothered with none of the fancies, inconsistencies and follies that beset the average star; and she does not nurse a pet dog or bird. She is simple in tastes, plain in words and direct in action. Her work appeals to her and she goes into it with a joyous heart and receptive mind." Miss Gail is a graduate of Frohman's Dramatic School. Her first appearance on the stage was in the Bush Temple Theater in Chicago, under Barry O'Neill, now directing with the Lubin Company. Then she was understudy to Mary Nash in Clyde Fitch's "The City." The following season she played first part on the road. In Rochester she held an engagement as leading woman with the Shubert stock company. After other work in stock and in a short engagement under Brady management she was for some time with the Lubin Company, coming to New York the first of this year and joining the Imp Company. Miss Gail is Scotch-Irish. This fact may in a measure account for her strength in serious work and for the sparkling quality of her comedy interpretations. If the scene of her activities is to be transferred across the water it does not mean that she is to be lost to us; for of the screen truly it may be said that "all the world's a stage."

* * *

There was a jolly party at the home of Peter Lang, 200 Manhattan Avenue, this city, on the evening of November 29. The occasion was the silver wedding anniversary of Mr. and Mrs. Lang. Many old friends brought silver mementoes to the host and hostess and wished them many more years of happiness and good health.

* * *

David Horsley has been trying to get away to Los Angeles on a business trip. He got a wire from the Western city on Monday stating that the day before many of his friends had gone to the station expecting to meet him; he was asked to time his arrival for a Sunday. D. H. says he is going to make a stiff attempt to eat his Christmas dinner on the Pacific Coast. Mr. Horsley, by the way, always interested in the cameraman and his work, has prepared a souvenir of ground focusing film, a strip of which he will be glad to forward to any knight of the camera sending his name and address to the Lumiere agency in the Mecca Building.

* * *

It is good to see John Steppling back on the screen. His first release on the Universal program will be "When Ursus Threw the Bull," a two-reel burlesque on "Quo Vadis?" produced by Al Christie's Nestor company on the coast. Mr. Steppling is Ursus, and in his support are many extra players. Ursus is a member of a traveling show, and as he makes his high-hatted appearance in a small town he excites much comment. Even the parson, portrayed by Russell Bassett, the wonderful old man of the screen, gets worked up, and makes arrangements to take all the children. Ursus brings the bull with him. He leads it by a rope, and as he pulls it into the dressing room he hangs on a horn of the aforementioned plug and places large quantities of hay in front of the animal. The fierce creature peacefully munches the fodder. When the animal appears on the stage with the helpless female bound to its back, Ursus easily slings the bull to the floor. The crowd departs satisfied. When pay-day comes around no money is in sight. Ursus takes the bull by the horns, both literally and figuratively, and departs. Later on when the frantic manager has patched up a show, with two men piecing out the bull and the entire fire department of the place worked in as supers, the play begins. Things move badly. When the new Ursus tries to throw the bull the head and forelegs become separated from the remainder of the alleged animal's anatomy, the helpless female meanwhile being suspended in the air on the unthrown portion. The audience is getting peevish. It is about this time that the original Ursus takes a step well calculated to complete the disaster. With two old suitcases thrown saddlebagwise across the shoulders of the bull he goes to the firehouse and begins ringing the alarm bell. The firemen respond. The company, in panic, rush for the open and then the freight yard, with the townspeople in hot pursuit. It is a narrow escape, but a getaway is made. It is intended to show the picture at the Exhibitors' ball on the evening of the 15th, together with King Baggot's "An Actor's Christmas." "Ursus" ought to put the crowd in good humor. We forgot to mention that Ursus' "bull" is a very docile old cow.

John Steppling.

It is something new to see Mr. Steppling as a burlesquer. It must be admitted he seems perfectly at home. This is said without even indirect reference to the particular role he is here called upon to assume. Most of Mr. Steppling's screen work has been in comedy, although his stage training has been mainly in the line of the straight dramatic. In his youth the present Nestor player after taking a course in philosophy, history and literature at "Old Heidelberg" joined the famous old Lyceum stock company under Daniel Frohman. He was with E. H. Sothern in the original "Prisoner of Zenda" company, playing Colonel Sapt. For a season he was with the late Louis James in Shakespearean productions, and was later in the companies of Olga Nethersole and Henrietta Crossman. He was in K. & E. combinations and played in stock from coast to coast, and was with the New Theater company in New York. He is a master of make-up, as witness his John Durbeyfield in "Tess." He delights in mimicry. He is an all-around player, and good in all branches.

* * *

House Peters, leading man of the Famous Players, was telling on Monday of an experience he encountered on Sunday as he came away from seeing "Traffic in Souls." It may be stated by way of explanation that Mr. Peters, in spite of his travels in Africa and South America, has not lost his distinctively English accent. Also for the information of those in whose knowledge the fact may not rest, it may be added that Cyril Maude, now playing "Grumpy" in Wallack's, just opposite Weber's, is an English actor, and making a hit. As Mr. Peters reached the middle of Broadway he was accosted by a middle-aged, prosperous-looking man, who in tones that distinctly reminded him of home inquired:

"I beg your pardon, sir, but could you inform me as to the show across the street?"

"With pleasure," responded Mr. Peters, "I have just spent two solid hours there and it cost me one quarter. I am bound to say that out of it I got more enjoyment than I did from the two dollars I spent to see Cyril Maude."

"What's that?" gasped the amazed Britisher; "and you an Englishman, too! I'll go right in."

* * *

Herbert Brenon, Imp director, sails on Saturday for Bermuda with a large company. Playing the lead in a spectacular aquatic drama will be Annette Kellermann, and she will be supported by young women specially selected to portray mermaids. The opening of the picture will be in the nature of a prologue, in which will be shown President Laemmle and Director Brenon negotiating with the swimming girl for her appearance in pictures. The script has been written by Captain Leslie Peacocke. The story may run six reels, four anyway. Mr. Brenon will play the heavy. One of the scenes will be of a swimming race between the villain and the heroine—the latter, by the way, being handicapped. Among the spectacular factors will be the binding of Miss Kellermann and subsequently casting her from a cliff into the water, the swimmer unaided releasing herself from her bonds. There will be a fight in the water, which will be photographed through the glass bottom of a boat. The swimmer plans to do some novel dancing, in which art she has been taking lessons in Europe, and will have as aids many little children. Edward Mortimer, a professional fencer, goes with the party and will participate in what is expected to be a thrilling duel. Among the players will be William E. Shea, Leah Baird and William Welsh.

## TESTIFY FOR GENERAL FILM COMPANY.

### A Long Array of Witnesses in Government Suit Tell of Improved Service—Hearings Soon to Conclude.

More witnesses were heard in the course of the week before Special Examiner Edward C. Hacker, who is taking testimony in the suit of the United States against the Motion Picture Patents Company, General Film Company and others. All the testimony was cumulative and there was practically no difference between the nature of the testimony given by the first and the last witness. There was but little cross examination.

Albert J. Gillingham, manager of the Detroit branch of the General Film Company, said he had owned a licensed exchange, which, on the formation of the General Film Company, he had sold to the latter for $60,000. He said no coercion had been used by the General Film Company. Isaac Van Runkle, the Chicago branch manager of the General Film Company, was the next witness and he testified that he had sold his exchange in Chicago to the General Film Company for the sum of $50,000. Alton Tredick, manager of the Oklahoma branch of the General Film Company, testified that conditions in the industry had been much improved by the activities of the General Film Company. W. P. Berbst and others gave similar testimony.

It is expected that the hearings will be concluded before January 1st, 1914, and that the suit will then be brought on for argument in the Federal Court in the Philadelphia district where it originated. A decision may be expected in the early part of next year.

## SINCLAIR'S "THE JUNGLE" IN PICTURES.

President Harry R. Raver, of the All Star Feature Corporation, announces that for his company he has completed negotiations with Upton Sinclair and that writer's world famed book of modern literature "The Jungle," will be adapted into scenario form and presented in motion pictures by the All Star Corporation at an early date.

Probably no book has had a more general exploitation or received more comment in later years than this same "The Jungle." Mr. Sinclair's work has been freely discussed and commented upon by the press of the world as well as the pulpit. Men of public note have taken a keen interest in his expose of the beef trust and its methods and seldom has there been more generous feeling of gratitude than that which has been accorded this exceptional writer. "The Jungle" has been translated and printed in seventeen different languages covering almost the entire world.

Through his arrangement with the All Star Feature Corporation, Mr. Sinclair will appear in a five hundred foot prologue to "The Jungle," and portray the various experiences which gave to him inspiration for the writing of the book. It is the plan of the producing company to begin work on this production after the completion of their production of Eugene Walter's great American society drama "Paid in Full."

## CLARA LAMBERT.

Clara Lambert.

Playing Arthur Johnson's mother is no doubt the dream of many, but it is the exclusive privilege of Clara Lambert. Everyone knows the sweet-faced woman with the beautiful silver-gray hair in the Lubin pictures, the one who is now the loving, allforgiving mother and another time is the strong, ambitious parent spurring her son to make a man of himself. Clara Lambert can be either in a hundred ways because she is the veteran of more famous stage productions than he can remember. So much of a mother is she that most of the Lubin workers confide their troubles and hopes to her and the young people say that she has the greatest way of patching up quarrels when you swear you'll "never speak to him again." In church circles, Clara Lambert is well known, one of her chief interests being the welfare of a certain congregation in Philadelphia. The minister has on his desk in a frame of silver a likeness of the "Lubin mother."

## ROMAINE FIELDING ON DODGER.

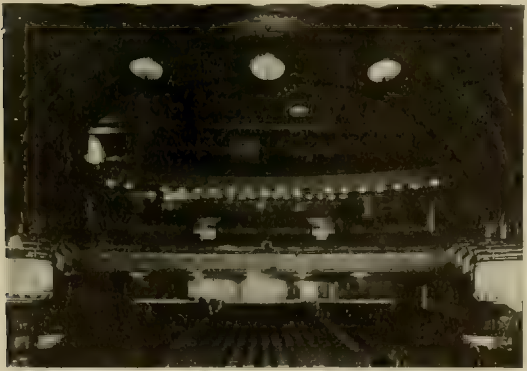
"Like master, like servant" is an old and familiar proverb. "Like rider, like horse," however, is not so old, and yet, according to Romaine Fielding, of the Lubin, Las Vegas, New Mexico studio, of which he is director, author, manager and leading man, is just as true. He points to his pet horse Dodger and to himself as illustrating the new adage. Collectively they represent two thousand and fifty pounds. As for Fielding, he has taught Dodger a number of expensive habits. He finds himself obligated to supply him with chicken, ham, cheese sandwiches and pickles and cakes, for Dodger could just as well live off a dairy lunch counter as in a stable on timothy and oats. Incidentally he prefers his sandwiches well buttered and spread with mustard, and plenty of sugar in his tea and coffee, all of which goes to bear out Fielding's adage that a horse becomes like a man who rides him, as in his own case

## NEW NATIONAL OPENS IN LOUISVILLE, KY.

The opening of the new National Theater, in Louisville, Ky., November 24th, was an event of importance in moving picture circles not only because of the fact that the house will show photoplays, but because of the large number of men interested in the moving picture business who are identified with it. The National, which was built by the National Theater Company, a $300,000 corporation, at a cost of $250,000, is easily the handsomest theater in Louisville. It faces on three streets, Walnut, Fifth and Center; and the number of exits and the lighting facilities are thus unusually large. It has been compared in appearance to the Gayety Theater of London.

National Theater, Louisville, Ky.

The building is of the French renaissance design. The exterior facades are of white enamel brick with cream terra cotta, the use of columns, combined with the dome which surmounts the building, and its broad, low type of architecture lending an appearance of beauty and dignity. The walls are of Pewabix tile, and the dome ceiling is finished in ornamental plaster and art glass. The lobby extends entirely across the rear of the auditorium. A similar lobby is behind the balcony, the result being that chowds can enter and leave the building without difficulty. The gallery is reached by a separate stairway from the outside of the building. The lobbies are finished in marble, tile and ornamental plaster. The aisles are covered with a cork tile floor, to reduce the noise of walking to a minimum.


Interior of National Theater, Louisville, Ky.

The stage is unusually large, the proscenium opening being 40 feet wide and 32 feet high, enabling unusually large acts to be presented. The acoustics are unusually good, the proscenium arch extending far enough over the auditorium to insure hearing by every person in the building.

The theater is fireproof, no wood or other inflammable materials being used. Brick, concrete and steel form the frame of the structure. The ventilation is said to be perfect, a modern system of handling the air resulting in a complete change every three minutes, large and powerful fans insuring perfect circulation. The indirect lighting system is used in the theater, a soft and even illumination thus being insured. From this standpoint the theater is the handsomest in Louisville. The seating capacity of the house is 3000.

David King, of Detroit, is president of the National Theater Company; Joseph Selligman, of Louisville, vice-president; Adolph Finsterwald, Detroit, secretary and treasurer, and Lee Goldberg, of Louisville, manager. Mr. King and his associates operate the National Theater in Detroit, and also the remarkably successful moving picture theater in that city conducted under the name of the Calvert. Mr. Goldberg, manager of the Louisville house, has been connected with the moving picture business in Louisville since the industry was established in that city and has had wide theatrical experience.

In conjunction with vaudeville, the National will show for the present one reel of moving pictures at two of its three performances a day. It has contracted for Mutual service, the advertising campaign of the Mutual Corporation having attracted the favorable attention of the company. Keystone comedy films will be run principally. A Power's 6-A machine is used for this work, Edward Whitner being the operator and house electrician. Owing to the restrictions of the operators union in Louisville it is not possible at present to show more than one reel nor to run it more than twice a day with the present force; otherwise a larger picture program would be given than has been announced.

The National will have three performances a day regularly, one in the afternoon and two in the evening. On Saturdays, Sundays and holidays two afternoon shows will be given.

Prices in the afternoon are ten cents all over the house and in the evening twenty cents down-stairs and ten cents up. Box seats are twenty cents in the afternoon and thirty in the evening.

## NEW ENGLAND PICTURE PERSONALITIES.

### H. A. Chenoweth.

H. A. Chenoweth.

One of the best known of New England exhibitors is H. A. Chenoweth, manager of the Shawmut theater, Boston. Most everybody calls him "Chene," for short. He was born in Lynn, Mass., in 1860. From childhood up, he was connected with things theatrical, and, during the years from 1868 to 1880, he took all the juvenile parts in the various Boston theaters. He was associated with the celebrated actors of those days. Mr. Chenoweth was one of the first ticket takers at Keith's theater, when it was at its original stand. Mr. Chenoweth toured the South in 1881 and 1882 with Savage's English Opera Company, and was associated with enterprises at Revere Beach, and other resorts. Pinehurst Park, at Worcester, and Lashaway Park at Brookfield, Mass., also claimed "Chene" for considerable of his time. He was with the original Scenic Temple Company for several seasons. He's had lots of experience in this end of the theatrical business, having managed several houses on the large Greene & Abrams circuit, in Bath and Gardiner, Me. "Chene" photoplay houses at Marlboro and New Bedford, Mass., and guided the Orpheum at Newburyport and the old Lawrence Opera House, at New London, Conn. In New Bedford, he was at the helm of the Comique, Orpheum and Big Nickle theaters. He is the originator of many novel ideas that mean better box-office totals. He is one of the I. O. O. F. boys, and a member of the Somerville, Mass., Lodge 917, B. P. O. E.

At the Shawmut, a large theater of recent construction, "Chene" has made good. His particular attention to and thorough knowledge of the details which make or mar a house, have won out emphatically. He is one of New England's most successful and best liked exhibitors.

## HOTEL CONVERTED INTO PICTURE HOUSE.

The St. Brennen Hotel, located at 103rd Street and Columbus Avenue, New York City, has been converted into a picture house. The auditorium has a seating capacity of 400 persons; 300 of which seat on the parquette floor and the remaining 100 in the balcony. Boxes have been provided. The investment involved an expense of $4,000. The admission prices are 10 cents for the orchestra and balcony and 25 cents for the boxes. The name of the house is the Columbia and it was opened Saturday, November 29, by F. G. Cook, the manager. The theater was designed by architect Wm. H. Gompert, of New York City.

## COLONIAL THEATER, GRAND RAPIDS, MICH.

The photoplay houses are rapidly increasing in Grand Rapids, Michigan. No fewer than a dozen "neighborhood" theaters are now operating, or under way, and business with all of them is very encouraging. Perhaps the finest of all the outlying theaters is the Colonial in Wealthy Street; in fact, this house is as complete in appointments and equipment as most of the larger theaters in the state. The structure is absolutely fireproof, steel, concrete and brick being the materials used. The roof is arched and the interior of cement is beautifully tinted in neutral tones.

Indirect illumination is used with direct ventilation. The house is kept warm by its own heating plant. The seating capacity is 408, and the seats are of upholstered leather and are roomy. Excepting on Saturday, when five reels are shown for ten cents, the usual program consists of three reels for an admission price of five cents. The building and equipment cost over $15,000. A Simplex machine is used with a mercury arc rectifier. The house is owned by the Colonial Theater Company, and is under the management of Jay Winchell. The Colonial has a splendid location and caters especially to women and children. Business from the start has more than pleased Mr. Winchell, who is handling the proposition like a veteran. The house was designed by architects Thomas Benjamin & Sons, Frank Van Der Til and Blakslee Bros.

Colonial Theater, Grand Rapids, Mich.

## EDISON COMPANY BACK FROM ENGLAND.

Charles Brabin and his company of Edison players have returned from their long campaign of picture making in England and the continent. Under Mr. Brabin's direction were Miss Miriam Nesbitt and Marc MacDermott, familiar to all lovers of the photoplay. Otto Brautigam, cameraman, completed the company, which has been abroad for the past seven months and has visited points of interest in England, Ireland, Wales, Belgium, France, Switzerland and Italy. The return trip was made on the steamship Carpathia, commanded by Captain Rostron, famous as a hero of the sea. Taking advantage of this opportunity, Director Brabin started a sea story on board ship in which the celebrated captain was featured.

Erecting Temple Scene for "Samson."

Big stage being erected at Universal City, Los Angeles, Cal. This setting will be 200 feet deep, 27 feet high and will have room for 1,500 people on it at one time.

## SUPPLY BUSINESS LOOKING UP.

A very large proportion of the profits being derived from the exhibiting end of the motion picture business today, is going over to the jobber of machine parts and dealers in general theater supplies and accessories. This supposition is strengthened by the fact that out in Chicago, the Kleine Optical Company recently found it impossible to handle its immense patronage without greatly increasing its facilities, which included an extra thousand square feet of floor space which was sorely needed for an exhibition and demonstrating room. Then again there is Charles Calehuff in Philadelphia. As president of the Calehuff Supply Company, he conducted a general supply business at number 50 North Eighth Street, which until a very short time ago was of ample size to take care of his trade; but he, too, has had to scout around for more space, and finally located in number 1301 Race Street, where, beside the large store floor, he has a basement in which to store his stock of machines and supplies.

In New York there is more evidence of the growing demand for supply houses, and as far as we know, the houses of Hallberg and the Picture Theater Equipment Company are turning the trick and filling the wants of the exhibitors. Of course, you all know Hallberg, the "Economizer Man," and the rapid strides he has made since he entered the game, well, he, too, has taken a few more big steps from the front to the rear of the fourth floor of 36 East 23rd Street, and now he has an entire floor in this building and needs every foot of it. The Picture Theater Equipment Co.; well they haven't had a chance to burn up any trails as yet, they've only been in business about two years, but they, too, are going to it strong, and when a year or two more has passed by they, too, will be in the running as strong as the largest of them.

Doing Water Stuff.

A Vitagraph Western company doing a sea story on a chartered Pacific schooner. The boys slept on deck at night, and had a week's work and play before the mast. This party was under direction of Robt. Thornby.

## GREAT NORTHERN PUBLISHES BOOKLET.

The Great Northern Film Co. has issued an artistic eight page brochure exploiting the widely talked about, Betty Nansen series of "Preferred Feature Attractions." The dainty little booklet is printed on heavy tinted stock and the two color combination used in the presswork, is calculated to appeal to the artistic eye at the first glance. The first page is adorned by a portrait and line drawing which shows the famous tragedienne to splendid advantage.

Upon opening the booklet, the next feature to attract the eye is a short sketch of the professional career of Madame Nansen and reviewing her histrionic achievements before she consented to appear before the motion picture camera. A stirring scene is from "The Princess Elena's Prisoner," one of the multiple reel dramas in which she appears. The reverse page is devoted to a remarkable court martial scene from the same production. A synopsis of the latter and portrait of S. Aggerholm in the role of the prime minister occupies the opposite page.

A short review of and a combination scene from "A Paradise Lost" follows with accompanying portraits of Paul Reumert as the chief conspirator and Olaf Fonss as Detective Yorke. A concise reference to lithographs, photographs and heralds especially designed for the Nansen series completes this artistic contribution to feature film publicity.

# Manufacturers Advance Notes

### "THE STORY OF DAVID GREIG" (Imp).

In this two reel play, written and directed by Walter MacNamara, author of many notable Universal film successes, we have pulsating action, wonderful scenes taken in the Balback Smelting Works, at Newark, N. J., where five tons of gold are smelted every day, and a story that treats, from entirely new angles, one of the greatest problems that confronts society today—the struggle between capital and labor.

In the maping out of this remarkable story Mr. MacNamara has refrained from taking sides with either faction; rather has he taken the problem or situation in its entirety and, after a careful process of filtering, brought the deadening errors and dogmas of both to the surface where the intelligent searchlight of reason holds them out in sharp relief. Digesting these points, the spectator learns much aside from the unusual pleasure afforded in witnessing an unusual story of love, adventure and modern romance.

Scene from "The Story of David Greig" (Imp).

There is the wealthy iron master who, like all men of his class, finds sufficient argument to justify his ill and, sometimes, inhuman treatment of his men. And there is his daughter, a wholesome spirited girl whose cosmopolitan training and direct contact with the grosser sides of life counteracts the impotent beliefs and principles that have sought and smothered her. There is the professional agitator who stirs up discontent among the laborers, and last, but first of all, there is young David Greig, dreamer and philosopher, who imbibes new teachings on the governing principle of love and war. There are other minor characters who flash in and out of the swirl and strife that encompasses and changes the whole tenor of some of the persons' lives in this play.

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### A FEATURE BUYER'S BUSY WEEK.

William Hershberg, the president of the General Feature Film Company of Chicago, has just returned to the West, after a week's hard work in this city. Mr. Hershberg's company has absorbed the exchange formerly belonging to Joseph Hopp and has also acquired the M. and F. Feature Agency. He came to New York to look over the market and contract for a steady supply of good features. He has contracted for the Florence Turner pictures and has bought many of the Apex and Blinkhorn pictures. In addition, he will handle the Ruby features for his territory and the Film Releases of America. He is also negotiating for the Solax-Blaché feature output and has signed a contract to take all the releases of the True Feature Company. Mr. Hershberg has been identified with the industry for more than four years and has had great success as an exhibitor in Chicago. He thinks well of the outlook in the Middle West.

### SOME ECLECTIC POSTER IDEAS.

The Eclectic Film Company seems to be the first feature firm to break away from the crude way of showing posters to buyers. Heretofore the custom has been to spread the lithographs out on the floor, one over another, by which method they soon became worn with handling. In many cases the posters are hung about the office walls in a haphazard fashion, producing a bewildering clashing of colors. To eliminate the inartistic and jarring effect of such a jumble of posters the Eclectic Company has installed a cabinet in which the posters are mounted on cloth attached to spring rollers. The principle is that of a roller window shade, by which means the posters are kept clean and out of sight when not in use. One of the niceties of this cabinet idea is that it allows the buyer to concentrate his attention on one poster at a time. In this way also the neatness of the office is not impaired by any profuse billboard display.

The Eclectic is becoming very eclectic in the style and finish of its posters. At considerable extra expense the company requires a full color sketch to be submitted before a poster is made. If the preliminary lay-out does not come up to the Eclectic idea of what an artistic and attractive poster should be it goes back for alterations as many times as is necessary until something really worth while has been produced.

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### AMMEX TO DO A PICTURE IN MEXICO.

Although Mexico is hardly a healthy or a restful country at this time, the Ammex Company will produce a three reel Mexican military drama on the dark and bloody ground beyond the Rio Grande. The scenario of this drama was written by Grace Adele Pierce, who has been regularly engaged to write the Ammex scenarios henceforth. Miss Pierce is widely known as a scenario competent. "Judith," the Biograph feature and one of the last masterpieces of D. W. Griffith at the Biograph studio, is a child of her brain.

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### KLEINE'S "POMPEII" AT CLEMMER THEATER.

Just exactly 38,680 persons paid admission to the Clemmer Theater, during the week of November 16-22nd, to see George Kleine's "The Last Days of Pompeii." Gross receipts for the weeks were $5,800.10, which absolutely establishes a record on the Pacific Coast for the six day showing of any motion picture.

### "A LEAF IN THE STORM" (Warner's Features).

This is a powerful, dramatic story, featuring Marion Leonard, strong and logical in its plot, vivid in its contrasts of life, running the whole gamut of the emotions. It opens in a New York tenement where Miss Leonard is living in hopes of finding the means to support herself and little baby. A month before, her husband had been killed in a mine accident and Miss Leonard sought the city, leaving her child in the care of a neighbor. She is aroused by a knock on the door. A youth of the underworld, struck with her beauty, has followed her home. He tells her where she can secure work. When he offers her money to pay for a new dress, she understands and drives him from the room. Another knock. It is her landlord. She must pay her rent in the morning.

Scene from "A Leaf In the Storm" (Warner's Features).

Her eye falls on the card left by the "cadet." That night she appears at the dance hall. Once within, her soul revolts. The "cadet" endeavors to restrain her, but the proprietor ejects him. At this moment a woman in evening dress arrives on a slumming tour. There is a pistol duel between two gangsters and the woman is injured, but not seriously. She confides in Miss Leonard that she is married to a young Englishman, heir to his father's fortune, and is on her way abroad. She engages Miss Leonard as nurse companion. On board ship the woman proves to be a drunkard.

A storm arises. The life-boats are wrecked. The two women are washed ashore on a desert island and are sheltered by a sailor, himself a victim of a previous shipwreck. The sailor and the Englishman's wife begin a drunken carouse on rum that has washed ashore. Miss Leonard fails to arouse them from their stupor when a sailing vessel comes to take them off. Swiftly she gathers the woman's proofs together, exchanges wedding rings and a month later lands in England and is accepted as the son's wife. After a time the true wife appears, but is turned away. In the moment of her triumph she realizes the futility of it all and, leaving a note of confession, disappears. A nephew, who has fallen in love with her, follows her to America. Just as she is about to leave with her baby for the city, he finds her and there is a joyful reunion.

### THANHOUSER IN LONDON.

C. J. Hite, president of Thanhouser, has hearkened to the European call for his films and established the Thanhouser Films, Ltd., of London. Paul Kimberley is managing director. Pathe and then the Western Import Company handled the New Rochelle pictures in Europe before the establishment of an independent Thanhouser office. Joshua Kimberley has been appointed special advertising representative with instructions to go the limit in publicizing the pictures. The first development is a weekly house organ called "The Thanhouser News" after the original New Rochelle press sheet.

### MAJESTIC DOING "RUY BLAS."

The New Majestic Company is producing "Ruy Blas," to be offered on the special plan. This is the Victor Hugo story of the valet who became prime minister. William Garwood is featured in the title role. The author of the "Sapho" picture script, Elmer Harris, did the "Ruy Blas" one. "Ruy Blas" is to be in three reels. Frederic Vroom and Francelia Billington support the lead.

### "THE PRICE OF THOUGHTLESSNESS" (Vitagraph).

A short while ago articles appeared in many newspapers and other publications commenting upon the good work being done by the Vitagraph Company in connection with the Brooklyn Rapid Transit as part of the general safety crusade going on in all parts of this country. The first motion picture produced by Vitagraph for this crusade, is called "The Price of Thoughtlessness." It has aroused such interest that hundreds of letters have been pouring in to the company praising the production and urging the quick producing of more pictures of the same order. A newspaper article, commenting upon the work, says: "The dangers of the city streets and country roads are graphically and pointedly brought to the attention of children and grown-ups in the motion picture called 'The Price of Thoughtlessness.' It will be instrumental in preventing many accidents, especially among the children, who only realize danger when it is revealed to them in some strong and startling manner. It is hoped that the valuable medium of the motion picture screen will be more often used to such good advantages as in the humanitarian safety crusade which the Vitagraph Company and the Brooklyn Rapid Transit Company are waging together."

### "AT CROSS PURPOSES" (Cines-Kleine).

"At Cross Purposes," the Cines-Kleine release for Tuesday, December 23rd, marks the first two-reel comedy ever released by George Kleine in the United States. It is a pretty story of a society-bored Duke who selects for a wife a young woman who scarcely knew the presence of an occasional friend, to say nothing of the grand state affairs which so bored the Duke.

But time and environment make many changes. Instead of finding the much dreamed of peace, the Duke is startled at the sudden fancy for all society affairs developed by his new wife.

Scene from "At Cross Purposes" (Kleine-Cines).

In an effort to take him into company with her, the pretty Duchess corrupts the servant corps so that home cooking becomes a positive menace, and his imported cigars nauseating cheroots. Thus, fairly driven into society, the Duke acquiesces with much misgiving. Then to his surprise he finds a certain young woman to whom he begins paying assiduous attention.

How the society-loving Duchess suddenly became enamored of long evenings at home, and cozy little tete-a-tetes with the Duke after dinner, makes a pleasing and well-told subject.

### UNIVERSAL TO PRODUCE "RICHELIEU."

Bulwer Lytton's great drama "Richelieu" is to be produced in three parts under the Gold Seal brand of the Universal by Director Allan Dwan.

Mr. G. Macquarrie has been cast as Cardinal Richelieu. Pauline Bush will play the role of his protege. James Neill will play the part of the king and Mrs. Neill will play the part of the queen.

### NO ADDITIONAL MULTIPLE EDISONS.

The announcement in the Moving Picture World of last week to the effect that the Edison Company proposed to release a multiple reel subject in place of its Tuesday single reel dramatic subject was erroneous. It is the opinion of the Edison management that the multiple reel is being overdone and has decided to adhere to its present program.

## "A SON OF HIS FATHER" (Lubin).

A very dramatic story of the gambler's life, with western atmosphere. Fate brings about a recognition between father and son, both returning to the life of honest endeavor and a happy reunion of a family. This photoplay is a powerful lesson against the evil of gambling and the sacrifice of home for the passion of easy money. The cast is an admirable one, presenting many Lubin favorites.

Will Temple, a gambler, neglects his wife and baby boy

Scene from "A Son of His Father" (Lubin).

One night he is a heavy winner and resolves to abandon them and go west. He leaves a note stating that his wife will be well taken care of, also that there is $1,000 in the bank that the boy will receive when of age. Years pass and the son gets his money, which he discovers was won at poker. His father's passion develops and he loses every cent at the gambling table. Rather than face his mother he runs away, and under an assumed name becomes a dealer in a gambling joint, which unbeknown to him is owned by his father. One day he rescues a girl named Jennie from the insults of Graham, a strange gambler, and eventually they become sweethearts. Graham, determined on revenge, goes to the gambling room and accuses Harry of cheating. Pistols are drawn and Graham falls wounded. The father, thinking the boy wrong, starts with others to "get him." Young Temple barricades himself in a room and Jennie goes for the sheriff. Shots are fired through the door and Harry is wounded. He scribbles a note requesting that his mother be informed. When the sheriff arrives he recognizes Graham as a crook wanted in many counties. Harry's father finds the note and discovers that it is his own son he has sent wrong. The boy recovers and the father and son, with his sweetheart, go back east to the mother and a new life.

## THE WORLD SPECIAL IDEA.

"I wonder," says M. E. Hoffman, of the World Special Films Corporation, "whether the motion picture exhibitor realizes just what the World Special Films Corporation is trying to do—to put the ordinary moving picture theater on a plane never before attempted. As an example of this: Here are orders for 1,250 frames, ranging in size from the window display frame holding three 8 x 10 pictures to the big lobby frames which are 5 feet high and 5 feet wide. Every film that goes out of this office has a complete display of these frames. In addition to this, we are putting out a herald that *is* a herald, and while they are more expensive than those that have been used since the beginning of time, they are made so attractive that the patron will take them home with him instead of throwing them out in the street as invariably happens to-day. Then there are four different styles of post cards done in an etching effect, a complete line of cuts and press matter, and advertising novelties, all of which are new in the motion picture game, and all of which tend to put the motion picture theater nearer on the level of a regular theater than has ever before been attempted. Naturally, it is going to take time to educate the managers to these innovations, but you would be surprised to read the reports from our managers throughout the country, telling us how readily and how eager the exhibitor is to make his theater a real theater. There is one other thing that is going to help us accomplish what we have set out to do. Neither Mr. Gleichman nor Mr. Mandelbaum will handle a film of the melodramatic order. While they want a punch in their films, they firmly believe that the audiences are getting to the point where they require drama, not melodrama, and, along these same lines, we are getting out 'art posters,' not cheap, trashy paper with a lot of red splash all over them, depicting sensational scenes. We are trying to show them where an elaborate lobby display, not a gaudy one, will attract the better class of people far quicker than the display now in vogue, where flashy paper is plastered all over the front of their theater. Another big cry of the firm is: 'Stick to the truth in advertising and talk direct to the exhibitor. Don't hand him a lot of buncombe.'"

## "A SHOT IN THE NIGHT" (Kalem).

Kalem has selected an excellent subject for the first of the multiple-reel features which it is to release on Mondays, commencing January 5th, in "A Shot in the Night." It is the story of a domestic tragedy. In scenes of wonderful power it portrays the hatred and distrust which exists between Laura, the second wife of Roger Trent, and George, her ten-year-old step-son. This discord is really caused by George, who regards the young wife as an interloper. How this situation is overcome by the love and sympathy which arises when the man whom both love battles with death is shown in a scene which goes straight to the heart.

The principal roles are filled by Stephen Purdee, Anna Nilsson, and young George Stewart. In the hands of such sterling performers it is to be expected that the parts will be splendidly portrayed. The superb settings and the crystal-clear photography all help to raise "A Shot in the Night" far above the average photoplay.

## BUCKWALTER FILMS MITCHEL.

### Selig Man Gets Some Good Pictures of New York's Mayor-Elect.

H. H. Buckwalter, who has been in Central America for several months making Selig pictures, arrived in New York during the blizzard early in the week on the same ship with Mayor-elect John Purroy Mitchel. During the trip the next Mayor of Gotham posed for several motion pictures and expressed much interest and friendship for the movies. In Panama he visited several picture shows where French films of doubtful nature were shown, and he proudly boasted that New York was far advanced in the matter of censorship and clean subjects.

In posing for the Selig pictures Mr. Mitchel was extremely enthusiastic, and one of the scenes resulted in rather unexpected developments which necessitated the immediate removal of the film from the camera. Buckwalter's ready willingness to destroy the film created a very favorable impression with the Mayor, who mentioned the willingness of film manufacturers to cut out objectional scenes.

While in Panama, Buckwalter was the recipient of many courtesies from Colonel Goethals and President Powas of the Panamanian Republic. The former furnished every possible facility for making scenes of the canal work and the latter literally opened the gates of the republic to the eye of the Selig camera. In all about 2,000 feet of negative was made, which will probably be released as a special feature subject.

## "THE LOST DIAMOND" (Eclectic).

This three-reel feature will be released on December 20th. It features a trained magpie, which rivals in acting its human contemporaries in the photoplay. This bird is almost uncanny in its fulfilling the part which it takes; that of a diamond thief. The reputation of the magpie as a pilferer is universally known. A sensational battle with a savage leopard in the African jungle is another remarkable feature. Wireless telegraphy plays an important part in the photoplay, showing how a message is transmitted from one station to another.

"The Lost Diamond" is produced by the new Eclectic natural color process, which brings out the colors of nature in a most realistic fashion. The numerous exterior settings present many opportunities for showing the beauty and effectiveness of this color work.

## "THE OCCULT" (American).

Lorimer Johnston, director of the first company of the American Film Manufacturing Co., at Santa Barbara, California, has a release coming that will cause great comment, that is "The Occult." For beauty of settings, perfect photography, and weirdness of effect, this picture has seldom been equaled. The double exposures mark a new epoch in photography. Mr. Johnston has just finished the first three reels taken by the Flying "A." This will be called "Destinies Fulfilled," and will be scheduled for an early release. This was written by Marc Edmund Jones. Great care was given to the production, and the author was present during a portion of the time.

## NOVEL AD FOR MUTUAL EXHIBITORS.

The Mutual arch lamps, widely heralded by the Mutual Film Corporation as "The Sign of the Winged Clock," will be ready for distribution within a week or ten days. They are special arch lamps with two Mutual winged clocks arranged opposite each other so that the rays of light will pass through them and attract attention to their brilliantly lighted faces. The Solar Light Company is manufacturing the lamps and will forward them to the exchanges in lots of ten thousand. They will be distributed immediately to the theaters running the Mutual program, as will also the special banners which are being turned out in large numbers for the use of Mutual exhibitors.

## RAYMOND AND CAVELRY WITH UNIVERSAL.

Raymond and Cavelry, famous throughout the United States as two of the foremost Dutch comedians playing in vaudeville, have been secured to play leading roles in a one reel burlesque to be put on by Walter MacNamara. Mr. MacNamara is also the author of the comedy which concerns two Dutch emigrants who, immediately after landing in America, are sent into Mexico as war correspondents.

Mr. MacNamara has written an up-to-the-minute burlesque-satire on Huerta and the trouble in the Southern Republic which affords splendid opportunities for the fun-making abilities of the two artists. Hundreds of "supers" will be used in the battle scenes. An aeroplane will also be one of the features of the play

## NEW FAMOUS PLAYERS SCRIPT WRITER.

Miss Eva Unsell, who has until now been a reader with the De Mille play agency, and who is also known as one of the best scenario writers in the country, has joined the scenario department of the Famous Players Film Company. Miss Unsell has written many scenarios for the Kalem Company, the most notable among which is "The Pawnbroker's Daughter." She has made a careful study of the work, and has some original ideas on the technique and construction of film stories. She has had a valuable training as a magazine writer and journalist, having been associated with the Kansas City Post.

## IT WAS NOT AS HAD BEEN STATED.

A few weeks ago, in the correspondence columns under the head of New England, it was stated that the Empire Theater, London, Ont., Can., was compelled to close on account of poor business. In a letter of refutation the owner, C. E. Bernard, says that the house was closed only for one week when a new manager was taken on and new equipment and improvements installed.

Scene from "The Silence of Death" (Gaumont). Reviewed in the Issue of November 29—Page 1013.

## DUHEM & HARTER'S RODEO.

The California Rodeo 1913, held at Salinas, Cal., is now before the public in a three reel production by Duhem & Harter. It is evident that with the close views obtained the cameraman was in greater danger than the contesting cowboys, for many times he found it necessary to dodge bulls and wild horses.

Aside from the thousands of range riders, in all their gorgeous regalia, the rodeo was visited by C. C. Moore, president of the Panama-Pacific International Exposition; James Rolph, Mayor of San Francisco, and Secretary of War Garrison. The wildest of horses were selected for the broncho busting contest, haltered, saddled and ridden for the first time. This contest was merely to test the strength of the cowboy in subduing the bucking and biting man-killers, for the height of a cowboy's ambition is to find a horse he can't ride. The film shows clearly many ambitions realized.

Scene from Duhem & Harter Feature.

The great wild horse race is full of fun and excitement. Thirty vicious horses are driven into the arena, blindfolded and saddled, and when all are ready the blinds are removed and the race begins. Each horse, as if charged with electricity, leaps into the air, twisting and bucking in every direction.

There is plenty of comedy and many accidents sprinkled throughout the three reels. Over six thousand feet was used in securing all the sensations that happened in the seven days the Rodeo lasted.

## RUBY FEATURE FILM CO. REMOVES.

Under the gentle but firm guiding hand of Leon J. Rubenstein, president of the Ruby Feature Film Co., the concern has grown to such a size that it has been obliged to seek larger quarters. In order that Mr. Rubenstein might center all of the various departments under his eye, it was deemed advisable to have the general offices and studios located in the same building. With that object in mind, Mr. Rubenstein took a lease on the premises at 217 East 24th Street, and renovated the place according to the needs of the company. The removal has already taken place and the entire corporation has settled down to hard work on a number of important feature productions.

## KALEM TO ISSUE NEW BRAND.

Kalem will shortly issue a new brand of films in addition to the photoplays released in its regular program. The new brand will bear the trademark "Broadway." Announcements concerning the production issued under this trade-mark will be made within a few weeks.

The "Broadway" films will be the Kalem answer to the tremendous demand for feature productions of extraordinary quality. The name was chosen as typifying all that is newest and best in motion picture ideas. Several "Broadway" features are now being produced. It is said that these are of extraordinary interest and will top everything heretofore attempted in the motion picture industry.

It is understood that the "Broadway" films will in no way effect the sterling quality of the productions released in the regular Kalem program.

# Notes of the Trade

THE "Around the-World" pictures, which opened at Carnegie Lyceum December 8th, are the product of the Gaumont Company, whose reputation for this class of work is worldwide.

* * *

In Lubin's coming masterpiece, "The Sunken Village," in defiance of the judgments of several photographers, Manager Ira M. Lowry has, for the first time, made a marked success of pictures taken at night. This achievement required the keeping up of the company until four o'clock in the morning under double pay, but the results have proved satisfactory in every way.

* * *

Harold Vosburgh, Selig player, had a close call from severe illness last week in not getting quick reaction from a water scene in a great war drama in which he had to rescue the heroine, Alma Russell. The lake was at the freezing point and the pair were dragged from the water more dead than alive. No wonder actors hate—water stuff.

* * *

One of the many innovations used in advertising George Kleine's "The Last Days of Pompeii" was an especially written 50-page book of music, composed by the famous music writer, Palmer Clark, and furnished to orchestra leaders in the various theaters where "Pompeii" was projected.

* * *

L. J. Rose, Secretary of the Ammex Film Company, has just returned to California after a two-weeks' stay in New York, where he was in conference with F. D. Halliday, general sales manager of the Ammex Company, and Joseph R. Miles, general manager of the Exclusive Supply Corporation. Mr. Rose has not long been in the motion picture business and his horse raising and farming interests still engage part of his time.

* * *

The Poli circuit has installed Kinemacolor in the following houses: Scranton, Pa., Worcester, Mass., New Haven, Conn., Hartford, Conn., and Springfield, Mass., using one reel as a featured "act" at each show. This is quite a feather in the Kinemacolor cap, because Mr. Poli has always opposed "pictorial vaudeville."

* * *

Reaves Eason, of the "Flying A" staff at Santa Barbara has a mania for losing his top coats. He will let one get away from him, buy another, find the first and lose the new one. "Some versatility," but rather expensive for Eason.

* * *

Harry Jackson, one of the famed vaudeville entertainers, has joined the Selig force in Chicago as a producer and will devote his attention exclusively to comedies, commencing his service at once.

* * *

Alamo Film Company is at work on a feature production entitled "Siege and Fall of the Alamo." A very large number of horses and men will participate and Director Horace Vinton is making all preparations to maintain correct historical details.

* * *

United States Senator Swanson, who is at the head of the People's Amusement Company, of Washington, D. C., and who owns several of the finest photoplay houses in the Capital City, has just purchased a new Radium Gold Fibre Screen from the American Theater Curtain & Supply Company, of St. Louis. He reports perfect satisfaction from the use of this screen.

* * *

The Precision Machine Company has greatly increased its factory facilities in its present quarters at 317 East 34th Street, New York, taking over two additional floors, thereby adding about 16,000 square feet floor space. The top floor is to be utilized for the assembling department and the general offices.

* * *

The Thanhouser Kidlet was the main attraction at the bazaar of the exclusive Little Mother's Aid Association at the Waldorf-Astoria, New York, Saturday, December 6th. Just prior to the Kidlet's appearance, a film showing her in photoplay was run off. It was "The Children's Hour," a Thanhouser reel based on Longfellow's immortal poem.

* * *

Among the visitors to Albert Blinkhorn's office this week was Mr. Lubin, of Montreal, Canada. He has contracted to take all of the features that Blinkhorn will release. Contracts were also closed for Northern Illinois and Wisconsin, and all of the Southern States.

* * *

Phil Gleichman, of the World Special Films Corporation, is back in New York and is working on a plan for the marketing of two or three exceptionally long reel subjects, which the World Special Films Corporation intend to put out in the near future.

* * *

Arthur V. Johnson, the well-known trap-drummer of Philadelphia and Lubinville, has been annoyed lately by having to stumble over large rolls of carpet placed in his apartment in the dark by volunteer comedians, known as friends, who turn on the lights and give him the laugh. This is lack of respect, and "Li'l Artha" demands respect.

* * *

Oliver Morosco is now considering an offer from Thomas H. Ince, vice-president and general manager of the New York Motion Picture Corporation for the motion picture rights of Mr. Morosco's successful Hawaiian drama, "The Bird of Paradise."

* * *

A three-reel melodramatic romance written by Marc E. Jones, produced by Lorimer Johnston, will soon be announced by the American Film Manufacturing Company. Mr. Jones made a trip from New Orleans to Santa Barbara to pay a visit to the American Studios. He has proven a prolific writer and holds the record of having placed sixty plays in eight months.

* * *

Besides riding horses, sailing deep-sea schooners, and falling over precipices for Vitagraph dramas, Miss Edith Storey, the well-known Vitagraph star, now drives a big six-cylinder touring car, which she bought herself, all with her own money, which deserves great creditable mention when one considers how expensive automobiles are.

* * *

Aaron J. Jones, president of Jones, Linick & Schaefer, is highly pleased with the results of installing Kinemacolor at Chicago's most famous moving picture playhouse, the Orpheum, that he has arranged to receive the first and exclusive service of the natural color pictures at all the houses of this circuit, including McVicker's, the Willard and Wilson in the "Windy City."

* * *

The Princess brand in the Mutual list has a way of garnering bright children. Now it's a two-year-old. Marie Eline, a featured Princess girl, is only eleven and even Muriel Ostriche, the leading woman, hasn't passed seventeen. The two-year-old is Dorothy Benham, and she has a specialty already. It's a "cry" and the most natural you ever saw. At a given signal by her mother, Dorothy will simply cry her eyes out. There's nothing "fakey" or forced about it. See for yourself when Princess "Law of Humanity" is released, Friday, December 19th.

* * *

Midgar Features has finished with the Carnegie Lyceum run of "How Wild Animals Live." This company has some wonderfully strong and sensational dramatic pictures on the way from Europe.

* * *

How would you like to dance bare-footed in an open field with the thermometer below the freezing point and a flurry of snow flakes in the air? A chilly thought, truly, yet it actually happened at Tappan, N. Y., the third week in November, when the Helen Gardner Picture Players were completing "A Daughter of Pan," a beautiful romantic photoplay in three parts, released by Warner's Features, Inc.

We Will Sell the Canadian Rights of the Pasquali Version of

**"THE LAST DAYS of POMPEII"**

**In 8 MAGNIFICENT REELS**

The most costly Photo-Drama ever produced.

An opportunity you can't let slip.
Don't Wait! Get in touch with

**WORLD SPECIAL FILMS CORPORATION**

**110 West 40th Street NEW YORK**

**Moving Picture Theatre Mailing Lists For Sale**

20,192, covering United States and Canada, price $40.00, or $3.50 per thousand for such states as you want.

670 Film Exchanges, U. S.......................$3.50
70 Manufacturers and Studios, U. S.................. 1.00
34 Moving Picture Machine Mfrs. and Dealers.............. 2.00
231 Film Exchanges, Foreign Countries.................. 3.00
520 Moving Picture Theatres, Foreign Countries............ 3.00

Ask us for full particulars.

**TRADE CIRCULAR ADDRESSING CO.**

166 West Adams Street, Chicago
*Established 1880.*

### "THE BROKEN HEART" (Gaumont).

This fine Gaumont two-reel story is woven around the short-lived romance of a young modiste who found that claims of a proud family outweighed those of love's young dream. It shows how the sudden break of her happiness aggravated a girl's weakness and killed her as surely as if she had been shot.

Scene from "The Broken Heart (Gaumont).

Nothing has been overdrawn, and the drama is based upon facts of life. Not in the least exaggerated—full of touching incidents. It gives full testimony to the old adage, "Truth is Stranger than Fiction."

### STATE RIGHT PURCHASES.

NOTE.—Exhibitors are requested to keep this list on file or copy from it the names of purchasers in their particular territories. These lists will not be republished and we cannot undertake to furnish back information by mail to those who have neglected to keep a record.

THE GIRL OF THE SUNNY SOUTH (American Kineto—4 reels).—Greater New York, Manufacturers' Film Agency, Candler Building, New York City; New York State, I. Cobe, 222 Salina Street, Syracuse, N. Y.; New Jersey, Progressive F. F. Company, 800 Broad Street, Newark, N. J.; Eastern Pennsylvania, Maryland, Delaware, District of Columbia and Virginia, United Features, 15 No. 10th St., Philadelphia, Pa.; Western Pennsylvania and West Virginia, Liberty Film Renting Company, 105 Fourth Avenue, Pittsburg, Pa.; Ohio, Buckeye F. F. Service, 737 Prospect Avenue, Cleveland, Ohio; Northern Illinois and Wisconsin, Union Film Company, 167 W. Washington Street, Chicago, Ill.; Texas, Oklahoma, Arkansas and Louisiana, Southern F. F. Prog. Assn., 1920 Main Street, Dallas, Texas; California, Arizona and Nevada, Golgate Feature Service, 234 Eddy Street, San Francisco, Cal.

THE WATERS OF DEATH (American Kineto—3 reels).—Greater New York and New Jersey, J. Weinberg, 145 W. 45th Street, City; Eastern Pennsylvania, Maryland, Delaware, District of Columbia and Virginia, United Features, 15 N. 10th Street, Philadelphia, Pa.; Western Pennsylvania and West Virginia, Weiland F. F. Company, 212 Fourth Avenue, Pittsburg, Pa.; New England States, Standard F. F. Company, 665 Washington Street, Boston, Mass.; Ohio, Union Film Company, 613 Rose Building, Cleveland, Ohio; Northern Illinois and Wisconsin, Union Film Company, 167 W. Washington Street, Chicago, Ill.; Iowa and Nebraska, Union Film Company, Clapp Building, Des Moines, Ia.; Texas, Oklahoma, Arkansas and Louisiana, Southern F. F. Prog. Assn., 1920 Main St., Dallas, Tex.; California, Arizona and Nevada, Golgate Feature Service, 234 Eddy Street, San Francisco.

IN A SERPENT'S COILS (American Kineto—3 reels).—Greater New York and New Jersey, same as for Waters of Death; Eastern Pennsylvania, Maryland, Delaware, District of Columbia and Virginia, T. A. Luchesse, 1202 Race Street, Philadelphia, Pa.; Western Pennsylvania and West Virginia, same as for Waters of Death; New England, same as for Waters of Death; Ohio, Exhibitors' F. F. Corp., 413 Summit Street, Toledo, Ohio; Indiana and Kentucky, Union Film Company, 119 N. Illinois Street, Indianapolis, Ind.; Northern Illinois and Wisconsin, same at Water of Death and Sunny South; Southern Illinois and Missouri, Karl Pickerill; Kansas, Oklahoma and Arkansas, Bee F. F. Company, 407 East Douglas, Wichita, Kan.; Texas, Louisiana, B. F. Brennan, Maison Blanche Building, New Orleans, La.; California, Arizona and Nevada, same as above; Washington and Oregon, Karl Pickerill.

HAGENBECK-WALLACE CIRCUS (4 reels).—For New Jersey and Eastern Pennsylvania by Trenton Film Exchange, Broad Street Building, Trenton, N. J.

HUMANITY (Apex—3 reels).—For Ohio and Michigan by Exhibitors' Feature Film Company, 413 Summit Street, Toledo, Ohio; for Indiana and Kentucky by Empress Feature Film Company, Merchants Bank Building, Indianapolis, Ind.

LONDON BY NIGHT (Apex—4 reels).—Same territory by same purchasers as Humanity.

ON THE TRAIL OF THE SPIDER GANG (Apex—4 reels).—Same territory by same purchasers as Humanity.

IN THE PYTHON'S DEN (Apex—3 reels).—For Indiana and Kentucky by Empress F. F. Company, Merchants Bank Building, Indianapolis, Ind.

THE BATTLE OF WATERLOO (5 reels).—For Michigan by The Casino Company, Detroit.

FEATURE FILM BUYERS
HERE'S YOUR OPPORTUNITY
"IT'S ALIVE!" Three Reels

Hundreds of Cowboys and "Cowbells" competing in the World's most sensational, comical and thrilling contest ever devised. Cowboys wrestle wild steers to prove that, with bare hands, they can "throw the real bull." No ordinary person could attempt such a feat and escape with his life. You actually see man, horse and steer clash to the ground together seldom escaping without serious injury. Bucking vicious horses and mad bulls are ridden merely to test the strength of the proud cowboy.

Just what the public and exhibitor wants!

An alive, active, stirring feature, better than a special for it crowds their houses and makes bookings easy for YOU and brings TIP TOP prices.

ALL REMAINING TERRITORIES 11c a foot, including liberal lobby display of 1-3-6 sheet, 5 color lithographs, cuts and set of enlarged photographs, slides, etc.

To exhibitors wishing to book this "Mint" we will mail the name and address of the party who has your state.

Act Now! Write, Wire, or Call,

DUHEM & HARTER RODEO CO.
652 OAK STREET SAN FRANCISCO, CAL.

# CORRESPONDENCE

## BUFFALO.

THE Greater New York Film Service will be established here. I. Schmertz, of New York, representing the concern, has been looking for a location The plans for opening the branch were arranged in New York by A R Sherry, of this city. This service has opened at the Allendale Theater, Buffalo. Mr. Sherry has sold out his interests in the Sherry Feature Film Co. to Henry Peck. His brother, R. L. Sherry, still holds his interests in the concern.

A. R. Sherry is one of the directors of the Sherry-Hunt Enterprises, organized in Canada, with offices in Fort Erie, Ont., located across Niagara River from Buffalo. According to the incorporation paper, the concern will "erect theaters, produce plays, conduct a moving picture exchange in the province, promote baseball, hockey, lacrosse, football and other allied lines "

Manager John Oishei has been featuring on Sundays George Kleine's production of "The Last Days of Pompeii" at the Teck Theater.

To popularize his Sunday shows, Manager Marcus, of the New Lyric Theater, has a symphony orchestra to accompany his feature films.

Manager Newman, of the Allendale Theater, recently had as his attractions, "The Taming of the Shrew" and "Aladdin and His Wonderful Lamp."

The Central Park Moving Picture Theater, Buffalo, was recently opened. Harvey P Kehr designed the house and August Lampke provided the decorating schemes. The ventilating and seating systems are perfect There are girl ushers Music is furnished by a $10,000 Hope-Jones Unit orchestra and organ.

Manager Schlessinger, of the Academy Theater, recently had as a special attraction a performer who escaped from a straitjacket in front of the theater The Academy has a beautiful, new electric sign.

In addition to a strong vaudeville bill and moving pictures furnished by the Victor Film Co., Manager Henry Carr, of Shea's Theater, recently had as an extra feature Eddie Foy, famous comedian, and "The Seven little Foys."

Manager Harold Edel recently showed the film "The Fall of Constantinople, A. D 1453." Much favorable comment has been aroused by the artistic and scenic features of the signs which he used for this and other spectacles.

Lovers of moving pictures are always amused by the arguments offered by the enemies of this popular pastime. In the annual report recently issued at Ottawa, Ont., by the department of Indian affairs, one Indian agent in Canada reports that the advent of moving pictures has had considerable to do with increasing the mortality rate of the race. He points out that young Indians will travel miles to the cities in the evening to see the pictures, often in inclement weather. He recounts numerous deaths which he traced to their having returned home late to damp and unsanitary houses, where conditions were not conducive to health.

A recent report from Chatham, Ont., says in part "Government Inspector Newman is in the city inspecting the various moving picture houses, and giving the operators the necessary examinations He is reported to have said that things are in good condition locally."

In this city recently the Syracuse Strand Theater Co., with a capital of $425,000, filed incorporation papers. It is said the concern will build a theater in Syracuse. The directors are Mitchell H. Mark, John F Burke, Walter Hays and Eugene L. Falk, of Buffalo and William R Rafferty, of Syracuse

"A Boy and the Law " a five-reel moving picture, was recently featured by Manager Foster of the Family Theater According to printed reports, the film "shows the true story of William Eckstein, from Russian law-defier to Mayor The pictures give details of the work of Judge Willis Brown, founder of the Utah Juvenile Court, etc " Judge Brown came to Buffalo to see the films On Sundays Mr. Foster furnishes a pleasing musical program in addition to his pictures

Howard F Brink is meeting with success as traveling representative for the Buffalo branch of the Mutual Film Corporation He covers Western New York and part of Pennsylvania He is one of the pioneers in the moving picture business He formerly managed the Hippodrome, Grand and other houses here. Before coming to Buffalo he had charge of the Princess, of Philadelphia

The Symphony Theater Co., of which A. A Fenyvessy, of Buffalo, is president, recently opened the new Symphony Moving Picture Theater in Binghamton, N. Y. David Cohen is manager. Mr Fenyvessy formerly lived in that city.

A report from Albion, N. Y , says in part "Architect Leon H. Lambert, of Rochester, N. Y., recently came here and made measurements of the property of R. W. Harris, at Orchard and Main Streets. M. M. Gantz, a local business man, is the head of a proposed theater for the site. The house, according to the plans submitted, will cover a plot of ground facing on the two streets. The estimated cost of the location and altering the present brick building is about $16,000. It would have a seating capacity of 900."

BILLY BISON

## LOUISVILLE.

THE weather has not been at all propitious for good business with motion picture exhibitors in this part of the country lately, but notwithstanding this, the attendance at most of the houses in Louisville, as well as in other Kentucky cities and towns, seems to be up to the usual volume. The business is in a flourishing state in Kentucky, in fact, and there seems to be no reason why it should not continue so, in the opinion of close observers of conditions.

Edward Wentzell, of Louisville, who was formerly assistant manager at the Norman Theater, Twenty-first Street and Portland Avenue, where his brother, Mont Wentzell, is in charge, has been appointed manager of the recently opened New Grand, in New Albany, which is one of the largest and finest of the Switow Amusement Company's string of theaters in Kentucky and southern Indiana.

Carpenter & Johnston, who have been taking motion pictures of interesting current events in this vicinity, intended covering the Thanksgiving football game between two local schools, but had to give up the idea on account of the extremely bad weather. Films of this game would have been very good property, as much interest is taken in it and probably nearly every theater in Louisville would have been glad to use them.

J. Johnson Musselman, who has been manager of the Clifton for some time, meeting with conspicuous success in the East End house, has resigned, to take a position with the Arcadia dance hall at Fourth and Broadway, in which L. J. Dittmar is interested.

The Louisville Film & Supplies Company has opened offices in the Tyler building, and although a good deal of the stock has not arrived, Manager Charles D. Sinai reports a good business.

Walter Bradford, who has managed the New Grand, of New Albany, since its opening, has taken charge of the Switow Grand at Martinsville, Ind. The new house will be opened in a week or so.

Postmaster E. J. Schmitt showed clearly a few days ago that he is fully abreast of the times, when, in pursuance of a request from the Postmaster-General that he use every means in impressing people with the desirability of mailing their parcels early, he placed slides in all of the leading motion picture theaters, bearing the admonition, "Do Your Christmas Mailing Early." The exhibitors are running these slides free of charge, and Postmaster Schmitt believes that they will go far toward accomplishing the desired result. He thinks so well of the idea, in fact, that he notified the Postmaster-General of it, and suggested that it be used in other cities for the purpose of expediting the movement of Uncle Sam's heavy Christmas business.

Joseph and David Desberger, lessees of the Arcade Theater and roof garden at Paducah, Ky., have sold the lease to the National Moving Picture Company, of Louisville. The purchasers will take possession on January 5, at which time the theater will be closed for repairs, upon which about $12,500 will be expended. The house will be managed, it is announced, by R. H. Yates, of Louisville. The Desberger brothers will continue to operate the Gem and Star Theaters, in Paducah

The Pastime, the newest and prettiest motion picture house in Maysville, Ky., was opened last week with large audiences and great enthusiasm. Messrs. E. T. Kirk, Stanton Clift and G. S. Jones, all of Maysville, are the proprietors of the house, and with assurance that a good program will be presented at all times, the theater seems assured of success.

The Rex Amusement Company, of Hopkinsville, Ky , operating one of the best theaters in Western Kentucky, has had ground broken in Springfield, Tenn., for a new and up-to-date moving picture theater, which, it is hoped, will be completed early in January. The theater will be practically a duplicate of the Rex in Hopkinsville. It will be managed by Robert Waller, who has assisted Manager Shrode at Hopkinsville, for some time.

The Columbia Theater, at Ashland, Ky., recently received an intensifier, which was used for the first time in showing the great Battle of Gettysburg film. The management is much pleased with the effect of the device.

Charles Ryan, of Russellville, Ky., is tearing down a livery stable on a piece of downtown property owned by him in that city, and will erect in its place a modern building containing two ground floor rooms, one of which will be used for the postoffice and the other for a motion picture theater. It has not yet been announced who will secure this room, but it is understood that A. Mitchell, of the Dixie Theater, is after it.

The Scenic Theater, in Ashland, Ky., will occupy a new building in a few months, which is being erected on the site formerly occupied by J. J. Hanshaw & Son's grocery. The building is to be of brick, and will be modern in every respect.

The Gem Theater, of Paducah, Ky., is featuring its music, which is furnished by a six-piece orchestra, said to be one of the best ever heard in that city. It consists of a violin, a piano, a cornet, a saxophone and a drum. Besides the Gem's regular four-reel program, local pictures are being shown, which have proved extremely popular.

The Kinner & Johnson Building, which is being erected in Hazard, Ky., is making good progress, and will be completed before the first of the year. It has not yet been stated who will occupy the room which is being fitted up for a motion picture theater. The Zoeller Building, in the same town, which is rapidly nearing completion, will also house a motion picture theater.

The Idle Hour Theater, of Earlington, Ky., has been sold by J. E. Fawcett, to C. O. Lavelle, who formerly operated a machine there. Mr. Fawcett found that his other interests were demanding too much of his time for him to give any to his theaters, so he has therefore disposed of his Earlington house, and those owned by him in Morton's and Sebree, Ky.

Dr. J. L. McCurry and W. E. McCurry have let to J W. Queen, of Lavonia, Ga., the contract for the construction of a motion picture house for them in Hartwell, Ga. The building will be 25 by 70 feet.

G. D. CRAIN, JR.

## WASHINGTON, D. C.

THOUSANDS of miles of moving picture films were exported from the United States during the first nine months of 1913, according to the bureau of foreign and domestic commerce, which also makes the prediction that before the close of the current year enough films, both exposed and unexposed, will have been shipped to reach the entire 25,000 miles around the earth. Figures produced by this government bureau place the United States right at the head of the column of moving picture film producers. This country manufactures fully three-fourths of the entire production of the world.

So great have become these exports that the foreign and domestic commerce bureau has been forced to establish a separate and detailed record. This record shows a total exportation in the nine months ended with September of 65,500,000 feet of unexposed film to be used in other parts of the world in taking motion pictures, and 23,500,000 feet of exposed film, making a total of 89,000,000 feet during the period. In 1912, the first full calendar year for which figures are shown, the total length of film exported was 62,250,000 feet, or less than half the prospective total of 1913. The stated value of the films exported in the nine months ended with September, 1913, is about $3,500,000, being $1,811,000 for the 65,500,00 feet of unexposed film, and $1,656,000 for the 23,500,000 feet of exposed film or an average of 2¾ cents per foot for the unexposed, and 7 cents per foot for the exposed film.

England is by far the largest purchaser of films from the United States, and this applies especially to the unexposed film. Of the 80,000,000 feet of films of both classes exported in the fiscal year 1912, 70,000,000 feet went to England, five and a third million feet to Canada, a little over one million to France, three-quarters of a million to the Philippines, over a half a million to Brazil, nearly a half million to Newfoundland and Labrador, a quarter of a million to Australia, and slightly less than a quarter of a million to Japan. Most of the films going to Canada, Newfoundland and the Philippines are exposed.

Construction work is about to be begun on a new moving picture theater at 1407 and 1409 Ninth street, northwest, which will be operated by Dr. Louis Kolipinski. The building will be forty-four feet wide and ninety feet in depth, one story in height, and will be of dark gray tapestry brick with a limestone base

At a meeting of the Federation of Women's Clubs of the District of Columbia, held at the Hotel Raleigh last month, a resolution was adopted authorizing the organization to take up the matter of obtaining "better" moving pictures with the large motion picture syndicates. It is possible, as a result of this meeting, that a crusade will be started to obtain the display of pictures more suitable for children, such as "Little Red Riding Hood," "Cinderella," etc., and the discouragement or prohibition of such plays as they may deem not good for young folks. Just how far this organization will go in the matter has not been decided upon. Washington has already certain laws pertaining to motion picture shows and it is not believed that any of the houses would exhibit any pictures that were not up to the standard—immoral plays do not pay in the long run, and certainly cheapen the theater. From what Mrs. Ellis Logan, president of the organization, says, there may be an opportunity for a theater centrally located, showing such films as outlined.

At the Casino Theater, a vaudeville-moving picture house, a number of novelties are being used. On Monday evenings a "Surprise Party" is given, Tuesdays and Wednesdays, the "Country Store" is the feature; Thursdays, much amusement is obtained from the "Dancing Contests," while the "Amateur Carnival" on Fridays brings out a good

*(Continued on page 1450)*

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**"Smoke Bellew Series"**
**and His Latest Story**
**"The Valley of the Moon"**

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H. M. HORKHEIMER, Pres. & Gen. Manager, Member National Association of Theatrical Producing Managers

# Calendar of Licensed Releases.

## CURRENT RELEASES.

### MONDAY, DECEMBER 15th, 1913.

BIOGRAPH—Oh, Sammy! (Comedy) ..................
BIOGRAPH—Riley's Decoys (Comedy) ..............
EDISON—A Pious Undertaking (Comedy) ............1000
KALEM—The Hunchback (Special—2 parts—Drama)..2000
LUBIN—When the Well Went Dry (Comedy) ........ 400
LUBIN—A Masked Mix-up (Comedy) ................ 600
PATHEPLAY—Pathe's Weekly, No. 76 (News) ........
SELIG—The Wolf of the City (Special—2 parts—Dr.)..2000
VITAGRAPH—The Uprising of Ann (Drama) ........1000

### TUESDAY, DECEMBER 16th, 1913.

CINES—The Sunken Treasure (Special—2 parts—Dr.)..2000
EDISON—The Actress (Drama) ......................1000
ESSANAY—Life's Weaving (Drama) ..................1000
LUBIN—When He Sees (Drama) ......................1000
PATHEPLAY—The Couple Next Door (Comedy).....
SELIG—With Eyes So Blue and Tender (Drama)......1000
VITAGRAPH—Up in a Balloon (Comedy) ............
VITAGRAPH—Elephants at Work (Edu.) ............

### WEDNESDAY, DECEMBER 17th, 1913.

EDISON—Falling in Love with Inez (Comedy) ........1000
ESSANAY—Hello Trouble (Comedy) ..................1000
KALEM—Uncle Tom's Cabin (Special—2 parts—Dr.)..2000
PATHEPLAY—Insects that Sing (Zoology) ..........
PATHEPLAY—Nice and It's Environs, France (Scenic)
SELIG—Buster's Little Game (Comedy) ..............1000
VITAGRAPH—Any Port in a Storm (Comedy) ........

### THURSDAY, DECEMBER 18th, 1913.

BIOGRAPH—Beyond All Law (Drama) ..............
ESSANAY—The Trail of the Snake Band (Drama)....1000
LUBIN—A Son of His Father (Special—2 parts—Dr.)..2000
MELIES—Cities of Japan (Scenic) ....................1000
PATHEPLAY—The Finger of Hate (Special—2 parts—Drama) ..............................................2000
PATHEPLAY—Pathe's Weekly, No. 77 (News) ......
SELIG—Until the Sea — (Drama) ..................
VITAGRAPH—The Face of Fear (Drama) ............1000

### FRIDAY, DECEMBER 19th, 1913.

EDISON—Within the Enemy's Lines (Special—2 parts—Drama) ..............................................2000
ESSANAY—The Stigma (Special—2 parts—Drama)....2000
KALEM—Frayed Fagin's Adventures (Comedy) .......
KALEM—Ulster Day in Belfast (Topical) ............
LUBIN—Growing and Gathering Cocoa Beans (Indust'l.) 400
LUBIN—Banty Tim (Drama) .......................... 600
PATHEPLAY—A Scandanavian Scandal (Comedy)....
SELIG—The Lure of the Road (Drama) ..............1000
VITAGRAPH—The Girl at the Lunchcounter (Comedy).1000

### SATURDAY, DECEMBER 20th, 1913.

BIOGRAPH—The Conscience of Hassan Bey (Drama)..
EDISON—The Haunted Bedroom (Drama) ............1000
ESSANAY—Broncho Billy's Christmas Deed (Drama)..1000
KALEM—The Electrician's Hazard (Drama) ..........1000
LUBIN—A Love of '64 (Drama) ......................1000
PATHEPLAY—The Fire Bride (Drama) ..............
VITAGRAPH—The Ancient Order of Goodfellows (Special—2 parts—Drama) ..............................2000

## ADVANCE RELEASES.

### MONDAY, DECEMBER 22nd, 1913.

BIOGRAPH—For Her Government (Drama) ..........
EDISON—Products of the Palm—the Banana Industries, Jamaica, West Indies (Industrial) .................. 350
EDISON—Teaching His wife a Lesson (Comedy) ...... 675
KALEM—Gilt Edge Stocks (Drama) ....................1000
LUBIN—Through Flaming Paths (Drama) ............1000
PATHEPLAY—Pathe's Weekly, No. 78 (News) ......
SELIG—The Open Door (Special—2 parts—Drama)....2000
VITAGRAPH—A Christmas Story (Drama) ..........1000

### TUESDAY, DECEMBER 23rd, 1913.

CINES—At Cross Purposes (Special—2 parts—Drama)..2000
EDISON—The Upward Way (Drama) ................1000
ESSANAY—A Vagabond Cupid (Drama) ..............1000
LUBIN—Between Dances (Comedy) .................. 400
LUBIN—A College Cupid (Comedy) .................. 600
PATHEPLAY—An Indian Don Juan (Drama) ........
SELIG—Mother Love vs. Gold (Drama) ..............1000
VITAGRAPH—Her Faith In the Flag (Drama) ........1000

### WEDNESDAY, DECEMBER 24th, 1913.

EDISON—Mary's New Hat (Comedy) ................ 585
EDISON—The Janitor's Quiet Life (Comedy) ........ 415
ESSANAY—At the Old Maid's Call (Comedy) ........
ESSANAY—Glimpses of Rio de Janeiro (Scenic) ......
KALEM—The Big Horn Massacre (Special—2 parts—Drama) ..........................................2000
PATHEPLAY—Two Up a Tree (Comedy) ............
SELIG—A Dip In the Briney (Comedy) ..............1000
VITAGRAPH—The Honorable Algernon (Drama) ....1000

### THURSDAY, DECEMBER 25th, 1913.

BIOGRAPH—Her Wedding Bell (Drama) ............
ESSANAY—That Pair from Thespia (Comedy) ........1000
LUBIN—The Parasite (Special-3 parts-Drama).........3000
MELIES—The Ruins of Angkor-Thof (Scenic) ........1000
PATHEPLAY—Lady Madcap's Way (Special—2 parts—Drama) ..........................................2000
PATHEPLAY—Pathe's Weekly, No. 79 (News) ......
SELIG—Doc. Yak's Christmas (Comedy) ..............1000
VITAGRAPH—The Spirit of Christmas (Drama)........1000

### FRIDAY, DECEMBER 26th, 1913.

EDISON—A Tudor Princess (Special—2 parts—Drama).2000
ESSANAY—The Great Game (Special-2 parts—Drama).2000
KALEM—Talcum Powder (Industrial) ................
KALEM—Emancipated Women (Comedy) ............
LUBIN—The Death Trap (Drama) ......................1000
SELIG—His Sister (Drama) ..........................1000
VITAGRAPH—The Golf Game and the Bonnet (Com.)..1000

### SATURDAY, DECEMBER 27th, 1913.

BIOGRAPH—The Club Cure (Comedy) ................
BIOGRAPH—The Suicide Pact (Comedy) ............
EDISON—A Proposal from Mary (Being the Sixth Story of "Who Will Marry Mary") ........................1000
ESSANAY—A Snakeville Courtship (Comedy) ........1000
KALEM—Her Indian Brother (Drama) ................1000
LUBIN—The Doctor's Romance (Drama) ..............1000
PATHEPLAY—The Moth and the Flame (Special-2 parts—Drama) ..........................................
PATHEPLAY—Corfu, an Isle of Ionian Sea (Travel)..
VITAGRAPH—Heartease (Special—2 parts—Drama)..2000

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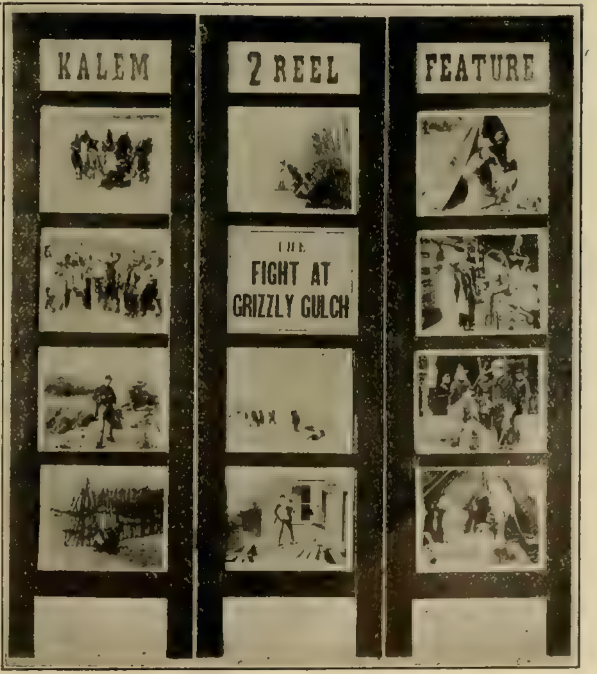

# Calendar of Independent Releases

## Universal Film Mfg. Co.

### SUNDAY, DECEMBER 14th, 1913.

REX—The Mask (Drama) ..........
CRYSTAL—First Love (Drama) ..........
ECLAIR—He Likes Things Upside Down (Comedy)....
ECLAIR—Mutty Has a Romance (Comedy) ..........

### MONDAY, DECEMBER 15th, 1913.

VICTOR—Incognito (Drama) ..........
IMP—The Story of David Greig (2 parts—Drama).....
POWERS—Freckles Fight for His Bride (Comedy)....

### TUESDAY, DECEMBER 16th, 1913.

GOLD SEAL—Blood-Hounds of the North (2 parts—Drama) ..........
CRYSTAL—The Soubrette (Comedy) ..........
CRYSTAL—The Trained Nurse (Comedy) ..........

### WEDNESDAY, DECEMBER 17th, 1913.

NESTOR—A Woman's Way (Drama) ..........
JOKER—Mike and Jake as Heroes (Comedy)..........
ECLAIR—The Serpent In Eden (2 parts—Drama)......
UNIVERSAL—Animated Weekly No. 93 (News) ......

### THURSDAY, DECEMBER 18th, 1913.

IMP—Mr. and Mrs. Innocence Abroad (Comedy) ......
REX—The Jew's Christmas (3 parts—Drama) ..........
FRONTIER—Slim and the Petticoats (Comedy) ......

### FRIDAY, DECEMBER 19th, 1913.

NESTOR—Teaching Dad a Lesson (Comedy)..........
POWERS—A Cracksman Santa Claus (Drama) ........
VICTOR—A Girl and Her Money (2 parts—Drama)....

### SATURDAY, DECEMBER 20th, 1913.

JOKER—For Art and Love (Comedy) ..........
JOKER—Impressions of Corsica (Scenic) ..........
FRONTIER—His Better Self (Drama) ..........
101 BISON—The God of Girzah (2 parts—Drama)......

### SUNDAY, DECEMBER 21st, 1913.

REX—A Wife's Deceit (Comedy-Drama) ..........
CRYSTAL—The Heart of an Artist (Comedy) ........
ECLAIR—Loaded (Comedy) ..........
ECLAIR—Sunset In Many Lands (Scenic) ..........

### MONDAY, DECEMBER 22nd, 1913.

VICTOR—Rory of the Bogs (3 parts—Drama) ......
IMP—The Actor's Christmas (Drama) ..........
POWERS—What Happened to Freckles (Comedy).....

### TUESDAY, DECEMBER 23rd, 1913.

GOLD SEAL—Bloodhounds of the North (2 parts—Dr.)
CRYSTAL—My Brudder Sylvest (Comedy) ..........
CRYSTAL—The Baby Question (Comedy) ..........

### WEDNESDAY, DECEMBER 24th, 1913.

NESTOR—The Lightning Bolt (Drama) ..........
JOKER—Mike and Jake As Pugilists (Comedy) ........
ECLAIR—The Highwayman's Shoes (2 parts—Drama).
UNIVERSAL—Animated Weekly, No. 94 (News) ..

### THURSDAY, DECEMBER 25th, 1913.

IMP—Love or a Throne (2 parts—Drama)..........
REX—The Dream (Drama) ..........
FRONTIER—Slim and the Bandit (Comedy) ......

### FRIDAY, DECEMBER 26th, 1913.

NESTOR—A Tale of the West (Drama) ..........
POWERS—The Unhappy Pair (Comedy) ..........
VICTOR—Miracle Mary (2 parts—Drama)..........

### SATURDAY, DECEMBER 27th, 1913.

JOKER—She Should Worry (Comedy) ..........
JOKER—St. Milo To Dinan (Scenic) ..........
FRONTIER—His Father (Drama) ..........
101 BISON—The Water War (2 parts—Drama) ........

## Mutual Film Corporation

### SUNDAY, DECEMBER 14th, 1913.

APOLLO—The Portola Festival (Topical) ..........
APOLLO—Los Angeles Police Parade (Topical) ......
MAJESTIC—The Rival Pitchers (Comedy)..........
THANHOUSER—Lawyer, Dog and Baby (Com.-Dr.)..

### MONDAY, DECEMBER 15th, 1913.

AMERICAN—Where the Road Forks (2 parts—Drama)
KEYSTONE—The Gusher (Comedy) ..........
RELIANCE—The Mighty Atom (Drama) ..........

### TUESDAY, DECEMBER 16th, 1913.

MAJESTIC—The God of To-Morrow (Drama) ........
THANHOUSER—Peggy's Invitation (Drama) ........
KAY-BEE—(Title Not Reported) ..........

### WEDNESDAY, DECEMBER 17th, 1913.

BRONCHO—The Open Door (2 parts—Drama) ......
MUTUAL—Mutual Weekly No. 51 (News) ..........
RELIANCE—The Pseudo Prodigal (Drama) ..........

### THURSDAY, DECEMBER 18th, 1913.

AMERICAN—Personal Magnetism (Comedy) ........
DOMINO—The Curse (2 parts—Drama) ..........
KEYSTONE—Fatty's Flirtation (Comedy) ..........
KEYSTONE—Protecting San Francisco From Fire (Topical) ..........

### FRIDAY, DECEMBER 19th, 1913.

KAY-BEE—The Pitfall (Drama) ..........
PRINCESS—The Law of Humanity (Drama) ........
THANHOUSER—Jack and the Bean Stalk (2 parts—Fairy Tale) ..........

### SATURDAY, DECEMBER 20th, 1913.

AMERICAN—Fates Round-Up (Drama) ..........
MAJESTIC—A Man's Awakening (Drama) ..........
RELIANCE—(Title Not Reported) ..........

### SUNDAY, DECEMBER 21st, 1913.

APOLLO—(Title Not Reported) ..........
MAJESTIC—The Prisoner of the Mountains (Drama)..
THANHOUSER—(No Release this Date) ..........

### MONDAY, DECEMBER 22nd, 1913.

AMERICAN—The Shriner's Daughter (2 parts—Dr.)..
KEYSTONE—A Bad Game (Comedy) ..........
RELIANCE—(Title Not Reported) ..........

### TUESDAY, DECEMBER 23rd, 1913.

MAJESTIC—(Title Not Reported) ..........
THANHOUSER—(Title Not Reported) ..........
KAY-BEE—(Title Not Reported) ..........

### WEDNESDAY, DECEMBER 24th, 1913.

BRONCHO—Her Father's Story (2 parts—Drama).....
MUTUAL—Mutual Weekly, No. 52 (News) ..........
RELIANCE—(Title Not Reported) ..........

### THURSDAY, DECEMBER 25th, 1913.

AMERICAN—(No Release this Date) ..........
DOMINO—Eileen of Erin (2 parts—Drama) ..........
KEYSTONE—Some Nerve (Comedy) ..........

### FRIDAY, DECEMBER 26th, 1913.

KAY-BEE—Harvest of Sin (2 parts—Drama) ........
PRINCESS—(Title Not Reported) ..........
THANHOUSER—(Title Not Reported) ..........

### SATURDAY, DECEMBER 27th, 1913.

AMERICAN—The Rose of San Juan (Drama)..........
MAJESTIC—(Title Not Reported) ..........
THANHOUSER—(Title Not Reported) ..........

## Exclusive Supply Corporation

### MONDAY, DECEMBER 15th, 1913.

BLACHE-AMERICAN—The Fortune Hunters (4 parts—Drama) ..........
AMMEX—The Lucky Nugget (3 parts—Drama) ........

### TUESDAY, DECEMBER 16th, 1913.

GAUMONT—A Terrible Dream (Comedy) ..........

### THURSDAY, DECEMBER 18th, 1913.

ITALA—Victory or Death (3 parts—Drama) ..........
GAUMONT—Oscar In Search of a Wife (Comedy)....

### FRIDAY, DECEMBER 19th, 1913.

F. R. A.—Vengeance Bequeathed (3 parts—Drama)....

### SATURDAY, DECEMBER 20th, 1913.

LEWIS PENNANT—Taxicab 1098 (3 parts—Drama)..
GAUMONT—The Broken Heart (2 parts—Drama).....

### TUESDAY, DECEMBER 23rd, 1913.

GAUMONT—Dollar Bills at a Cent a Piece (Drama)....

### THURSDAY, DECEMBER 25th, 1913.

GAUMONT—Leonce and His Guardian (Comedy)......

### FRIDAY, DECEMBER 26th, 1913.

SOLAX—The Shadow of Moulin Rouge (4 parts—Dr.)..

### SATURDAY, DECEMBER 27th, 1913.

GAUMONT—The Angel of the House (3 parts—Dr.)..

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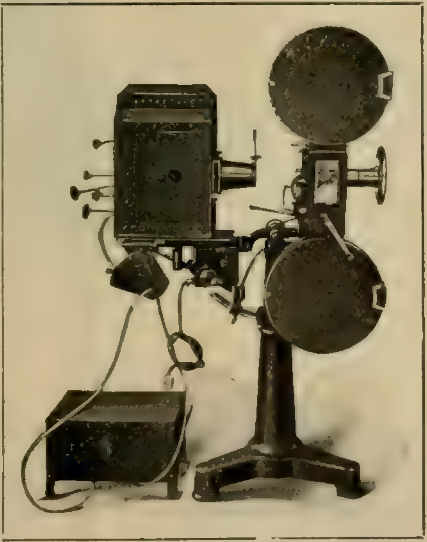

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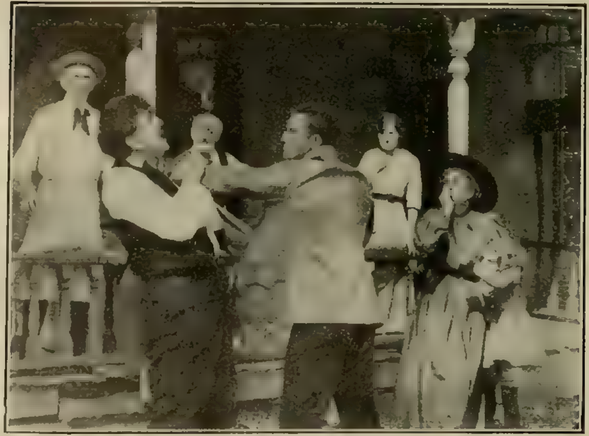

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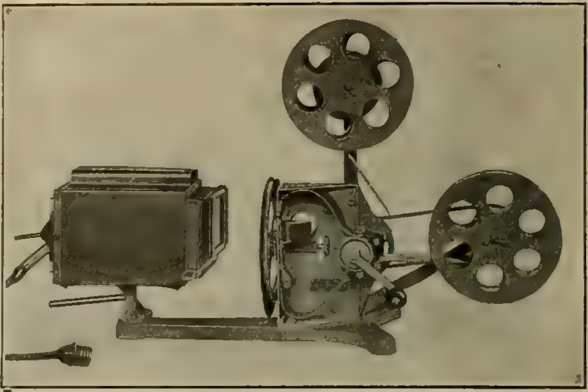

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## HELP WANTED.

**WANTED**—Capable booking agents for first-class features, New York City only. Address VERO SOCIETY, Room 704, World's Tower Bldg., 110 W. 40th St., New York City.

**CAMERAMAN**—Good opportunity for first-class, experienced moving picture man. Give full particulars. Discretion absolutely assured. O. J. R., care Moving Picture World, New York City.

**WANTED**—An experienced booking agent to book our features in Greater N. Y: MANUFACTURERS' FILM AGENCY, 220 West 42nd St., New York City.

## BUSINESS OPPORTUNITIES.

**FOR RENT**—AN IDEAL LOCATION FOR A PICTURE SHOW IN THE HEART OF THE BEST RETAIL BUSINESS DISTRICT OF A CITY OF 100,000. FOR INFORMATION ADDRESS: D. W. HOLLOWAY, CENTRAL SAVINGS & TRUST BLDG., AKRON, OHIO.

**THE HAGENBECK WALLACE** — Spectacular circus in four reels, now booking in Jersey and Eastern Pennsylvania. The biggest box office attraction in years. Fifty styles of paper, from one to twenty-four sheets, shows the circus from the arrival in town, the setting up of the tents, the parade, menagerie and the full three-ring circus from start to finish. Address for booking, THE TRENTON FILM EXCHANGE, Broad-State Bldg., Trenton, N. J.

## THEATRE WANTED.

**WANTED**—Moving picture theatres in N. Y. State or Penn. We have over six hundred customers for live theatre propositions. Write us to-day, giving complete details. HUNT BUSINESS AGENCY, 339 Brisbane Bldg., Buffalo, N. Y.

## THEATRES FOR SALE.

**FOR SALE OR RENT**—Seating capacity 300 to 1,200—some suitable for vaudeville—guaranteed O. K., with Chicago Ventilation ordinance. HUME, Room 513, 608 S. Dearborn St., Chicago.

**PICTURE THEATER**—In central Pennsylvania. Bargain, if sold immediately. Good reasons for selling. Address REASONS, care of Moving Picture World, New York City.

**FOR SALE**—600-seat theatre in seven-day manufacturing city of 20,000, doing big business, on main street, $25,000, easy payments. CHARLES X. PALMER, Evanston, Ill.

**BIGGEST & BEST**—Picture theatre in city of 25,000 population. Owner wants to retire. Address WM. HUNT, 727 W. Franklin St., Elkhart, Ind.

**NICE LITTLE MONEY IN THIS**—First-class, thoroughly equipped moving picture theatre in Alabama city of fourteen thousand population. Weekly net profits, $50 to $60. Price $3,300. Reasons for selling, owner going West. W. CARNOT HOLT, Moving Picture Show Broker, Montgomery, Ala.

## EQUIPMENT WANTED.

**WANTED**—Moving picture machine, in perfect condition. Must be right price for cash. Address FRED WINZEL, Merrill, Mich.

## EQUIPMENT FOR SALE.

**BRASS POSTER FRAMES**—For one, three and six-sheets. Also brass easels, brass railings. Write for complete catalog. THE NEWMAN MFG. CO., Cincinnati, O.

**FOR SALE**—New Mirroid Screen, 6½ x 9⅓. $12, BARNARD'S THEATRE, Millbrook, N. Y.

**FOR SALE**—Fine nickle and dime slot cigar machine, holds five boxes; good as new, used only five weeks. Cost $90, would make fine display in lobby or club. No reasonable offer refused. OPERATOR, Nickelet, Stroudsburg, Pa.

**FOR SALE**—Peerless projector, excellent condition, complete with lenses, stand, rheostat, $45 cash. BOX 399, White Lake, S. Dak.

**FOR SALE**—Power's 6-A machine, also Power's Inductor for 110 voltage, 60-cycle, A. C. Both articles used few weeks only. Guaranteed good as new. A bargain. Address F. E. LAROCQUE, care J. R. Cook, 106 Ridge St., Sault St. Marie, Mich.

## FILMS WANTED.

**WE BUY**—Feature films for New Jersey and Pennsylvania. Must be strictly up-to-date. TRENTON FILM EXCHANGE, Board-State Bldg., Trenton, N. J.

## FILMS FOR SALE.

**FOR SALE**—New copy of Crusaders or Jerusalem, delivered; four reels with two hundred sheets new paper, two hundred dollars, with rights of West Virginia and Kentucky. Single reels slightly used with posters, as many as twelve reels weekly for one dollar per reel. Chance in a lifetime. Address BOX 394, Charleston, W. Va.

**FOR SALE**—Hand-colored Pathe "Passion Play," 3,114 feet. Four parts, run twice. Bargain. Write J. H. MARTIN, 65 Cartier street, Ottawa, Ontario, Can.

**FOR SALE**—Three-reel feature "Gypsy Blood," by Asta Neilson, $50; one reel "Italian-Turkish War," $5. Wanted, "Washington Under the American Flag." LEVINE, 58 W. 118th St., New York. City.

**FOR SALE**—1,000 feet of reels of film for $5, such as Daniel Boone, Great Train Robbery, Kit Carson, Days of '61, Peck's Bad Boys, Runaway Horse, Trip to the Moon, Spirit of '76, Hiawatha, Colonial Days, Washington at Valley Forge, Cleopatra, Bugle Call. H. DAVIS, Watertown, Wis.

## CAMERAS FOR SALE.

REMOVAL NOTICE.
**PROFESSIONAL MOVING PICTURE CAMERAS**—Two sizes. Tripods, Zeiss-Tessar 50M. lenses, $150, $225. Special cameras to order. Repairing all makes. R. W. PITTMAN, 50 West St., New York City. Telephone Rector 4092.

**CAMERA**—Gaumont, beater movement, fitted with Zeiss, Tessar lens, revolving head and tripod, second-hand, a bargain; also new professional bioscope, holds 300 feet of film fitted. 503 Mills Bldg., San Francisco, Cal.

## MUSICAL INSTRUMENTS FOR SALE.

**ELECTRIC PIANOS** — With keyboards, $80 to $125. Orchestrions, pianos with pipes, $240. All guaranteed to be in first-class condition. 44-note electric players, $60. Must be sold to close out business. Send for circular. J. F. HERMAN, 1420 Pennsylvania Ave., Washington, D. C.

**NEW ORCHESTRA PIANO**—For sale cheap, if taken at once. In good condition. Address BOWMAN & DULL, Star Theater, Broken Bow, Nebr.

**DEAGAN STEEL MARIMBAPHONE**—And fiber case for $35, cost $75. Shop-worn; good as new. No orchestra or drummer outfit complete without one. 27 heavy bars, C to D. Chromatic on floor rack and resonators; adjustable high or low pitch. Big bargain. GEO. PIERSON, 1628 Cold Spring, Milwaukee, Wis.

## MISCELLANEOUS.

**INFORMATION**—Bright, interesting book on making, taking, finishing of moving pictures. The moving picture camera, its construction; by a cameraman of 20 years' experience, sent postpaid, 25c. FORDS, DENVER, Colo.

**I WANT THE ADDRESS**—Of every picture man that is playing to only fair or losing business. My system will increase your business from 50 to 100 per cent. COL. FRANK ROBERTSON, Empress Theater, Colorado Springs, Colo.

**AGENTS WANTED**—Flame arc lamp. Our new enclosed, long-burning lamp is ready. Superior to any now on the market. Longer life, more candle power, better distribution, lower price. Attractive proposition to responsible agents in position to properly push the sale of this lamp. Write for exclusive territory. HELOIS, care of Moving Picture World, New York City.

**MAKE MOTION PICTURES**—Good opportunity to make money. Small capital required. We sell motion picture cameras, printers, tripods and tilts. SPECIAL EVENT FILM MFG. CO., INC., 248 West 35th St., New York City.

**Richardson's Handbook** **For Managers and Operators of Moving Picture Theatres**

**The Best Book of the Kind $2.50 per Copy Postage Paid**

**Moving Picture World, 17 Madison Avenue, New York City**

*Extra! Extra! Extra!*

# BARBAROUS MEXICO

The only authentic Motion Pictures of the Mexican Rebellion now being exhibited by WM. A. BRADY, MESSRS. SHUBERT and associates, in their principal theatres throughout the country.

**Playing**
**WM. A. BRADY'S Ziegfeld Theatre, Chicago, Ill.**
**WM. A. BRADY'S Playhouse, New York**
**MESSRS. SHUBERT, New York Hippodrome, N. Y.**
**GREENWALL Theatre, New Orleans, La.**

**Billed as WAR IN MEXICO at $1.00 prices**

Three reels of the most marvelous, fascinating war scenes—

Complete in detail with actual fighting in and about the hotbed of the present rebellion.

Storming of Mexico City—hand to hand combat in the trenches—

The last stand before the walls of the National Palace—

Horrible devastation of the city showing the actual dynamiting of buildings and fleeing refugees.

Every foot of this wonderful production taken in Mexico—abounds with local color—sports and pastimes of the natives—bull fighting with all brutality eliminated—steeplechase vividly portrayed—daring maneuvers and thrilling escapes hold the audience spellbound while the famous scenery of the Sister Republic, so beautiful, adds a finish and refinement to the whole.

The support and publicity of the greatest theatrical men in the country is backing this wonderful attraction.

The greatest production of world-wide interest ever presented.

Rush for State Rights is another Klondike. Bids pouring in from all over the world.

**Wire Now, if you want to connect**

## America's Feature Film Co.

**406-7-8 Schiller Building** **CHICAGO, ILL.**

(*Continued from page 1430*)

attendance. On Sundays, exceptionally good pictures and special concerts are the drawing cards.

Many of the Washington exhibitors are expressing themselves as favorable to the standardization of the number of films to be shown for the usual admission, five cents. The Sherman law prohibits the forming of any agreement limiting the number, so that no concerted action looking to the signing up of all houses can be taken. However, there is nothing to prevent an exhibitor agreeing with himself to show no more than three reels for five cents, and this is what a majority are doing. A manager of one of the larger theaters in explaining the situation to the World correspondent, stated that it looked as though some of the exhibitors who were showing more than that number of reels were endeavoring to fill their houses and then keep the people entertained so that they could not patronize any of his competitors in the same evening. In other words, he was trying to "hog" the situation. C. L. LINZ.

## PHILADELPHIA.

THE Leader Theater, Forty-first street and Lancaster avenue, one of the most popular of the West Philadelphia Houses, has recently run a series of five and six-reel features, which the management claims are a better receipts "getter" than running a number of two and three reel subjects.

J. M. Solomon, who for several years has been identified with the local theater business, has accepted a position as manager of the Susquehanna Theater, located at Seventeenth street and Susquehanna avenue.

Ben Abrams, who for the past year and a half has been in charge of the Philadelphia office of the Warner's Features, Inc., has severed his connection with that company, and will shortly take a position with one of the large producing companies.

M. Segel, of the Monarch Feature Film Company, has been making a number of trips through the state in the interest of the company, and reports that exhibitors are inclined to book features the same as the regular service, believing that the patrons are more partial to good special productions.

L. H. Howe and Fred W. Herman, who have one of the largest and best equipped studios in central Pennsylvania, located at Wilkes-Barre, Pa., have produced a feature taken in the black diamond valley, called "The Perils of the Mine." The picture is of special educational and industrial value, as the many dangers to which a miner is subjected in earning his livelihood from the time he enters the mine until he is carried out after a fearful explosion, are carefully produced and realistically portrayed.

The Liberty Theater, Broad street and Columbia avenue, which is under the management of J. M. Graves, enjoys a reputation for using the utmost care in the selection of films, which fact is proven by the great number of people who patronize the show daily.

G. D. Briggs, of New York City, has taken a position in the office of the Warner's Features in Philadelphia, and will look after the outside bookings.

The Family Theater, Eighth street and Columbia avenue, has been reopened under the management of S. Pierce. Many improvements have been made to the house and the seating capacity increased. A special series of feature films will be shown, along with a comic daily service.

J. L. Warner, who has been connected with the New York office of the Warner's Features, will have charge of the Philadelphia office of that concern.

The Pennsylvania Railroad recently purchased, through the Calehuff Supply Company, Inc., an Edison Type D projecting machine, a mirror screen and booth, which will be used as part of their exhibition at the Panama Pacific Exposition. It is the present plans of the Pennsylvania Railroad to take two of their all steel cars, joining them together, thus making a good-sized room, in which the projection outfit will be installed. Films showing the construction of the railroad, and other important features, will provide a very instructive show.

Captain Frank E. Kleinschmidt, Arctic explorer, journalist, and soldier of fortune, who recently returned from a trip to Alaska and Siberia, has booked several engagements in Philadelphia for lectures on his trip, which are illustrated by motion pictures.

The Park Theater, work upon which was finished recently, was opened on November 29. The theater is located at Ridge avenue and Thirty-third street, and is one of the handsomest in the city. It has a seating capacity of 1,400, and is beautifully decorated and equipped.

The Motion Picture Exhibitors' League entered protest with Director Porter against the order directing moving picture owners to display a "fire notice" before each performance. "We feel sure," the League says, in a letter, "that you allowed this order to be made without fully considering and realizing what disastrous results may take place if some nervous or ignorant person, misconstruing the purpose of this notice, yells 'fire' and starts a panic in one of the theaters." The notice is designed to prevent panics, by calling attention of patrons to exits and urging them to walk, and not run, in the case of fire.

CONGDON.

## ILLINOIS.

J. W. BOYER has purchased the interest of his partner, Charles Nunn, in the Gem Theater at Macomb. The new owner redecorated the interior and made other changes.

Ben Leggett, formerly of Taylorville, and Davis Brothers, of Stonington, have opened the Union Theater at Stonington. A three-reel show is given for five cents.

The Foster Amusement Company, of Chicago, has changed its name to the State Amusement Company.

The Blandinsville Amusement Company, of Blandinsville, has been incorporated to do a general amusement business. The incorporators are William C. Phillips, Charles A. Fischer and Mignon M. Phillips.

The Triangle Theater Company, of Chicago, has increased its capital stock from $7,000 to $30,000.

The Celebrated Players' Film Company, of Chicago, has been incorporated with a capital stock of $2,500 to manufacture and deal in motion picture films and machinery therefor. The incorporators are E. S. Hartman, C. E, Morrill and R. Willner.

Paul DeWitt, of Morrisonville, Ill., has leased the opera house at Palmer and will open a picture show, giving exhibitions each Wednesday and Saturday night.

Merchants at Witt have discontinued their practice of sponsoring a Saturday matinee at the Colonial Theater. Manager Thomas O'Dowd has found them so popular, however, that he decided to continue them on his own behalf.

The picture show in the city hall at Geneva has been closed by an assistant state fire marshal. The room was used for both dancing and picture shows and the seats were not stationary.

The Commercial Art Shop, opened by C. C. Linden and L. T. Rider at Rockford was awarded the contract by the Hartley Davidson Motorcycle Company to make a 1,000 foot reel of an endurance contest in Wisconsin.

The opera house at Gilman has been purchased by Paul Kraft.

Frank Lynn and D. J. Jarrett, both of Aurora, have purchased the Iowa rights to the Blache feature, "A Prisoner in the Harem." By special arrangement with the purchaser of the Illinois rights they showed it at the Aurora Theater before beginning their tour of the Hawkeye State.

The S. K. Hadfield building at 707 Main Street, Peoria, is being remodeled into a moving picture theater which will seat between 300 and 400 persons. It will be operated by W. G. Stephens.

The executive staff at the Broadway Theater, in East St. Louis, which is now operating as a photoplay house is as follows: Manager W. H. Newton; assistant manager, R. Murphy; official announcer, A. Wadley; treasurer, Miss Margaret Foley, and operator, Charles Brooks.

William Blankenship will open a picture show at Carrollton, having purchased the Mrs. Ann Vaughn building, which will be remodeled for the purpose.

Samuel Horton has purchased the Majestic Theater at Graryville from Morris Boultinghouse.

Ackley & Brounzel have sold the Princess Theater on West State Street, Rockford, to Mrs. Fahy, of Manhattan, Ill.

Harry Daley, manager of the opera house at Carlinville, has without doubt converted some educators to the cause of the photoplay. He tendered the use of his house for a meeting of the Macoupin County Teachers' Institute and the visitors lingered to see four good reels. Burr Swan, of Pittsfield, who, as mentioned in the World, was requested by the county superintendent of schools to put on a special program during the institute meeting, writes that a list of sixty releases was submitted to the school officials. From this list was selected "The Little Minister," three reels: "Shylock," two reels; and "Along the Nile," one reel.

Morris Boultinghouse, of Albion, Ill., has gone to Marion, Ky., where he has opened a moving picture theater.

The Bijou Theater at Lawrenceville celebrated its second anniversary on Thanksgiving Day. A proclamation was issued signed by all the members of the executive staff stating that the two years had been successful ones for the high class house and inviting old friends and prospective ones to be the guests of the management at the holiday matinee.

A department store in Rockford used moving pictures in its toy department to attract the holiday trade. The program was furnished by Manager Lamb, of the Palm Theater.

Roy R. Reece, former mayor of Springfield, has reopened the Gem Theater on the south side of the square at Jacksonville. Will Gorman, of that city, will act as resident manager. Reece also operates a picture house at Rushville.

Films depicting historical events in northern Illinois will play an important part in the dedication of the Grundy county courthouse at Morris. The committee in charge is planning to secure as many as possible, including a number of subjects which have been made at Starved Rock Park near Ottawa.

Following the adoption of the moving picture as a part of the services at the New England Congregational Church in Aurora, the use of a machine and films at a bazaar given by First Methodist Church is significant. Rev. Mr. O'May, pastor of the church, is quoted as favoring their use for regular church work.

J. W. B. Stewart is now sole owner of the Lyric Theater at Bement, having purchased the interest of E. E. Graham.

McNickle & Coleman will open a picture show in the Grand Opera House at McLeansboro.

T. B. Bennett has sold the old Christian Church building at Flanagan to William Uden, who will convert it into a moving picture theater.

The city council at Macomb has passed an ordinance which will compel moving picture theaters to pay a license fee of $10 a month.

The management of the opera house at Manito has opened a picture show, which will be operated Thursday and Saturday nights.

The Colonial Theater at Monticello has been purchased by Harry Plunk, owner of the Globe.

L. Beebe has opened the Cozy Theater at Twenty-third Street and Lincoln Avenue, in East St. Louis. R. E. Gump is manager. The place seats 500. It is using association service.

James Crichton Company have rented a building in Braidwood to be used for a picture show.

Burr Swan, of the K. of P. Opera House at Pittsfield, was another Illinois exhibitor who saw in the observance of Gettysburg Day throughout the state an excellent opportunity to feature "The Battle of Gettysburg."

Three hundred pupils of a parochial school were the guests of Rev. Father K. Schauerte when the "Last Days of Pompeii" was shown at the Star Theater, in Murphysboro. The priest lectured the film. The Star gives coupons good for a photo at a local studio.

In urging that schoolhouses be made social centers the Civic Department of the Woman's Club at Lawrenceville suggests a strict censorship over pictures. It gives local shows a vague bill of health. "The motion picture show is conducted very satisfactorily so far as the management is concerned."

Charles Moffitt is singing each Sunday night at the Gem Theater in Virden.

MIDWEST SPECIAL SERVICE.

## IN THE MIDDLE WEST.

MUNICIPAL picture shows as well as city-owned amusements of other kinds were advocated by Meredith Nicholson, the Indiana novelist in an address before the Palimpest Club at Omaha, Neb.

The Kent Opera House at Kent, Ohio, has been leased for another year by D. G. Hartman, who will operate it as a first class moving picture theater.

G. A. Van Slyck has leased the Majestic Theater at Lake Geneva, Wis., to W. I. Winegar.

A moving picture show has been opened in the Hall restaurant building at Brashear, Mo., which will be operated Monday and Tuesday nights of each week.

K. A. Bechtold, of Sharpsville, has purchased the Lyric Theater at Tipton, Ind.

Jerry Bartholomew expects to open a moving picture theater in the building, which will be erected by A. Ostrom at Orion, Mich.

Rev. John Walton, evangelist at Fort Wayne, Ind., is using moving pictures at his services.

The Michigan State Hospital for Insane at Kalamazoo has installed projecting apparatus and each patient will be allowed to visit the show once each week.

W. C. Aldous, of Chicago, representing the Industrial Moving Picture Company of that city, recently was at Omaha, Neb., where films were made of the United States meat inspection at the Cudahy packing plant.

A. Seitmick will erect a one-story moving picture theater at 3708 Minnesota Avenue and Charles Street, in St. Louis, Mo.

The People's Theater Company, which will operate a vaudeville and picture house, is being organized at Oshkosh, Wis., by W. S. Campbell.

M. L. Henderson, of Fort Wayne, Ind., took a number of subjects in that city.

Benjamin Fay Mills has acquired control of the Broadway Theater, in Detroit, Mich., and December 1 it became the home of high class moving picture features. The Broadway, which has been devoted to vaudeville, was built at a cost of $120,000. The Grand Circus, in which Mr. Mills also is interested, will continue as a feature photoplay house.

"Would it not be well to await the results of the new state board of censorship?" was a question asked in Youngstown, Ohio, in connection with the suggestion to the Central Council of Social Agencies that a moving picture theater especially for children be established. The council also wanted the following information: "Who are the promoters?" "How would the films such as are suggested be secured?" and "How are similar theaters throughout the country operated, and are they meeting the purpose for which they were erected?" The children's theater plan was suggested by Miss Kate Hurd, a kindergarten teacher of the city.

MIDWEST SPECIAL SERVICE.

# THE ALL STAR FEATURE CORPORATION

ANNOUNCES ITS NEXT RELEASE

# "SOLDIERS OF FORTUNE"

FEATURING
AMERICA'S FAVORITE ACTOR
**DUSTIN FARNUM**
A FIVE PART
MOTION PICTURE PRESENTATION
ENACTED IN CUBA WITH THE
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AND
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PRODUCED UNDER THE
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**RICHARD HARDING DAVIS**
THE AUTHOR

### IN PREPARATION

**BURR McINTOSH**
in
**AUGUSTUS THOMAS'**
**"IN MIZZOURA"**

**TULLY MARSHALL**
In
**EUGENE WALTER'S**
**"PAID IN FULL"**

**EDGAR SELWYN'S**
**"PIERRE OF THE PLAINS"**

**UPTON SINCLAIR'S**
**"THE JUNGLE"**

**JAMES A. HERNE'S**
**"SHORE ACRES"**

**AUGUSTUS THOMAS'**
**"THE WITCHING HOUR"**
and others

## ALL STAR FEATURE CORPORATION

HARRY RAVER
President

220 West 42nd St., NEW YORK

AUGUSTUS THOMAS
Director General

## IOWA.

THE new owner of the picture show at Ruthven is L. T. Clark, who has purchased the interest of W. J. Willis.

Ernest Krabbenhoff will open a picture house at Preston.

Exhibitors of Davenport were invited to attend the church efficiency congress in that city when Rev. E. E. Hartley, of Danville, Ill., spoke on "Religious Use of Motion Pictures." The work of Mr. Hartley at a chautauqua park near Homer, Ill., recently was outlined by the Illinois correspondent of the Moving Picture World.

W. O. Hartshorn, of Rockwell City, has purchased the Gem Theater at Jefferson.

Jens Peterson has sold the Colonial Theater at Clinton to F. DeLent of Chicago. A number of improvements will be made.

Fred Coskey has purchased the interest of T. O. Higgins in the picture show at Kellerton and the firm name is now Barrett & Coskey.

The Royal Amusement Company, of Sioux City, has been incorporated with a capital stock of $10,000 to operate a moving picture theater in the Kleeblatt building. James Burgess is president and Lewis Weil secretary.

Fred C. Furfey will open a picture house at Le Mars.

The Masonic Opera House at Rippey has been leased to Atherton & English, of Churdan. They will run photoplays

William Parker, John Glavin and others are interested in the Lyons Investment Company, which has been formed at Lyons for the purpose of building and operating a moving picture theater.

A. F. and F. C. Meves have secured a location in Oelwein for a picture show.

F. J. Keeffe is building a new picture theater 100 x 28 at Hampton

H. E. Martin, who has been engaged in the moving picture business at Alexandria, Minn., has returned to Iowa Falls.

The Lyric Theater at Marshalltown has announced Famous Players features for every other Friday night.

Joy Bradley has purchased a half interest in the moving picture theater at Independence from R. A. Pratt.

C. A. Schafer, who recently purchased the opera house at Grundy Center, has been fitting it up for a moving picture show. This gives Grundy Center two photoplay houses, Charles Johnson having been operating there for some time.

J. W. Kelling is now proprietor of the Crystal Theater at Moulton.

Mrs. J. M. McKay has purchased the Magic Theater at Rockwell City.

MIDWEST SPECIAL SERVICE.

## IN THE SOUTHWEST.

THE Southern States Film Company, of Oklahoma City, Okla., has been incorporated with a capital stock of $25,000. The incorporators are Carl D. Pryor, Ralph W. Stults, Perry V. Steddom, of Oklahoma City, and F. A. Cooper of San Antonio, Tex.

The Woman's College at Chickasha Okla., has pledged $100 toward a fund for moving pictures to be used in exploiting the state at the Panama-Pacific exposition in San Francisco, in 1915.

L. J. Myers is now engaged in the moving picture business at Dustin, Okla.

Quincy Barnes and H. H. Simon have opened a picture show in the Arlington Opera House at Marlin, Tex.

E. G. Messecar and A. G. Yon have opened a picture show at Ripley, Okla.

J. Peter has purchased a half interest in the lease on the opera house at Halletsville, Tex., and will assist in operating the picture show there.

John F. Pittman, formerly manager of the Peoples Theater at Beaumont, Tex., expects to engage in the feature film business in the Southeast, with headquarters probably at Atlanta, Ga.

George W. Thomas and Frank Meagher have purchased the three-year lease on the Kyle Theater at Beaumont, Tex., Dave Wiess, of Houston, selling to Thomas and J. Mittels to Meagher. Fred Pennell, of Hot Springs, Ark., will be business manager, with the management in the hands of Mr. Thomas. Mr. Meagher will not enter the show field permanently until his term as city tax assessor and collector expires.

The plans of the Masonic lodge at Terrell, Tex., for a new lodge hall call for the ground floor to be used as a moving picture theater.

A new $30,000 opera house will be erected at Brownwood, Tex. The following are interested: Brook Smith, Lee Watson, J. A. Austin, V. L. Griffith and B. F. Pearman. Pearman and Griffith will have the management of the house.

Hugh Gardner has sold the Lyric Theater at Holdenville, Okla., to E. C. Helm & Co., owners of the Empress, and E. C. Helm will manage both houses.

The Palace will be the new name of the Bijou which is to be reopened at El Dorado, Ark. The place has been closed for some time.

Moving picture theaters in Arkansas which employ five or more persons must furnish statistics to the Bureau of Labor and Statistics, according to Attorney-General W. L. Moose. This information includes how much the employees earn, the conditions under which they work, the system followed and the ages of the employees.

Principal J. E. Linsdale, of the Lincoln school at Ottawa, Kan., has been raising a fund for the purchase of a moving picture machine.

MIDWEST SPECIAL SERVICE.

## INDIANA.

THE Mutual Movies' Advertising Campaign has struck Indianapolis and in the opinion of those interested is "getting over."

After some delay due to trouble with building arrangements, the Idle Hour Amusement Company house in Irvington, is again going forward. It is now expected to be able to open it on or before January 1.

The Municipal and Commercial Film Company has leased the Straws Mill Rod and Gun Club at New Albany, and is now clearing the ground and preparing the vicinity for taking some Western scenes. L. D. Kohlmeyer says the company may make use of the site to film some winter stuff.

The Motionscope Company, Indianapolis, has just completed a film series showing operations in the Eli Lilly & Co. factory, which the Lilly Company expects to use in educating doctors and nurses to the merits of Lilly drugs and serums. The company has the same sort of series in preparation for the Kahn Tailoring Company to supplement a former series.

The Indianapolis Chamber of Commerce publicity division is interested in an industrial film of Indianapolis. Recently the chamber conducted an excursion around the city by the Belt Railway, which touched upon all the important industries, and carried 2,500 business men as passengers. The idea in which the chamber is interested is the same sort of excursion by film. The motion picture men are representing to the chamber that the same sort of excursion by film would cost about twice as much, but would last forever and be reproducible every time it might be advisable to give ocular proof of the city's industrial activity.

The Lyric Theater, of Tipton, Ind., has been bought by K. A. Bechtold, of Sharpsville, who will remove it to Sharpsville. When Bechtold opens the doors of the theater there it will be to give the Sharpsville citizens their first chance to see a show of the kind at home. Bechtold had to make arrangements with the Indiana Union Traction Company for current, before he could open the house.

The Garrick Theater, Indianapolis, recently installed a pipe organ.

The Essanay Company, at Chicago, has made the film with which Samuel Lewis Shank is to illustrate his talking act opening this week at Kansas City, on the Sullivan & Considine circuit. The former mayor of Indianapolis opens in the Empress Theater. The pictures will illustrate the high cost of living idea that Mayor Shank and his potato sales made famous. It will show the various hands through which the egg passes from the time it leaves the nest until it lands scrambled. Then the pictures will show the cost of high living as compared with the low cost of simple living—how they do it on the farm, where pa gets in the wood and ma does the cooking, and how the second generation in town has a private bar and slits the silk skirt and lives a push button existence at so much per push. Of course there's a good climax.

All Shank is expected to do is act natural and tell the story of the pictures with high lights from his own experience at bucking the middleman. Inasmuch as Shank never talked publicly three minutes in his life without getting a laugh, and couldn't commit a monolog to memory in six years, the solution of the problem of an act for him is believed to have been reached in the film stunt. It was Shank's own suggestion, worked out by his manager, H. K. Burton. Shank had not intended to take to the footlights until Jan. 1st, but when Fred Lincoln, manager of the S. & C. circuit, heard of his resignation as mayor, he demanded immediate service, so Shank jumped to Kansas City and will open with scarcely a chance at rehearsal. He is a headline feature.

The problem of how to interest a church-going suburb in the moving picture theater has been solved by H. L. Whitehead, who opened his house in Irvington, the "classic suburb" of Indianapolis. He put out the S. R. O. sign for two performances. It is the only picture house in the suburb. Every other exhibitor fought shy of it, all of them having a feeling it would never succeed. Now, everybody admits that Whitehead has a very promising enterprise. He found the favor of the suburbanites by interesting some of its best men in the project, by promising that he would show nothing but clean and instructive films, and that he would give no Sunday shows. The house has not been named. He distributed folders at the opening, offering a money prize for the best name that could be suggested. The judges in the name contest are to be three of Irvington's best known citizens, one of them a county judge, and one a college president. He is charging ten cents admission.

The Central Amusement Company plans to build another theater in Indianapolis, at 115 North Illinois street. The ground is being cleared. The new house will cost $115,000 and is to be called the Isis. It is to be modeled after the house of the same name in Denver, which is credited with being one of the most beautiful in the West.

S. C. Pool, of Morgantown, Ind., has opened a new theater, using Universal service exclusively.

Work is progressing on the People's Amusement Company Theater, at Delaware and Sixteenth street, and upon the house being built at Central avenue and Twelfth streets, in Indianapolis.

The Wild Opera House, Noblesville, Ind., has been overhauled and redecorated. Grover Ranck, formerly of Toledo, O., is in charge.

"Pop" Lipps, owner of the Opera House, Alexandria, Ind., makes good elderberry wine, according to J. J. Schnitzer, of the Central Film Service, Indianapolis.

Philip Skora, Evansville, Ind., has just completed remodeling his theater, the Columbia, at a cost of several thousand dollars.

Many of the out of the city subscribers to film service supplied from Indianapolis, missed the service during the street car and interurban strike. It was impossible at all times to get the reels out on time.

Sam Dreyfuss, manager of the Princess Theater, in Terre Haute, is thinking very seriously of enlarging his theater. He can't always pack them in.

Col. F. M. Savage is to build a new theater in Gary, Ind. It will seat 650 persons, according to Harry Hall, who is the Colonel's business agent in Gary.

The Empress Feature Film Company, Indianapolis, is pushing the Apex film "Through the Clouds." They are having difficulty with exhibitors who want the Kalem film "From the Manger to the Cross." They all want it for Christmas.

WILLIAM.

## NEW ENGLAND AND CANADA.

MR. W. J. McDONALD, of 95 Milk street, Boston, reports the erection and sale of the Allston Theater, 128 Brighton avenue, near the corner of Harvard avenue. The plans, by Architect George N. Meseroe, call for the erection, for Walker & Watson, of an absolutely fireproof theater, costing $100,000, with a total seating capacity of 1,200. The building is to be of brick, stone and concrete, with a frontage of 70 feet, and a depth of 132 feet. The stage has a width of 70 feet and a depth of 27 feet, with a proscenium opening 35 feet wide and 25 feet high. The stage is to have all the latest improvements for the presentation of pictures and vaudeville. Special attention has been given to the acoustic properties, ventilating plant and the electric lighting, which is to be the "direct-indirect" system. The safety of patrons has been given first consideration; the theater being open on all four sides, with twice as many exits as the law requires. The auditorium floor will be of concrete, with no basement, making it absolutely non-combustible. The mezzanine floor contains the ladies' waiting rooms and offices. The front is to be of classic style of architecture, built of Norman brick, with Indiana limestone trimmings, and a marquee of 42 feet long will extend the entire length of the sidewalk.

J. A. Eslow, general manager of the New England Universal Film Exchange, 1100 Boylston street, Boston, is offering a 24 sheet stand of paper (size 9" by 21'), free of charge to any Universal exhibitor who will post these 24 sheets in his city, for a thirty-day showing. Any Universal exhibitor can secure from Mr. Eslow as many of these sheets as he can use. The paper is striking in its unique individuality, and advertises not only the Universal program, but also leaves plenty of space for the exhibitor to print on it: "Can Be Seen Daily at —— Theater." Although this proposition was only advanced on December 3, a great demand has already come, and Mr. Eslow states that the advertising stunt is meeting with unqualified success.

Although competition is unusually keen, the Beacon Theater, Boston, continues on in its successful career. Mr. Jacob Lourie, general manager of this house, has decided to raise the admission price on Saturdays to 15 cents, while on Sundays and holidays, the admission price will be 20 cents. The Exclusive service of the General Film Company appeals very strongly to the Beacon's select patronage. "The Black Countess," a three-reel Pathe exclusive, created a great deal of favorable comment at the Beacon this week.

A. S. Schaller has been appointed assistant manager of the New England Universal Film Exchange, Boston. In addition to his duties as auditor and credit man, Mr. Schaller will assist manager Eslow in an executive capacity.

A recent incorporation is the Colonial Amusement Company, of Boston. This is a $5,000 concern, with Alexander E. Ross, Martin F. Eissenberg and Myron J. Hirsche named as the promoters.

On Saturday, December 6, a dress rehearsal was held in the United States Circuit Court, Boston, for the moving picture show that is to be presented before Judges Putnam, Hodge and Brown on Tuesday, December 9, when the United Shoe Machinery's case comes up for the continued hearing. The moving picture machines and films were moved into the court room, and a first-class show was given for two hours, before President Sidney Winslow, of the United Shoe Machinery Co., Louis Coolidge, treasurer; Charles F. Choate, one of the company's counsel, and John A. O'Connell. All of the machinery manufactured by the United Shoe Company, was shown in the making and operating. The manufacture of shoes, by the use of the United Shoe's machinery, was illustrated and scenes showing the uses to which machinery could be put were thrown on the screen. The performance lasted nearly two hours, and the officials of the company expressed themselves satisfied with the exhibit. This is the first time that moving pictures have been introduced

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A young aviator whose advances are repulsed by the woman with whom he is infatuated, seeks vengeance in ruining her husband's invention at the critical moment of its trial. His cruel treachery is discovered, and, fearing arrest, he resolves to attempt the experiment himself, which results in his death.

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as a part of evidence in a Federal case in the history of the United States Courts in Boston. President Winslow himself, directed the presentation of the pictures and, at times, assisted the lecturer in making certain features clear.

Pantage's Theater, at Winnipeg, Can., is being pushed ahead very rapidly, and this 2,100-seat house should open on or about December 22. The policy will be vaudeville and pictures, and the theatre is considered to be one of the finest in Canada.

Clarence L. Dean, for three years manager of the Orpheum Theater, Winnipeg, Can., has severed his connections with that house. E. J. Sullivan, a Chicago man, was chosen to fill Mr. Dean's place.

W. L. Joy, manager of the Beaver Theater, Toronto, Canada, had a most auspicious opening this week. The Beaver is a thoroughly first-class house in every way, and is fireproof and generally superior. It has a good location in the western part of the city, and the policy of vaudeville and pictures is making good.

The stock company shows that have been offered at the Colonial Theater, Pittsfield, Mass., did not appeal to the public there, and this policy has been abandoned.

Rev. W. J. Foran, of St. Anne's Rectory, is considered an expert judge of moving pictures, as he has given moving picture shows in the rectory for about two years. Speaking of the Universal's "Ivanhoe," which he used, Rev. Foran remarked, "It is a thing of lucious beauty, and deserves unstinted praise." "Capt. Kidd," "Under the Black Flag," and "The Beauty and the Beast," all secured through the Universal's Boston offices, came in for a large measure of praise from Rev. Foran.

H. E. Brenton was re-elected president, and E. L. Spring, the secretary-treasurer of the Boston Musicians' Protective Association last week. W. A. Barrington Sargent is the new vice-president. Pres. Brenton, Vice-president Barrington-Sargent and W. G. Dodge were named as the delegates to the national gathering, soon to be held.

S. Z. Poli's new theater at Springfield, Mass., named Poli's Palace, is scheduled to open to the public on Christmas Day. Mr. Gordon Wrighter has been selected to manage the Palace, and has already been relieved of his duties as manager of Poli's other Springfield house, in order that he could devote his undivided attention to the final arrangements of the Palace. Mr. Stewart Lithgow has succeeded Mr. Wrighter.

John Bunny is now a full-fledged member of the Boston Local of the Moving Picture Operators' Union, as Mr. T. C. Barrows, treasurer of local 182, journeyed to New York this week and presented Mr. Bunny with a gold membership Card at the Vitagraph studios. Mr. Bunny was in Boston during the Labor Day Parade, and was the special shining light of the Local's delegation in the parade. Mr. Barrows was appointed chairman of a special committee to present Mr. Bunny with the membership as a mark of appreciation.

F. D. Halliday, sales manager of the Ammex Western Features, made a flying trip through New England and Canada this week, and sold "The Fatal Reckoning" and "The Barrier of Blood," to the Consolidated Film Company, of Montreal.

A. W. Woodrow, for a number of years connected with the Grand Opera House, Kingston, Ont., Can., has resigned. As a mark of appreciation, Manager D. P. Dranigan presented Woodrow with a set of fine gold "triple-links," pin set with pearls, on behalf of the employees. Mr. Leonard O'Neill has succeeded Mr. Woodrow.

It is understood that the Kinemacolor pictures, which have been a feature at Fox's Theater, New Britain, Conn., are to be discontinued, as are "Country Store" nights. The admission price has been reduced to ten cents and hereafter the photoplay programs will be changed daily. Six acts of vaudeville will be offered, changed bi-weekly. J. N. Carr, who has been in charge of this house since its opening, is to leave, in order to manage a house at Jamaica, R. I. The assistant manager of Fox. Theater, at Waterbury, Conn., has been selected to succeed Mr. Carr. It is believed by Mr. Fox that the house will be more profitable under the new policy.

Manager T. L. Knight, of the Bijou Theater, Springfield, Mass., is more than enthusiastic over the business he did this week with "The Last Days of Pompeii."

The work on the new Brant Theater, Brantford, Can., is being pushed ahead as fast as possible, as the owners are particularly anxious to open very shortly. Photoplays are to be the main attraction at the Brant.

Kinemacolor came into its own, when S. Z. Poli decided to install the "natural colors" service in his houses at New Haven, Conn., and Worcester, Mass., Hartford, Conn., and Springfield, Mass. This is a strong talking point in favor of Kinemacolor, as Mr. Poli had always opposed what he terms "pictorial vaudeville," but the sheer merit of some of the Kinemacolor stunts turned the trick.

Gardner, Mass., has, of late, been in throes of the question of Sunday night shows. As a result of the recent agitation and discussions, the selectmen of Gardner have decided, by vote, not to issue any more licenses to the two Gardner houses that have been offering Sunday night photoplay programs. Several petitions were circulated and signed protesting against the granting of licenses, and presented to the selectmen. On the other hand, many petitions were signed by people desiring these Sunday night shows to continue.

The Pilgrim Theater, Provincetown, Mass., has installed a new Simplex machine. Manager Kinny, of the Pilgrim, has resigned, but the house will continue to feature the Universal program.

"The Black 107," a Ruby feature, was grabbed by Mr. Sam Grand, of the Novelty Feature Films, Boston. On Monday and Tuesday, December 8 and 9, this feature was exhibited at the Star Theater, Boston.

Messrs. Grant & Campbell, New England Managers of Warner's Features, were on the jump this week, moving to their greatly enlarged quarters on Pleasant street, Boston. The new location is convenient and exactly adapted to the requirements of the Warner three-a-week program.

"The Fall of Constantinople," a three-reel, hand-colored feature, produced by Gaumont, is making a decided impression in this territory, where it is handled by the Echo Feature Film Company, of 835 Broadway, New York City.

The St. James and Orpheum theaters, the two Marcus Loew houses in Boston, under the general supervision of Mr. Victor Morris, continue to do a capacity business. The St. James, in the residential district, plays to absolute capacity every night, but the afternoon business is rather light, even though prices are materially reduced to force matinee business.

Moxley Blumenberg, of the Portland Theater, Portland, Me., writes that he intends to cover the entire city with the 24 sheet posters offered to all Universal exhibitors, free by the Universal's Boston office.

HENRY.

## MISSOURI.

EXHIBITORS of Kansas City are swinging into a good-sized holiday business after suffering from the interference of the elements. About ten days of rain cut in substantially on receipts and the members of the profession were in rather pessimistic moods for a time. The weather took a sudden change, however, and is now crisp and clear. Residents of Kansas City have become accustomed to the cold days and volume of business is now comparing favorably to that of a year ago.

Paul Englers, for the past three years assistant manager of the Kansas City branch of the Mutual Film Corporation, has been made manager of that office, following the departure of C. C. Ezell for a Southern city, where he will continue exchange work. It is believed that the appointment of Mr. Englers will mean an end to the numerous shifts which have been made in the Mutual branch. The new manager has learned the Mutual policy thoroughly and is expected to score a big success in his more responsible role.

The difficulty which existed for some time between the Standard Amusement Company and the union has been amicably adjusted and all is now serene in moving picture circles of Kansas City. Operators employed by the Standard were allowed to join the union at the regular scale. It is said that the union men had raised the rate for the particular benefit of Standard operators. The latter, however, were finally given the usual figure, and affiliated with the union. The Standard operates three theaters, the Twelfth street, Tenth street and Palace, all in the business district. The adjustment of the strike was a welcome development in all quarters. The activity of the union men in picketing the theaters did no one good and probably caused a good deal of harm. The union folk, however, are in good spirits over the ending of the affair, as are exhibitors who watched the disagreement with some concern.

R. H. Henrice has been put in charge of the Foto-Player, recently purchased by the Standard Amusement Company for the Twelfth street theater, and is causing favorable comment by his manipulation of the big instrument. The peculiar part about Henrice's work is that he doesn't know one note from another, according to officers of the Standard. However, he is doing remarkable work in playing to pictures and is bringing patrons of the Twelfth street house back for more. Ernest Jores, another adept on the organ, has been placed in charge of the musical part of the program at the Tenth street house, also conducted by the Standard.

The Lewis Theater, of Independence, Mo., conducted by E. H. Lewis, is now using Mutual service, due, according to Manager Englers, of the Mutual branch, to the patronage commanded by the Mutual advertising campaign.

The Princess Theater, one of the old "legitimate" houses at Joplin, Mo., but which recently has run motion pictures, has been closed down, according to advices received in Kansas City. A. O. Meade was manager of the Princess. Its failure was due, it is said, to the fact that Joplin boasts several animated picture theaters with seating capacities of 1,000. The Electric and Ideal are two big motion picture houses which boast modern conveniences, and which are playing to throngs daily.

Sanitary officials of Kansas City, who recently inspected all of the moving picture houses, gave exhibitors clean bills of health in most instances. The chief trouble, it was announced, was found in theaters which had originally been designed for storerooms. This class of structures had rarely been provided with proper ventilation. The more modern theaters, erected to serve as such, were found to be up to all requirements. Exhibitors who were notified of changes which would improve their theaters, have adopted the suggestions willingly, it was stated, and are working in harmony with the officials.

E. H. Wiley, president of the Kansas City branch of the Motion Picture Exhibitors' League of America, and secretary of the National organization, has left Kansas City for a long Western trip. Mr. Wiley will attend several conventions during his absence, being scheduled to speak at the Oregon State meeting. The secretary will devote most of his time to organization work in the future, his house, the World, in Kansas City, being on the market. It is located at Eighth and Highland, and is one of the most prosperous in the residential districts of Kansas City.

O. H. Buckley is the new owner of the Cosy Theater, Eighteenth and Quindare, Kansas City, Kansas. F. J. Bailey has sold the theater and will retire from the moving picture business temporarily.

Julius Rath, who is well known to most of the exhibitors in the country, was a recent visitor in Kansas City, holding forth at one or two of the moving picture theaters here. Mr. Rath, who has walked so many miles that Mr. Weston has nothing on him, had a rather difficult time in convincing local exhibitors that he was a bona fide wanderer. One moving picture man even went so far as to hint that Rath needed a bath. Regardless of that phase of the situation, the fact remains that Rath's story proved interesting to the patrons of the theaters where he lectured, and he left Kansas City with a larger exchequer.

The Boyd Theater, at Omaha, Neb., has passed into the hands of L. M. Crawford, of Topeka, Kan., and will be converted into a vaudeville and moving picture theater. Mr. Crawford owns a string of theaters in the West and is said to have a longing eye fixed on Kansas City. He has a large amount of money and an equally extensive piece of nerve, according to exhibitors, and may yet enter the moving picture business on a mammoth scale.

Kinemacolor gradually is extending its territory. The Iris Theater, of Topeka, Kan., is the latest to show Kinemacolor, having secured the exclusive rights for that territory.

When the Gordon Brothers, operating the Orpheum Theater, at Topeka, Kan., decided to give their patrons more moving pictures and less vaudeville, they encountered some labor trouble which almost broke up their new plans. The change would have meant one man less in the loft, and one more in the booth. The International Alliance of Stage Employes failed to take a fancy to this idea and went on record to that effect. The disagreement was finally settled, however, and the change went into effect. But two vaudeville acts are now being used at the Orpheum, animated pictures making up the remainder of the program.

Another woman exhibitor has entered the field at Topeka, Kas. Mrs. A. B. Carson purchased the Imp Theater recently, Glenn Wagner retiring.

The Iris Theater, of Topeka, treated members of the Boys' Club, of that city to a free show recently. Arthur Capper, a newspaper man, intended to stand the expense, but A. L. Montgomery, owner of the Iris, branded his money as being counterfeit."

MURRAY.

## IN THE NORTHWEST.

AN order has been issued by R. H. Ober, superintendent of buildings in Seattle, Wash., that entrances to picture shows must be clear of all easels and organs that will in any way interfere with a free use of space, either entering or leaving the theaters. The owners went to the board of appeals about it. Meanwhile the order is in force.

Saxe Brothers have taken out a permit in Minneapolis, Minn., to erect a one-story brick, steel and reinforced concrete moving picture theater at 36-38 Seventh street, S. It will cost $50,000.

The Empress Theater, at Pueblo, Col., has begun its moving picture career as the Princess. G. H. Greaves is manager.

Kern's Theater, at Bellingham, Wash., has been remodelled. The installation of a balcony has increased the seating capacity of this popular photoplay house.

The new theater, at Aitkin, Minn., has been named the Moveum. The name was selected in a prize contest.

MIDWEST SPECIAL SERVICE.

## SPRINGFIELD, ILL.

FRED WHITMER, who has been connected with the Vaudette Theater and the enterprises of the Vaudette Amusement Company from the time this concern began to be conspicuous in Illinois photoplay circles, has resigned his position as manager of the Fifth street house to devote his time to the business of the Central Film Company, of which he is the head. Mr. Soucia, who has been organist, is looking after affairs at the Vaudette, with the management in the hands of President W. W. Watts. The Central Company is keeping its features well booked up. Earl Enos and D. Davis have been on the road for the concern recently, in addition to the field work done by Manager Whitmer.

L. P. Anderson, of this city, who is operating the Majestic Theater, at Lincoln, has added Jones, Linick & Schafer vaudeville to his pictures.

MIDWEST SPECIAL SERVICE.

## AMONG THE EXHIBITORS.

**Philadelphia, Pa.—The Eureka Amusement Co. is to erect a theater at Marshall Street and Huntington Park Avenue, with a seating capacity of 500. It will cost $11,500.**

**Jeanerette, La.—Carlos & Moresi have purchased the Bijou Theater from Charey & Deroche for $1,700. It will be under the management of A. S. Carlos.**

**EXTRA** Ramo Special Feature **EXTRA**

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FIRST COME FIRST SERVED—NO FAVORITES PLAYED—ALL ENTRIES REFUSED OVER TWENTY.
NINE MORE TO HEAR FROM—DON'T MISS THIS RACE—COMMUNICATE DIRECT WITH THE STARTER

C. LANG COBB, Jr.
Manager Sales and Publicity

**RAMO FILMS, Inc., Columbia Theatre Building, New York**

# LICENSED FILM STORIES

## VITAGRAPH.

**A CHRISTMAS STORY** (Dec. 22).—Though her father forbids her to marry Jack Harvey, a poor young artist, Molly Wilson becomes his wife and goes away with him to another town. Bessie, the eldest daughter, an attractive widow with two baby boys and a tiny girl, pleads with her father in Molly's behalf, but he is obdurate.

Two years elapse. It is Christmas time. Bessie surprises her father kissing a photograph of Molly and she writes to her sister to come home for Christmas, saying, "I believe father would be glad to see you." Jack Harvey, in his garret studio, shares Molly's happiness over the letter. They leave almost immediately, taking their little baby with them. At a certain point they have to change trains and buy new tickets. Jack discovers that he has lost his wallet, so he and Molly strike out bravely along the lonely snow-covered road through the winter-bleak country, cheered on by the hope of a kind reception ahead.

At the Wilson home the Christmas tree is decorated and many toys are heaped about the room. Upstairs, Bessie puts her little children to bed and tells them the story of "Christ at the Manger." She is sad because she does not expect to see her sister this Christmas.

It is very late when Jack and Molly, exhausted, come to the town and seek admittance at the Inn. All of the rooms are taken and they cannot get accommodations, so they go on to the Wilson home. Seeing all dark within, they decide to spend the night in the barn, sleeping on the hay. Early the next morning, the little children sneak out to the barn to see if Christ is there. They find Molly and Jack and the baby. They tiptoe out and returning to the house, load themselves down with toys from the Christmas tree and go back to the barn. Bessie with her father discovers the absence of the children and tracks them to the barn. The father tries to be stern with his daughter, but he forgives her when Jack shows him their little baby. A merry time around the Christmas tree reunites the family in love and happiness.

**HER FAITH IN THE FLAG** (Dec. 23).—Candida Bettini, an Italian immigrant, with her old mother and baby daughter, arrives in America. Not knowing English, she attends night school, where she is taught to reverence the American flag and is told that while she is under its protection no harm can befall her. As an object lesson, all the scholars are given a small American flag.

When her baby becomes ill and the doctor tells her its life cannot be saved, she remembers the teacher's words about the flag. She tries to spread the one she owns over the baby, but finds that it is too small. She decides a larger one must be obtained. While passing the house of Dr. Strong, a child specialist, she sees a large American flag. She takes it from the pole and runs home with it. Her act is seen by a newsboy, who informs a policeman. They follow her. Candida reaches home and has just time to cover her baby with the flag when the policeman arrives and arrests her. She pleads for mercy to no avail and is taken to the police station.

Meanwhile Dr. Strong has missed his flag, and on the way to see a patient calls at the police station to report his loss. He arrives just as the sergeant has ordered Candida to be locked up. A general explanation ensues and the doctor decides to go to her house and see if she is speaking the truth. On arrival, he finds the sick baby covered with the flag. Removing it, the doctor believes the baby can be saved by prompt attention. He administers a restorative and the baby recovers consciousness and coos to its mother. The doctor deeply impressed withdraws the charge against Candida and gives her the flag as a reward for her faith in Old Glory.

**THE HONORABLE ALGERNON** (Dec. 24).—The Hon. Algernon, a younger son, comes to America to make his fortune. Instead of doing it, however, he gets left high and dry in New York. He is a decent chap with a university education, but with no idea of how to use it. He writes to his fiancee in England, telling her of his troubles and releasing her from her engagement. He then pawns two athletic medals which he won at Oxford, the last thing of value he has. Strolling down the street, he sees a sign advertising for a waiter in a small restaurant and he applies for the place. Mrs. Potter, the proprietress, takes rather a fancy to him because he is so polite, but Blinkers, her head man, is jealous and does his best to make his life miserable. Poor Algernon has all sorts of mishaps. To save himself he goes to his attic room to bemoan his lot. Mrs. Potter discovers through the address on one of his letters that he is an Honorable, and finding on inquiry that it is true, she scents a romance and starts out to win him. Algernon cannot make out what it all means. She invites him to supper after the day's work is over, and takes him down to the beach on Sundays. Algernon is grateful for her kindness, but made very uncomfortable by it. Blinkers is consumed with jealousy and plans revenge.

Algernon gets a letter from his fiancee, telling him their troubles are at an end, as she has inherited a fortune and is coming to America. Just then he is summoned to the parlor and Mrs. Potter frankly makes him a Leap-Year proposal and offers to share the profits of the restaurant with him. Algernon declines and tells her he is engaged, whereupon Mrs. Potter gets hysterical. Blinkers rushes into the room and though triumphant at the turn things have taken, generously offers to revenge his mistress's injuries and thrash Algernon. He tries to do it, but gets a good beating for his pains. Angela arrives in the midst of this scene. Algernon introduces her to Mrs. Potter and thanking her for all her kindness, leaves. Mrs. Potter resolves to console herself in the discomfited Blinkers.

**THE SPIRIT OF CHRISTMAS** (Dec. 25).—The day before Christmas, little Nell and Bess, and brother Tom, in their squalid tenement room, give all their pennies to Anne, their eighteen-year-old sister, to buy Christmas presents for them. Anne looks at them with a sad little smile as she allows the few savings to trickle through her fingers on to the table. The father of the family, a middle-aged man, out of employment, comes home and shares the meagre supper.

With Jane, her chum, Anne goes back to the department store in the evening to work. Anne carelessly leaves her small purse on the leather-goods' counter where she is employed and it is stolen. Mrs. Vandeveer, a wealthy customer, drops a bank bill unnoticed, which Anne later discovers and resolved to keep it to buy toys. She goes to the cloak room where, instead of placing it in the pocket of her own coat, she by mistake conceals it in the pocket of Jane's. Mrs. Vanderveer discovers her loss and notifies the floorwalker. That night at the store, Jane finds the money. Jane is taken into custody. Anne dares not confess. She wanders out alone into the snow-swept night. She gets Mrs. Vandeveer's address and slips into her house with a group of gaily dressed men and women arriving for the Christmas Eve ball. The brilliantly lighted interior dazzles her.

Teddy Vandeveer, home from college, sees Anne and takes her to his mother. Between sobs, Anne tells of the stolen money. Filled with the spirit of Christmas, Teddy goes to the great Christmas tree in the glistening ballroom, where he and the guests strip it of its toys. With Anne they all go to the police station and release Jane; journeying then to Anne's home they fill the little stockings with toys and pile high the room with gifts so that a day of wonder greets the enraptured youngsters on Christmas morn.

**THE GOLF GAME AND THE BONNET** (Dec. 26).—John is commanded to return home immediately after office hours to help his wife beat the rugs, but it is Saturday and his friend Smith won't take his refusal to go to the country club for a game of golf. John tries to make excuses, but Smith is reinforced with several friends, who pile John into their car and rush him off to the links. John is a novice at the game and loses more than his golf balls on the course, but the few times he hits the elusive pellet, fill him so with pride that he soon forgets all about wifey in the whirl of the play. He is sore grieved, however, when he gets a black eye from a flying ball. Besides the discomfort it causes him, he fears that he will get an awful upbraiding when his wife sees his eye.

Smith comforts him as best he can and on the way home induces John to buy a new bonnet for his wife. He purchases the bonnet, but realizes that even it will not make his wife believe whatever he tells her. When he and Smith reach John's domicile, they sneak toward the back entrance and there find John's wife out in the back yard beating the rug. Smith, the ingenious, has an idea. John gleefully admits that it is a fine one. He sneaks in back of the rug, and just as his wife gives the rug a vicious swat, John gives a howl of pain and starts to run toward the house. His wife stops him. He shows her the hat and says, "I bought you the hat. I had to wait until they put clean trimmings on it, then you black my eye!"

She makes many apologies for her accidental strike and takes John indoors, where she has the maid bring him cigars and his slippers and fixes him up comfortably in a large armchair. John smiles covertly as he realizes the brilliancy of Smith's scheme.

**HEARTSEASE** (Special—2 parts—Dec. 27).—A beauty-loving French girl marries a wealthy Englishman and goes to his home to live. In her new life she finds herself misunderstood. Philip, her 'husband, is more interested in hunting and riding than in flowers or beauty.' Mary feels stifled by the severity of her husband's manners. The sternness of his stately baronial home chills her. She realizes that Philip loves her and she tries to conceal her unhappiness. To remind herself of her childhood home in southern France she sends for a box of "Heartsease" and plants them in a bed directly beneath her window. Ten years elapse. Mary is the mother of two sons: the elder, a conventional English boy, the younger, reflecting the nature of his mother. Philip considers the younger boy a milksop and devotes himself entirely to the elder boy, training him to shoot and ride and become proficient in English sports.

Mary dies, crushed by the coldness of her husband. Upon her breast the younger boy tremblingly places a little bunch of Heartsease. The dearest possession he now has is her portrait. Every night after the great mansion is in darkness, he steals from his room down the long corridor to the room in which her portrait hangs, and kneels before it adoringly. A terrific electric storm breaks over the estate. It would seem as though the heavens were risen in revolt. The younger son sits up in bed, muffling his ears with his hands and looking with awed eyes at the flashes of lightning that split the darkness without. The house catches fire. Flames leap from its great windows; dense smoke fills its corridors. The father rescues both boys. The younger son fights his way back to get the portrait of his mother. He gains the open air again with the portrait, but falls face downward upon the bed of Heartsease and dies from the effects of the smoke. Too late, the father realizes the pathos and bravery of the boy's life.

## EDISON.

**PRODUCTS OF THE PALM—THE BANANA AND COCOANUT INDUSTRIES, JAMAICA, WEST INDIES** (Dec. 22).—The scenes among the banana palms of the beautiful island of Jamaica are singularly picturesque. A powerful negro armed with a long knife or "machete" passes quickly through the grove lopping off the fronds with their heavy bunches of banans. After him come a motley assembly of men and women who pick up the great bunches and bear them off. The bunches of bananas are wrapped in straw and loaded on ox teams for transportation to Port Antonio. The entire process from picking the bananas to loading them on the ships at Port Antonio is shown.

The most interesting single feature of the cocoanut picking is the inhuman way in which the negro boys walk up the palms with no other aid than bare hands and feet. Arrived at the top, they use their feet in an extremely dexterous manner to detach the thickly clustered cocoanuts. The fallen nuts are robbed of their thick outer shell by the sharp machete, and the picture closes with a kindly old scallywag of a negro taking a drink of that famous beverage of the tropics, cocoanut milk.

**TEACHING HIS WIFE A LESSON** (Dec. 22).—Mrs. Dodd and Mrs. Charters were neighbors. The principal reason that they did not love each other as themselves was largely on account of dress. Mrs. Dodd, a person of somewhat striking tastes in the matter of clothes, held it as a perpetual grudge against Mrs. Charters that the latter copied all her carefully thought out effects in the most barefaced manner.

Mr. Dodd was a serious person of practical instincts. One morning, just before his wife started downtown, he took occasion to warn her against the careless way in which she was in the habit of carrying her pocketbook. Mrs. Dodd, boiling with indignation over the latest effrontery on the part of Mrs. Charters, paid little attention to her earnest husband and sallied off on a shopping tour.

Later in the day, Mr. Dodd, seeing a person to all appearances his wife, carrying her pocketbook in the same slipshod manner, determined to teach her a needed lesson. Stealing behind the hurrying lady, he deftly snatched the pocketbook from its insecure position. Mr. Dodd did not notice that the spot he chose for his crime was directly in front of a postcard camera, nor did he know that the camera had been accidentally exposed at the very moment that he took the pocketbook. That evening Mr. Dodd arrived at home chuckling his merriment. He asked his wife for the theater tickets he had asked her to buy that morning. She replied that they were in her pocketbook, and when Mr. Dodd asked to see them, went out and brought her pocketbook to him. Mr. Dodd's horror may be imagined. A hasty examination of the contents of the pocketbook showed him that he had robbed somebody of three hundred dollars. He dared not tell his wife and went to the theater with her in an extremely anguished frame of mind. His worst fears were realized by a glimpse at the first page of an evening paper. Under the glaring headlines, "DARING THIEF CAUGHT BY POST-CARD CAMERA" was an unmistakable photograph of Mr. Dodd stealing the pocketbook.

On his return from the theater Mr. Dodd was arrested and dragged off to the station house. His feverish explanation did not carry much weight with the skeptical sergeant, and the unfortunate man was only cleared when two furious ladies were made to confront the sergeant in their strikingly similar suits.

**THE UPWARD WAY** (Dec. 23).—Joe was a convict. Because his mother was dying and because the long strike had robbed him of the little he had saved, Joe stole food. The food came too late to save his mother. She died and he went to prison. When he had served his term he came out of prison with a firm resolution that his life thenceforward should be above reproach. But unfortunately, the way is not easy for an ex-convict. Once he lost his chance to get work because a policeman recognized him and once again because he was accosted by one of his jail companions.

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Canadian Representatives, International Feature Film Corporation, Ltd., Montreal, Canada him but death or a relapse into crime. Providence sent him to the gate of a minister in a country town. The minister was a kind man and gladly gave the sad-faced wanderer a helping hand without questioning him about his antecedents. By hard, faithful work Joe succeeded in raising himself from the place of a mere recipient of charity to a position as the minister's private secretary. Moreover he gradually won his way into the heart of the minister's only daughter.

One day a man called upon the minister, whom the horrified Joe recognized as his former cellmate. The man, Bill Haskell, had interested the minister in some worthless mining property and the simple-hearted minister was on the point of signing the papers. Haskell and his sister met Joe outside the town. The man warned him to keep silent if he did not wish his past life to be exposed. Joe pleaded with him, but Haskell, despite the intercession of his sister on Joe's behalf, remained obdurate. Unknown to any of them the minister's daughter had overheard the conversation between the two criminals and her lover. She was shocked at the disclosure of his past life and her heart bled for him in his present difficulty and temptation.

On that same afternoon the minister's daughter stood in her father's study and watched Joe fighting his silent battle as Haskell prepared the papers for the minister's signature Joe won his fight, denounced the swindler, told the story of his past life and turned sadly away; but the minister's daughter ran after him, and when he turned and saw the light in her face he knew that all the clouds and doubt lay behind him forever.

**MARY'S NEW HAT** (Dec. 24).—The trouble started when Mary saw a hat in a store window and asked her husband to buy it for her. It was highly expensive. Mary's husband attempted to convince her that she did not need another hat. One word soon led to another, until at last Mary declared that she wouldn't stay with such a mean nasty old brute for another moment. Her poor darling old papa was sitting quietly on the front porch when Mary arrived Poor darling old papa was uncannily wise in the ways of women, and when Mary breathed forth the woeful story of her husband's cruelty, the outraged father-in-law started from his chair with dire threats of vengeance.

When Mary's father arrived at his son-in-law's residence, his attitude had suffered a curious transformation As we have said, he was uncannily wise in the ways of women. Hence his sympathies were entirely with Mary's husband. Instead of subduing the rebellious son-in-law with harsh words and blows, he shook hands with him, and extended his heartiest sympathy. That Mary might have no cause to complain, the husband procured a small can of paint, and manufactured a highly realistic black eye for himself.

When Mary arrived, she found the men engaged in apparently mortal combat. With entire femininity, she told her father that he was a brute to treat her poor old darling hubby that way, and mopped the latter's poor battered eye with her handkerchief. Then Mary retired to the house, wiping the tears from her face with the same handkerchief. Unfortunately, the husband had not painted his eye with indelible paint, and a casual glance in a mirror exposed the whole villainous plot to Mary.

Mary was an eminently clever young woman. Instead of wasting time on tears and reproaches, she hurried to her friend the constable and had both men arrested for disorderly conduct. The men attempted to bribe the constable, and the constable gave the money to Mary. The last scene, in which Mary arrayed in her new hat, appears before the two men, gives us the final laugh in this very amusing picture.

**THE JANITOR'S QUIET LIFE** (Dec. 24).—The janitor prided himself on the conservative atmosphere of respectability that pervaded the apartment house over which he presided. He was a beneficent despot. The conservative atmosphere of respectability was rudely shattered one afternoon by a band of boys and goats, who invaded the street before the apartment house. The outraged janitor rushed forth, and bade them seek other regions for their riotous play. Naturally enough, the proud bearing of the janitor irritated the free and independent spirits of the boys, and it was largely on his account that they decided to have a circus in one of the vacant apartments. Accordingly, they quietly led their interesting pets up the stairs and installed them in the parlor of a vacant flat. They came up as cautiously and secretly as so many ghosts, and started their circus with lowered voices and hushed footfalls, but in the growing excitement of the game their early caution soon deserted them. To the people in the apartment directly beneath there came gradually the sound of shrill voices and the stamp of hoofed feet. They listened in growing bewilderment to the strange and unwonted noise, and then arose and sought their faithful janitor. The janitor assured them that they must be mistaken. Noise in his apartment house was an absurd supposition. At length, when they grew insistent, he accompanied them upstairs, only to find a complete and awful silence. The boys, warned in time, had retreated to a more remote portion of the apartment.

Shortly after the janitor left, however, the noise broke out again with redoubled vigor. This time other tenants heard it and the janitor was besieged by a clamoring horde who whispered darkly that the house must be haunted. Eager to wipe out this calumny on his beloved domain, the janitor resolved to make a thorough search. Room after room of the apartment was searched in vain. At length before the last door, the janitor stooped to examine an unexplained wisp of hay. As he stooped, the door opened cautiously, and an enraged goat appeared. The rest is too painful.

**A TUDOR PRINCESS** (Special—2 parts—Dec. 26).—Mary Tudor was an extremely attractive and lively young lady. Henry VIII, her brother, was engaged in the delicate task of restoring England to the place from which she had fallen during the terrible Wars of the Roses. To give the newborn House of Tudor prestige among the kings of Europe, matches with the important houses must be made.

Henry wanted Mary to marry a certain Charles of Austria, who in addition to being head of the Holy Roman Empire, owned most of Europe as well. But Mary did not want to marry Charles. She wanted to marry Charles Brandon, the young duke of Suffolk. Henry raged and fumed, and was on the point of forcing his rebellious sister to obey, when a sudden shifting in international affairs brought a hasty offer from King Louis XII for the hand of the Princess Mary. Louis XII was old and had, and when Mary learned that her royal brother's mind was set on this new and important match, she decided to forget she was a princess. So she ran away with the man she loved. But they did not get very far. Henry sent guards after them and brought them back. He was in one of his most dangerous moods, and when Mary openly defied him, commanded that Brandon should be instantly beheaded. To save her lover's life, Mary at last consented to marry the old king of France. So they sent her over to France, and there the beautiful girl was married to a man almost old enough to be her grandfather. Charles Brandon followed her to France, and gaining admission to her salon, begged the young queen to fly with him. While he was in the midst of his fervid entreaty, King Louis entered. Brandon was seized and cast into a dungeon to await his execution.

But before the sentence could be carried out, King Louis died, and the throne passed to his nephew, Francis of Angouleme. Partly because he hated Henry VIII and partly because of Mary's persuasive ways, Francis agreed to liberate Brandon from captivity. Mary returned to her brother's court, where she was shortly afterward joined by Brandon. The princess bided her time, and waited until Henry was in a good humor. Then she asked him if he wouldn't let her marry Brandon, and the mollified king at last consented.

**A PROPOSAL FROM MARY** (Sixth of Who Will Marry Mary?—Dec. 27).—When Captain Justin Bradford left the vicinity of the Silver Star Mine, he caused considerable displeasure to no less a person than Miss Mary Cuyler, now firmly established in possession of the mine. Mary had come West at the urgent appeal of her agent, who assured her that her property was in grave danger from persons unnamed, who claimed that they had the rightful deeds to the land. The first person Mary met after she had left the little station on her ride to the property was her old friend, Captain Bradford. He seemed greatly surprised to

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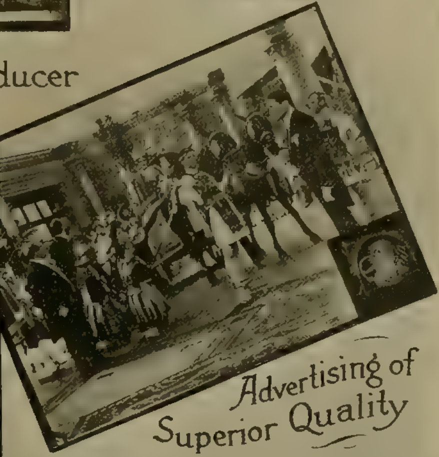

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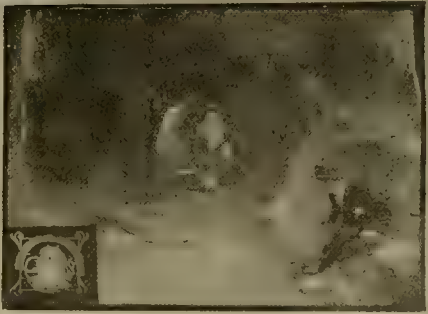

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learn that Mary was the owner of the mine. The next morning he left town and Mary was told that the suit had been mysteriously withdrawn. Since there was nothing else to hold her in the West, Mary decided to return to New York. Despite the advice of her manager, she insisted on riding over to the train alone. As a result she lost her way, and when her horse ran away and left her shortly afterwards, found herself alone and helpless, in the midst of a deserted wilderness.

After several hours of frightened wandering through the woods, she at length emerged on a great plain. To her astonished delight, Captain Bradford dropped unexpectedly out of the sky in an aeroplane. Mary explained her situation, and thankfully accepted the captain's offer to take her to the train. While Bradford was busied about the motor, Mary picked up a small diary which the captain had dropped. A picture of herself fell out of the book, and when the blushing Mary opened the book to put it back, her eyes fell full upon an entry in the diary, which revealed the true reason of Bradford's strange actions. He was the actual owner of the Silver Star Mine!

Mary said nothing to Bradford about the diary. She left him at the platform with a mere word of thanks, only making him promise to come to a reception at the Reeds in New York on December 27. Bradford came to the reception, wondering. By the time he arrived Mary had made up her mind. She had found the one man to whom her money meant nothing. And so Mary, long sought by dukes and dons of proud name, knelt humbly down before the man she loved and asked him to marry her.

## LUBIN.

**THROUGH FLAMING PATHS** (Dec. 22).—Clara Roland is the daughter of the president of a company owning mines and electric railways which run through a heavily forested region. Suitors to Clara are Ralph Gresham, superintendent of the company, and Basil Conrad, a young engineer. Basil incurs Gresham's dislike by protesting against the storing of powder intended for the mines in a wooden freight house located in the forest and the lack of precautions against forest fires. When it appears that Clara favors Basil, Gresham resorts to underhand means to throw upon Basil strong suspicion of crime and he is discharged.

Basil is forced to find employment as a laborer in a lumber camp in the hills. With his rival removed Gresham now has high hopes of winning Clara. The very carelessness against which Basil vainly protested at length causes a forest fire which is soon beyond control, and which places in great danger a number of settlers in the lumber camps, whose only hope for escape is by means of the electric line, along which the fire is already burning. No man will make the desperate attempt to rescue the imperiled settlers. However, Clara determines to do so, and she seizes a car and dashes into the fire zone.

Meanwhile, Basil has succeeded in gathering at a point on the line all the settlers, trusting that a rescue train would come. Clara finally succeeds in reaching this point. Gresham, shamed by the girl's superior courage and frantic at the thought of her peril, follows as fast as he dares. By desperate efforts, Clara and Basil have brought their car to a point almost alongside the freight house where the powder is stored when the current suddenly fails and the car stops; the feed wire has broken near where Gresham is standing. The freight shed is now on fire, and Gresham realizes it is a matter only of moments before it will blow up. It is impossible for the people on the car to escape on foot, their only chance being to rush through the fire. Gresham determines to save Clara and the others from the results of his own acts, and with his bare hands seizes the ends of the broken feed wire. The car leaps forward, dashes through the fire, and all are saved. A moment later the powder house explodes. Gresham has died at the first shock of the powerful current, but the magnetism has welded his hands to the wires and kept the circuit closed. Examination of the documents in Gresham's office proves Basil's innocence of the charges against him and the lovers are happily united.

**A COLLEGE CUPID** (Dec. 23).—Hopson, a young college man to qualify for membership in the Delta Kappa Sigma, must give the college a laugh. He inserts an ad in a matrimonial paper for a wife and gets a few hundred answers. With the help of the boys, each letter is answered and the applicant is requested to meet the writer the following afternoon. At the appointed hour the college turns out to see the fun. The park is thick with the fortune seekers. An officer attempts to dispel the crowd, but is beaten and chased. He calls out the reserves. The boys throw Hopson in among the women; each one makes a grab for him. He pulls himself away and dashes off, followed by the girls. The reserves get on the trail and arrive just in time to stop the girls from jumping over the college wall after the boy. The cops then chase the girls away. The following day Hopson is prepared for the third degree; he is blindfolded and dragged to the initiation room. One of the boys is disguised as an old maid, another as a minister. Hopson feels a hand placed in his, and the minister's voice saying I now pronounce you man and wife. Hopson tears off the bandage, takes one look at the minister and the old maid and thinks the marriage is "on the level;" he throws the crowd aside and dashes out, followed by the boys. He is quickly overtaken, the crowd unmask, the old maid pulls off the wig. Hopson realizes the laugh is on him and he has passed the third degree.

**THE PARASITE** (Special—3 parts—Dec. 25).—Howard Lynn and his wife, Lottie, are typical parasites and blackmailers. They select as their next victim John Wellington, a rich society man, who is about to announce his engagement to Florence Randall. Lottie meets John and plays her cards so well that he is soon deeply infatuated with her and his engagement to Miss Randall is broken. The innocence, culture and wealth that the other woman so well simulates has its rapid effect upon John and he begs her to marry him. After a consultation with her husband she agrees upon condition that they live as husband and wife in name only. Wellington, sure that he can eventually make her love him, agrees and they go through a mock marriage, in which Howard officiates. After the marriage Lottie starts in to gradually and effectively fleece Wellington, the money thus secured going to Howard. Later Howard insists that she is not getting enough money from Wellington and at the same time Wellington tells her it is time they settle down and have a family. Her conscience, stifled up to now, gets the better of her and she leaves Wellington and goes back to Howard.

A letter of farewell and her hat and cloak found by the river side convince Wellington that Lottie has committed suicide. Howard realizes Lottie is in love with Wellington and does his best to conquer her feeling, but to little avail. Wellington, in his sorrow, turns to Miss Randall for sympathy and later marries her. Lottie and Howard go from bad to worse until eventually they quarrel and Howard in the ensuing struggle plunges down the stairs of their home to his death. After Lottie comes out of the hospital the doctor tells her that to touch whiskey again will mean her death. Thinking only of Wellington and not knowing of his subsequent marriage she goes to his home. The meeting is a painful one and Wellington to show her the enormity of his trouble lets her look in upon his wife's bedroom, where she lies asleep with a baby in her arms. Lottie is overcome with emotion and knowing full well the penalty she will have to pay accepts the glass of whiskey from John's hands to steady her. Back at the hospital she writes him a full confession, and, half crazed with the situation confronting him, John phones the hospital to learn definitely that not only was he never married to Lottie, but that she is now at peace.

**BETWEEN DANCES** (Dec. 23).—Harry and Mabel are sweethearts. They have retired to the seclusion of the conservatory, where Harry tries to make love to Mabel. Mabel thinks that Harry is just a little too sure of her, so she starts to tease him and make him jealous. Frank enters and she

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Liszt and Wagner

makes a tool of him by coquetting, and taking great glee in Harry's rising jealousy and anger. She goes off with Frank for the dance that Harry wanted and upon her return promises Frank more dances, which does not make a great hit with Harry. After Frank leaves, a quarrel between Harry and Mabel ensues, and Harry, angered beyond endurance, strides out of the room.

Mabel is sorry, but won't go after him. Harry goes to the smoking-room and sulks. An elderly friend of Mabel's enters and schemes to win Harry back. He goes to Harry and makes him unburden himself and then asks him to listen to the story of his blighted life. Harry is surprised, but listens and the man tells him an imaginary tale of a quarrel with his sweetheart and how the other man took advantage of the quarrel and eloped with his sweetheart. When he cooled down and went back to her he found them just returned from the ministers and married. As that scene fades back into the smoking-room, Harry shows his great anxiety and nervousness. He is afraid that Frank may be doing the same thing in his absence and cannot get away from the laughing old man quick enough. He enters the conservatory just as Frank is claiming the next dance. Taking no chances, he grabs Mabel and rushes her out onto the dance floor, much to Frank's chagrin and her surprise. She likes Harry's masterful way and later when he gets her into the conservatory and tells her she is going to marry him, it takes her breath away, but she agrees and waves her thanks to the old man as he smiles in at them through the doorway.

**THE DEATH TRAP** (Dec. 26).—On adjoining farms in California live Nora, a young woman who attends to her own affairs, and Craven, whose farming is a blind for counterfeiting operations. Unsuspected by his neighbors he uses them for the disposal of his illegitimate product. The flooding of the district with counterfeit money attracts the attention of the government and a secret service man is assigned. He traces the flow of the money to a market where Nora and Craven have stands. In making a purchase at Nora's stand Eaton, the detective, receives a counterfeit coin in change and jumps to the conclusion that she is in league with the gang. He disguises himself as a farm hand and applies for work. Just as he arrives at the farm Nora and Craven are engaged in an altercation, due to Craven's attempts to force his attentions on the girl. Eaton frightens Craven away, but the latter naturally takes a strong dislike to the new farm hand who is hired by Nora. Later Eaton finds an opportunity to search Nora's house, but finds no evidence.

Meanwhile, Craven has nursed his grudge and in the course of his shadowing he discovers that the detective occasionally climbs over the high bluffs and changes his clothes, going off in the direction of the town. Craven visits the hiding-place and finds clothes with a detective badge pinned to the vest. Meanwhile, Eaton receives his wages from Nora and sees that the coins are counterfeit. He asks her how she came by the money and she tells him they were given her by Craven in payment of a horse. While Eaton is searching for Craven, the counterfeiter has been originating a diabolical plan to kill the detective in a manner that will leave the slayer with a clear alibi. Realizing that Eaton must pass up through the gorge, Craven sets up his rifle at the top pointing downward and by means of a string attached to the trigger and stretched across the path below, Eaton shall spring it so that he will receive the bullet. Then he starts down the trail, so that he can have witnesses that he was at the farm when the shooting occurred. He meets Nora and again attempts to force his attentions. She enrages him by her resistance and breaking away from him runs into her bedroom and holds the door. Craven follows her.

Meanwhile, Eaton is approaching the death trap. Nora holds the door against her infuriated assailant for a time, but her strength finally leaves her and he bursts the door open and enters the room. Eaton arrives at the point where the fatal string is stretched across the road, but a stone in the path turns his ankle and sends him sprawling. He falls across the string discharging the rifle. The bullet whistles over his head, plunges downward and crashes through the window of the ranch house below. Nora and Craven are struggling and as the bullet enters, it finds its mark, and Craven falls dead. Eaton, on top of the hill, examines the trap, realizes that it was meant for him, hurries down the bluff and finds Nora and her mother in a hysterical condition. Nora and Eaton go back into the room of death and satisfy themselves that Craven has died by his own hand. Nora's joy over Eaton's escape betrays her into an admission which brings complete understanding between the two.

**THE DOCTOR'S ROMANCE** (Dec. 27).—He is such a busy doctor, so successful that he has time to think of little else beside his patients. All day his office is filled with sufferers seeking the relief, which the great doctor seldom fails to afford. But in time the doctor feels the absence of something. In his big home he finds that he is lonesome. The nurse, his office assistant, one day brings her little son, Bobbie, to the office. She is a young widow. The little fellow steals into the doctor's heart. The doctor's loneliness becomes more poignant. He decides he should marry and have a little Bobbie of his own. He's had so little time to think of such things as love and marriage that he is at a loss how to begin, so he asks the nurse about it. Upon her advice he cultivates society and becomes engaged to a young woman of social standing. Preparations for the wedding go forward. Looking into the future, the doctor still has a vague feeling that his life will still lack something. That something is love, but he doesn't realize it, not for awhile. His fiancee falls in love with another man and the doctor learns of the fact. He gives her her liberty and decides that love is not for him.

But he had overlooked something that proves of importance. A blind man could have seen it, but the doctor didn't, so it becomes up to Bobby. The nurse loves the doctor. One night after she has put Bobbie to bed, she falls asleep crying over a photograph of the doctor. Bobbie awakes. When he sees the photo and the tears on his mother's face he jumps at the conclusion that the doctor has been bad to his mother. He decides he will make him account for it, too. The doctor, alone in his library, answers the telephone's ring and is astonished to hear Bobbie's voice commanding him to come around to the flat right away as he (Bobbie) wants "to see you about sumpin' about my mother an' you better come right away, too." When the doctor reaches the flat Bobbie accuses him of having been "nasty" to his mamma. He knows he has, because every time she looks at the doctor's picture she cries. Bobbie threatens to shoot the doctor. The nurse awakes to find the doctor bending over her; he has seen and knows. Neither Bobbie, his mother nor the doctor will ever be lonesome.

## MELIES.

**CITIES OF JAPAN** (Dec. 18).—An interesting tour about the streets and places of interest of the following: Yokohama, Japan's greatest port and leading city of commerce; Nara, the first capital of Japan; Kyoto, capital of Japan from 740 to 1868 A. D., now called Kyoto "Saikyo"—the "Western capital." It has been termed a wonderful scenic.

## ESSANAY

**A VAGABOND CUPID** (Dec. 23).—Richard Travers, a wealthy clubman, becomes attached to a newsboy street waif, and takes him home to live with him. Anna, Travers' fiancee, thinking he is bestowing his attentions upon someone else, sends him a note returning his ring and telling him that his affections are being given to another party. Little Tim, the waif, plays Cupid and brings the two lovers together again. Tim finds a home, and a mother and father that will watch over him.

**AT THE OLD MAID'S CALL** (Dec. 24).—Miss Muchmoney and no face, has a strenuous morning with the ice man, milk man and grocery man. She cannot understand why they are not captivated by her charming face or the fact that she is the possessor of $100,000. Applicant number one from a matrimonial bureau calls, but leaves rather hurriedly when in the course of the visit he discovers that her hair is false. Upon the arrival of applicant number two, she locks the door, but

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when she sings to him, her voice is so terrible he exits through the window. Is Miss Muchmoney disheartened by her failure to win a husband? By no means. She inserts an "ad" in the newspaper, stating that she will give $5,000 to the man who will marry her before twelve o'clock that day. Laborers, coal men, milk men, porters and tramps swarm in upon her on all kinds of conveyances. She picks out Johnny Fresh, a cute young thing, and marries him, much to the disgust of the others. But when she raises her veil, Johnny makes a bolt for the door, with his bride in hot pursuit. Into the lake Johnny goes, but Mrs. Fresh will not be cheated out of her long-sought-for husband. So she goes after him and "sweet love" is rescued to be preserved and cherished by his bride.

**GLIMPSES OF RIO DE JANEIRO** (Dec. 24).—A beautiful scenic travelogue, showing glimpses of Rio de Janeiro, the picturesque South American seaport.

**THAT PAIR FROM THESPIA** (Dec. 25).—Shakespeare the Second and Dan Rice the Third, would-be ham actors, blow into the town of Barnstorm. That afternoon they give a "free" performance, which is indeed terrible. Dan Rice passes the hat, only to receive cat-calls for his trouble. The hotel proprietor orders them to pay their bill and leave town. Without funds, the two plan a road of escape, but are caught and thrown bodily out of the village. The two return in disguise and neatly swindle a few of the residents out of a good amount of cash. The scheme they worked is very clever, as is the picture from start to finish.

**A SNAKEVILLE COURTSHIP** (Dec. 27).—Jeremiah Green receives a letter from his niece, stating that she is coming West, and is in the market for a husband. The news scatters fast throughout the Western town, and when the fair Sophie arrives, her callers are numerous. One look at the three-hundred-pound debutante is enough to convince the men that they are not eligible for the marriage certificate, especially if Sophie is to be the bride. Many are the humorous incidents brought about by Sophie trying to capture one of the men for a husband, and the way they elude her affords great amusement for the onlooker.

**THE GREAT GAME** (Special—2 parts—Dec. 26).—Austin Cluett has just been elected Mayor. At the same time, Harvey Pelham, railroad king, in company of the railroad trust, is trying to get a new franchise from the city, for the purpose of allowing them to run their tracks into the center of the city. To assist in their operations, Jim Hennessy, a politician, to whom Cluett largely owes his office, is called in and offered a bribe of $10,000 if he can induce Cluett to sign the franchise. If necessary, Hennessy is to offer the Mayor a bribe of $100,000 for his signature. When approached by Hennessy with the franchise, which he has seen before, the Mayor turns the proposition down, once and for all, saying that he is not a machine man.

Pelham, at a loss which way to turn, resorts to personal ingenuity, and turns to his son Jack for help. Jack, a clever young man, and a broker of some note, tells his father that before election to office, Cluett dabbled heavily in stocks. This opens a new train of thought in Pelham's mind, and he orders his son to buy up all of a certain stock in order to corner the market and break the Mayor financially. The $100,000 bribe would then be acceptable to him and the franchise would go through. Meantime Pelham attends a ball and there meets Mrs. Cluett, a young and charming woman. Being a man of strong and ungovernable passions, Pelham is at once attracted and subsequently falls in love with her. He is now more determined than ever to ruin her husband and begins the great game. Perfect love exists between the Mayor and his wife, and when she once learns Pelham's intentions, she spurns his advances. As time passes, the Mayor is finally wiped out and his office is tottering as well—Pelham seemingly with his hand at his destiny.

Jack Pelham suddenly realizes that for some reason a good man is being ruined, and not always being in accord with his father's methods of success, begins a battle in the stock market of son against father. Knowing that her husband is ruined, Jack goes to Mrs. Cluett and asks her if it is possible for her to buy all of a certain stock which he is able to throw in her way. She confesses lack of funds, and refusing his offer of a loan, pledges her jewelry. With this money, Jack begins to turn the market on his father, and Pelham, enraged and wondering at the source, begins to lose heavily. Jack is able to recoup the $200,000 for Mrs. Cluett and gives her the securities. Just at this point, Pelham knowing her husband is ruined, writes Mrs. Cluett a short note, telling her of the fact and assuring her that her only refuge lies in him—Pelham. In shame and indignation she shows Jack his father's note. This part of the game was, until now, new to Jack, but he is now able to see through it all. Comforting the young wife, whom he has also grown to more than admire, he lays his father's note on the library desk, and just as he starts from the room, Cluett enters, noticing, as he thinks, an affectionate relationship between Jack and his wife. He finds the letter and his suspicions are confirmed. Pelham, Sr., enters—son and father. An explanation is brought about and the Mayor thanks the son for saving him from destruction. The machine fails.

## GEORGE KLEINE.

**WHEN A WOMAN WILLS** (Cines—2 parts—Special—Dec. 30).—Jane Pierce, a charming widow, is bequeathed a fortune at the death of her husband. By the terms of the will, this fortune reverts to her cousin, Daniel Sage, unless she marries a man possessing at least $2,000,000. Harry Osborn, in order to obtain the help of the International Sporting Club, agrees to pay it one-half of any inheritance derived from his marriage through its aid. Later Jane leaves for Europe and Sage, resolving to increase his fortune, follows the widow. He meets with Osborn through the Sporting Club and they perpetrate a scheme whereby they both will benefit financially.

In Paris, Jane meets an amiable and careless Italian, who losing everything at a wheel of fortune, is induced to buy a couple of lottery tickets. Things begin to look favorable to Sage and Osborn, until Jane meets Petro. She immediately falls in love with him, but her too frequent attentions are responsible for his indifference toward her. All the while she refuses numerous invitations from the schemers. While out riding Petro meets Jane along the roadside and she accuses him of having followed her. Having no visiting cards, he writes his answer on a lottery ticket, informing her that her mind might be at rest as he leaves for Rome the next day. Jane has planned to leave for Rome and they incidentally arrive on the same train.

Sage and Osborn not to be thwarted, follow them to Rome and procure the assistance of the International Sporting Club there. Osborn seizes an opportunity to steal Jane's purse containing her private letters and Perto, appearing at this time, offers his assistance. A furious automobile race is on. The auto in which Osborn is riding turns turtle and the occupants are severely injured. Petro also sustains a bruised arm. The next day an item in the newspapers tells of the accident, and also on the same page the winner of the grand prize in the lottery is announced. Jane on seeing the winning number curiously inspects Petro's ticket. Sage discouraged, calls on Jane and offers her one-third of the legacy providing she marries the man of her choice. Petro comes in as Jane says to her cousin, "This gentleman is a multi-millionaire, and in marrying him I retain the terms of the will and forfeit nothing."

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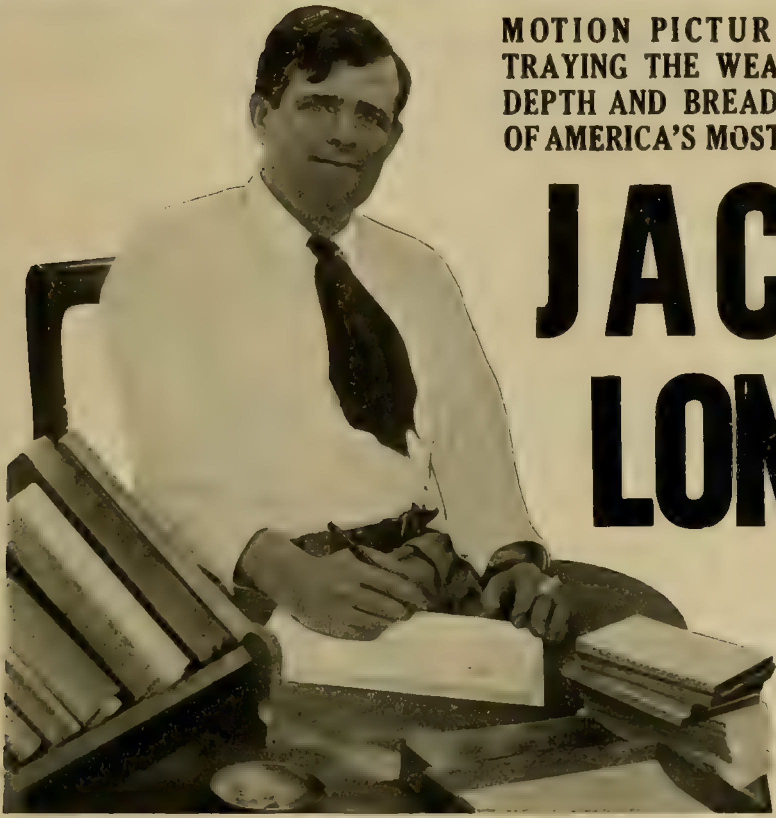

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## SELIG.

**MOTHER LOVE VS. GOLD** (Dec. 23).—A pair of precious loafers in a mining town learn from one of their "kidney" that Dick Mackey's partner, Bill Bryson, has died and that his gold dust is cached in Dick's cabin. They get sober and conclude to rob Mackey, but find that he is too quick on "the draw," and give it up. They then put their experience from a correspondence school in operation and write to Bill Bryson's wife, telling her that Dick has killed her husband, stolen his gold and jumped his claim, offering to help her if she will come to Black Butte and abide by their advice. She comes soon, bringing her infant. They plan to have her feign illness at Mackey's cabin door, and when he goes for the doctor, to let them in and they will share the gold concealed in the cabin. She demurs, but they emphasise the enormity of Mackey's offense in murdering her husband, so she finally consents. She goes to his cabin and when taken in, she finds that her own baby is seriously ill. Her feigned illness is forgotten—her great desire is for her own child. Mackey recognizes her predicament, and goes for a doctor. With his departure, a new change comes into her life. She recognizes that he is a better man than his accusers have led her to believe, and prepares to fortify herself against the villains' coming, which she knows will be soon. She has hardly had time to attend to the little one and barred the door, before the ruffians are assaulting the cabin and demanding that she find the gold. She parleys with them through the closed door and finally puts up a defense so stubborn it lasts until Mackey returns from a neighboring ranch with a doctor and help. The rascals are foiled. Happily, the baby's life is saved and the mother is so grateful that a month later she becomes Mrs. Dick Mackey, and he takes up all the responsibilities of his late partner.

**HIS SISTER** (Dec. 26).—Frank Alvin, from childhood up, as well as his mother, has yielded to the whims of his spoiled sister, Lillian. The money intended for the education of both was diverted and lavished upon the sister, while the brother remained to drudge throughout the hard years in the village store. In the interim, the girl is sent to an Eastern seminary, thence to a fashionable girls' college, and finally returns, the finishing product of education, ready for social conquest; but is disconsolate over the thought of dwelling in the pokey, slow, old town. The brother gives up his slowly accumulated savings to provide for a pretty home, but this does not satisfy her cravings, and she grows more and more exacting. She goes further, and steps between he and his sweetheart. It is then that all the man arouses in him and he bitterly reproves his sister for the selfishness of her life. Fate, however, takes a hand, and the judge, whose daughter was betrothed to Frank, accidentally happens to overhear this talk between brother and sister, and believing in the justice of the man, so adroitly manipulates in his favor that he comes out victorious. How happiness was accrued for all concerned, is told in the film.

**DOC YAK'S CHRISTMAS** (Dec. 25).—Old Doc Yak in his time has experienced many vicissitudes in his precarious practice. The collection of bills has caused him more annoyances, more funny falls and more amusing contretempes, than almost any creation in the domain of cartoon. He has met all forms of man and beast that the broad empire of the world could furnish. He has butted in into all sorts of predicaments and happily has the faculty of butting out, so that although jarred by many falls, he usually lands right side up—merely seeing stars does not disconcert him. This new adventure is with the children's favorite, Santa Claus. Doc Yak has been "done" so much and so often, that he feels gifts are due him. How he "gets his," is an amusing and ingenious story of this popular Christmas offering from the crayon of Sidney Smith.

**A DIP IN THE BRINEY** (Dec. 24).—Commodore Nutt and Captain Swivel take a jolly party of young folks in a cruise on their yacht. Their boys, Lem Nutt and Chat Swivel, are incorrigible mischiefs, and the love-making begins with the girls before the anchor is dropped in a friendly harbor where the bathing is good. The spooning among the youngsters is so noisy and so continuous, that the Commodore and the Captain are scandalized and give strict and emphatic orders to "cut it out." Thereupon the young folks plan a royal revenge.

The two ancients prefer the solitude of their private bathing beach and repair to a lonely cove, where they swim daily, unimpeded by striped bathing suits. The girls steal their clothes one morning in a very ladylike manner and present them to the boys. When the elderly gentlemen come back to where they have cashed their clothing, they find only their caps and their oxfords. They are forced to drape themselves with seaweed and make a dash through the village in order to reach the yacht. They are chased by the Grassville Sheriff, but finally swim out to their yacht. Immediately they lay hands on the rails, they are pushed off, and they are not allowed to board until they promise not to interfere with the prerogatives of the young people, in having the best possible time under the circumstances.

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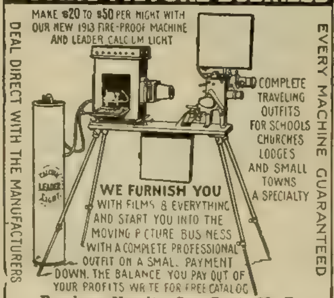
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## PATHEPLAY.

**PATHE'S WEEKLY, NO. 75** (Dec. 11).—San Francisco, Cal.—Dr. J. A. Brashear, maker of lenses and one of the foremost scientists in the United States, starts for a dinner given in celebration of his seventy-fourth birthday anniversary. He is accompanied by Ambrose Swasey, the inventor of scientific instruments, who mounted the Yerkes and Lick telescopes.

**St. Louis, Mo.**—In the hope of bringing the doctrine of woman's rights before business men, Miss Cora Louise Thompson inaugurated a series of noon-day suffrage meetings in the city's industrial center.

**Dunkirk, France.**—In a spectacular fire which defies the firefighting resources of Dunkirk, all of the timber in the shipbuilding yards at this place goes up in smoke and flames.

**Houston, Tex.**—That the incomes of Texas dentists may be diminished, toothbrush drills are being made a part of the daily routine in the schools of this state.

**San Francisco, Cal.**—A Pathe cameraman makes a panorama of the exposition grounds while flying in a Christofferson aeroplane.

**Saint-Nazarie, France.**—The 23,000 ton cruiser "Lorraine" is launched in the presence of the Minister of the Navy and other high officials.

**Ohm, Cal.**—The Pacific Gas and Electric Company is constructing the second largest dam in the world at Ohm, 174 miles from San Francisco. It will contain when complete 250,000 cubic yards of concrete. The power generated here will drive the machinery at Panama-Pacific Exposition.

**Houston, Tex.**—The police of this city appear for the first time in uniforms of the style worn by the police of cities in the Eastern states.

**AN INDIAN DON JUAN** (Dec. 23).—The Indian chief is very proud of his squaw and her child and they are happy until the serpent enters their Eden. Whitefeather, a ruffling Indian brave, has a winning way with the maidens together with a smooth tongue. He is taken with Red Wing and waylays her at every opportunity, seeking to bribe her affections with trinkets. His own sweetheart notices her lover's unfaithfulness and going to the chief falsely tells him that his wife is untrue to him. He therefore watches his wife and seeing her with Whitefeather jumps to the conclusion that the accusation is true. He orders Red Wing with her child to be taken into the desert a day's march and left without food and drink. This is done and the poor mother left to the torments of hunger and thirst. Whitefeather's repentant sweetheart then goes to the chief and tells him that his wife was falsely accused. The chief leaves at once with his braves to search the desert. After a long and weary search the chief finds the fainting mother—alone, for the baby has succumbed to privations.

**TWO UP A TREE** (Dec. 24).—Ruth Arnold has stage aspirations which do not meet with her parents' approval. In the meantime, an old friend of her father's sends his son with a letter of introduction which expresses the hope that a match may be made between the two young people. Harold arrives at the village at the same time that Dan escapes from the insane asylum. Dan pursues Harold and taking the suitcase and letter of introduction from him compels him to exchange clothing with him. He introduces himself at the Arnold house as Harold and at first is welcomed, but Mr. Arnold soon becomes suspicious. In the meantime poor Harold looking like a fright in Dan's absurd clothing is chased by a bulldog up the same tree with Ruth, who thinks at once that he is the escaped lunatic. Matters are finally cleared up, the real lunatic captured by the officers and the acquaintance thus oddly begun threatens to ripen into a closer relationship.

**LADY MADCAP'S WAY** (Special—2 parts—Dec. 25).—Peter Shanley receives a note from his uncle requesting him, for financial reasons, to marry Nora, the daughter of Schmidt, a wealthy banker. Peter feels obliged to comply with his uncle's wish, but matters are complicated by his love for Florence Ward. When this young woman hears how matters stand, she determines to take a hand in the game herself, and disguised in boy's clothes accom-

JACK

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panies Peter to his uncle's home. Florence, introduced as Howard Long, attempts to play the part of a man, even to smoking a cigar, and finally is led to the same bed chamber as her lover. Here an amusing series of happenings precedes Florence's departure to the drawing-room, where she spends the night on a lounge. The next day she accompanies the men to a barber shop to be shaved, after which they all journey to Schmidt's estate. Florence cleverly schemes to retain the love of Peter and in every way works to hinder the success of Nora. Finally she secures the note for $10,000 with which Schmidt has threatened to ruin her lover's uncle. In her guise of an attractive young man she carries on a flirtation with Nora. The guests at a party see on a window shade the shadow of Nora and a man kissing her. Schmidt jumps to the conclusion that his daughter and Shanley have accepted each other and announces their engagement. In due time Florence discloses the fact that she, not Shanley, made love to Nora and secured the note against the young man's uncle. Peter and Florence are united with the good wishes of all concerned.

**THE MOTH AND THE FLAME** (Special—2 parts —Dec. 27).—Oswald, a young farmer, becomes suspicious of the growing intimacy between Nellie and Arthur Conway, a city visitor in the neighborhood. Conway by playing upon Nellie's vanity persuades her that her voice and personality would make a hit upon the stage and so wins her over to run away with him. Oswald returns home one night to find that he and his little son have been deserted.

Nellie goes to the city and hopes to find in wine, fine dresses and song an antidote to the longing for her little son, but in vain. She is haunted by the vision of her deserted family and stung by repentance returns home. Little Bud in the meantime has run away from home to find his mother and becomes lost in the woods. He is later found unconscious by his anxious father and contracts penumonia. The mother returns in time to find the child convalescent and is forgiven through Bud's intercession.

**FORCU, AN ISLAND OF THE IONIAN SEA** (Dec. 27).—Interesting views of a famous island which is so attractive that the German emperor has a castle there. Corfu has an area of 431 square miles only, but a population of 125,000. Picturesque portions of the island are here shown together with scenes of the inhabitants at their daily pursuits.

## BIOGRAPH.

**FOR HER GOVERNMENT** (Dec. 22).—He was one of a league whom society thought honest. The little French lady who became his wife believed him a diplomatic spy for her government, so she sailed quite contentedly off to America to work with him. Far from home and friends, she learned his true character, but the crisis was met.

**HER WEDDING BELL** (Dec. 25).—Pedro, newly arrived in this "land of the free," believed he had found the ultimatum of the brotherhood of man, and accordingly saw no reason why a gardener should not love the lady of the garden. His dream was rudely shaken, however, but in fulfilling the decree which had been placed upon him as the result of his principles, he found that the lady concerned would suffer. He braved the penalty of death to save her.

**THE SUICIDE PACT** (Dec. 27).—If you cannot get the "old man" any other way, play on his sympathies. Pa said old millionaire Hicks was just his ideal of a son-in-law, but May hugged Harold all the harder. So Pa locked her up. But Harold was not to be baffled by mere parental opinion. Then Pa received notice that there was going to be a spectacular suicide at the top of the big bluff and was invited to be on hand. Believe me, he went with the whole town in tow.

**THE CLUB CURE** (Dec. 27).—Jenkins spends every night at his club, much to the perturbation of his wife. On this particular evening he turns a deaf ear on her protestations, and as usual goes to the club. A sympathizing neighbor, living in the same apartment house, suggests a plan to cure Mr. Jenkins of this failing. How well it succeeds the picture shows.

## GENERAL FILM COMPANY'S EXCLUSIVE PROGRAM

## PATHEPLAY.

**HARDING'S HERITAGE** (3 parts—Released Week of Dec. 29).—Harding, a van dweller, is so wretchedly poor that he is driven to sell his van in order to get money to go to the gold fields to seek his fortune. He hires the purchasers of the van to look after his idolized little son for him while he is away. Little Paul could not have been left in worse hands. He is abused and half starved until he finally runs away with but one regret, that his playmate, Lillian, daughter of the unworthy couple, he has to leave behind. Applying for a position in a toy shop the owners, a worthy old couple, employ him and treat him like a son.

Harding meets with great success in South Africa and sends the van dwellers $600, $200 of which is for his son's board and the rest for the boy. They plot to keep all the money and are overheard by Lillian. She warns her little friend Paul, but it is too late. The van dwellers have fled. Lillian is left destitute and Paul begs his employers to take her in. They consent for his sake. Paul writes his father and tells him all.

Harding becoming wealthy prepares to return to his son. With his friend, Carahut, he goes to the nearest postoffice, a lonely building, and a great rendezvous for the miners. The Vandals, who have charge of it, are a depraved couple, the man brutal and the woman a light of love. Harding gets his son's letter, which gives him anxiety. Carahut falls into the coils of Mrs. Vandal and is caught at his love-making by her husband, who shoots at Carahut to kill him. Harding in trying to save his friend is himself fatally wounded. He leaves to Carahut a letter to his son, telling him that his fortune is in the safe care of a lawyer who will turn it over to him.

Olive Vandal plots with her husband to secure the money left in Carahut's charge by Harding. She entices Carahut to the edge of a cliff, where he is attacked by Vandal and in the struggle both men go over the edge of the cliff. Olive finds Harding's letter and plans to secure the fortune by marrying the boy, and so leaves the country.

Paul and Lillian have now reached manhood and womanhood. One day Olive, exquisitely gowned and beautiful, comes into the store, makes a small purchase which is to be delivered at her house. Paul delivers the package to her house and immediately becomes a victim to her wiles and is presented with her portrait. Soon afterward a letter from Carahut is received by Paul telling him of the father's death and of the fortune to which he is heir. Paul when aware of his good fortune goes to Olive and proposing is at once accepted.

Carahut was not killed by the fall, but was rescued by some natives. On arriving in Paul's home city he calls at the shop, but Paul is absent. Mr. Kingman, Paul's employer, tells him of Paul's engagement and shows him Olive's portrait, which Carahut at once recognizes. Horrified at the news, Carahut at once goes to the woman's house to save Paul. On arriving he sends in to Paul by a servant a note telling him of the woman's wickedness. Paul, furiously angry at first, finally believes. He conceals himself and witnesses the woman's attempt to bribe Carahut to go away and keep silent. Paul then rushes out and the woman seeing her game is up kills herself. Freed from his infatuation Paul sees the devotion, beauty and goodness of Lillian and returns her love. So thus they are happy.

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Soul of the South
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DECEMBER 19
The Pitfall
(2 Reels)

DECEMBER 26
Harvest of Sin
(1 Reel)

JANUARY 2
Prince
(1 Reel)

JANUARY 9
Kentucky Romance
(1 Reel)

## *Keystone Comedies*

DECEMBER 15
The Gusher

DECEMBER 18
Fatty's Flirtation—Protecting San Francisco From Fire.

DECEMBER 20
His Sister's Kids

DECEMBER 22
A Bad Game

DECEMBER 25
Some Nerve

DECEMBER 27
The Champion

DECEMBER 29
He Would A Hunting Go

## *Domino Winners*

DECEMBER 18
The Curse
(2 Reels)

DECEMBER 25
Eileen of Erin
(2 Reels)

JANUARY 1
True Irish Hearts
(3 Reels)

JANUARY 8
Harp of Tara
(2 Reels)

## *Broncho Headliners*

DECEMBER 17
The Open Door
(2 Reels)

DECEMBER 24
Her Father's Story
(2 Reels)

DECEMBER 31
The Woman
(2 Reels)

JANUARY 7
A Military Judas
(3 Reels)

JANUARY 14
Conscience
(2 Reels)

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# INDEPENDENT FILM STORIES

## UNIVERSAL

### ECLAIR.

**WHEN PIERROT MET PIERRETTE** (2 parts—Dec. 3).—Georgina Peters is constantly reproached by her mother for her boydenish manners, and she persuades her to emulate her sister, Louise. Louise is infatuated with Chalmers, a society man, but unknown to her is a crook at heart; Georgina is in love with Dick Rogers, a young physician Louise receives a valuable necklace which she shows to Chalmers, who later plans with two of his pals to get possession of the jewel. Rogers invites the mother to his home and tells her that her daughter, Georgina, is now old enough to keep company; but the stern mother refuses. Rogers receives a letter from Georgina telling him to take her to his mother's house or else she will go herself. At the same time Chalmers is the recipient of a hastily scribbled message from Louise, saying that she is ready to elope with him. Rogers complies with the request and after spending a pleasant evening he escorts her safely to her home. As Georgina is retiring that night she is surprised to see her sister about to elope with Chalmers. Georgina stops her and the villain Chalmers leaves, disgusted. Hearing their mother approaching Georgina hurriedly dresses in her sister's clothes to convey the impression that it was she who had intended to elope. The irate mother orders the girl from the house. After Georgina has left the heartbroken mother is told the true state of affairs by Louise.

In the meantime Georgina has been invited to take an auto ride by Chalmers and his friends, who found the girl by the roadside. Bringing the girl to their retreat they force her to write a note to Rogers saying that she is safe and that she would like him to meet her at the masqued ball, she being dressed as Pierrette and he to be dressed as Pierrot. When Rogers receives the note he quickly dons his masque and is soon at the ball, where he is captured by Chalmers and his confederates. They force him to sign a check for a large amount of money. To refuse would mean the death of Pierette, so he makes a check out to their order and signs it. But the villains have not reckoned with the officers who have seen the abduction and followed. The crooks are arrested and Rogers brings his sweetheart home to her penitent mother, who forgives all.

**TROUBLE ON THE STAGE** (Dec. 7).—Mr. Wild, director of the Gasoscope Studio, is rehearsing his stock company in a table scene. Over and over again he tries the scene, and at last, in his rage, breaks three plates, for which he is promptly called down by Bill, the property man. The camera man grinds away, and the picture is taken, but the camera man has walked in front of the lens. Wild is beating him up when called to the 'phone. "Universal wants to know if they can see your split reel soon?" He tries once more. His actors perform creditably until one part of the scene, when the temperamental leading man gives Wild an argument, and the latter gives up in disgust. The phone rings again. "We must have the split reel tomorrow morning." An idea! The carpenter, the painter, the scene shifter and the mechanic are called.

A screamingly funny dress rehearsal follows. The maid breaks a plate and the solicitous "props" gets sore. There is another fight. The gallant painter plasters "props" with his whitewash brush, and to cap the climax the scenery falls down. After two hundred feet have been ground off, Wild finds that the camera man has placed an empty whisky bottle where the take-up box should be. The phone rings again. "Mistake, Universal is waiting for the drama."

In a wonderful scene, order is restored from chaos, as the stage hands "set" the scene in record time. A mantle appears, the portieres are hung, the sideboard and buffet are arranged, the carpet rolled out, the pictures hung, and the room is put in perfect order. Wild has his troupers essay a drama and the picture ends in a howling travesty.

**MAGNETISM AND MAGNETS** (Dec. 7).—The various formations of magnetic material are strikingly shown and the different properties of magnetic forces are demonstrated in startling examples. The wonderful lifting power of the different kinds and sizes of magnetized bars furnish opportunity for much discussion and some of the feats done with the magnets will astonish and mystify your audience. It is a subject educational and instructive, but presented in such a way that the entertaining quality of the reel is always to the fore, and you are sorry when the closing scene is ended.

**HE LIKES THINGS UPSIDE DOWN** (Dec. 14).—Snookums is being amused by the neighbor's kid next door, who gracefully stands on his head for minutes at a time. When he refuses to keep his position permanently, Snookums raises a holler. The Newlyweds are highly indignant at the neighbor's child for refusing to keep his head-standing position for the edification of Snookums.

Newlywed stands on his head until he is black in the face, but is unable to maintain this position all the time. Poor Newlywed is at his wits' end, but finally a happy thought strikes him. His little Snookums shall have things upside down. He retires, and gracefully redonning his trousers in the reverse, sticks his hand through the bottom of his trousers and waves them as feet, for the enjoyment of Snookums, and the kid at last has things upside down.

**NUTTY HAS A ROMANCE** (Dec. 14).—Nutty goes fishing. He finds a bottle containing a message which reads, "I am abandoned on Sea Food Island, with millions of dollars in gold, and will marry the first man that comes to my rescue.

"Signed, Fatima."

Nutty at once decides to go after the gold and the lady, and packing up his fishing tackle, returns to the city for a suitable ship. He purchases a most artistic roomy bathtub, and starts off.

The lady in distress, a dainty little thing, weighing about 460 pounds, is gracefully tripping around the trunk of her island home, an enormous tree, looking in vain for her manly rescuer to arrive.

Meanwhile, Nutty opens fire on an imaginary enemy and demolishes everything in sight with the rapid-firing gun. He then proceeds, victoriously and triumphantly in his bathtub warship to the deserted island. Tiny Fatima rushes to meet him. In his anxiety to reach her, Nutty dives overboard, and swims the rest of the way. They embrace—that is, she embraces him.

Nutty is tired, and goes gracefully to sleep. A suspicion enters the fair one's mind—that Nutty is after her gold and not her, and she decides to steal his bathtub and sail for parts unknown. He rushes down to the bank, and sees her waving a fond good bye.

**THE HIGHWAYMAN'S SHOES** (2 parts—Dec. 24).—When Lord Mayor Harper's wife dies, he grows bitter against their second born child, a boy. An old servant is bribed to carry the child away and desert it in the forest. An old witch brings this baby to her home. A slipper is left on the child's foot. This she treasures, and later has the boy wear it around his neck.

Twenty years elapse. In a diary which Lord Mayor Harper has kept remains an entry of his act. The boy makes his living by singing. The captain of the King's Guards openly insults the boy one day and flaunts his ignorance of his parents in his face. Jaspar, the boy, stabs him. Returning home he demands to know of his foster mother who his parents are.

The King's Guards follow him to the house, but he escapes over the roof, makes a daring leap to his horse's saddle and rides off. He comes to a stone marking the grave of the famous highwayman, Dick Mount. Possessed of a natural adventuresome spirit, he decides to become a highwayman himself.

In his wanderings Jasper encounters the daughter of Lord Mayor Harper and makes her change horses with him. Meanwhile, Lord Princeton, a neighbor, who has been refused the hand of the girl for his son, carries away the diary which tells of Harper's crime.

Time elapses and a price is placed on Jasper's head. In trying to see his foster mother he is threatened with capture. In escaping he finds the diary which Princeton had lost. He has two other encounters, one with Princeton's son, who is forced to change clothes with him, and one with Harper's daughter. Princeton's son is captured as the highwayman and rushed to the stocks. His father finds him and berating the crowd for their stupidness, has them release the boy.

Meanwhile the real highwayman enters Harper's house. He is surprised by the daughter. Soldiers surround the house and in trying to escape he is mortally stabbed. She hides him in a secret opening in the fireplace. In groping about, his hand strikes something and he finds it is the mate of the shoe which the old foster mother had given him years before. The old witch is brought in and while they question her Jasper tumbles out from the hiding-place and falls at their feet with the shoe clasped in his hand. He gasps out his story to the heartbroken father and sister. They tearfully gather about him as he breathes his last—a highwayman, but a gentleman.

**NUTTY IS DEAD—LONG LIVE NUTTY** (Dec. 28).—Nutty, a young medical student, is broke. He receives a note from his uncle saying not to expect any further money from him. His friends break in to see him. He tells them the sad state of affairs. He seizes a tremendous horse pistol and is about to commit suicide when a bright idea strikes him.

One of his friends writes a note to uncle, stating that Nutty has died of starvation. Hurriedly a skeleton is placed in Nutty's bed. The note is received by the uncle and his wife, and regretting their harsh treatment, they purchase two enormous wreaths, which take two men to carry, and rush to the house. The friends hear them coming. Nutty is thrust under the sofa and his companions all draw their handkerchiefs to hide their grief. The old man draws a large check for the funeral expenses. His wife overcome with grief seats herself on the sofa. Suddenly the uncle lets out a wild howl of surprise as he sees an enormous pair of feet sticking out from under his wife's skirts. He seizes them and the discomfited Nutty is brought to light. The enraged aunt and uncle dash for the stairs. Nutty and his friends in place of a wake prepare for an all night session.

**APPLY TO JANITOR** (Dec. 28).—Mixer, Henpeck and Fuss, are discussing the coming championship bout between Oscar, the Terrible, and Terry Fitzcorbett, in their favorite bar. Henpeck goes home and finds wife asleep. He leaves a note saying he will not be home to dinner, as he is going to the "box fight." Fuss returns to find his wife and she breaks a heavy plate on his head. He joins Henpeck and they leave for the fight. Oscar the Terrible knocks Terry's teeth out and in the fourteenth round puts him out for the count.

The three cronies reach the home, but the elevator is not running. A sign reads, "Apply to Janitor." They do so, and Jake appears and proceeds to knock the three of them down for disturbing him. While his back is turned, they are about to retaliate, when he turns around and with a sweep of his hand knocks Mixer's head completely off. He throws Henpeck to the ceiling and he comes down a crumpled mass. Fuss is sent upstairs with one blow. He sweeps up the various remains of the three fight lovers and crams them into an ash barrel.

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## UNIVERSAL.

**ANIMATED WEEKLY, NO. 92** (Dec. 10).—**Gala Day for Shriners.**—The semi-annual ceremonial services of the Abou Ben Adhem Temple are attended in large numbers by "Wearers of the Fez"—Joplin, Mo.

**Rear-End Collision.**—Many persons hurt as two trains smash during the rush hour on the Third Avenue Elevated Railroad, New York City.

**General Villa and His Troops.**—The Constitutionalist leader and General Ortega directing the movements of a Mexican troop train as it leaves for Chihuahua—Juarez, Mexico.

**Uncle Sam and the Pure Food Law.**—The United States Department of Agriculture destroys great quantities of foods and drugs found unfit for use.

**Weekly Fashion Hint.**—Smart dresses for reception wear that reflect the newest lines. (By courtesy of The Ladies' Home Journal.)

**Old Guards' Celebration.**—Dressed in bearskin shakos and carrying old-fashioned muskets, New York's veterans observe the time-honored custom of celebrating Evacuation Day.

**Prize Winners of the Poultry Show.**—More than three thousand barnyard fowls compete for the coveted blue ribbons at Grand Central Palace, New York City.

**Unveiling Ceremonies at Guatemala.**—A beautiful statue is unveiled in honor of Don Jose Francisco Barrundia, the liberator of Guatemala, Central America.

**New French Military Airship.**—Rheims bids bon voyage to the latest type dirigible as it leaves for Belfort, the well known military town on the Franco-German frontier.

**Pilgrims Pay Tribute.**—The two hundredth anniversary of the birth of Junipero Serra, the famous mission founder of California, is celebrated with great pomp and dignity at Carmel-by-the-Sea.

**Topical Carttons by the World Famous Cartoonist, Hy. Mayer.**

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## VICTOR.

**RORY O' THE BOGS** (3 parts—Dec. 22).—At the death of Burke, the bulk of his fortune goes to his only son, Rory, a baby in arms. The child is in the keeping of his uncle, Sir Everett, who has a son of Rory's age. That his own son might inherit the fortune Everett causes Rory to be kidnapped.

Twenty years later show Sir Everett's son grown up to be a cad of dissolute habits, but wealthy as a result of the stolen inheritance. Rory has grown to manhood in the home of a poor widow and her daughter, Eileen. Rory is in love with Kathleen, a peasant girl. Sir Everett's son wrongs Rory's foster sister. She dies and Rory swears vengeance upon the wrongdoer. However, vengeance is taken out of his hands. The kidnapper gets into an altercation with the son and kills him. Rory finds the body, is accused of the murder and is convicted and condemned to die.

The kidnapper, conscience stricken, confesses to a priest, a good friend of Rory's. The priest cannot dishonor the sanctity of the confessional by making the confession public. Instead, he goes to Rory's cell and changes clothes with the young man. Rory escapes, but is speedily recaptured.

The time for the execution of Rory arrives. The death-bell tolls out mournfully. It arouses the conscience stricken kidnapper to action. He rushes to the gallows and arrives there an instant before Rory is to be hung. He confesses that the crime was his. Rory is liberated. The tolling of the death-bell also arouses the conscience of Sir Everett. He confesses the kidnapping and restores Rory to his inheritance.

**MIRACLE MARY** (2 parts—Dec. 26).—Miracle Mary, the little sergeant, is called. She has res-

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cued Shorty, a twice convicted burglar The little door in the south wall of the criminal branch of the Supreme Court opens and a Central Office detective strides into the room, his right wright handcuffed to the left wrist of a burglar, who trailed a step behind. The case of the people against Joseph Condon, alias "Little Joe," alias "Idaho Shorty," charged with burglary, was called for trial A stool pigeon had accused him of having committed a third burglary, though at the time when the crime was perpetrated Shorty had been doing odd jobs in the aviation fields. The third conviction would mean a life term in Sing Sing. He pleaded innocent. Mary was his only witness. Shorty is convicted and the soul of Mary sings a hymn of sadness as she makes her way along the lonely road toward the imprisoned man she loves. But Mary has faith in the line, "Then shalt thou call and the Lord shall answer; thou shalt cry and He shall say, here I am."

Months pass and Shorty remains in prison because he has failed to secure an alibi. Mary writes to him of a vision that she has had: that one Christmas a miracle will be performed.

On Christmas day, the warden, in the spirit of the holiday, permits the couple to be together a great deal. There is a performance in the evening. Mary keeps up his courage, but at night Shorty becomes more despondent, not having the faith that the girl has. Then came the great treat that was to close the show and bring an end to Christmas day. The last one was to show the progress made in aerial exploration.

"Splendid flights of aviators at Hempstead Plains, Long Island, June 20th," read the title of the moving picture. There is a gang of laborers in the foreground. There is whispered conversations. Miracle Mary is on her feet.

"The Miracle!"

Again her voice lifted, shaking, but carrying to every corner of the great hall.

"The Miracle!"

There it is in the movies. You all see Shorty there and the date is June 20. The picture proves his alibi, though the foreman did refuse to identify Shorty in the trial. That night the warden telegraphs the state of affairs to the Governor of New York at Albany.

## IMP.

**THE ACTOR'S CHRISTMAS** (Dec. 22).—King, a broken down actor, who in former years had been a great star, is willing to take any work that the agent will give. He succeeds in getting a day's work to play "Santa Claus" for a wealthy banker's family. He takes the job, for the five dollars means a Christmas dinner for his little family. At the banker's house he makes up for the part and, thinking of his little one at home, he takes some of the candy from the Christmas tree and conceals it in his pocket. The butler observes this, and, taking advantage of the situation, steals a valuable bracelet and blames the theft on King. King pleads his innocence, and tells them he only stole the candy for his little girl. His pleadings so move the banker that he is forgiven, and the butler, who overhears him through the half open door, brings the bracelet to the banker, telling him that he found it where it had been mislaid. When King is about to leave, the banker gives him an overcoat, and instead of the five dollars promised, gives him quite a roll, which is augmented by some bills that the butler also slips in his pocket. King goes home happy, but finds as it is Christmas, that it will be impossible to get anything till the next day. When they are pondering on this the butler enters with a big turkey, the compliments of the banker. While serving it a note is found in the turkey offering him a position in the bank.

**LOVE OR A THRONE** (2 parts—Dec. 25).—In a remote part of southern Germany there is a little kingdom, Rurania, which, in its small sphere, embraces all the political intrigues and sorrows of a larger kingdom. The monarch, Freiderich, old and weak, has two sons, the Crown Prince Wilhelm, and Albert. The king is a tool of his ministers and the early accession of Wilhelm is feared by them because of his evident strength and power. The Crown Prince, under an assumed name, has met the opera singer, Olga, and fallen in love with her. She, unaware of his true identity, has responded. While the young man remains in the distant city with his sweetheart the old king dies. The prince realizes his responsibilities, but at the same time knows that it means separation from the woman he loves. He decides to decline the throne. Olga, at the time that the prime minister pleads with him not to commit the sacrifice, discovers the prince's identity and she, too, pleads with him to return.

In the meantime, seeing their hopes blighted in Wilhelm's accession, the conspirators plan to assassinate him and allow the younger brother to ascend. Wilhelm consents to go to the palace and becomes king, but only for a day. After his departure the prime minister pleads with Olga to give him up. After a bitter struggle within, she consents. She instructs the minister to bring the king to the cafe, which is close to the fortifications, the following evening. This is also the same evening on which the young king is to be assassinated.

The man whom she chooses as her pretended lover, to disgrace herself in the eyes of the king, is the man who carries in his gloves a small piece of paper with instructions written to "Strike the king at midnight." The king arrives; he sees the woman he loves and respects in the arms of a young officer. He renounces her. She feigns drunkenness. The scene is taken to her apartments, where the king's terrible denunciation leaves her unconscious on the floor of her room.

Midnight draws near and the girl lies on the floor. In the library of the palace sits the young king. Outside the conspirators await. Olga awakens and observes the paper on the floor left by the officer when he withdrew his glove. She reads and realizes what it means. Noting the time, she rushes from the house. The conspirator, revolver in hand, conceals himself behind the curtains in the library, awaiting the signal. Olga enters—sees the man behind the curtains and is afraid to speak. She slowly creeps forward as the king is quietly reading; she throws herself into the curtains and grapples with the man. A shot rings out, but misses its mark. There is a tremendous scene; the conspirators are placed under arrest. The minister tells the king why Olga assumed drunkenness and he determines to forsake all and go with her. The picture closes with the faithful minister on his knees to the new king, Albert, saying, "The king is dead, long live the king."

## GOLD SEAL.

**BLOODHOUNDS OF THE NORTH** (2 parts—Dec. 23).—In an out-of-the-way spot in the mountains, a colony of refugees have gathered for mutual aid and protection. They are men from the United States and Canada, who are wanted for various crimes. One day, a man who is being sought for embezzlement, arrives at the colony, with his daughter, Pauline. The embezzler is a man of brains, and a natural leader of men, and thus, to the leader, James' chagrin, he becomes virtually the leading spirit in the colony.

In the meantime, two members of the Northwest Mounted Police, Lon and Mac, are on the embezzler's trail. As they near the colony, the embezzler, without James' knowledge, stations his men and instructs them to fire on the mounted police.

As Lon and Mac have only revolvers, they are easy prey to the refugees with rifles. Mac is wounded. The embezzler's daughter takes him to her cabin. On one occasion the girl leaves the cabin, and confers with her father. Lon follows her, and learns her secret—that her father is there and is the man they are seeking.

Believing that he has the girl at his mercy, Lon makes advances to her. Mac interferes, because he, also, has fallen in love with Pauline. Lon then

"Hallberg"

TALK
No. 6

There is a man in Indiana who made the statement some weeks ago that the careful operator could get a better light with 30 amperes direct current at the arc than the careless operator could produce with 50 to 60 amperes D. C. at the arc. I don't know why this fellow made the statement, unless he is particularly interested in some device which changes A. C. to D. C. at 30 amperes—Any fool knows, without being told, that in order to produce a good picture the operator must know his business, and my observation has been that the operators of today are, as a class, competent and careful. Of course, we manufacturers have to tell the operators what to do with our machines, Economizers, etc., but I have had no trouble in securing good results with my "HALLBERG" Economizers, no matter what the ampere output is. *I think the man who boosts 30 amperes direct current, in preference to 50 or 60 amperes D.C. at the arc, is away behind the times, and he will wake up soon,* because the exhibitor himself, being urged by the operator for more light, is beginning to appreciate the value of a splendid light on the screen—It makes the picture talk—It makes it live—It makes it a living, acting picture instead of a mere shadowgraph or ordinary moving picture. I want to help you to produce a good picture, and with my "HALLBERG" line of Economizers, especially where you have alternating current, you can use my celebrated "HALLBERG" A.C. to D.C. Economizer, producing results on the screen unknown to the average exhibitor—Don't be a piker and let the other fellow come in from out of town and put it all over you by starting a new house with modern equipment—Put in new machines, "HALLBERG" Economizers and give your operator a treat—Then he will produce a show that you will be proud of.

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tells him of the girl's father. Mac's duty is plain to him. He goes to James and demands the surrender of the embezzler. James complies and Mac arrests Pauline's father. The girl then appeals to Lon, promising him everything if he will save her parent.

Lon lifts his revolver to shoot Mac. However, other refugees watch the arrest of the embezzler, and mistake Lon's intention. Lon is shot and as they shoot at Mac, the embezzler is shot and killed. They are about to finish their work, when another man of the Mounted comes up and covers them, while Mac disarms them. The picture fades out as the helpless girl looks from her dead father to Mac—a man she can respect, and has already learned to love.

## BISON.

**THE WATER WAR** (2 parts—Dec. 27).—The story revolves around the building of a great aqueduct for irrigation purposes in the West. This aqueduct must be completed by a given time. The president of the company, alarmed at the slow progress of construction work, discharges Woodward, the foreman, who is unable to get the best work out of his laborers. Woodward remains as a gang boss, and Steelman is put in his place.

The first act of Steelman's is to discharge Canimbo, an Indian chief, and his gang of Indian laborers, because they defy him when he urges them to greater speed. Canimbo and Woodward plot together to avenge their supposed wrongs against the new foreman. This plot to put Steelman in bad is overheard by Canimbo's sister, Nereeda. The powder house is first blown up by the schemers. Steelman is injured. Nereeda rescues him and takes him to the doctor. A train of cars, which contain a new supply of powder, is blown up, following a terrible struggle between Nereeda and Canimbo, in which Canimbo throws his sister off the train.

When the work is completed on scheduled time, in spite of the obstacles, Nereeda again learns of a plot to destroy the work at the grand opening. A great assembly of people gather to witness the first flow of water. The Indian girl steals up to the sleeping Indian who holds the fuse which is to blow up the gates, throws her blanket over his head, extinguishes the burning fuse and ties him with it.

Finally, when Steelman is showing the president's daughter over the aqueduct, the two desperate men make a last attempt to kill him. Nereeda is again the savior. She shoots and kills her own brother, while Steelman grapples with the deposed foreman, and throws him over a cliff. We leave Nereeda as the twilight closes around her at a distance, while Steelman and the white girl plan for the great tomorrow, unconscious of an aching heart, who has sacrificed all for them.

## NESTOR

**THE LIGHTNING BOLT** (Dec. 24).—Reid and Brady are fellow officers of the mounted police, and both love the same girl, while Brady's affection is overshadowed by a deep hatred for his rival. The two men are dispatched into the surrounding forests to look for timber fires. Brady's hatred comes to master him and when Reid bends over a stream to drink, his rival strikes him on the head with his revolver butt and leaves him there for dead. An old hunter finds Reid and nurses him back to life. In the meantime, Brady returns and tells the girl that Reid was accidentally killed. He continues to press his suit and she repulses him. One night, during a big storm, Brady comes to the girl's hut drunk. He takes her in his arms by force, and as the man and woman are struggling, Reid arrives from the forests. He sees the struggle through the window, lifts his gun to fire, but a bolt of lightning strikes Brady dead before Reid can execute his purpose.

**A TALE OF THE WEST** (Dec. 26).—Lee catches a gambler cheating at cards. There is a fight. Lee shoots the gambler and makes his escape. The sheriff concluded that the gambler was shot in cold blood, and with a posse, take after the fugitive. When about to be captured, Lee stumbles across an emigrant, his wife and daughter who are traveling West in a prairie schooner. He tells them his story. They pity his youth and hide him in the wagon. The sheriff and posse are sent in the wrong direction by the emigrant. Lee shows a growing fondness for the daughter of the emigrant and she for him. He is seen by the searching party, and the chase is renewed. He and the girl climb into the wagon and force the horses into a dead run. The cumbersome schooner is overtaken. When the sheriff returns to the town with Lee, the gambler has recovered and confesses that he was cheating. The sheriff returns to the emigrants with Lee and exonerates him. The picture fades out as Lee and the girl climb into the rear of the schooner and the vehicle goes on its way.

## POWERS.

**WHAT HAPPENED TO FRECKLES** (Dec. 22).—Vera's father crawls into the dumbwaiter and escapes from the kitchen. Vera and Freckles are just about to be made man and wife when the father breaks into the room, stops the ceremony, and kicks Freckles out of the house.

Vera throws her lover a note from her window, appealing to him to rescue her. Freckles finds a buggy and makes away with her.

Just a moment too late, the father gets wind of the elopement. With the servants and police he gives chase. The pursuit becomes hot, and the two young people leave the buggy and follow a fleeting train on a hand-car. The train stops and the lovers board it. Inside they discover the Rev. I. N. Goode. Freckles compels him to marry them. The ceremony is no more than performed when the father and police enter the car.

**THE UNHAPPY PAIR** (Dec. 26).—Edwin and his wife, Ethel, find themselves at the end of their first year of married life in dire straits. To make matters worse Ethel's mother and Edwin's rich uncle both send word that they are coming to visit. Edwin and Ethel plan to make a bluff at prosperity. While Edwin watches, Ethel "picks up" a young chauffeur and while he and she are at a soda fountain, Edwin steals the car and meets his uncle and mother-in-law. Later to arouse his uncle's interest Edwin rigs up a rag baby as his son. He then takes a real baby from a baby incubator and makes the substitution before the uncle discovers the deception.

The next question that confronts the young couple is how to provide a Thanksgiving dinner. Edwin thinks he has solved the problem by pawning his suit and buying a turkey, but when he returns home he finds his wife has pawned his only other suit and likewise bought a turkey. To make matters worse when they find there are two turkeys, they each give one away, unknown to the other and they again face a turkeyless Thanksgiving. They make the best of matters and try to bluff their way through with what they have, but they are just starting their dinner when the manager of the baby incubator enters with a policeman and places Edwin under arrest. The uncle and mother-in-law both refuse assistance and Edwin is led away to a Thanksgiving dinner in jail.

## JOKER.

**MIKE AND JAKE AS PUGILISTS** (Dec. 24).—Mike and Jake read that the Bulldog Kid, who is scheduled to meet Red Ike in the town hall, has developed cold feet and left the town. They see the two prizefighters, however, sitting on the fence, and at once decide to kidnap Ike, disguise themselves as the prizefighters, fight the bout, and replenish their exchequer. They kidnap Ike and tie him up in his room. Their movements are watched by a newsboy.

The great fight comes off. The crowd is disgusted with the two amateurs. However, before the crowd breaks up the fight the newsboy leads a policeman to Ike, who is released. Mike and Jake are kicked out of the ring.

**SHE SHOULD WORRY** (Dec. 27).—Mrs. Schultz is an exceedingly careless woman whose one delight in life is fashion plates. Schultz is a serious-minded hypochondriac who spends most of his time keeping track of his wife's purse. Schultz is worried to distraction and attempts to drown his grief in the demon rum; but his grief refuses to drown. He hits upon a novel scheme. He will steal her purse and thus cure her of her carelessness. He recognizes her from the rear of her hat, grabs her purse and makes away.

Unfortunately the victim is not his wife. The police chase him through half a dozen townships and finally capture and arrest him. He is tried and appeals to his wife to explain matters, but, like a well-conducted lady, she goes on eating bonbons. The unhappy Schultz is left trying to gnaw his way out of prison.

## FRONTIER.

**SLIM AND THE OUTLAW** (Dec. 25).—The sheriff posts a reward for the capture of Rattlesnake Pete. Slim, passing, consents to become a deputy and search for the outlaw. Dave and his girl arrive at the parson's to be married. Having forgotten the ring, Dave goes after one. He is met in the road by the outlaw and forced to change clothing. Slim comes upon Dave and mistaking him for his man, drags him to the Justice of the Peace. In the meantime the outlaw runs afoul of the sheriff and is captured.

Slim, at the Justice's office, phones to Molly and tells her to get a minister—they can't start housekeeping on the reward. When the sheriff with Pete, the minister and Molly arrive at the office, there is an awful mix-up. Slim is railroaded out of town for his blunder.

**HIS FATHER** (Dec. 27).—Pete Roberts, a no-account fellow, who has a wife and three-year-old boy, is ordered out of the country. Twenty years elapse. Jack Roberts has grown to manhood, and is sheriff of the county. Pete, his father, returns to that section of the country and meets a bandit, who tells him that the sheriff has just received for safekeeping a shipment of gold, and that it can easily be secured. Pete is persuaded to assist in the enterprise and the two enter the sheriff's house that night. The sheriff awakens—there is a fight—the bandit escapes. Mrs. Roberts telephones for help. The sheriff is bested by Pete, who is about to shoot him when Mrs. Roberts enters, recognizes her husband and steps between them. The posse is heard approaching; there is nothing for the mother to do but to disclose to her son the identity of the intruder. Jack is amazed. The posse reaches the house. With a "God be with you," Jack assists his father to escape and when the deputies arrive they find the gold safe and the bandit gone.

## REX.

**THE DREAM** (Dec. 25).—The drunkard is stopped on a street corner, and told the evil of his ways by a Salvation Army girl. He jeers at her warning and enters the next saloon. A fight takes place, in which the drunkard strikes a man down. Believing that he has killed the man, he makes his escape to a railroad yard, where he goes to sleep in a box car.

His imagination inflamed over his crime, he dreams that the police are on his trail. There follows a long chase, over the tops of buildings, through rivers and by train, which terminates in his capture. He is condemned to die, and led to the gallows. An instant before the death-trap is sprung he awakens to find himself in the box car. His conscience is aroused, and he sees plainly the disastrous trend of his life. He returns to the saloon and finds the man he struck down is recovered. He seeks out the Salvation Army girl, repents, and is taken into the ranks of that organization.

**HIS FAITHFUL SERVANT** (Dec. 28).—The story opens in a woodcutter's home. The family is made up of the husband, wife and little daughter. Yaro is the servant and the one consuming thought in his head is to serve the woodcutter and his family. Joe, an old school friend of the woodcutter, comes from Melbourne to visit the family. The stranger's attentions to his wife arouse the distrust of Yaro and he watches him. In a spirit of fun, the little daughter throws a boomerang, which strikes and wounds Joe. The girl is frightened and Yaro takes the blame and is dismissed. She dislikes Joe, but he persists in making advances to her.

One day he drops a lighted match upon the floor of the hut. Neglecting the danger of fire, he rudely attempts to take his friend's wife in his arms. She struggles and faints. The floor of the hut is now ablaze. He tries to extinguish the blaze, but fails. Joe then escapes from the burning hut alone. Yaro has been watching from his hiding. He enters and saves the little girl. The husband arrives and saves his wife. Yaro takes after Joe. In the hand-to-hand fight with knives, Yaro is mortally wounded, but not before he has killed Joe. The husband arrives in time to see his faithful servant die.

## CRYSTAL.

**THE BABY QUESTION** (Dec. 23).—Wifie is a suffragette, is the leader of a club and makes speeches instead of attending to her house work. While wifie is away one evening and hubby is cleaning up the house, the baby wakes up. Hubby tries to quiet it in vain. He decides to take it to his wife at the meeting. Hubby arrives with the screamng child as his wife is delivering her famous oration. It is planted in the surprised mother's arms and her mother instincts rising to the surface she deserts everything to attend it. This breaks up the meeting. She returns home with Hubby, resolved to pay more attention to the home and let the suffrage question slide in favor of the baby question.

**MY BRUDDER SYLVEST** (Dec. 23).—Angelo grinds the organ while Rosa, his sister, collects the money. Harry, an artist looking for types, meets and is struck by Rosa's beauty. She consents to pose and accompanies him to the studio. Angelo follows. Harry's sweetheart sees Angelo listening outside the door and brings a policeman. Harry had been talking to the girl; they had not been to work owing to the painters painting the walls. Rosa falls in love with Harry and trying to make advances is repulsed. A can of red paint is kicked over. This runs under the door and when Harry's sweetheart and the policeman arrive Angelo is accused of committing murder. They all enter the room and to their surprise find the man alive. Rosa is made to return with Angelo, with the promise that she will stick to the organ.

**THE LURE OF THE STAGE** (Dec. 28).—Hartley, an attorney, leaves his wife and child to visit the city on business. At the theater he falls a victim to the charms of Lola, the star of the production. Meeting her afterward, he is fascinated by her beauty and she, in turn, admires him. Hartley visits her often and the attachment grows, Lola the while unaware that Hartley is married. She visits his town one day and calls at the house. She talks to a child, who seems to be very fond of its father. When the picture, given her by the child, discloses the face of Hartley, Lola nearly collapses. Hartley returns and begs her not to disclose his secret attachment. For the sake of the child Lola keeps silent and returns to the city, where she forgets her love, in time, in the lure of the stage.

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## AMERICAN.

**THE SHRINER'S DAUGHTER** (2 parts—Dec. 22).—William Lambert and George Goodrich were partners in business and rivals in love for the hand of Anne Cortell. When Lambert was accepted by Anne and they were happily married, the jealousy of Goodrich knew no bounds.

A few years after the marriage Anne dies, leaving Lambert a widower. Goodrich, in passing the house, sees Lambert leave to go to a meeting of the Shriners, his child remaining in care of the maid, and he sees a chance for revenge. Watching his chance, he steals the child and goes to a Western county. Lambert, returning from the Shriner's meeting, is heartbroken over the disappearance of his child; he can find no trace of his daughter, and her disappearance remains a mystery.

Goodrich, in the meantime, posing as the father of Helen, becomes sick and is visited by Mission workers, one of whom, pitying the child, adopts her. Later, Goodrich tries to prevail on the woman to give the child back to him. Her love for the child has grown and rather than part with her, she tries to buy him off and pays him a sum of money. This opens to Goodrich a new field of usefulness for the child—better to let her live with the kind woman, and he collect the toll. Ten years later Goodrich keeps on imposing his toll on the woman—her love for the child being so great that rather than give her up, she pays to the father the money he demands.

The girl, now grown into womanhood, enters a hospital as a trained nurse, where she meets a young doctor. He falls in love with her, and presses his suit, but she refuses him, giving no reason. One afternoon, while the doctor is at the house pleading with Helen to marry him, her foster-mother comes out of the house and he asks for her permission, which is refused, she answering that there is no objection. Goodrich appears and beckoning to Helen, tries to secure from her more money. She, frightened, gives it to him and tries to hurry him off. He goes, but the doctor has seen, and so upon Helen's return, when he questions her, she tells him the story. He tries to overcome her objection by saying that he loves her for herself alone, but she still refuses.

Lambert, after all these years of grieving for his daughter, has found no means of consolation except through devotion to the Shrine. He embarks for Santa Barbara to attend the convention of the Shriners on their "Hands around the State" tour. While attending the festivities, he is overcome by the heat. The young doctor, Helen's lover, who is also a Shriner, is the first at his side, and has him taken to the hospital, where he is placed under the care of Helen. Later, Lambert now convalescing, is being wheeled by the young doctor and Helen through the grounds. Lambert recognizes his former partner and rival even through all the lines of age and dissipation, and asks the girl who he is. She tells him that it is her father. Looking into her face, he sees there the likeness between this girl and his dead wife, and the whole magnitude of Goodrich's scheme appals him. He takes his daughter in his arms and he tells her the story. Later, Goodrich has been disposed of by due process of law, and Helen, the young doctor and her real father, make a pretty picture as they happily piece together the story which has made up their lives.

**THE ROSE OF SAN JUAN** (Dec. 27).—Ben Cameron, a young Southerner from Virginia, goes to California in the early fifties to take up government land. As he enters the little city of San Juan he finds upon the road a starving Spanish peon, Ozozco. Moved by his physical condition, Cameron takes the boy to his home, passing the Mission in the town of San Juan, where a Padre of the Mission is talking to Inez, the rose of her fair California. Love at first sight dominates, and at the fandango that night, Cameron again meets the beautiful Inez, proving her champion when an insulting drunken Spaniard attempts to trespass upon the freedom of the girl Inez. Land grabbers everywhere cause great distress to the Spaniards, who kill at sight all gringoes thieving or taking their lands unlawfully.

To avenge himself, the drunken Spaniard causes a raid upon the privacy of Cameron, who is in the act of questioning a number of land grabbers, who are about to make a wholesale raid upon the little village of San Juan. Cameron, captured by order of the commandant, is doomed to be shot when Ozozco, proving a friend in need, crawls to the stacked muskets and replaces the good cartridges with blanks. Cameron, when shot, falls as f dead and so escapes by the aid of the faithful Ozozco and his sweetheart. Standing on the mountain peak, Cameron holding his sweetheart, now his wife, in his arms, looks over the state they are leaving for a new world beyond.

## RELIANCE.

**THE MIGHTY ATOM** (Dec. 15).—Miss Prue and Mr. Bond occupy two lower flats in the same apartment house. They are both middle aged, and although they are fond of each other, neither has the courage to express his feelings.

Mrs. Post, a neglected wife, is evicted from her humble lodgings with an infant. In despair she contemplates suicide, but as she is about to take one last look at the infant's smiling face, she concludes she has no right to take the life of the child. It would be better to leave it with a respectable person. Fortune directs her to Bond's flat. As she finds no one home, she is enabled to leave the baby and make her escape unseen. Bond is naturally very much surprised and upset when he discovers the baby. He is in despair until Miss Prue, whose maternal instincts have been aroused by baby's cries, comes to his rescue. They decide that the only thing to do is to take the child to the police station, but by the time they arrive at the station house, the "mighty little atom" has so won their hearts that they are loath to part with it. Bond settles the question by proposing marriage. They return to the flat, taking the baby with them; then the "atom's" mother just gets one more glimpse of her child, and goes away satisfied, knowing that it will be well taken care of.

**THE PSEUDO PRODIGAL** (Dec. 17).—The spoiled son of an indulgent father gives up his home and career after a quarrel and leaves home. He drifts down the path of life with vice and degradation as his companions. He meets a girl in a saloon whose life has always been in the depths and falls in love with her. This girl meets a sister of charity, who tells her of "The Light About the Throne," and urges her to reform, giving her a card and telling her to call on her at any time she needs help. One day the rival of the prodigal son taunts him with the fact that he had the girl before he did and they fight, the rival being worsted and swears revenge.

The girl is now repentant of her past and sets out to seek the Sister of Mercy, who secures her a position as maid in the house of the prodigal's father who, since his son left home, has been helping charitable organizations. The son follows the girl and finds out she has gone to the sister and has left her old life, and he gives her up, although he still loves her. The girl is at his father's home and the father of the prodigal, lonely for his son, falls in love with her. The rival of the prodigal follows the girl to the father's home and tells the father of the girl's past, which she admits. Despite her past the father still loves her and takes her in his arms. The prodigal returns just in time to see his girl in his father's arms and realizing that he has caused the old man enough trouble in the past and not wishing to spoil his new found happiness nor that of the girl, he turns away and goes back to the world as a real man.

## KAY-BEE.

**THE PITFALL** (Dec. 19—2 parts).—John Hern, a theatrical manager, advertises for chorus girls. Hazel Dorn, a pretty little country girl who has been singing in a church choir, sees the ad and despite the entreaties of her mother and J. Bell, her sweetheart, decides to answer. She is only one among many and the musical director tells Hern that her voice is none too good; but her youth and beauty has pleased Hern and he tells the director to sign her up any way. Hern sees that Hazel is given a good part and during rehearsals invites her to lunch, sends her flowers and beautiful clothes, which he tells her she can pay for later. Fanny Rice, a sort of adventuress, who has had an affair with Hern early in her life, tries to warn Hazel, but Hazel becomes indignant, telling her that Mr. Hern has nothing but a fatherly interest in her. Fanny intercepts a telegram Hern sends to Hazel, asking her to go away with him that night. Fanny changes the numbers on her's and Hazel's doors, which are close together and when Hern raps as he thinks on Hazel's door he is confronted by Fanny. Fanny, in order to save Hazel in spite of herself, sends for J. Bell, who arrives soon after Hern. Fanny proves to both Hazel and Bell that Hern is only playing with Hazel, and it is only through the pleading of Hazel and Bell that Fanny allows Hern to escape through a window when they hear the police at the door.

## DOMINO.

**THE CURSE** (2 parts—Dec. 18).—Jim, the son of Farley, the tavern keeper, and idol of his mother's heart, is in love with Faith Cole, daughter of Captain Cole, who leaves on a whaling expedition. Faith does not favor Jim, but encourages Richard, a young man of the settlement. Jim goes to his mother with his tale of woe and the old lady determines to get even with Faith by putting the curse of witchcraft on her. She builds a fire in the woods and dresses in a witch's costume and is seen by a Puritan returning from the mill with a sack of flour. The man is so frightened that he drops the flour and runs. The old lady makes a trail of flour to Faith's door.

Faith is nursing the child of a poor fisherman, Mildred, who dies. The Farley woman incites the village people into arresting Faith, who is tried and found guilty. A new governor arrives on the day of execution, who is prejudiced against capital punishment for witchcraft, and orders all imprisoned for that crime pardoned and banished from the settlement. This frees Faith, and she and Richard prepare to leave the village. In the meantime, the Indians have attacked the village and are just about to destroy the settlement. Armed men coming from the ship on which the governor arrives, put the Indians to flight and our story closes with a pretty picture of Richard and Faith leaving for the next colony to take up their abode.

## THANHOUSER.

**PEGGY'S INVITATION** (Dec. 16).—A society woman who lives in the suburbs near the sea had laid her plans to insure the marriage of her daughter to a wealthy young banker. The banker accepted an invitation to spend a week end at her home, and was also to be one of the guests at a masquerade party the mother was to give. To secure novelty the woman instead of issuing regular invitations, had them printed on the back of masks, so that each guest would bring his mask and invitation at the same time. The servant, whose duty it was to distribute the invitations, lost one of them and did not discover it until later. The lost invitation was found by a poor fisher girl, who, yielding to a sudden impulse, donned the mask on the night of the party and freely mingled with the other guests.

It happened that the daughter of the house had hoped to secure the attention of the young banker, and she told him that she had arranged to be dressed as a beggar maid. This led to a natural mistake and the banker devoted all his time to the real beggar maid, with whom he fell more and more in love. His mistake was not discovered until the guests unmasked at midnight, and then a servant told the society girl that the fisher maid had obtruded there uninvited. At the same time the girl's mother declared that she had been robbed of one of her jewels and suspicion naturally fell upon the poor girl. The young banker warmly defended her and by his action won her love and gratitude. The society girl soon found that her plans to marry the banker had utterly failed, for in course of time the rich man and the girl became man and wife.

## PRINCESS.

**THE LAW OF HUMANITY** (Dec. 19).—Coogan is injured by a delayed blast. Brown, his employer, refuses aid when requested by Mary Coogan. Nellie Coogan, following her mother, meets Beth, Brown's daughter, who has strayed from home. Beth forgets where she lives, and Mary, returning from Brown's, ignorant of Beth's identity, takes her and Nell to the Coogan home. Left alone, the children eat headache pills, and when discovered are seriously ill. Both are put to bed and Mary is again dispatched to Brown to tell that Beth is dying. The Browns, after a night at Coogan's, forget caste, and Brown's indifference of a few hours before dispels, and he recognizes the law of humanity.

## MAJESTIC.

**A MAN'S AWAKENING** (Dec. 26).—Big Bill finds that Carrie has left him. He discovers that she has gone with another man. At Red Gulch, he gets a reputation for recklessness and deviltry. Hurt in drunken fury he brutally refuses aid from Elsie, the sheriff's daughter. Asked to join in a poker party he pleads private and particular business. He goes to the hills and watches beside a dying prospector, who tells Bill about his sweetheart. Going back, Bill finds a mesh handbag with a bit of black rag clinging to it. He pockets it with the chain hanging out. The poker party disbands as the stage coach passengers flock in with stories of a holdup. The single female half hysterically points to Bill and shrieks, "That's him." Caught with the bag and mask, denial is worse than useless and Bill submits calmly to arrest. When Elsie brings his dinner she ignores him, but Bill, who has remembered his promise to the dead prospector, tells her his story and she promises to help. That night Bill's cell door opens, and he is bidden to hold out his hands. His handcuffs are taken off and he is given a gun. He goes out, finds a horse awaiting him, and gallops to the hills. His absence is discovered and a posse starts after him. Bill reaches the cabin, sees a light, investigates, and captures the stage robber with his booty. He forces the robber to dig a grave and after the prospector is laid to rest, takes him back to the settlement. Meeting the posse on the way, he gives him into custody. When he tries to thank Elsie his effort is a dismal failure. That evening, unable to bear the solitude of his shack, he gallops to the prospector's grave and there finds Elsie, carefully and tenderly covering the rough mound with foliage and wild flowers. He asks her "Why," and she tells him "For the sake of the girl he loved—and who loved him." The words and their accompanying look melt the last vestige of ice from around Bill's heart—and beside the lonely grave a new life opens for him.

## MUTUAL WEEKLY.

**MUTUAL WEEKLY, NO. 50** (Dec. 10).—Algerian Troops Inspected).—General Levee, of French army, reviews North African regiments.

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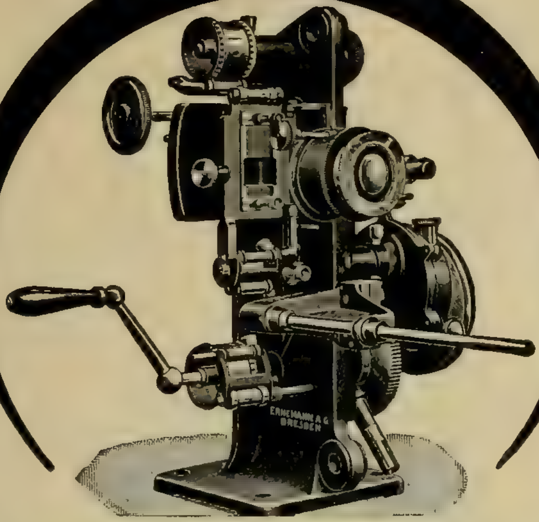

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**200 Years After Serra.**—Anniversary of the birth of founder of California missions is celebrated at Carmel-by-the-Sea, California.

**Chevillard's Exploits.**—Another French bi-planist outdoes Pegoud in aerial somersaults.

**Horseless Polo.**—Lynhurst, Long Island, celebrates fete-day with amusing parade and games.

## EXCLUSIVE SUPPLY CORPORATION

### GAUMONT.

**DOLLAR BILLS AT A CENT APIECE** (Dec. 23).—Lord Bellgreen makes a wager that he will go into the streets and offer a real dollar bill for a cent without finding a purchaser. For a long time it looked as if he was going to win his bet, but at last he befriended a little girl selling flowers and eventually she took compassion on him. She purchased one of the notes and went home, unaware of its value. When the winner, at the club the same evening, learned how and why he had won the wager he did not wish to accept the money. While the point was being argued the little girl and her grandmother were announced, and a way out of the difficulty presented itself. The 1000 dollars was handed to them. Not only did the present bring happiness to two deserving it, but it enabled two rich men to help along those in poor circumstances. A pretty story charmingly told.

**LEONCE AND HIS GUARDIAN** (Dec. 25).—It was Leonce's misfortune to have to submit to the rules and regulations of a guardian. This old gentleman decreed that Leonce was never again to borrow money; never set his foot inside a cafe; and to replace his motor by a less expensive equippage. The most galling rule of the lot, however, was that he should cease his attentions to Poupette, who would never be allowed to marry him. In a most ingenious and amusing manner Leonce succeeded in circumventing his guardian's rules, and eventually the latter capitulated and Leonce won all along the line.

**THE BROKEN HEART** (2 parts).—This is the short-lived romance of a young modiste who found that the claims of a proud family outweighed those of love's young dream. It shows how the sudden break of her happiness aggravated a girl's weakness and killed her as surely and suddenly as if she had been shot.

### LUX.

**BILL ON THE TELEPHONE** (Dec. 5).—The amusing adventures of Merry Bill over the telephone. He is endeavoring to make an appointment with his lady love over the phone. All of the phones are engaged and Bill has a lively time searching for one which is not engaged.

**A DAY IN THE COUNTRY** (Dec. 5).—This funny film depicts the alarming adventures of a party of young people out on a picnic.

**WHEN AUNTIE MADE HER WILL** (Dec. 12).—Upon learning that their aunt is about to make her will, the Spoofems hasten to pay their respects to her in the hope that they will not be forgotten. The journey is a long one, and their haste leads them to adopt every possible form of locomotion that it is possible to find. They arrive in the most rural of country, and there are reduced to the uttermost limits of despair by the lack of good locomotive power. Their experience in donkey barrows, or in riding steeplechases upon cows' backs, provide an amusing film.

**OSTRICH FARMING NEAR NICE** (Dec. 12).—The ladies will be interested in this little subject, which shows them how the beautiful plumes which adorn their hats are taken from the birds and prepared for the market.

**DETECTIVE LARKIN** (Dec. 19).—This dramatic story deals with the elaborate attempt of an up-to-date criminal to rob a wealthy young nobleman. Detective Larkin is set upon his trail and finally captures him through information he received from an unfortunate young lady in the criminal's power.

**TRAVELS IN HUNGARY** (Dec. 19).—The quality of this little scenic is perfect and the Hungarian scenes it portrays are both varied and beautiful.

**ONLY A LITTLE DROP OF WATER** (Dec. 26).—A small hole knocked in a small water pipe causes a small stream of water to trickle out. Great neglect causes the small hole and the small stream to grow into a large hole and a large stream, and a large crowd gathers to see the fun.

**A QUIET FLAT** (Dec. 26).—An old bachelor lives in a nice quiet flat, until a young spinster moves into the flat next door, and then it is quiet no longer. One day she invites some friends to dine with her, and, being of very Bohemian habits, does not provide anything for them to eat, so they all sally forth and return heavily laden with viands. The spinster then finds that she has forgotten her key, and so the merry party resolves to dine upon the staircase. The tranquillity of that quiet flat is greatly disturbed by the amusing events that follow.

## FEATURE FILM STORIES

### ECLECTIC.

**HIS FATEFUL PASSION** (5 parts—Dec. 11).—James Brice, having lost all his money by gambling, becomes a veritable brute. His wife, Mary, neglected and abused, secures a divorce and determines to support herself and her daughter, Ethel. She obtains a position with a noted mining engineer. Driven to desperation, the gambler kidnaps his young daughter in order to force Mary to give him money. He is discovered by the engineer, who causes his arrest and he is sent to prison. On being released, he manages to get a job with the engineer, who fails to recognize him. The entire side of a mountain is about to be blown up by dynamite. Waiting his chance, Brice succeeds in overcoming and binding the engineer and ties him to a stake directly over the place which is destined to be destroyed by the giant blast. By means of a telephone, he decoys Mary to the scene and forces her to watch the terrible results of his vengeance. His daughter, however, discovers the engineer's plight and succeeds in rescuing him just as the mighty dynamite explosion destroys the entire face of the mountain. Brice is arrested and sent to prison for twenty years.

Ten years pass. Mary and the engineer have become man and wife, and look forward to the marriage of Ethel, who is now a charming young lady. To celebrate her engagement, Ethel's parents give a masquerade ball. A mysterious guest makes his appearance and creates much comment. Seeking out Mary, the stranger presses a note into her hand. She is horrified to discover that it is from her former husband, the convict, who has succeeded in making his escape from prison. He demands a large sum of money and threatens to cause a scandal if she refuses him. She tells her husband, the engineer, who gives the escaped convict money. With the proceeds of his blackmail, Brice becomes helpless with drink and falls in the street, fracturing his skull. There he is found by his daughter's fiancee, who takes him in his automobile to the hospital. The young man and Ethel call at the hospital on the following day to inquire about the injured man. Ethel is recognized by her father, who, realizing that he cannot live, owing to his terrible injury, begs to see her mother before he dies. Mary arrives in time to offer her forgiveness to the dying man, who pays the final penalty for his misdeeds.

**THE LOST DIAMOND** (Three parts).—While strolling through a wood with his sweetheart, Helen, Tom Maxwell captures a magpie and presents it to his employer's daughter. It becomes quite tame and is permitted to go wherever it wills. One day, chancing to spy a diamond ring on its owner's bureau, the thieving bird picks it up in its bill and deposits it in another room. Tom is accused of stealing the ring as it is found in the room which he had just occupied, and he is discharged. He goes to the home of Helen, but meets with scant sympathy from all save his sweetheart, who believes her lover is innocent. Feeling his disgrace very keenly, Tom joins a hunting expedition and goes to South Africa. While out with a hunting party, they are attacked by a ferocious leopard, which pounces upon the leader. Tom battles with the enraged animal and after a terrific struggle, he succeeds in dispatching it, thereby saving his master's life. He is horribly wounded and is carried back to the camp. In a vision he sees his sweetheart beckoning to him, but sadly realizes that she is many miles away.

Meanwhile, the magpie is discovered in another theft, and the terrible injustice done to Tom is realized. Learning of Tom's whereabouts from a newspaper account of his encounter with the leopard in South Africa, his repentant accuser endeavors to send a message by wireless telegraphy, advising that the real thief had been discovered. The message is relayed across the continent until it is finally delivered by an African runner. Tom, having fully recovered from his injuries, makes hasty preparations to return home again. Eagerly his coming is awaited by an anxious party, who are all desirous of making amends for their cruel injustice. He is greeted by them on board the ship, and the story of the magpie's prank is told to him. Overjoyed by the glad news, he freely forgives everyone. With his sweetheart, Helen, he takes the magpie, and throwing it into the air, they watch it soar away into the distance.

### FEATURES IDEAL.

**THE GUERRILLAS OF ALGIERS; OR THE MOSQUE IN THE DESERT** (3 parts).—The conquest of Algeria drags. Peace negotiations are slow. The Emir delegates Ben Thamy, one of his Khalifs, to communicate with the French general, Bugeaud, who, on his side, orders Colonel de Soumieges to go ahead and meet him. The colonel writes a letter to his son:

"My dear Philippe—While fighting, I am looking for the treasure which was donated to our ancestors by the Emir Abd Allah. You are young, vigorous and have a full command of Arabic. Should I succumb, you will have to take up my task. The Marabout who detains that fortune lives in a mosque bearing on its front the arms of the 'des Soumieges.' He owes us assistance and protection.

"Your father, Colonel DE SOUMIEGES."

General Bugeaud bids him a fond farewell. He was never seen again. A year later, Phillippe, with the 6th regiment, embarks aboard the "Ville-de Marseville." A strong friendship springs up between he and a young fellow named John and Corporal Piton. They enter a Moorish cafe and are surrounded by Arabs. Suddenly Phillippe sees that a plot is on foot and the plotters are his father's assassins. They pounce upon the Arabs and capture one. He is recognized as Ben Thamy, the celebrated rebel chief. Jean is sentry in front of Ben Thamy's prison, but charmed by Ben Thamy's pretty accomplice, Aicha, he allows the former to escape. Ben Thamy prepares a fresh war against the "Roumis" (foreigners). The girl follows the master she has saved, but tired of his brutalities, now hates him. Ahmed-el-Hadju defends Constantine, besieged by the French. A host of Arabs attack the French army under the walls of the city. At sight of a few men, the Arabs charge; the French line is broken. They form a square and await the enemy. Valiant Changarniere, Phillippe's squadron, attacks the Arabs and routs them. Ben Thamy takes refuge in Constantine. The assailants are victorious. Our three heroes, Phillippe de Somieges, Jean and Piton are taken prisoners by Ben Thamy. Bound to camels, they tramp wearily the burning desert. Charmed by Phillippe's fine bearing, Aicha frees them. Ben Thamy takes them at the gate of a mosque. The old Marabout in charge of the mosque, when he notices on Phillippe's finger a ring bearing the crest of the de Somieges, gives them hospitality despite the threats of Ben Thamy, to whom he reads the following writing on parchment: "By reason of service rendered by the family of Somieges to the Arabs in 1627, all the members of that family are entitled to shelter and protection within this mosque, and Marabouts owe them assistance.

"Abd-Allah."

The Marabout shows Ben Thamy the coat-of-arms of de Soumieges engraved on the stone above the door of the mosque. Ben Thamy vengefully retires. Phillippe recalls his father's letter and inquires from the Marabout if it is not he who detains the treasure of his ancestors. The old Arab leads him in a cavern, where an incredible amount of riches is gathered. "When peace is concluded, you can take possession of them," he says. Phillippe bears away with him a finely chiseled casket filled with ancient gems given him by the Marabout. Ben Thamy obtains the abrogation of the edict signed by Abd-Allah and demands the surrender of the three. Phillippe is retaken by Ben Thamy. A man is brought in the tent. Phillippe recognizes his father. They embrace. They are about to be beheaded when a company of Zouaves, headed by John, rescue them. Colonel de Soumieges kills Ben Thamy.

General Bugeau meets again his old friend, Soumieges, congratulates him on his fortunate rescue and rewards his liberators.

**THE ACCURSED DRUG** (3 parts).—A large silk manufacturer, Emile Garnier, receives word from the manager of his factory at Bag-Tsin, China, that the whole plant has been destroyed by pirates and that his presence or the presence of one of his partners, Robert Marty and Hughes Chavanne, is necessary at once. Mr. Garnier makes preparations to go, but before he leaves Chavanne, who has become jealous of having Marty left in entire charge while Garnier is away, incites agitation among the factory employees and a strike is called. In order to put a stop to the trouble Garnier decides to stay at home and send Marty. As he is bidding Marise, the daughter of the manufacturer with whom he is passionately in love, a fond farewell, the old negro female servant places in his hands a pair of gloves belonging to the daughter, with an admonition that "as long as your loved one will preserve something belonging to you, both your hearts will be bound together, beyond deserts and oceans."

Marty becomes despondent over the slow progress of repairing the factory at Bag-Tsin, and wishing for some kind of diversion calls upon Mme. Cantaloube, the proprietress of the cafe which Garnier said is very much appreciated by residents. In time he becomes friendly with the proprietress and one day she shows him the opium den. Being a designing woman Mme. Cantaloube succeeds in getting Marty to taste of the drug, and it is not long before he becomes a regular habitue of the den.

Marise, in the meantime, has been waiting impatiently for letters from her sweetheart, which he has ceased to write. Upon the advice of a

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| Dance to Death (Asta Nielsen) | 2,700 feet | (Monopol) | 1-3-6 sheets | 175 |
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| The Torch of War, | 3,000 feet | (Continental) | 1-3-6 sheets | 175 |
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| The Yellow Peril, | 3,000 feet | (Continental) | 1-3-4-6 sheets | 100 |
| The Minister's Daughter, | 2,500 feet | (Messter) | 1-3-4 sheets | 100 |
| The Scapegrace (Sensational) | 2,000 feet | (Cricks) | 1-3 sheets | 75 |
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doctor Marty returns home, taking with him two native attendants, who keep him supplied with the fatal drug. Arriving home, he learns that Marise's life depends upon his decision, and he decides to turn over a new leaf But he must have one more pipeful. While smoking, one of his attendants—a female—puts on Marise's gloves, which she has found in the baggage belonging to Marty, and parades in front of him with them on. He knocks the attendant down as a vision, showing his sweetheart lying upon her death bed, comes to him. Crushed by remorse he falls dead upon the floor.

## ALL STAR FEATURE CORPORATION.

**CHECKERS** (5 parts).—Edward Campbell, known as Checkers, works his way up from a messenger boy to a clerkship in a bank. Upon the death of his mother he gets into bad company, loses his position, and is without friends who can help him Coaxed into a gambling house, he loses his last dollar, and then is given a job as dealer. One evening there is a fight during which a man is killed. Checkers is suspected, but innocent. Fearful, he determines to get away from the city. Meeting a race horse tout, Push Miller, they make their way South to the track. Winning some money, they follow the horses to Hot Springs, Ark. Arthur Kendall, a young man from Clarksville, Ark., gets very friendly with Checkers. Kendall goes off on a spree, and his sweetheart, Pert Barlow, and her father come to bring him home. Arthur will go only if Checkers accompanies him. Wishing to earn an honest living, Checkers takes the opportunity, and goes to work in the general store of Arthur's father. Pert Barlow breaks her engagement with Arthur, and Checkers falls in love with her. Pert Barlow's father, wishing her to marry Arthur Kendall, forbids Checkers to see her, and tells him not to come back to Clarksville until he has made $5,000 by honest work. Pert gives Checkers an old California gold piece as a love token.

Leaving Clarksville, Checkers is unable to secure any employment. He tries again and again. One day, broke, he drifts down to the track, hoping to meet some of bs old frends from whom he can borrow money. Pert Barlow, her father, Arthur Kendall, and others from Clarksville are at the track that same day. In desperation at seeing Pert and Arthur together, Checkers bets the $50 gold piece Pert had given him on a horse called Remorse, at odds of 100 to 1. Remorse wins. Seeing Checkers, the father of Pearl tears her away. Checkers follows them to Clarksville.

As his $5,000 has not been earned by honest work Checkers knows he cannot claim Pert. But while he is in Clarksville a run is started on the bank owned by Pert's father. Checkers uses his ready wit in holding the crowd of clamoring depositors, and finally saves the day by the deposit of the $5,000 which he has won. At this, Pert's father declares that he needs Checkers as a son-in-law; Pert approves the choice, and all are happy.

## UNION FEATURES.

**A MARTYR TO CONSCIENCE; or, THE SACRIFICE** (Three parts).—Unable to longer stand the strain of singing on the streets with her blind father, Marion falls exhausted. Mme. de Preville, riding by in her carriage, picke her up and takes her and the blind father to her beautiful home, where, in time, Paul Dorfeuil, the betrothed of Suzanne de Preville, soon falls in love with her. Paul is caught by Suzanne with his arms around Marion, who, being an involuntary cause of an estrangement between the lovers, leaves the house with her blind father.

It is not long after that they are again on the streets singing and begging. In a restaurant Marion and her father are asked by an unknown philanthropist to sit at his table. They accept the kind assistance and the stranger offers to introduce Marion to his friend, Cora, the milliner. Cora's drawing room, well known to all pleasure-seekers, is a temple of fashion rather than a place where love adventures are to be found. It is into such a place that the pseudo-philanthropist leads Marion. One of Cora's friends takes a fancy to Marion. He follows Marion to her room. She tries to escape the odious embrace. "Help!" Hearing the cry, all the guests rush in. Miral, the artist, forces his way to the girl.

Miral assures Marion that henceforth she will be safe. By degrees, the friendship of Miral, for Marion, who poses for him, changes to sincere love, and he asks her to unite their two loves. "My heart is no longer free, Miral, let us remain good friends, will you?" For it is always Dorfeuil whom she has never ceased to love.

The latter calls on Miral and finds once more the former singer. Paul and Marion are delighted. Paul, forgetting his fiancée, promises to marry Marion. He is released from his engagement. On seeing her mother's attitude, Suzanne understands that all is over. An illness places her life in jeopardy. Crazed, Mme. de Preville calls on Marion. "I implore you, Marion, in remembrance of all the love I have given you formerly, forget Dorfeuil and perhaps he, forgetting you, will come back to my dying child

She arrives at a decision—she leaves with Miral. On hearing of her departure, Paul Dorfeuil has regained possession of his senses. Repentant, with bowed head, he confesses his fault to Suzanne de Preville. The young girl answers nothing, but lifts her eyes on him and smiles.

## WORLD'S SPECIAL FILMS CORPORATION.

**THE GOLDEN CROSS** (3 parts—Pasquali).—The story opens with Count Gaston seen on the deck of a boat as a deckhand. Before him passes the vision of his early infatuation for an actress who prompted him to leave his wife and child and follow her to America. She eventually leaves him for another and he returns to his native land and sinks to the lowest rungs of depravity, in which condition he is found by a friend and advised to make peace with his wife. Naturally, his advances are repulsed. His daughter, having grown up, is put in a boarding school, where Gaston goes to implore the Padre, an old friend of his, to allow him just one look at his child. It is arranged that he should take his place in line on Easter Sunday, when a dinner is to be given to the poor, but he must not reveal his identity. The Padre tells him he will know his daughter by a golden cross which will hang about her neck. The child has become fast friends with a little orphan and, on Easter Sunday, when all the other children are passing with their presents, the little waif sits alone and disconsolate. In a beautifully touching scene the daughter takes the cross from off her neck and places it on that of her little friend's. Gaston, not having seen his daughter through all these years, naturally mistakes the little orphan for his own flesh and blood. He meets the child regularly after this, until one day she fails to appear, having been taken violently ill. The poor man, in distraction, is finally admitted to the sick room and his grief on seeing the poor child suffering in its last throes is pitiable. The Padre realizes the awful mistake that has been made, but dare not break in on the poor man's misery to tell him the truth. After the death of the child the truth of the situation is gradually brought home to the man, and the wife, realizing that he has suffered, relents, and all is forgiven.

## FILM RELEASES OF AMERICA.

**MADAM SATAN** (3 parts).—The Princess Lestorys, beautiful and brilliant, is much sought by London's men of affairs. Arthur Gerald, wealthy oil operator, casually remarks that he would give $100,000 for an introduction to the princess. This remark is repeated to the princess, who writes to Gerald, and suggests that in return for an invitation to her reception he forward a donation for a philanthropic institution in which she is interested. Gerald assents and sends his check for the amount. At the reception is also John Holton, a young civil engineer, deeply enamored of the princess. She declines his proposal of marriage, saying that his financial inability to provide the luxuries she demands outweighs her regard for him. Holton leaves for America, swearing to return with the necessary money. Gerald falls desperately in love with the princess. His daughter, Lena, who distrusts the adventuress, learns of her father's danger upon reading through the society columns of a newspaper. Suspicious, she obtains information from a detective agency, which brands the princess unmistakably as a peculiarly dangerous woman.

Convinced by his daughter of the princess's sinister character, Gerald leaves with Lena for his oil wells in America. Meeting Holton he engages him as manager. The princess, foiled, determines upon revenge. Following Gerald to his oil lands, she hires several desperadoes to aid her in her diabolical doings. John and Lena are ambushed, the former shot and severely wounded, and the girl kidnapped. Writing to Gerald, Madam Satan, the princess, threatens dire happenings to Lena if Gerald does not fulfill his promise of marriage. Holton, revived, springs from a rock as Madam Satan's messenger passes and falls with him to the rocky ground. The messenger is subdued.

The two hours elapse. No answer from Gerald. Madam Satan with her accomplices drag a cannon into the fields some distance from the petroleum tanks. The first shot penetrates the main reservoir, the fluid pouring outward upon the surface of the nearby river. A second shell explodes the works. The fire spreads to the oily fluid. In an instant the stream is ablaze from bank to bank. Her revenge incomplete, Madam Satan returns to her cabin and prepares for flight. Lashing Lena against the upright post, she ignites the cabin. In dashes Holton, weak from his wound. He moves toward releasing Lena. Madam Satan's pointed revolver halts him. Then within her stirs the old affection—affection for the only man she had ever loved, from whom she was separated only because of his lack of money. Her revolver drops. Holton creeps forward and cuts Lena's bonds. Out from the stifling smoke and the stabbing flames he darts, carrying the insensible Lena. Madam Satan, saddened, sickened by the cumulative remorse of her wickedness, sinks upon the burning pyre.

## A. BLINKHORN.

**THE VICAR OF WAKEFIELD** (Hepworth—3 parts—Dec. 29).—Sir Wm. Thornhill wishes to keep a close watch on his nephew, Richard Thornhill, who is a dissipated young fellow In order to follow him more closely, he disguises himself and is introduced as a stranger, by the vicar, to his wife, their two daughters, Olivia and Sophia, and their son, Moses. Richard now appears in the company of two women friends of questionable reputation and is introduced to the vicar's family. In the meanwhile, Sir William has secreted himself and overhears the entire conversation. Richard is infatuated with Olivia, and by the aid of his two women companions, induces Olivia to arrange to go to London with him. In order to replenish his daughter's wardrobe, the vicar is forced to raise some money. His son, Moses, agrees to take their horse to "Ye olde English Fair." Here he foolishly exchanges the horse for a large amount of green spectacles. Upon his return home, he learns that the spectacles are of no aid to the family's finances.

Finally Richard persuades Olivia to run away with him. In order to accomplish this, he promises to marry her; but he does not intend to carry out his promise as he instructs his man, Jenkinson, to arrange a mock ceremony. Jenkinson, however, has borne a secret grudge against his master, and sees a chance for revenge. He arranges for a genuine ceremony. We see Olivia leaving her home late at night and meeting Richard, who has a carriage waiting. The bridal couple arrive at the home of a priest and the ceremony is performed. Richard, unsuspectingly signs the certificate, which Jenkinson secures for further use.

On the following morning, the vicar learns that his daughter, Olivia, has disappeared and the reason is made clear when Moses, who had met Jenkinson and learned the truth, tells his father the whole story. The old man arms himself with two pistols, and is about to depart with an evil intention, when his wife persuades him to give up the idea of murder by opening a Bible and pointing to the commandment, "Thou Shalt not Kill." Putting aside the weapons he leaves to search for his daughter. At Richard's home he is denied knowledge of their master's whereabouts by the servants.

Richard eventually becomes tired of Olivia and treats her very badly. She reproaches him for his conduct, but he informs her that she is not his wife as the ceremony had been a mock one. She leaves him and finds shelter in an inn. Fate brings her father, who is weary and footsore, to the same place and the two meet. She returns home with her father and after some deliberation is forgiven by her mother. Richard soon thinks that he would like to have Olivia back again and goes to her father with a most insulting and degrading offer. The vicar is a tenant and in debt to Richard, and is offered the alternative of imprisonment for debt or permitting his daughter to return to him. Naturally the old man won't listen to the scoundrel's words, and is arrested and carried off to the debtors' prison. Here he meets Richard's one-time accomplice, Jenkinson, and the two become very friendly. The vicar's family visit him in the prison and Jenkinson recognizes Olivia and becomes remorseful. Richard also visits the prison to taunt the old man, but is surprised to find his uncle on the scene. His uncle reproaches him for his conduct to his wife, but he maintains that she is not his wife, as the ceremony was a mock one But what a change comes over him when Jenkinson appears and produces the certificate and the priest who performed the ceremony. Richard is entirely overcome and beaten. Sir William, after paying the debt for which the vicar is being detained, escorts the old man and his family back to their home, where all is peace and happiness once more.

## WARNER'S FEATURES.

**THE SECRET MARRIAGE** (Three parts).—Signor Corti, a promising tenor, gives singing lessons to Lydia, the daughter of the Marchioness of Belford. Their love for each other is soon discovered by the marchioness, and Corti is immediately dismissed. A letter found in Lydia's room by her brother, Robert, who has just returned from college, after completion of his medical studies, bears evidence of the fact that Lydia has left to join Corti. As a result her mother succumbs to an old affliction. Robert swears vengeance and gives up the hope of ever marrying Lucy Barker, his sweetheart, to pursue the tenor.

Corti and Lydia are secretly married and settle in a small country town. Annoyed by Lydia's jealousy, Corti accepts an offer to tour another country. Lydia is placed in a sanitarium to undergo treatment for nervousness, during his absence. Having been advised of her disappearance, Corti returns before fulfilling his engagements.

Robert, bent on avenging the seeming wrong done to his sister, Lydia, corners Corti, who furnishes evidence of his secret marriage to Lydia, and thus becomes Robert's friend. Corti accepts an invitation to a ball tendered by one of his friends. He is asked to sing, but cannot do so. A voice as though from heaven bids him sing, and immediately there is a dramatic meeting between husband and wife. Great is his joy when Robert is informed by his sister that she is the companion of Lucy Baker, his former sweetheart. Thereupon he announces his marriage.

## AMONG THE EXHIBITORS.

**Hannibal, Mo.**—The theater which was to have been erected at Pearl and McDaniel Avenue for the Skydome Co. has been postponed until spring. The contract has been let to G. M. Schumacker Contracting Co. Work on the building will be resumed in the spring and it is expected that it will be ready for the summer season.

**Terre Haute, Ind.**—H. V. Arney, proprietor of the Olympic Theater, has completed plans for moving his show to Veedersburg, Ind.

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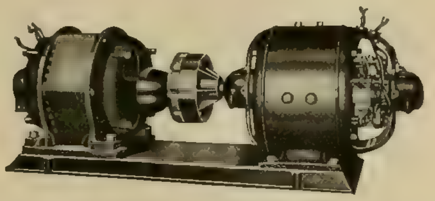

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Dec. 15—Where the Road Forks (2 parts—Dr.).2000
Dec. 18—Personal Magnetism (Comedy)........1000
Dec. 20—Fate's Round-Up (Drama)............1000
Dec. 22—The Shriner's Daughter (2 parts—Dr.)
Dec. 25—(No Release This Date).
Dec. 27—The Rose of San Juan (Drama)....

### AMBROSIO.

Nov. 22—Griffard's Claw (2 parts—Drama)....
Nov. 29—Goose a la "Colbert" (2 parts—Comedy-Drama) ........................
Dec. 13—A Tragic Experiment (2 parts—Dr.)..

### APOLLO.

Nov. 16—Fred's Waterloo (Comedy)..........
Nov. 23—The Mexican Sleep Producer (Comedy)
Dec. 30—Her Husband and My Wife (Com.)..
Dec. 7—Fred Goes In For Horses (Com.)..
Dec. 14—The Portola Festival...............
Dec. 14—Los Angeles Police Parade (Topical)

### BISON.

Dec. 6—The White Squaw (2 parts—Drama).
Dec. 13—The Werewolf (2 parts—Drama).....
Dec. 20—The God of Girzah (2 parts—Drama).
Dec. 27—The Water War (2 parts—Drama)..

### BRONCHO.

Dec. 17—The Open Door (2 parts—Drama)....
Dec. 24—Her Father's Story (2 parts—Drama).
Dec. 31—The Woman (2 parts—Drama)........

### CRYSTAL.

Dec. 14—First Love (Drama)..................
Dec. 16—The Soubrette (Comedy)...............
Dec. 16—The Trained Nurse (Comedy)........
Dec. 21—The Heart of an Artist (Drama)....
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Dec. 23—The Baby Question (Comedy)........
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### DOMINO.

Dec. 11—Devotion (2 parts—Drama)............
Dec. 18—The Curse (2 parts—Drama).........
Dec. 25—Eileen of Erin (2 parts—Drama).....

### ECLAIR.

Dec. 14—He Likes Things Upside Down (Com.)
Dec. 14—Matty Has a Romance (Comedy)....
Dec. 17—The Serpent in Eden (2 parts—Drama)
Dec. 21—Loaded (Comedy)........................
Dec. 21—Sunset in Many Lands (Scenic)......
Dec. 24—The Highwayman's Shoes (2 parts—Drama) ..............................
Dec. 28—Apply to Janitor (Comedy)..........
Dec. 28—Nutty Is Dead, Long Live Nutty (Comedy) ..............................

### FRONTIER.

Dec. 13—Out of His Class (Drama)............
Dec. 18—Slim and the Petticoats (Comedy)....
Dec. 20—His Better Self (Drama)............
Dec. 25—Slim and the Bandit (Comedy)......
Dec. 27—His Father (Drama).................

### GAUMONT.

Nov. 27—The Little Peacemaker (Drama).....
Nov. 27—Gymnastics ..........................
Dec. 2—The Living Doll (Drama)..........
Dec. 4—Oscar, the Hermit (Comedy)..........
Dec. 9—Dolly Saves Her Grandfather (Drama)
Dec. 11—Poupette's Mean Revenge (Comedy).
Dec. 16—A Terrible Dream (Drama)..........
Dec. 18—Oscar In Search of a Wife (Comedy)
Dec. 23—Dollar Bills at a Cent Apiece (Drama)
Dec. 25—Leonce and His Guardian (Comedy)..

### GOLD SEAL.

Dec. 2—Under the Black Flag (3 parts—Dr.)
Dec. 9—"Red Margaret," Moonshiner (2 parts—Drama) ..........................
Dec. 16—From Railsplitter to President (2 parts—Drama) ......................
Dec. 23—Bloodhounds of the North (2 parts—Drama) ..........................

### GREAT NORTHERN.

Nov. 1—A Dilemma (Comedy)................
Nov. 1—An Isle in the Baltic Sea (Scenic)..
Nov. 8—A Bogus Hero (Comedy).............

### IMP.

Dec. 1—Love vs. Law (2 parts—Drama)......
Dec. 4—Plain Jane (Drama)..................
Dec. 8—The Return of Tony (Drama).......
Dec. 11—Time is Money (2 parts—Drama)....
Dec. 15—The Story of David Greig (2 parts—Drama)..............................
Dec. 18—Mr. & Mrs. Innocence Abroad (Com.)
Dec. 22—The Actor's Christmas (Drama)....
Dec. 25—Love or a Throne (2 parts—Drama)..

### JOKER.

Dec. 10—Mike and Jake in Mexico (Comedy)..
Dec. 13—The Joy Riders (Comedy)..........
Dec. 13—Waterfalls of Yosemite Valley (Scen.)
Dec. 17—Mike and Jake as Heroes (Comedy)..
Dec. 20—For Art and Love (Comedy)..........
Dec. 20—Impressions of Corsica (Comedy).....
Dec. 24—Mike and Jake as Pugilists (Com.)..
Dec. 27—She Should Worry (Comedy)........
Dec. 27—St. Milo to Dinan (Scenic)..........

### KAY-BEE.

Dec. 5—The Long Portage (Drama).........
Dec. 9—Her Legacy (Drama).................
Dec. 12—Soul of the South (Drama)..........
Dec. 19—The Pitfall (Drama)................
Dec. 26—Harvest of Sin (Drama).............
Dec. 30—Prince (Drama).......................

### KEYSTONE.

Dec. 8—A Ride for a Bride (Comedy).........
Dec. 11—The Horse Thief (Comedy)...........
Dec. 15—The Gusher (Comedy)...............
Dec. 18—Fatty's Flirtation (Comedy).........
Dec. 18—Protecting San Francisco from Fire..
Dec. 20—His Sister's Kids (Comedy).........
Dec. 22—A Bad Game (Comedy)..............
Dec. 25—Some Nerve (Comedy)................
Dec. 25—The Champion (Comedy)............
Dec. 29—He Would a Hunting Go (Comedy)..

### KOMIC.

Dec. 4—How He Won (Comedy).............
Dec. 4—The Actor Book Agent (Comedy)......
Dec. 11—How It Worked (Comedy)...........
Dec. 11—The Wild Indian (Comedy)..........

### LUX.

Nov. 21—Mabel's Rival (Comedy)............ 590
Nov. 21—Gems of Brittany (Scenic).......... 390
Nov. 28—Bill and the Missus (Comedy)...... 460
Nov. 28—How Bob Got Married (Comedy).... 500
Dec. 5—Bill On the Telephone (Comedy).... 510
Dec. 5—A Day in the Country (Comedy)..... 385
Dec. 12—When Auntie Made Her Will (Com.). 570
Dec. 12—Ostrich Farming Near Nice (Indus.). 410
Dec. 19—Detective Larkin (Drama)........... 585
Dec. 19—Travels in Hungary (Scenic)........ 350
Dec. 26—Only a Little Drop of Water (Com.). 355
Dec. 26—A Quiet Flat (Comedy)............. 555

### MAJESTIC.

Nov. 30—The Hendricks' Divorce (Drama).....
Dec. 2—The Padre's Sacrifice (Drama).......
Dec. 6—The Helping Hand (Drama)..........
Dec. 7—Rick's Redemption (Drama)..........
Dec. 9—Romance and Duty (2 parts—Dr.)....
Dec. 13—(No Release this date.)..............
Dec. 14—The Rival Pitchers (Comedy).........
Dec. 16—The God of Tomorrow (Drama)......
Dec. 20—A Man's Awakening (Drama).......

### NESTOR.

Dec. 3—The Brothers (Drama)..............
Dec. 5—Locked Out at Twelve (Comedy)......
Dec. 10—Retribution (Drama).................
Dec. 12—Her Friend the Butler (Comedy)....
Dec. 17—A Woman's Way (Drama)...........
Dec. 19—Teaching Dad a Lesson (Comedy)....
Dec. 24—The Lightning Bolt (Drama).........
Dec. 26—A Tale of the West (Drama)......

### POWERS.

Dec. 5—Cross Purposes (Drama).............
Dec. 8—How Freckles Won His Bride (Com.)
Dec. 12—His Own Blood (2 parts—Drama)..
Dec. 15—Freckles' Fight for His Bride (Com.)
Dec. 19—A Cracksman Santa Claus (Drama)
Dec. 22.—What Happened To Freckles (Com.)
Dec. 26—The Unhappy Pair (Comedy)........

### PRINCESS.

Nov. 28—Her Right to Happiness (Dr.).......
Dec. 5—The Little Church Around The Corner (Comedy-Drama) ...................
Dec. 12—His Imaginary Family (Com.-Dr.)....
Dec. 19—The Law of Humanity (Drama)......

### RELIANCE.

Dec. 1—Tony's Sacrifice (Drama)............
Dec. 3—A Woman of Sin (Drama)...........
Dec. 6—For Another's Crime (2 parts—Dr.).
Dec. 8—Two Girls of the Hills (Drama)......
Dec. 10—Four $100 Bills (Drama)..............
Dec. 13—A Man's a Man (Drama).............
Dec. 15—The Mighty Atom (Drama)..........
Dec. 17—The Pseudo Prodigal (Drama).......

### RAMO.

Nov. 5—Wives (3 parts—Drama).............
Nov. 26—The Fangs of Hate (3 parts—Dr.)..
Dec. 10—The Devil Within (3 parts—Drama)..

### REX.

Dec. 4—Thieves and the Cross (2 parts—Dr.)
Dec. 7—James Lee's Wife (Drama)..........
Dec. 11—By Fate's Decree (Drama).........
Dec. 14—The Mask (Drama)...................
Dec. 18—The Jew's Christmas (3 parts—Drama)
Dec. 21—A Wife's Deceit (Comedy-Drama)....
Dec. 25—The Dream (Drama) ..............
Dec. 28—His Faithful Servant (Drama).......

### THANHOUSER.

Dec. 7—The Milkman's Revenge (Comedy)...
Dec. 9—A Beauty Parlor Graduate (Drama)..
Dec. 12—Uncle's Namesakes (Comedy-Drama)..
Dec. 14—Lawyer, Dog and Baby (Com.-Dr.)..
Dec. 16—Peggy's Invitation (Drama)........
Dec. 19—Jack and the Bean Stalk (2 parts—Fairy Tale)............................
Dec. 21—(No Release This Date).

### VICTOR.

Dec. 1—The Barrier of Bars (Drama).......
Dec. 5—Influence of Sympathy (2 parts—Dr.)
Dec. 8—The Dread Inheritance (2 parts—Dr.).
Dec. 12—Hydraulic Mining (Industrial)........
Dec. 15—Incognito (Drama)...................
Dec. 19—A Girl and Her Money (Drama).....
Dec. 22—Rory of the Bogs (3 parts—Drama)..
Dec. 26—Miracle Mary (2 parts—Drama)....

### FEATURES.
(A. Blinkhorn)

Nov. 10—Kissing Cup (Hepworth—4 parts—Dr.)
Dec. 1—David Copperfield (Hepworth—7 parts)
Dec. 20—After Many Years (Gen. Film Ag.—3 parts—Drama) ......................
Dec. 22—The Harper Mystery (Turner, Ltd.—3 parts—Drama) ......................
Dec. 29—The Vicar of Wakefield (Hepworth—3 parts—Drama) ......................

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## RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph.

Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph.

## BIOGRAPH.

Dec. 1—How the Day Was Saved (Comedy).
Dec. 1—Bink's Vacation (Comedy)..........
Dec. 4—The Birthday Ring (Drama)..........
Dec. 6—In the Elemental World (Drama)....
Dec. 8—The Capturing of David Dunne (Dr.).
Dec. 11—A Foul and Fearful Plot (Comedy)...
Dec. 11—The Troublesome Mole (Comedy).....
Dec. 13—The House of Discord (2 parts—Dr.).
Dec. 15—Oh, Sammy! (Comedy) ..............
Dec. 15—Riley's Decoys (Comedy)...........
Dec. 18—Beyond All Law (Drama)...........
Dec. 20—The Conscience of Hassan Bey (Dr.).
Dec. 22—For Her Government (Drama)........
Dec. 25—Her Wedding Bell (Drama)..........
Dec. 27—The Club Cure (Comedy)...........
Dec. 27—The Suicide Pact (Comedy).........

## EDISON.

Dec. 2—The Price of Human Lives (Dr.)..1000
Dec. 3—The Thrifty Janitor (Comedy)......1000
Dec. 5—Alexia's Strategy (Special—2 parts—Drama) ..........................2000
Dec. 6—What Shall It Profit a Man? (Dr.)..1000
Dec. 8—The Manicure Girl (Comedy)..........1000
Dec. 9—The Stolen Plans (Drama)............1000
Dec. 10—The Joining of the Oceans, the Panama Canal, October, 1913 (Topical)..... 500
Dec. 10—Greedy George (Comedy).............. 500
Dec. 12—Peg O'the Movies (Special—2 parts—Drama)..............................2000
Dec. 13—The First Christmas (Drama).........1000
Dec. 15—A Pious Undertaking (Comedy).......1000
Dec. 16—The Actress (Drama)..................1000
Dec. 17—Falling in Love with Inez (Comedy)..1000
Dec. 19—Within the Enemy's Lines (Special—parts—Drama) ........................2000
Dec. 20—The Haunted Bedroom (Drama).......1000
Dec. 22—Products of the Palm—The Banana and Cocoanut Industries, Jamaica, West Indies (Industrial).......... 350
Dec. 22—Teaching His Wife a Lesson (Com.). 675
Dec. 23—The Upward Way (Drama)..........1000
Dec. 24—Mary's New Hat (Comedy).......... 585
Dec. 24—The Janitor's Quiet Life (Com.).... 415
Dec. 26—A Tudor Princess (Spec.—2 parts—Drama) ..........................2000
Dec. 27—A Proposal From Mary (Sixth Story of Who Will Marry Mary?)..........1000

## ESSANAY.

Dec. 3—Kitty's Knight (Comedy)............1000
Dec. 4—A Romance of the Hills (Drama)...1000
Dec. 5—The Pay As You Enter Man (Special—2 parts—Drama ................2000
Dec. 6—Broncho Billy's Squareness (Dr.).....1000
Dec. 9—The Heart of the Law (Drama)......1000
Dec. 10—Smithy's Grandma Party (Comedy)....1000
Dec. 11—Children of the Forest (Drama).......1000
Dec. 12—The Three Gamblers (Special—2 parts—Drama)..........................2000
Dec. 13—Sophie's New Foreman (Comedy)......1000
Dec. 16—Life's Weaving (Drama)............1000
Dec. 17—Hello Trouble (Comedy).............1000
Dec. 18—The Trail of the Snake Band (Drama).1000
Dec. 19—The Stigma (Special—2 parts—Dr)...2000
Dec. 20—Broncho Billy's Christmas Deed (Dr.).1000
Dec. 23—A Vagabond Cupid (Drama).........1000
Dec. 24—At the Old Maid's Call (Comedy)....
Dec. 24—Glimpses of Rio de Janeiro (Scenic)
Dec. 25—That Pair from Thespia (Comedy)..1000
Dec. 26—The Great Game (Special—2 parts—Drama) ..........................2000
Dec. 27—A Snakeville Courtship (Comedy)....1000

## KALEM.

Dec. 1—The Octoroon (Special—3 parts—Dr.).3000
Dec. 3—The Cave Men's War (Special—2 parts—Drama) ..........................2000
Dec. 5—While Father Telephoned (Comedy).
Dec. 5—Andrew Carnegie's Gift to the World (Topical) ..........................
Dec. 6—The Foot Print Clue (Drama).......1000
Dec. 8—The Strike (Drama).................1000
Dec. 10—The Chinese Death Thorn (Special—2 parts—Drama)..........................2000
Dec. 12—General Bunko's Victory (Comedy)....
Dec. 12—Piano Manufacturing (Industrial).....
Dec. 15—The Invisible Foe (Drama)............1000
Dec. 15—The Hunchback (Spe.—2 parts—Dr.)..2000
Dec. 17—Uncle Tom's Cabin (Special—2 parts—Drama) ..........................2000
Dec. 19—Frayed Fagin's Adventures (Comedy).
Dec. 19—Ulster Day in Belfast (Topical)......
Dec. 20—The Electrician's Hazard (Drama)....1000
Dec. 22—Gilt Edge Stocks (Drama)..........1000
Dec. 24—The Big Horn Massacre (Special—2 parts—Drama) .....................2000
Dec. 26—Emancipated Women (Comedy)........
Dec. 26—Talcum Powder (Industrial).........
Dec. 27—Her Indian Brother (Drama)........1000

## G. KLEINE.

Nov. 11—The Penalty (Cines—Special—2 parts—Drama)..........................
Nov. 18—For the Love of a Toreador (Cines—Special—2 parts—Drama) ..........
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (Eclipse—2 parts—Special—Drama) ..................
Dec. 2—Venomous Tongues (Celio Special—2 parts—Drama)......................
Dec. 9—The Stolen Legacy (Cines Special—2 parts—Drama) ..................
Dec. 16—The Sunken Treasure (Cines—special—2 parts—Drama)....................
Dec. 23—At Cross Purposes (Cines Special—2 parts—Drama) ......................2000
Dec. 30—When a Woman Wills (Cines—2 parts—Drama—Special) .................

## LUBIN.

Dec. 6—Her Father (Drama)................1000
Dec. 8—The Smuggler's Daughter (Drama)....1000
Dec. 9—An Enemy's Aid (Drama)............1000
Dec. 11—Hydraulic Works on the Adda (Mining) 400
Dec. 11—His best Friend (Special—2 parts—Dr.)
Dec. 12—Life, Love and Liberty (Drama).....2000
Dec. 13—The Real Impostor (Drama).......... 400
Dec. 13—A Pill Box Cupid (Comedy).......... 600
Dec. 15—When the Well Went Dry (Comedy).. 400
Dec. 15—A Masked Mix-up (Comedy).......... 600
Dec. 16—When He Sees (Drama)..............1000
Dec. 18—A Son of His Father (Special—2 parts—Drama) ..........................2000
Dec. 19—Growing and Gathering Cocoa Beans (Industrial)...................... 400
Dec. 19—Banty Tim (Drama).................. 600
Dec. 20—A Love of '64 (Drama)..............1000
Dec. 22—Through Flaming Paths (Drama)....1000
Dec. 23—Between Dances (Comedy).......... 400
Dec. 23—A College Cupid (Comedy).......... 600
Dec. 25—The Parasite (Spec.—3 parts—Dr.)..3000
Dec. 26—The Death Trap (Drama).............1000
Dec. 27—The Doctor's Romance (Drama).....1000

## MELIES.

Oct. 30—A Japanese Wedding (Manners and Customs)..........................
Oct. 30—A Japanese Shoemaker at Work (Typical)..........................
Nov. 6—Sidney and Its Harbor (Travel).....1000
Nov. 20—Shooting the Famous Hozu Rapids of Japan (Sports)...................
Nov. 20—A Lemon Plantation (Industrial).....
Nov. 27—Japanese "Judo," Commonly Known as Jiu Jitsu (Sports)...............1000
Dec. 4—A Woman's Mission (Drama)..........
Dec. 4—A Trip to the Famous Picnic Grounds at Arashyama, Japan (Scenic).....
Dec. 11—At Phnom Penh, Cambodia (Scenic)..
Dec. 11—Beautiful Angkor-Wat, Cambodia (Sc.)

## PATHEPLAY.

Nov. 28—Making Eight Ton Ropes (Industrial)
Nov. 28—The Capital of the Malay States (Scenic)..........................
Nov. 28—Fashion's Law in the Swiss Cantons (Sociological).......................
Nov. 29—The Blight (Drama)...................
Dec. 1—Pathe's Weekly No. 72 (News)....
Dec. 2—A Peasant Marriage in Hungary (Cus.)
Dec. 2—Edible Fish of the Mediterranean (Zoology) ..........................
Dec. 2—The Geysers of New Zealand (Scen.).
Dec. 3—A Break For Freedom (Drama).....
Dec. 4—Baseball's Peerless Leader (Special—2 parts—Comedy) ..................
Dec. 4—Pathe's Weekly, No. 73 (News)......
Dec. 5—A Bear Escape (Comedy)............
Dec. 6—Col. Heeza Liar in Africa (Novelty)
Dec. 6—Glimpses of Pond Life (Zoology)....
Dec. 8—Pathe's Weekly, No. 74 (News).......
Dec. 9—The Stolen Inheritance (Drama)......
Dec. 10—You've Got to Pay (Drama)..........
Dec. 11—A Modern Portia (Special—2 parts—Drama)..........................
Dec. 11—Pathe's Weekly, No. 75 (News).....
Dec. 12—Birds of the Inland Marsh (Bird Life)
Dec. 12—A Journey to the Environs of Naples (Scenic)..........................
Dec. 13—Uncle John to the Rescue ...........
Dec. 15—Pathe's Weekly, No. 76 (News)......
Dec. 16—The Couple Next Door (Comedy)......
Dec. 17—Insects that Sing (Zoology) .........
Dec. 17—Nice and Its Environs (Fr.) (Scenic).
Dec. 18—Pathe's Weekly, No. 77 (News)......
Dec. 18—The Finger of Hate (Special—2 parts—Drama)..........................
Dec. 19—A Scandanavian Scandal (Comedy)....
Dec. 20—The Fire Bride (Drama)..................
Dec. 22—Pathe's Weekly, No. 78 (News).....
Dec. 23—An Indian Don Juan (Drama)......
Dec. 24—Two Up a Tree (Comedy)...........
Dec. 25—Pathe's Weekly, No. 79 (News)....
Dec. 26—The Moth and the Flame (Special—2 parts—Drama) ........ .. ...
Dec. 27—Corfu, An Isle of the Ionian Sea (Tr.)
Dec. 27—Lady Madcap's Way (Spec.—2 parts—Comedy) ..........................

## SELIG.

Nov. 27—A Message From Home (Drama).....1000
Nov. 28—The Supreme Moment (Drama).......1000
Dec. 1—The Cipher Message (Special—2 parts Drama) ..........................2000
Dec. 2—The Rustler's Reformation (Dr.)....1000
Dec. 3—Within the Hour (Drama)...........1000
Dec. 4—Granddaddy's Boy (Drama)..........1000
Dec. 5—Northern Hearts (Drama)............1000
Dec. 8—The Master of the Garden (Special—2 parts—Drama)..........................2000
Dec. 9—An Equal Chance (Drama)...........1000
Dec. 10—Hilda of Heron Cove (Drama).......1000
Dec. 11—Physical Culture on the Quarter Circle V Bar (Comedy)......................1000
Dec. 12—The Mysterious Way (Drama).........1000
Dec. 15—The Wolf of the City (Special—2 parts—Drama) ..........................2000
Dec. 16—With Eyes So Blue and Tender (Dr.).1000
Dec. 17—Buster's Little Game (Comedy).......1000
Dec. 18—Until the Sea — (Drama)...........1000
Dec. 19—The Lure of the Road (Drama).......1000
Dec. 22—The Open Door (Special—2 parts—Drama) ..........................2000
Dec. 23—Mother Love vs. Gold (Drama)......1000
Dec. 24—A Dip In the Briney (Comedy)......1000
Dec. 25—Doc Yak's Christmas (Comedy)......1000
Dec. 26—His Sister (Drama)....................1000

## VITAGRAPH.

Nov. 28—Betty In the Lion's Den (Comedy)..1000
Nov. 29—The Golden Pathway (Special—2 parts—Drama) ..........................2000
Dec. 1—A Game of Cards (Drama)..........1000
Dec. 2—The Wreck (Special—3 parts—Dr.)..3000
Dec. 3—A Pair of Prodigals (Comedy).......
Dec. 3—The Coliseum of Rome (Architecture)
Dec. 4—The Swan Girl (Drama)..............1000
Dec. 5—A Lesson in Jealousy (Comedy)....1000
Dec. 6—Beauty Unadorned (Special—2 parts—Comedy) ..........................2000
Dec. 8—'Mid Kentucky Hills (Drama).........1000
Dec. 9—Deception (Comedy)...................1000
Dec. 10—That Suit at Ten (Comedy).......... 700
Dec. 10—Performing Lions (Zoological)........ 600
Dec. 11—Sacrifice (Drama).......................1000
Dec. 12—The Life Saver (Comedy).............1000
Dec. 13—Love's Sunset (Special—2 parts—Dr.).2000
Dec. 15—The Uprising of Ann (drama)........1000
Dec. 16—Up in a Balloon (Comedy)..........
Dec. 16—Elephants At Work (Educational)...
Dec. 17—Any Port In a Storm (Comedy)......1000
Dec. 18—The Face of Fear (Drama)...........1000
Dec. 19—The Girl at the Lunchcounter (Com.).1000
Dec. 20—The Ancient Order of Goodfellows) (Special—2 parts—Drama) .........2000
Dec. 22—A Christmas Story (Drama).........1000
Dec. 23—Her Faith In the Flag (Drama)....1000
Dec. 24—The Honorable Algernon (Drama)....1000
Dec. 25—The Spirit of Christmas (Drama)....1000
Dec. 26—The Golf Game and the Bonnet (Com.).1800
Dec. 27—Heartease (Special—2 parts—Dr.)....2000

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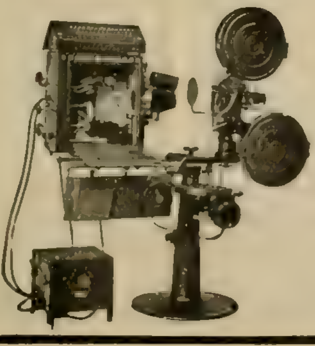

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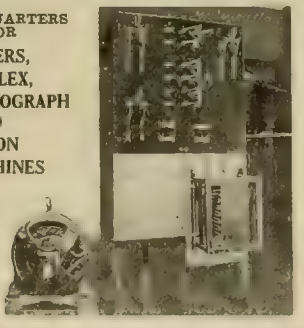

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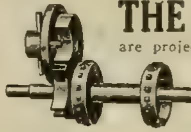

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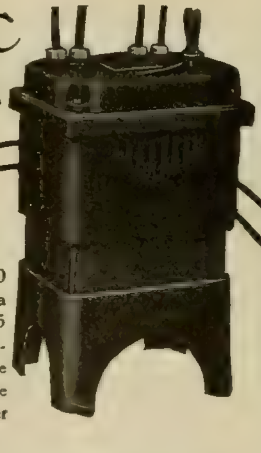

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| Carl Laemmle | **President** |
| P.H. Cochrane | **Secy.&Treas.** |
| P.A. Powers. | **Director** |
| W.H. Swanson | **Director** |
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# SOUTHERN EXHIBITORS!!

The chance which you have been waiting for is now within your reach. We are pleased to announce that we have opened two exchange offices where you will be enabled to secure the complete line of the popular

**"ECLECTICS"**

thereby putting you on the same footing with other exhibitors who have realized the excellence and superiority of our feature films.

Our rental exchanges are conducted under the name

**"ECLECTIC FEATURE FILM EXCHANGE"**

and are in charge of long experienced and well known film exchange men, who are thoroughly familiar with your wants.

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**Rhodes Building, Atlanta, Georgia**

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Address your inquiries to the nearest office.

The following states will be taken care of by the above offices:—

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The entire line of our releases listed below are now available.

"LES MISERABLES"
"THE MYSTERIES OF PARIS"
"A RUINED LIFE"
*"NERO AND BRITANNICUS"
"THE WHEEL OF DESTRUCTION"
*"THE THRUST OF HATE"
"WHEN PARIS LOVES"
*Hand Colored

*"VENDETTA"
"THE MESSAGE OF THE DEAD"
*"THE DOOM OF THE OCEAN"
"THE FATAL PLUNGE"
†"TOILS OF VILLAINY"
†"HIS FATEFUL PASSION"
†"THE LOST DIAMOND"
†Natural Coloring

We release three multiple reel features a month: 1st—10th—20th. You owe it to yourself to book every one of them.

Our hand colored and Eclectic Natural Color films are in a class by themselves. You can convince yourself of this fact by comparison.

Additional rental exchanges will be opened wherever we find it necessary. If you are unable to book our films, write to us direct.

# ECLECTIC FILM CO.

110 West 40th St. New York City

*"THE CREAM OF THE EUROPEAN MARKET SELECTED FOR AMERICA."*

# THE LOST DIAMOND

(COPYRIGHTED)

Three Parts Natural Coloring Ready Dec. 20th.

The film without a peer. The most sensational feature ever released, containing an unusual plot. It features a remarkable trained bird. A magpie mischievously steals a valuable diamond, and suspicion falls on an innocent man, who is accused of the theft. Disgraced, he goes to the African jungles with a hunting expedition. He saves the leader's life by slaying a ferocious leopard after a thrilling battle. He is recalled home by wireless telegraphy when the magpie is discovered to be the real thief. Don't miss the opportunity to get this feature

# The Bridge That Failed

(COPYRIGHTED)

Three Parts. Ready January 1st

*The photoplay that will send the chills along your spine.*

A jealous engineer plans the downfall of his rival, who is favored by the daughter of their employer. They are engaged in designing a steel structure which is to replace an old cable suspension bridge. Seeing his rival as he is crossing on the old bridge, he cuts the cables and sends his victim down into the swirling waters below. Learning of her lover's plight, the girl rushes to the high bank of the river. After a spectacular dive, she swims to his rescue. The battle for life with the raging rapids is a thriller that will positively startle you.

A complete line of attractive publicity matter.

A powerful detective story by the famous French author, **JULES MARY.**

**Coming!** **A Man's Shadow** **Coming!**

Stupendous! Six Reels. Sensational!

To secure territory, act at once. You may not have the chance later.

**ECLECTIC FILM CO.**

**110 West 40th St. New York City**

***"THE CREAM OF THE EUROPEAN MARKET SELECTED FOR AMERICA."***

M. MEVISTO
AS
"Maheu"

M. JACQUINET
AS
"Chaval"

HENRI KRAUSS
AS
"Etienne Lautie

# ZOLA'S MA

# GERM

**PLAYED BY THE MOST REMARKABLE CAST**
**NO FILM HAS EVER EQUALLED IT IN ARTI**

—— **PRODUC**

**6 REELS** **PATHÉ**

MLLE. SYLVIE
AS
Catherine"

M. ESCOFFIER
AS
"Neqrel"

M. DHARSAY
AS
"Souvarine"

# STERPIECE

# INAL

**EVER ASSEMBLED FOR ANY PRODUCTION**
**STIC FINISH AND ENGROSSING INTEREST**

**ED BY ———**

# FRÈRES

**6 REELS**

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN PRESENTS

The Noted Character Actress

# Cecilia Loftus

In The Popular Novel
&
Famous Play

A romantic drama of the days of knighthood with "heart" interest—strong hearts and weak, noble and treacherous, struggle with each other and destiny, alternately triumphant and vanquished.

Cecilia Loftus, the international stage favorite, in the role of Clorinda, renders a superb characterization, and suggests the tragic nobility of the character with a delicate strength — appealing, majestic and impressive.

IN FIVE REELS. RELEASED JANUARY 1st

"30 FAMOUS FEATURES A YEAR"

## FAMOUS PLAYERS

EXECUTIVE OFFICES
213-229 W. 26th STREET
NEW YORK

CHRISTMAS NUMBER

# FAMOUS WEEKLY

"30 FAMOUS FEATURES A YEAR"

Vol. 1. No. 3. Saturday, Dec. 20, 1913. Price

## EDITORIAL

### CHRISTMAS ALL THE TIME!

There comes a time in every year when we lay aside all thoughts of sordid commercialism, all considerations of profit and gain, and permit our minds to dwell upon more spiritual and sanctified principles.

The Yuletide season is all too short. The period of brotherly interest and reciprocal sympathy is entirely too brief. Why can't we practice the spirit of Christmas throughout the year?

In this industry especially, where we are all toiling on common grounds, where our interests are unified and our individual success greatly co-operative, there should be a stronger uniformity of purpose and effort.

Let our business religion be based on an ethical and equitable regard for each other, the trade in general, and its great army of supporters. With a personal and Christmassy sincerity, the Famous Players wish all the factors of the trade a very merry Xmas and an unusually happy New Year.

## CECILIA LOFTUS IN "A LADY OF QUALITY," A ROMANTIC DRAMA

Indicative of the pretentious subjects selected for its program, The Famous Players release on January 1st the famous play and popular novel, "A Lady of Quality," by the noted authoress, Frances Hodgson Burnett, presenting for the first time in motion pictures the distinguished character actress, Cecilia Loftus.

A more suitable subject for Miss Loftus' mimic powers could hardly have been chosen. In the role of Clorinda, the headstrong, tempestuous hoyden whose father's contempt for the other sex extends even to herself, but who later wins his respect and grows up among his dissolute companions, learning to drink, smoke and swear as freely as any of them, till the derision of the man she loves at her masculine manners and dress prompts her to renounce them forever and become "A Lady of Quality," Miss Loftus has a capable part. One of the many strong climaxes of the story is introduced when Sir John Oxon, a dandy of London town, lays a wager with his bon vivants that he will win her heart, not as a hoyden, but as a woman. Upon his lips Clo bestows her first kiss, not without a price, for at that moment he steals one of her raven curls, the proof of his success. He hastens back to London to boast of his conquest while Clo waits in vain for his promised return, and then receives news that he is to wed a wealthy lady of title. This tragic episode changes all the rest of her life, which is traced through the film with an impressive charm and appeal.

## GOSSIP

The trade journal critics visited the studio one day last week to review the release of Dec. 20th, "A Daughter of the Hills." If they publish half the nice things they said about this production, we may anticipate considerable eulogies.

At 11:45 A. M. Tuesday, the editor, thinking of news to fill this column, gazed through the window at the skies and saw a cloud pass the studio.

If we could tell you the stupendous plans we have for 1914 at this time you would probably throw away all the 1913 calendars, and mark every release day of 1914 with a red letter.

Miss Eva Unsell, a scenario writer of long and varied experience, has joined the scenario department of the Famous Players, where her original ideas of conception and technique will be placed to good advantage.

# FILM COMPANY

ADOLPH ZUKOR PRES.
DANIEL FROHMAN
MANAGING DIRECTOR

"30 FAMOUS FEATURES A YEAR"

# EVERYWHERE.

## You don't have to hunt for houses using General Film Service—they are everywhere—on every hand—in every city and town in America—plentiful and prosperous.

They are PLENTIFUL because exhibitors have learned the value of films which set the standard of excellence in the industry and never vary except in the way of *steady improvement*—a service that has *never failed* to make its releases on the dates set for them, or to make its deliveries to exhibitors *on time.*

They are PROSPEROUS because of the overwhelming public demand for the "brands" which make up General Film Service; a demand created by years of persistent advertising backed up by the finest pictures that the foremost manufacturers have been able to produce.

Putting in General Film Service means that you are going the limit to provide a popular and "good" show, and your judgment is backed up by thousands and thousands of successful exhibitors.

**General Film Company (Inc.)**

200 Fifth Avenue New York

# EVERYWHERE

## The Unwelcome Throne

THREE REELS

*Selig.* *Released December 29th*

The first of a series of stirring animal pictures "The Adventures of Kathlyn," featuring Miss Kathlyn Williams, in which the throne of an Indian Principality is thrust upon the unwilling daughter of Colonel Hare, a big game hunter.

## A Modern Jekyll and Hyde

TWO REELS

*Kalem.* *Released December* 29th

A dual existence led by a man who is regarded as one of the community's leading lights, furnishes a strong plot which is masterfully handled in this Kalem feature.

## When a Woman Wills

TWO REELS

*Kleine-Cines.* *Released December 30th*

A delightful story of a man, a girl, the Goddess of Chance and the great Italian Lottery. This film is remarkable for its realistic settings and perfect photography.

## An Unseen Terror

TWO REELS

*Kalem.* *Released December 31st*

A murderer's irresistible impulse to revisit the scene of his crime furnishes the theme for this gripping story, through which runs a strong current of love and human interest.

## When Strong Wills Clash

TWO REELS

*Patheplay* *Released January 1st*

Actuated by foolish pride, a mother disowns her artist son because he is in love with his model. They marry and a reunion is effected later through the diplomacy of a nurse.

## The Inspector's Story

TWO REELS

*Lubin.* *Released January 1st*

A heart interest story of the human side of a police inspector. Won over by the little girl of a murderer, he protects her, secures a pardon for the father and eventually sets them up in business.

## The Awakening of Quakeville

TWO REELS

*Essanay.* *Released January 2d*

A multiple Alkali Ike which is a "scream." A two-reel feature full of side-splitting situations which crowd one another from beginning to end.

## The Antique Brooch

TWO REELS

*Edison.* *Released January 2d*

The mysterious disappearance of a priceless brooch during a big house-party terminates in a thrilling battle upon a flying express train.

The thief is pursued along the top of the car and overpowered while in the act of strangling his victim.

## The Resurrection

TWO REELS

*Patheplay.* *Released January 3d*

A man marries a girl at what is supposed to be her death-bed, but she lives and brings him happiness after sorrow.

## The Street Singers

TWO REELS

*Vitagraph.* *Released January 3d*

One is too poor, the other too rich, to suit their respective fathers. Misfortune overtakes the parents and success comes to the elopers. All are happily reconciled under the arc lights of a moving picture studio.

**General Film Company (Inc.)**
**200 Fifth Avenue, New York**

# "George Kleine Attractions"

*Repeat that to yourself two or three times—"George Kleine Attractions."---- That line we shall use during 1914, to designate a score or more of the most magnificent Motion Photography Subjects that unlimited funds, brains and international reputation can provide.*

# "George Kleine Attractions"

**Will Include—**

**"QUO VADIS?"**
**"THE LAST DAYS OF POMPEII"**
**"ANTONY AND CLEOPATRA"**

*And many others. They will make fortunes for many of the "up-and-coming" theatre owners who know enough to open the door at the knock of opportunity.*

*See Mr. Kleine's cablegram on an adjoining page. It's alive with the doing of Big Things—Big Plans—that spell a new era in the rapid evolution of the Motion Picture!*

*Watch this page each week. It's vital and important. If you're wide awake, you'll do so without our bidding.*

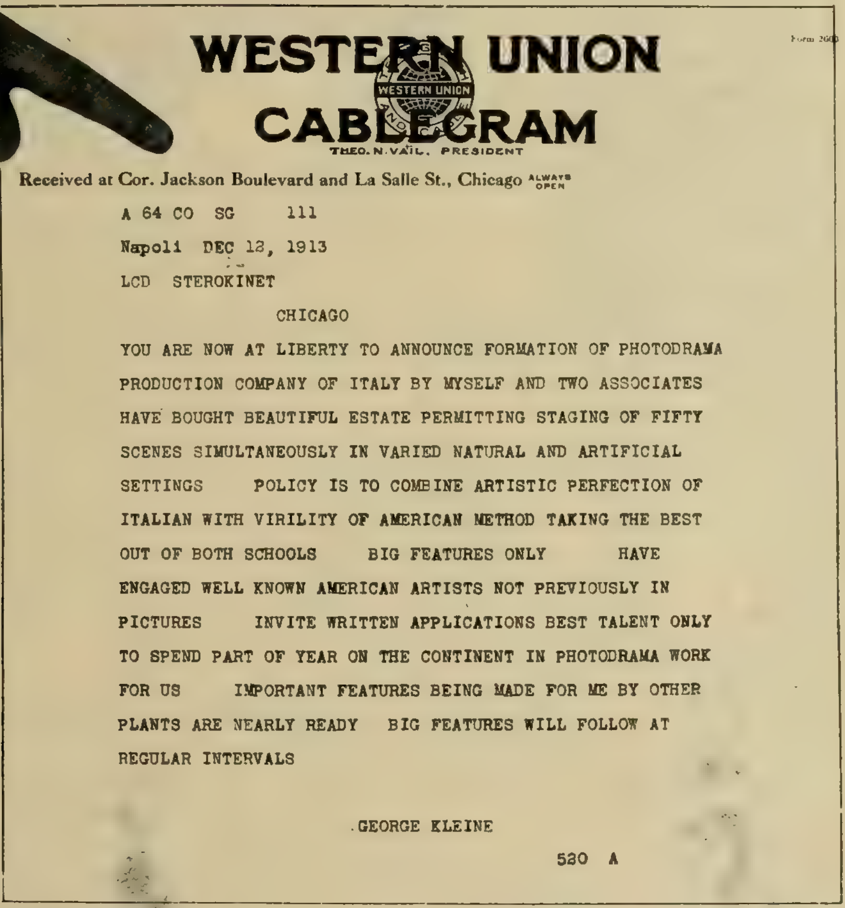
*Everything worth while has its imitators. Beware of Fakes, Pirates and Pure Frauds.*

**George Kleine,** 166 N. State Street
Chicago, Ill.

# HERE'S A CABLEGRAM

## Charged with Significance and Importance

**Not to Read It Is to Remain Ignorant of the Biggest "News Break" of the Year!**



WESTERN UNION
CABLEGRAM
THEO. N. VAIL, PRESIDENT

Form 2600

Received at Cor. Jackson Boulevard and La Salle St., Chicago ALWAYS OPEN

A 64 CO SG 111
Napoli DEC 12, 1913
LCD STEROKINET
CHICAGO

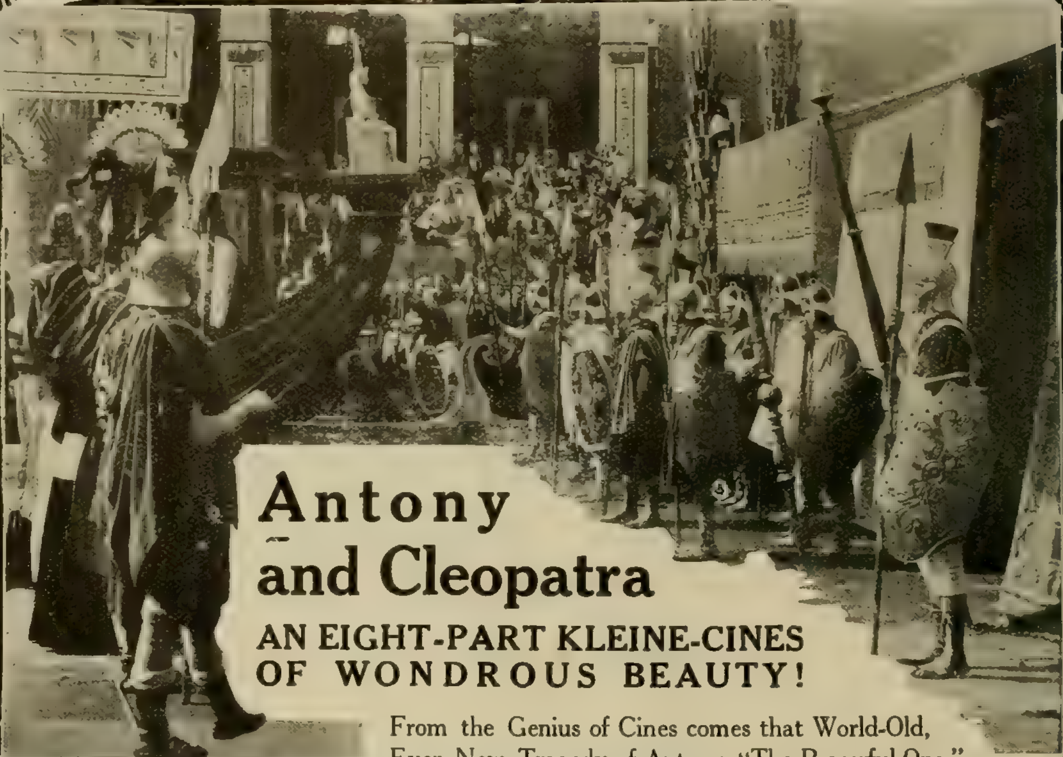
YOU ARE NOW AT LIBERTY TO ANNOUNCE FORMATION OF PHOTODRAMA PRODUCTION COMPANY OF ITALY BY MYSELF AND TWO ASSOCIATES HAVE BOUGHT BEAUTIFUL ESTATE PERMITTING STAGING OF FIFTY SCENES SIMULTANEOUSLY IN VARIED NATURAL AND ARTIFICIAL SETTINGS POLICY IS TO COMBINE ARTISTIC PERFECTION OF ITALIAN WITH VIRILITY OF AMERICAN METHOD TAKING THE BEST OUT OF BOTH SCHOOLS BIG FEATURES ONLY HAVE ENGAGED WELL KNOWN AMERICAN ARTISTS NOT PREVIOUSLY IN PICTURES INVITE WRITTEN APPLICATIONS BEST TALENT ONLY TO SPEND PART OF YEAR ON THE CONTINENT IN PHOTODRAMA WORK FOR US IMPORTANT FEATURES BEING MADE FOR ME BY OTHER PLANTS ARE NEARLY READY BIG FEATURES WILL FOLLOW AT REGULAR INTERVALS

GEORGE KLEINE

520 A

# GEORGE KLEINE

**166 N. State St., Chicago** **1476 Broadway, New York**



# Antony and Cleopatra

## AN EIGHT-PART KLEINE-CINES OF WONDROUS BEAUTY!

From the Genius of Cines comes that World-Old, Ever New Tragedy of Antony, "The Powerful One," Whose Infatuation for the Beautiful Cleopatra Changed the Boundaries of Modern Europe and Altered the History of Christendom!

With Material so Rich in Romance and Adventure; with the Lavish Wealth of Costume and Ensemble so Characteristic of the Period—and, above all, in the Art of the Master Picture Maker, we believe you can better imagine than we can describe, the kind of subject you are offered in "Antony and Cleopatra."

We confidently believe that "Antony and Cleopatra" will take its rank among the epoch-making pictures of the Century.

## "George Kleine Attractions"

No State Rights for Sale—Controlled exclusively in the United States, Philippine Islands, Alaska, Porto Rico, Hawaiian Islands and in Canada by

**George Kleine**

166 North State Street, Chicago, Ill.
1476 Broadway, New York City, N. Y.

Film and photographs fully covered by copyright.

A Charming Story of Adventure

**KLEINE-CINES**

(In Two Parts)

# "THE SMUGGLER'S SON"

(Copyright, 1913, by George Kleine)

## For Release Tuesday, January 6, 1914

Marie, the youngest daughter of the Marquis of Marsa, is in love with the Baron of Nane. When the fickle Baron is discovered by Marie kissing Marie's aunt, she takes his letters into the garden and destroys them. To capture a flying fragment, Marie misses her footing and is precipitated through a most mysterious underground shoot, landing in the very middle of a smuggler's den.

The days of frantic search that followed—how Bruni, a young suitor for Marie's hand, searched so well for her that he not only discovered Marie, but discovered that his own father was the real leader of the smugglers—makes a story charged brim-full of action, backed by superfine photography and splendid acting.

Manufactured by the Cines Company of Rome, Italy, master picture-makers, in surroundings of great natural beauty and scenic adaptability.

**You will like "THE SMUGGLER'S SON."**
**Book it and you will have booked a winner**

***Released through General Film Company***

***One, three and six sheets with all Kleine subjects***

**GEORGE KLEINE**
**166 N. State Street**
**CHICAGO, ILL.**

KLEINE

JUVENILE OFFENDERS BEFORE THE COURT

# WARDS OF SOCIETY

## IN TWO PARTS

A MOST interesting film of the decidedly instructive type. It deals with certain sociological problems, shows clearly the underlying causes of many of the crimes for which society suffers, and points conclusively to "the way out." The report of the Board of Censors on this film was "perfectly fine." Louis Reeves Harrison praised it highly. It is emphatically a "story with a punch."

RELEASED
THURSDAY, JANUARY 8th

THE LIEUTENANT REVISITS OLD FRIENDS

# THE MINISTER'S DAUGHTER

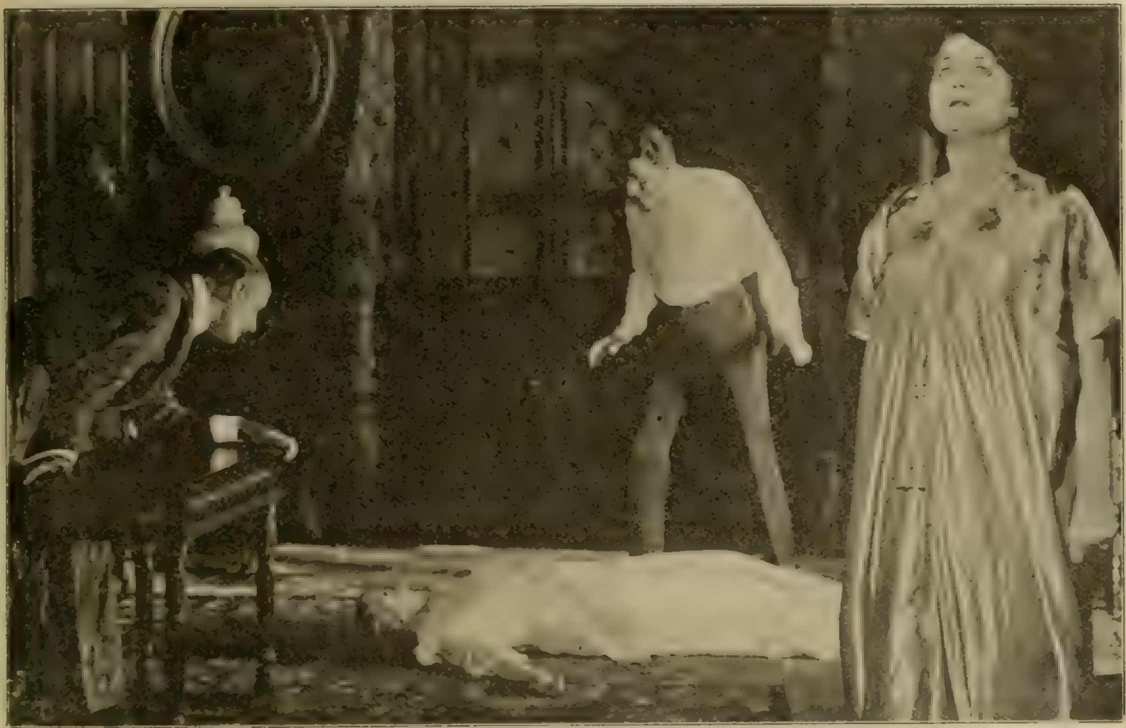
## IN TWO PARTS

HENNY PORTEN, the great German actress, takes the title role in this play, and her work is of the very highest order. It is a strongly emotional story and really reaches the heart. The minister's daughter, a sweet and wholesome girl, has as a childhood playmate the son of a wealthy neighbor. He enters the Navy and after years of absence returns, and wins her love. In deference to his parents' wishes he marries another girl, while the deserted sweetheart wears her heart out in sorrow.

RELEASED
SATURDAY, JANUARY 10th

# PATHEPLAYS

# EDISON



# ***THE ANTIQUE BROOCH

**IN TWO PARTS** **RELEASED FRIDAY, JANUARY 2nd**

A thrilling, dramatic tale, produced in England. We see a hand protrude from behind a screen and steal the priceless brooch. Whose hand is it? We do not know, but Big Dan, the crook, watched the theft through the window—the other thief had gotten there first. But Big Dan boarded the same train as the other thief and crawled along the foot-board while the train was running at top speed. Young Morley, bent on clearing the girl he loves of the false charge of the theft, followed Dan along the running board and overpowered him as he was throttling—the real thief.

## COMING

A Comic Detective Series Featuring

## Barry O'Moore

**As Octavius, Amateur Detective**

Twelve stories, written by Frederick Arnold Kummer; produced in co-operation with the Pictorial Review.

First release, Monday, January 12th, all others the second or third Monday in the month

## COMING SINGLE REELS

### **A Proposal from Mary

Last of the great "Who Will Marry Mary?" series.

Released Saturday, December 27th.

### **The Mystery of the Dover Express

Second mystery in "The Chronicles of Cleek."

Released Tuesday, December 30th.

### **Her Face Was Her Fortune

First of Wood B. Wedd's sentimental experiences

Released Monday, December 29th.

### *Andy Gets a Job

First of the "Andy" series featuring Andy Clark.

Released Wednesday, December 31st.

* One sheets. ** One and three sheets. *** One, three and six sheet posters by the Morgan Lithograph Co.

TRADE MARK

Thomas A Edison

**Thomas A. Edison, Inc.**
**239 Lakeside Ave., Orange, N. J.**
Makers of the Edison Kinetoscope, Type "D."

# LUBIN

presents

## through The General Film Company

Charles Klein's Masterpiece

# THE THIRD DEGREE

### IN FIVE REELS

¶ "THE THIRD DEGREE" was the greatest theatrical success in the history of New York and throughout the United States.

¶ An enormous outlay of money was necessary to produce this feature play in motion picture form. Magnificent stage settings, a capable and carefully selected cast of well-known actors and actresses, hearty co-operation of the author and most beautiful photography all combine in making this production a real feature.

**FIVE RELEASES EACH WEEK - - - ONE MULTIPLE EVERY THURSDAY**

## "Between Two Fires" Two Reel

**Released Thursday, January 8th**

A romantic and dramatic war episode. Two soldiers, one of the Blue and one of the Grey, are in sharp contest for the hand of Cicely Applegate, a northern girl. She favors the Southern soldier, but her father objects to his family receiving a rebel. A fierce battle is pictured and a fight for the Confederate flag. In the end the beautiful girl has the opportunity to save the life of her southern lover.

| | | |
|---|---|---|
| "THE INSPECTOR'S STORY"—Two Reels, Drama - | | THURSDAY, JANUARY 1st. |
| "MANUFACTURING PEARL BUTTONS"—On Same Reel— | | THURSDAY, JANUARY 1st. |
| "A QUESTION OF RIGHT"—Drama, Special in Two Reels - | | THURSDAY, JANUARY 15th. |
| "BETWEEN DANCES"—Comedy | Split Reel - | TUESDAY, DECEMBER 23rd. |
| "A COLLEGE CUPID"—Comedy | | TUESDAY, DECEMBER 23rd. |
| "THE PARASITE"—Drama, Special in Three Reels— | | THURSDAY, DECEMBER 25th. |
| "THE DEATH TRAP"—Drama— | | FRIDAY, DECEMBER 26th. |
| "THE DOCTOR'S ROMANCE"—Drama— | | SATURDAY, DECEMBER 27th. |
| "HER BOY"—Drama— | | MONDAY, DECEMBER 29th. |

### LUBIN'S ATTRACTIVE POSTERS

One and three sheets with single reels—one, three and six sheets with all multiple reels—in five colors. Order from your Exchange or from A. B. C. Co., Cleveland, Ohio.

## Lubin Manufacturing Co.

Philadelphia

# VITAGRAPH

## "A CHRISTMAS STORY" *Drama* *Monday, December 22nd*

The children look for the Christ Child in the stable. They bring happiness and restore the love so long refused. Presenting James Morrison, Carlotta De Felice, Tefft Johnson, Ethel Lloyd and Helen Costello.

## "HER FAITH IN THE FLAG" *Drama* *Tuesday, December 23rd*

Wrapping her child in the flag, her faith in its protection saves the little one from death. Dolores Brown, Mrs. Morrison, Duane Wagar and Mary H. O'Connor comprise the cast.

## "THE HONORABLE ALGERNON" *Comedy* *Wednesday, December 24th*

He is in bad straights. He is discovered to be an honorable and is courted by his landlady. After flogging the star boarder, he is reunited with his old sweetheart. Leo Delaney, Norma Talmadge, Hughie Mack and Josie Sadler do clever work.

## "THE SPIRIT OF CHRISTMAS" *Drama* *Thursday, December 25th*

To make others happy, a poor girl is tempted to commit a theft. Her accusers realizing their own good fortune, forgive her and make Christmas a day of rejoicing.

## "THE GOLF GAME AND THE BONNET" *Comedy* *Friday, December 26th*

John Bunny gets off with the boys for a day on the links. His wife, Flora Finch, is waiting for him. A new bonnet puts John in right, and everything is lovely. Wally Van helps John make peace.

## "HEARTSEASE" *Drama Special Feature in Two Parts* *Saturday, December 27th*

Blind to his wife's tenderness of soul, her heart wilts and she dies hungering for the love that satisfies. Her younger son soon follows her, and too late the husband and father realizes the cause of their death. L. Rogers Lytton, Carlotta De Felice, James Young, Kenneth Casey and Paul Kelly constitute the cast.

"HEARTSEASE" IN TWO PARTS.
RELEASED SATURDAY, DEC. 27.

## SIX A WEEK

| | |
|---|---|
| "HER HUSBAND'S FRIEND"—Drama— | MONDAY, DECEMBER 29th. |
| "HIS SECOND WIFE"<br>"THE BABY SHOW" } Drama and Educational— | TUESDAY, DECEMBER 30th. |
| "THE EDUCATION OF AUNT GEORGIANA"—Comedy— | WEDNESDAY, DECEMBER 31st. |
| "SECRET OF THE BULB"—Drama— | THURSDAY, JANUARY 1st. |
| "MISADVENTURES OF A MIGHTY MONARCH"—Comedy— | FRIDAY, JANUARY 2nd. |
| "THE STREET SINGERS"—Drama, Special Feature in Two Parts— | SATURDAY, JANUARY 3rd. |

The Vitagraph Company releases a special feature in two parts every Saturday, and a comedy every Wednesday and Friday.

Vitagraph one, three and six sheet posters—7 in. x 9 in. photos of Vitagraph players.

**THE VITAGRAPH CO. OF AMERICA** East 15th St. and Locust Ave.
BROOKLYN, N. Y.

*Commencing with the New Year, BROADWAY STAR FEATURES*
*Surpassing all Previous Vitagraph Achievements*

A Shot in the Night

### In Two Parts

**The First of the New Monday Multiple-Reel Features**

This is the production described in last week's issue of the "World" as being "Far above the average photoplay." The enmity between the young wife and her stepson vanishes when danger threatens. The wife shoots at what both believe to be a burglar—and finds she has shot her husband. This picture is unlike any you have ever shown. *Ask for this Monday feature.*

**Released Monday, January 5th**

**Get the two superb One-sheet and special Three and Six-sheet posters**

## HER HUSBAND'S FRIEND

**In Two Parts. Featuring TOM MOORE and ALICE HOLLISTER**

Dane's friendship for Lund is so great that he faces disgrace silently rather than betray the terrible folly of Alice, his friend's wife. How Lund finally learns of Dane's nobility results in a scene which touches the heart.

**Released Wednesday, January 7th**

**To attract attention, get the two special One-sheets and special Three and Six-sheets**

## THE JOKE ON JANE

In an effort to escape from his wife's tyranny, Davis pretends to lose his identity. The funniest of the Ruth Roland-John E. Brennan comedies.

***(On the same Reel)***

## MAKING CUT GLASS

Of particular interest because it shows the manufacture of the superb cut glass service intended for President Wilson's use.

**Released Friday, January 9th**

## TELLTALE STAINS

Anna Q. Nilsson plays the girl detective in this absorbing detective story. Her capture of the diamond thief who has stolen a millionaire's jewels is highly exciting.

**Released Saturday, January 10th**

**Special One and Three-sheet posters**

## NOTICE

**Kalem Monday Multiple-Reel features show your patrons the best in photoplays. All licensed film exchanges can supply you. ASK FOR THEM.**

## KALEM COMPANY

235-239 West 23rd Street - NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr. .................................. President
E. J. Chalmers ....... ............. Secretary and Treasurer
John Wylie .......... Vice-President and General Manager
The office of the company is the address of the officers.

WESTERN OFFICE—169 West Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145.

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Foreign Countries (Postpaid).................... 4.00 a year

ADVERTISING RATES.

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CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, 50c.

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(*The index for this issue will be found on page* 1614.)

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Saturday, December 27, 1913

# Facts and Comments

FROM a reverend gentleman in Nashville, Tennessee, we learn to our shock that "the moving picture shows of today are dark holes of vice and shame." Thus spoke the good man before the Baptist General Convention, and the newspaper informs us that "this declaration was greeted by a chorus of 'Amens' from the audience." If such an utterance had found its way from the lips of a clergyman four or five years ago, when ignorance about the motion picture was at its densest, we might have felt called upon to rise up and protest with all the energy at our command. Today we only feel a very sincere regret that an intelligent and responsible member of a great denomination writes himself down as the victim of an obsolete prejudice. The usefulness of the clergy is largely determined by their ability to keep in touch with the daily lives of the people and with human progress generally. It is a clergyman's duty to examine and to think before he talks. Ranting and denouncing never do any good. If the speaker has evidence of wrongdoing on the part of exhibitors, or if he has objections against any particular picture, it is his duty to be specific. If he cannot be specific it is far better for his own reputation if he preserves that discreet silence which is always a badge of wisdom.

Another instance of ecclesiastical intolerance is reported from another prominent town in the South. A Bishop of the Methodist church at a conference in Savannah, after launching into a denunciation of baseball expressed his disapproval of motion picture, and proudly declared: "I have never been to a motion picture show and I guess I will go down to my grave without seeing one." The bishop is doing himself an injustice. The motion picture is one of the greatest if not the greatest medium of imparting and diffusing knowledge. He surely would not be proud to announce the fact that "he never read a book and never would read one." The bishop, of course, knows that there are bad books, but he would by no means want to abolish the art of printing. For centuries man has tried in vain to reproduce motion. At last in this century he has succeeded. A new way has been found of reaching and impressing the human mind as it was never reached and impressed before. Why should a bishop take any pride in his ignorance of that fact? We do not wonder at the losses of the church when it is represented by men of such calibre. They are utterly out of sympathy with the real life of today and are owlishly content to live in the past.

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THE expression is often heard, "The day of the motion picture is coming." This seems to us understating the facts. The day of the motion picture is here, the dawn of the day, at least, if not the blazing noon. Great theaters all through the land are introducing motion pictures in place of other attractions, and everywhere new theaters with enormous seating capacities are built for motion pictures exclusively. Newspapers, which but yesterday would not even deign to admit the existence of the motion picture, are today eager to learn and print all the important news in the motion picture field. Let us take stock of the past and impress the fact on ourselves that this unequaled progress is due to the high standards which have, on the whole, been maintained by the great producers both here and abroad. There were plenty of men who either in ignorance or greed wanted to drag the motion picture down to the level of the dime museum, the penny arcade and the shooting gallery, and who had no conception of the fact that a new art had been born. If the day of the motion picture has come, it is due to the producers who were enterprising and progressive enough to make their appeal to the best and not the worst instincts of human nature.

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SOME time in the near future we hope to see a rational regulation of the admission of unaccompanied children into motion picture theaters. We are all agreed that the present law is in most States unreasonable and unfairly administered. Until this regulation has come to pass, we advise exhibitors everywhere to observe the present laws to the letter. A man who deliberately takes a chance and admits children under age can expect no sympathy if he gets fined. He is not entitled to any sympathy. He helps to give the exhibiting profession a bad name. At present the attitude of the New York courts is altogether hostile and prejudiced. A case of so-called "child-admission" is often determined before even a word of testimony is taken, and conviction is a moral certainty. Fines are getting heavier. The only conclusion to be drawn is that the exhibitor must comply literally with the law. The next step should be directed toward a proper change in the law. Unrestricted admission of children in certain hours and for certain programs has been suggested before, and it ought to be an easy matter to embody these suggestions in a law. Here is something well worth the while of the organized exhibitors everywhere.

# No Sex Problems on the Screen

By W. Stephen Bush.

THE mania for airing and discussing sex problems from the housetops by means of megaphones seems to have hit the motion picture. The screen, of all mediums of expression, is far the least suitable for a display of this morbid publicity. It is not a question of whether this film is good and the other film is bad, the question is much broader than that. Does it benefit the good name of the motion picture to discuss these questions on the screen? Is any real good accomplished thereby? Does the undoubted evil outweigh the doubtful good?

There has long been a tendency in our modern life to dwell upon what is abhorrent and to paint not the rainbow but the details of the abattoir. This tendency which cannot be deplored too much crops out in the newspaper, in the magazine, in the pulpit, on the stage and at last even on the screen. Unquestionably the corruption of women is the worst offense against society and is tantamount to a poisoning of the well-springs of our national life. The law, and the men designated to enforce the law, can have no higher and no more imperative duty than to exterminate corruptors of women. Public sentiment is unanimous on this point and needs no prompting from stage or screen. The evil is known sufficiently well. Effective means are being taken by the states and by the nation to extirpate it and no more is needed. It may have been necessary to awaken the public conscience to a realization of the evil, but this work has now been done most thoroughly and the rest may be left to the officials who are responsible for the enforcement of the laws.

The continuous spreading of morbid details cannot be excused with the specious and overworked plea of conveying wholesome lessons.

The teaching of wholesome lessons is all right and is to be encouraged, but when the teaching process is inspired by the sole desire of making money we have every right to question the sincerity of the teachers. They must not complain when they are suspected of taking a far greater interest in their profits than in the wholesome lessons. Their teaching enthusiasm never carries these teachers away into distributing free tickets to the public. It may be true that a moral lesson goes with every ticket, but every ticket has to be paid for on the highly favorable terms of cash in advance. The plain truth is that these films to which the hideous name of "white slave traffic" has been given are intended to stimulate and exploit the morbid interest in the harrowing details of a sickening and revolting aberration of human souls.

The stage and the magazine have suffered in influence and in public esteem through too much exposure and wallowing in intimate descriptions. We would like to see the screen preserved from a similar loss of prestige and hence our protest.

It is, of course, always easy to get a crowd by a morbid appeal. All the best efforts of our civilization have ever been directed toward stifling and restraining the morbid impulses in human nature. Less than a century ago a public execution was regarded as a great public entertainment and a most precious lesson. We have advanced beyond such conceptions and while we still kill people by mandate of the law we no longer make a public spectacle of the killing. We have greater respect for the dignity of man. Our tastes, too, have changed for the better.

Any step backward is to be deplored. Within the last few months the police have repeatedly interfered with displays of morbidness on the stage. It is the earnest hope of all who love the motion picture that the screen will never stand in need of attention from the police.

The agitation against commercializing vice has brought forth a lot of self-appointed reformers who can see nothing but crimes and horrors and who are all too willing to describe them in most lavish detail. Editorial writers, contributors to magazines, a certain kind of ministers and all eminent sociologists are freely voting themselves into the cabinet of the Almighty. They want to make things over and improve on the work of the Creator. While the psalmists and poets of old broke forth into rapturous praise of the "ever glorious works" these men and women, with their eugenic theories and their rabid discussion of all sex questions, put on their glasses and critically shake their heads as they contemplate the government of the universe. These people themselves may be harmless enough, but their persistent and one-sided agitation draws all the morbid element in the community after them, even as carrion attracts the crows. The degenerates of both sexes who delight in following the salacious divorce trials and the sensational murder trials come out in full force, delighted with the scent of scandal. The scent is eagerly taken up by the yellow press, at present the most formidable and diabolical enemy of human progress. The most preposterous notions are set afloat to keep the discussion alive and the imagination of the readers is fed with horrible tales of missing women and young girls stupefied by mysterious hypodermic needles, etc. The contagion spreads amain and theatrical managers, who are not at all squeamish in their means of filling their show-houses, appeal to the same morbid sentiment by bringing the sex problem upon the stage. The papers are full of letters from disgusted readers voicing their protests. As one of them points out there has more social harm been done "by the breaking down of the barriers of decent reticence in mixed society than was ever done by the supposititious hypodermic needle of the abductor. The ill-devised among the reformers have reformed nothing and have grossly exaggerated the power and the skill of the tempters. The one thing needful now is to check the ravages of these reformrs, to suppress their shocking public exhibitions, to put the curb on the tongues of the heedless."

The consequences of all this ill-advised publicity are easily guessed. The moral miasma spreads. Popular imagination, always easily excited, is contaminated and debased. The evil sought to be suppressed by an excess of publicity grows and invades new fields.

Because nothing affects the imagination more powerfully than the picture in motion, we believe that the screen ought to be kept free from all discussion of sex problems under whatever guise presented. The false claim has been made that John D. Rockefeller, Jr., who has financed a crusade against the corrupters of women, is back of these so-called white slave films. Mr. Rockefeller denies this absolutely, and is on record as deploring "this method of exploiting vice as not only injudicious but positively harmful."

He is quoted as saying that "no films have been based on our work with our approval and consent, we have not endorsed any moving picture shows or plays dealing with this subject now produced in this city and the use of my name in any such connection is absolutely unauthorized."

# Romance and Idealism

By Louis Reeves Harrison.

ALMOST as soon as a young critic is pushed out of the nest and begins to hop around to provide for daily necessities, he sets up a standard that creative work in any form of art must be "true to life." True to whose life, and what life? So varied are its aspects in one or another grade of society, in this or that part of the world, that even the adventurous individual obtains only a glimpse of what is going on, hence that standard is mildly amusing when it is not farcical.

The best a novelist can do is to make a pretense of verisimilitude, use a little dialect or homely phrasing in conversation, hang a few faults on his characters, resort to homely description, or some other artifice from his bag of tricks. This is to keep up appearances with the publisher and impress those who imagine that the commonplace is synonymous with truth. The dramatist has a much harder time, even when he holds up grim features as the true physiognomy of existence.

Certain conventions have become so deeply rooted in theatrical presentation, and the people in front have become so long accustomed to them, that the art is not keeping pace with the general growth of intelligence. Moving pictures, on the other hand, enjoy a ready-made atmosphere of naturalness in exteriors and are better suited to the delineation of the actual than is any form of stage drama. Enjoying this advantage, there is no need of trying to force the obvious; hence they may portray life as the scenario writer sees it, particularly the more exciting episodes in the passing show and, in its new freedom, it seems particularly suited to reminding the world of life's noblest issues.

Realism that is what it pretends to be can only present the little that an author actually knows. Romance leads us from the dusty highroads of daily experience into idealistic achievement and poetic aspects of human character. The realistic author, in nearly all forms of story-telling, particularly that of the screen, is attracted by acts of crime when in search of exciting material. Hence the excess of plays dealing with primitive characters and lawbreakers. These are sometimes interesting when there is an ingenious plot, particularly in a detective story of high suspense, but the pistol and knockout drops can scarcely be called essentials in pictures of contemporary life, so small a part do they play in the struggle with which most of us are familiar.

Excess of realism may not only destroy interest by overemphasis of familiar details, but also by the repetition of sensational episodes until they become wearisome to the audience. The regular dose is pistol, drug and dropped letter until most of us are suffering from indigestion through lack of variety in the daily bill of fare.

The actual problems of business, politics and society do not so intimately concern criminology and are beyond the solving of those who evolve scenarios in the studio, but they at once become invested with new charm by idealization. There are magnificent possibilities for the photoplaywhight of democratic sympathy and thoughtful observation in the heroism of those who are attempting to overcome past errors of habit, who are taking an altruistic interest in their fellow-beings for the sake of this and the next generation, magnificent possibilities for the sincere.

To take any sort of a strong stand against the follies of our stupid adherence to old errors, wrong opinions and prejudices of ancient custom, an author must have courage and tact in convincing combination. He must feel deeply and honestly, constantly widen his view by study and personal contact with people, and recognize the value of romance in the treatment of his subject. Oh, for a Scott or a Dumas or a Hawthorne or a Stevenson of the screen portrayal! How we strained our eyes to read their romantic tales long after twilight, forgetting the world in which we lived, completely absorbed because of their charm of sympathy and poetic feeling!

The stage performance can never do what is within the natural scope of photodrama. It cannot go back into causes and sound dominant notes of human quality, those characteristc peculiarities which are only brought out with great pain, trouble and loss of time in the boxed performance. The screen portrayal, there being no intervening complication of language involved, can give a story all the dignity, beauty and intrinsic merit its fundamental idea may possess, film it in delicate textures of romance, intellectualize it by subtlety, or convey it in simpler terms than any language contains, its own being universal.

We have had a steady stream of realistic photoplays, murderously so, so much muddy and bloody melodrama, that an occasional whiff of beauty and romance is like going to the seaside in hot weather and inhaling fresh air from the ocean. Romance is atmosphere, and, where realism is odious, idealism animates and inspires us. I bring these terms into contrast because there is so much confusion about them. The producer who holds up some unpleasant phase of life to our view invariably claims it to be a true one—so is an ash cart or a dump heap.

Idealism must animate any art to illumine, beautify and deeply interpret the meanings and purposes of that art. Realism in which no idealism has been injected is a still picture, an exact photograph without the inspiring qualities of motion and emotion. Vitalize the photograph, vitalize the actual facts, idealize the real, and an inanimate art becomes a living thing. The truth nature makes visible may be plain and honest truth, but it is the invisible soul that poetry and romance make us feel, that stirs our hearts and sets our minds glowing with new thoughts.

The finest and final test of a screen story is not whether its scenes are true to life and its characters thoroughly natural, for the scenes may be true enough and unfit for the subject and the characters natural enough and so lacking in charm that we feel no interest in their fate. This old error of judgment has cramped and coarsened every art upon which it has been inflicted. Has the story revealed something spiritual, an idea that lives and breathes, a sentiment that grips the heart, a spark that sets the mind aflame? If it has none of these, it is not worth producing as a photodrama.

Genius at the starting point will carry no photodrama to success. The idea must be clearly set forth in the scenario; the director must have brains enough to grasp the subject matter, selective taste in picking the scenes, facilities for securing suitable types in the cast and logic enough to correctly measure the time accorded to each scene. The drama must be properly set, rehearsed and acted, and even then photography may spoil it all, but no part of it need be undertaken, no success is possible, if the story is destitute of ideals.

# Suggestions to Mr. Mitchel

AS the time for the inauguration of John Purroy Mitchel as Mayor of the City of New York approaches, public interest increases in the first important act devolving upon him, namely, the appointment of his staff of assistants, the heads of the various departments of the city government. Regarding the men who are to compose the Mayor's cabinet, Mr. Mitchel has, thus far, kept his own counsel as is his right, but as it is a cherished American privilege to offer advice to duly elected executives, one of our most popular "indoor sports," we might say, we trust that a word or two in the way of suggestion in behalf of the motion picture interests, coming from THE MOVING PICTURE WORLD, will not be considered out of place at this time.

When Mr. Mitchel bespoke the suffrage of his fellow-citizens, he was taken at his word by a handsome majority—the greatest that has ever been accorded to any previous candidate for the office of chief magistrate of New York city. This was sufficient evidence that the people believed that he would make good all his promises in so far as power to do so reposed in him. But experience has taught us that the best intentioned efforts have been set at nought when, as in the task that confronts the Mayor of this great city, much of that power is of necessity delegated to others. It is, therefore, well understood that the success of the coming administration depends largely, very largely, upon the ability of the men who are to be appointed to take charge of the several departments of the city government.

It is concerning some of these appointments that THE MOVING PICTURE WORLD desires to speak in behalf of the industry it represents; but, before going further into the matter, we desire to emphasize the fact that we urge no candidates for any office, that we have no axe to grind. Our one request is that, in appointing men who are to exercise authority over motion picture interests, Mayor Mitchel shall select men without set notions regarding the conduct of picture theaters; men who are open-minded and broad enough to grasp conditions as they are and to administer the law as it stands with a liberal interpretation.

If Mayor Mitchel's administration is to be successful it must not be handicapped with faddists who recognize in their appointment a heaven-given opportunity to make nuisances of themselves and of the administration a burden to the people. This has happened before.

It is not with apprehension that we recall Mr. Mitchel's express promise to the motion picture men of New York that he would "carry out the policies of Mayor Gaynor" in his attitude to their business, but rather with belief in his sincerity. More than that the picture men of New York would be unreasonable to ask. With that promise in mind we feel confident that every deserved consideration will be accorded their interests; that petty acts of oppression will be discountenanced, that the levying of graft will be effectually stamped out and that the picture theater owner may be permitted to conduct his lawful business in peace and comfort.

All that the late Mayor Gaynor secured for the motion picture men was wrested by force from a greedy, conscienceless cabal in the Board of Aldermen. It was a great victory, but it was not complete. To Mayor Mitchel will fall the task of finishing a work so well begun. Approximately eight hundred picture theaters provide a wholesome diversion to more than five hundred thousand people every day of the year in Greater New York. The safeguarding of business and social interests so great as are therein combined calls for the exercise of something more than a perfunctory administration of the law; it calls, as well, for common sense.

We believe that Mayor Mitchel will give to the motion picture interests the time and thought their magnitude deserves.

## "Ben Bolt"

### An Acceptable Three-Part Feature by the Solax Company Based on Famous Song.

Reviewed by W. Stephen Bush.

THIS three-reel Solax feature has many points of merit. The producer has gone to some trouble in getting the real atmosphere and has, I think, succeeded well. The plot is not exactly built on the old poem, which won added fame through being introduced into "Trilby," indeed, there is little more than the name of the old poem, but the plot furnished by the author of the feature is entirely acceptable and is up to the general Solax standard, which is high. There is a real old mill for which the producer went to New London, there are fine maritime scenes taken on the coast of Rhode Island and there is, of course, the pretty scenery of the Palisades.

The story is easily followed. Alice Lee, the daughter of a prosperous merchant, is sought in marriage by Ben Bolt. Alice favors him and spurns the advances of a rival. Through a trick of the rival, Ben Bolt is made to appear as a quarrelsome drunkard and Alice's father drives him from the house. Alice is still true to her lover who sails away to Newfoundland. It so happens that he finds a trace of a lost ship that had belonged to Alice's father. He succeeds in saving ship and crew. After many adventures he returns home.

In the meantime, Alice's father has suffered reverses in business. He indignantly rejects the offer of Bolt's rival, who wants him to accept his aid upon the condition of Alice marrying him. Bolt comes to the rescue of the father of Alice, preparations are made for a great wedding when the rival, with a trio of hired villains, waylays and overpowers Bolt, who was on his way to the church. The villains tie Bolt to a spoke in the wheel of the old mill, the water is turned on and the wheel threatens destruction to the faithful lover of Alice. At this moment the funny man of the village discovers the villainy and Ben Bolt is saved. The villains are still on the warpath, however, and steal Ben Bolt's ship. Again they are seen by the village clown and a most exciting pursuit on the water follows. The pirates are caught, the rightful owner and his friends attack them, win back their ship, and bring the villains to condign punishment. It all ends very happily. The father of Alice regains his fortune and Ben Bolt wins the desire of his heart.

## "Satan's Castle" (Two Reels—Ambrosio).

Reviewed by W. Stephen Bush.

A very pretty story is told in this Ambrosio feature. The first scene is one which has ever been a favorite with painters. A shepherd is seen tending his flock beside a ruined castle. The old shepherd, a picturesque and interesting figure, is asked by some tourists why the ruined castle bears the name of "Satan's Castle." He then tells the story on the screen.

A wicked gambler in the days of long ago, having lost all he had, made a bargain with Satan. It was the usual bargain, the gambler was to have all the glories and pleasures of this world and after that he was to be the servant of the fiend forevermore. Enthroned by Satan as the lord of a magnificent castle and set in dominion over all the people for miles around, the gambler proves a tyrant of the worst type. He oppresses the peasantry, violates the daughters of the poor and defies God and man with his awful orgies and crimes.

In the progress of the action the aroused peasants assault the castle of the wicked lord. They land at the foot of a huge mountain which falls precipitately into the sea. The ascent of the steep mountain side, the overpowering of the sentinels, and the punishment of the wicked lord form many scenes of both beauty and action. The devil appears to claim his due and the victims of the oppressors are rescued. The feature has all the good qualities of an Ambrosio release and will commend itself especially to exhibitors looking for a pretty little classic.

### NO "AMERICAN" RELEASE ON CHRISTMAS.

There will be no release on Thursday, December 25th, by the "Flying A" Company, but instead will be a two reel subject on Monday, December 22nd, title, "The Shriner's Daughter."

# A Christmas Message

FOR MORE than nineteen hundred years the message of Good Will Among Men has been echoing back to the Heavens whence it came. Never in the march of the centuries has the echo resounded clearer than now in the last days of this year 1913. The hostile forces which have divided the earth and separated and estranged the minds of men are being conquered slowly but irresistibly. Even the briefest glance at the history of the human race must convince us that the spirit of tolerance, the Twin Brother of Good Will, has made more progress in the last century than ever before and that it is still striding onward. All this has been achieved through the appeal to the human mind, and there is no appeal which measures up to the psychic force of the picture in motion.

The channels of perception run mainly from the eye into the mind, and nothing informs the eye so well as the picture. The impression is direct and instantaneous and at the same time more vivid and lasting than the recollection of the printed page. The motion picture has unlocked the treasure house of knowledge with a thousand keys. Everywhere the motion picture with its universal grammar awakens sympathy from man to man and from nation to nation. Never before in the history of the human race has there been such an enlightening force with the earth for its field. On the day when we renew our troth with Heaven it is well to pause in the pursuit of our daily work and fill anew the founts of inspiration. Humanly speaking, the motion picture is in the keeping of all who are actively devoted to the art. They are the trustees and administrators. Their accounting must be to the whole human family because the motion picture is to be used for the benefit of all mankind.

Hearty
Christmas Greetings and
Good Wishes

to our ever increasing
Circle of Readers and
Friends Everywhere from
the Staff of the

**Moving Picture World**

We Wish You Each and
All A Happy New Year

Christmas, 1913

# "In the Firelight" (American)

Reviewed by James S. McQuade.

THE pathetic poem of Marc Edmund Jones, "In the Firelight," has furnished the story for an affecting two reel subject by the American Film Manufacturing Company. Company number two at Santa Barbara, under the direction of Thomas Ricketts, has been employed in the production.

Mr. Ricketts has again proved his fine artistic skill by retaining the poetic value of the poem while bringing out its dramatic value in a way that grips and appeals to us. A harsher method would have revealed scenes that would tend to harrow our nicer sensibilities, instead of creating an atmosphere of sympathy around the simple country girl, who has been deceived by a polished city scamp.

Mr. Ricketts has also succeeded admirably in making the interior light effects assist him in his chosen plan. The happy evening hours of the old farmer and the adopted children, whom he has rescued from waifdom, kindle a mellow glow in our hearts as we watch them in front of the blazing hearth. The evening prayer, in which all three engage before retiring, wafts its hallowed incense upon us, opening wide the floodgates of memory and bearing each soul back to the rainbowed country, in which clean-hearted youth lives in blissful ignorance of the gross, heartless, outside world.

Scene from "In the Firelight" (American).

Ned, the adopted son of the old farmer, Abner, requires three people to represent him; the adopted daughter, Nell, the same number. At the age of twenty-five, the part of Ned is played by Ed. Coxen, and Nell, at the age of twenty-three, is impersonated by Miss Charlotte Burton. Both characterizations merit praise. Especially does Mr. Coxen deserve mention for his well conceived type of the clean-minded young man on the farm. It is to his credit that he always submerges himself in the part of the country bumpkin. William Bertrand is really a joy to the eye as old Abner, and George Field is seen to advantage in the role of the city scamp.

Old Abner, as the curtain rises, is seen sleeping in his big arm chair beside the blazing hearth. He is dreaming of twenty years ago, when he was left alone to mourn the loss of his wife and children. Then the pictures show how he adopted Ned and Nell, who are now the jewels of his household.

In the midst of the home happiness of the three, a handsome stranger from the city chances to ride past the farmhouse. He halts his horse beside Nell in the roadway to ask for information, and is immediately impressed by her sweet, rustic beauty. She, in turn, is smitten by the good-looking stranger. He remains in the neighborhood for a time, and there are clandestine meetings with Nell. Ned, who loves Nell, learns of these trysts, but remains silent.

The stranger tries to induce Nell to go away with him to the city, but she persuades him to go with her to Abner and ask for her hand. Abner eyes the stranger sternly and refuses, commanding him to leave the house and the neighborhood. Then Nell steals away from the old home and accompanies the stranger to the city.

Months pass, and no word from Nell breaks the silence. Abner then sends Ned to find her. "Stay till you do," he instructs him. More weary months pass and Abner hears not a word from either of his adopted children. Ned, true to his promise, has determined not to return without Nell. He meets the stranger one day, but is easily overcome by his wiles and fails to find a clue to the whereabouts of his old playmate.

Scene from "In the Firelight" (American).

One day the climax of Nell's woe is reached when the stranger forsakes her. She proudly refuses his money and goes out in the big city to end it all. But the glow from the firelight of the old hearth comes back to her memory and she turns away from the dark waters of the river. That same night she encounters Ned, and he succeeds in taking her back to the old house, where Abner is praying:

> "O God! Thou, through this firelight
> Canst draw my children back tonight."

"They will come back," he said, as he placed the burning lamp in the window. And when they came soon afterwards and he had clasped the wanderer to his heart, "In the fire's gleam came peace and rest."

The release date is December 29.

## PICTURES LOST EN ROUTE.

James Bryson, manager of the Minneapolis office of the Laemmle Film Service, writes to the Moving Picture World to ask the trade to assist him in recovering a shipment of pictures lost en route from the Laemmle Des Moines office to H. Midland, Hartley, Iowa. The express agent forgot to drop the package containing the pictures at Hartley and it was carried on to Minneapolis, at which point it disappeared. In the consignment was a two-reel Bison feature entitled "The Snake." The express company is putting the burden of the loss on the express agent, who can ill afford to pay the price. Should anyone locate the lost pictures it is requested that they communicate with the Laemmle Film Service at either Minneapolis or Des Moines.

## WORLD SPECIAL TAKES OVER PASQUALI "POMPEII."

E. Mandelbaum, president of the World Special Films Corporation, has just completed an arrangement whereby he assumes full control of the Pompeii Film Company, acquiring all rights for the United States and Canada of the Pasquali version of "The Last Days of Pompeii." From now on, this eight-reel feature will be handled exclusively through the branch offices of the World Special Films Corporation as one of its features. The success with which the branch offices are meeting in booking this film throughout the United States is very big, showing the favor with which the exhibitor looks upon the big special feature subjects.

# The Adventure of the Actress' Jewels

### First Story of an Edison Amateur Detective Series—Many Delightful Comedy Situations.

Reviewed by Louis Reeves Harrison.

THIS bright story, by Frederic Arnold Kummer, is almost unique among present day screen comedies, inasmuch as it does not force the obvious, neither the tale nor its telling thrusting the joke upon the audience. I believe it was Aristotle who pointed out some 2300 years ago that mental activity of the free and artistic kind is one of the greatest joys accorded the human race. But the average director is in a state of lingering distress about the intellectuality of the audience, fears that people can not think and undertakes to do the thinking for them, thus intruding upon their privilege of seeing the point for themselves.

The first adventure of Octavius, amateur detective, gives the hint and leaves the rest to the people in front, and that is the true comedy idea.

Scene from "The Adventure of the Actress' Jewels" (Edison).

Octavius is a young man of suddenly-inherited fortune, with a twist in his cerebral convolutions brought on by reading detective stories, and he sets out to solve fascinating problems of crime, just as people write scenarios, without any special equipment of talent or experience suited to the vocation. The way he attains his aim suggests the reverse inference of what has been intended and a laugh is not only raised by his stupidity but by cleverly contrived circumstances which transform his anticipated failure into unexpected success. That his utter foolishness should bring about his triumph reveals a process of double ridicule, in which the average detective story is delicately satirized. The spectator takes part in the work presented to him, hence his true enjoyment of the play.

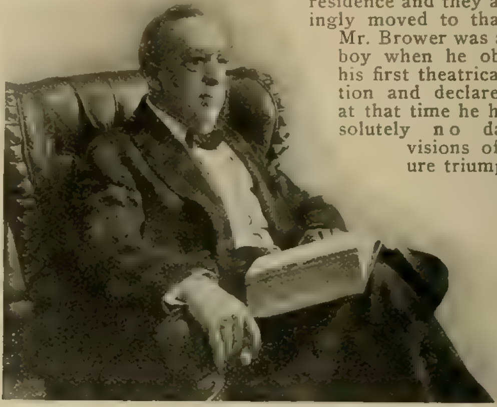
Octavius is not long in possession of his unearned increment before he notices an article in one of the daily papers about the theft of jewels from a noted actress. The article in question is part of a publicity game, the work of an insidious press agent, but Octavius visits the actress in his new role, and she is compelled to hide her jewels and show him the empty case in confirmation of her agent's story. Octavius reassures her—"Trust me, Madame. Octavius never yet has failed," being his slogan. He recalls after leaving her that he has no clue to work on and goes back to borrow the jewel box. Meanwhile, she has restored her jewels to the box. Octavius slips in, takes the box and leaves a note of explanation, appending his address. Two real thieves break in and read the note. They follow the clue Octavius has left behind and break into his rooms while he is examining a finger print, his own, on the box—he is unaware that the jewels are within the case.

The actress finds that her jewels have been really taken, summons the police and sets out for the home of Octavius. He is attacked and bound by the thieves, and they are on the point of making a clean getaway when the police, followed by the actress, break in, and a complicated state of affairs results. But for the fact that Octavius inadvertently carried away the treasure the actress would have lost it, and, when all is explained, when the professionals are placed under arrest, the amateur detective is highly complimented upon the stratagem by which he defeated the purposes of the real criminals.

# Robert Brower

"I came to the Edison studio as a visitor and was so fascinated by the immensity and complexity of the work, and the painstaking attention to the minutest details, that I determined to become a part of this remarkable organization." Thus it was that Robert Brower, after spending almost fifty years in the theatrical profession, joined the Edison photoplayers. And there is in his action that which savors of the conduct of a certain gentleman who sighed for more worlds to conquer, for Mr. Brower has occupied every position that the "legitimate" stage can offer.

Born in Point Pleasant, N. J., he soon persuaded his parents that New York was a far more desirable place of residence and they accordingly moved to that city. Mr. Brower was a mere boy when he obtained his first theatrical position and declares that at that time he had absolutely no dazzling visions of future triumphs, of re-creating Shakespeare or of becoming the greatest actor in the world. Perhaps that is true, but one must admit that mere dramatic talent could never elevate a man to the position which Mr. Brower has held.



Robert Brower.

He numbers among his former associates, Edwin Forrest, Edwin Booth, Charlotte Cushman, Adelaide Nielson, Lawrence Barrett, E. L. Davenport, and others whose names are writ large on the scroll of theatrical fame. For five years he was manager for J. H. Stoddard in "The Bonnie Briar Bush" and acted in the same capacity for Frederick Ward and Lewis James, the famous tragedians. He spent the two years previous to his engagement at the Edison studio, managing William Hodge in the great Liebler success "The Man from Home." In his managerial capacity he was one of the originators of the excellent plan of putting the cast on the program in the order in which they appear upon the stage.

When Mr. Brower became a photoplayer three years ago he proceeded with his characteristic thoroughness to study the technicalities of make-up and action before the camera and if it be permissible to speak of reducing art to a science, he has done so, in the sense that he has mastered the expression of the whole range of emotion in the very limited space and time which the camera affords. There is in his action a positive force and convincing realism which shows clearly that Mr. Brower's characterizations are drawn from real life—from the innumerable types which a keen observer has culled from the great mass of humanity encountered during a life of unusual activity.

After studying the motion picture from every point of view, Mr. Brower was convinced that the most effective story was that which contained a simple theme with a strong heart interest. As a result, he wrote the beautiful dramatic photoplay "The Harbinger of Peace," the tremendous popularity of which has more than proven the excellence of the author's judgment.

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## BLANCH SWEET WITH MUTUAL.

Blanch Sweet, the beautiful young motion picture actress, who as leading lady for the Biograph Company has become one of the best known stars in the screen world, has signed a contract to appear exclusively in motion pictures. As a star in Mutual photoplays, Miss Sweet will again be under the direction of D. W. Griffith, who schooled her in her art and staged most of the dramas in which she has appeared. Although Miss Sweet is only nineteen years of age, she is recognized as one of the greatest emotional actresses in the silent drama.

# Mutual Girl Series.

### Mutual Players with Norma Phillips in the Leading Role To Do a Serial Fashion Picture.

GOOD Morning; here's something new in the picture line, now that serial motion picture productions have become popular, and it is strictly a woman's series, too. It is also "good morning" for the dainty little woman who is to carry the burden of the leading part, but, from what they tell us about this new series, that burden will be one that almost any woman would delight to bear.

To be exact the "Mutual Girl" series is to be a fashion subject and Miss Phillips is to have the great pleasure of wearing "some clothes." In the role of "Our Mutual Girl," Miss Phillips is the girl from the country who comes to New York to play at the society game. Of course, it is not every girl from the country who would be able to get into the swim just as Miss Phillips will show us in the pictures, but the series will be illustrative and afford a splendid opportunity to do just what is proposed—show the smart clothes of smart people, worn at different functions and at different times of the day.

It is one thing to have the clothes and quite another to know how to wear them. Here it is that Miss Phillips proves her right to the part she is to play in these pictures. We have tried to give our readers some idea of how fine feathers look when properly worn in the engravings on this page, posed expressly for the Moving Picture World. How would you like to say "good morning" to the dainty dream in white as it emerged from its boudoir and stood greeting you against a background of blackest velvet which accentuated every graceful line? Looks mighty simple, but if you had to foot the bill that creation cost—a matter of several hundred dollars—you would appreciate what it means to be happy though single.

While it is not the purpose of the Mutual folks to boost the dressmakers' bills of our wives and daughters, they believe that no harm will come to us, and not a little pleasure, if they show us in pictures, what it means to be well dressed from the standpoint of a woman.

Along with the dress feature, "Our Mutual Girl" is to have an opportunity to meet celebrities in every walk of life and appear in the pictures with them. Under the chaperonage of "her rich New York auntie" she will meet the people who are really worth while and hob nob with them for the benefit of Mutual patrons all over the world. Already she has met a number of social "lions" and the results have been very gratifying.

Speaking about the cost of clothes, here are a few of the items that figure in the making of the Mutual Girl series: stockings, $20; shoes, $15; lingerie at $50 per garment, gowns at $150 to $400, wraps at the same figures, furs at $300 a set, hats, $75, and gloves, six pairs for each picture at $4 per pair. To insure that the "Girl" shall be properly dressed in these gorgeous gowns a dressmaker has been employed at a cost of $75 per week to keep her "duds" in order and "hook up the back" or tell her if her "hat is on straight"—all very important trifles to a well dressed woman. She will ride about in a $6700 motor car attended by a footman and driven by a chauffeur whose combined salaries is $300 per month. By this one can form a conclusion that the "Girl" and her outfit is quite up to the minute.

That Miss Phillips is enjoying her experiences goes without saying. It would be difficult to find the young woman who would not extract some pleasure from such an opportunity. To her the Paris creations "are just too sweet for words" and it must be admitted that she wears them with becoming grace, expressing that girlish demurity we expect to see in a young boarding school miss who is making her first bow to the big world of society.

Of course, there must be a young man in every picture to make it more real. For this role the Mutual has engaged Thomas Mills, who has appeared in Reliance pictures for the past year. He was an actor of recognized ability before he joined the Reliance players and his work has shown to good advantage on the screen. While clothes on a man do not make quite the sensation that they do on a woman, yet Mr. Mills is fast becoming a "Beau Brummell" of the pictures; quite a distinction since it is difficult to find men who can wear clothes with distinction.

Taken altogether, the Mutual Girl series promises to become popular as it is unusual, and we look to see the idea gain considerable vogue among picture enthusiasts everywhere.

# The Censorship Battle

## Clever Tactics by the Opponents of Censorship—The Way Is Paved for an Appeal to the Supreme Court of the United States—The Lessons of the Struggle in Ohio.

By W. Stephen Bush.

Cleveland, O., Dec. 16th, 1913.

THE State of Ohio is the great battle field in the war for the freedom of the screen. The final briefs and affidavits have just been submitted and, while the court is considering these, and until it hands down its decision, the exhibitor in Ohio is protected against any action by the so-called Censor Board, for the court has granted a temporary restraining order which has been served on the attorney general.

Just when the decision of the court may be expected no one can tell. There is an impression that the judges will be heard from before the first day of the coming year, but I have been unable to discover any ground for this belief. The three judges are busy with their regular calendars and, as the issues involved in the test of the constitutionality of this censorship law go to the very roots of our fundamental law, and as the judges seemed deeply impressed with this fact on the oral argument, it may be weeks before a decision will be reached.

If the battle in Ohio had no significance beyond the state borders, the whole subject might be dismissed with a few paragraphs. The fact is that the decision will go a long way toward settling the legal status of the motion picture in every part of the country. The proceedings thus far had, and all the details of the great legal battle, are, therefore, of the highest possible interest to every person who is directly or indirectly engaged in the producing, distributing or exhibiting of motion pictures.

If the decision of the Federal Court goes against the motion picture interests, we may expect the censoring mania to crop out in many other states and to cause irreparable damage to every branch of the industry. It is reported that the possibilities of graft in motion picture censoring has made no small impression on the politicians of adjacent states and that censorship bills, patterned after the Ohio law, are to be introduced in the legislatures of West Virginia, Indiana, Michigan and Wisconsin.

If, on the other hand, the decision of the Federal judges goes against the censorship law, this greatest menace to the industry will receive a blow from which it will never recover. While the granting of an interlocutory injunction will not mean the final disposition of motion picture censorship, it is not likely that any village, town, city, county, or state will seek to impose the yoke of censorship on motion pictures while the whole subject is under consideration of the United States Supreme Court.

### The Order of Battle.

To understand the situation, we must at the outset lay hold of the fact that the opponents of censorship have made their appeal to the Federal Courts—to be exact—to the District Court of the United States for the Northern District of Ohio, Eastern Division. The appeal to the Federal jurisdiction has been made under a new Federal law, which had only been enacted a few months before this fight against censorship was begun. This new law provides that the constitutionality of any state law may be questioned before three Federal judges of the proper district, one of whom must be a member of the Circuit Court of Appeals. The three judges may, in their discretion, grant an interlocutory injunction and an appeal from their decision lies directly to the Supreme Court of the United States.

The question now before the three judges is whether an interlocutory injunction shall issue. The preliminary restraining order now in force will be vacated as soon as their decision comes. If an interlocutory injunction is granted, as prayed for by the opponents of censorship, the question as to whether a permanent injunction is to issue will then be decided by the Supreme Court of the United States. The bringing of the suit in the Federal Courts was the result of much careful deliberation on the part of the opponents of the censorship law, it has broadened the scope of the question and has removed the contest from the altogether undesirable atmosphere of Ohio state politics.

### The Men Behind the Guns.

In the office of the Mutual Film Company, an Ohio corporation located at 106 Prospect Avenue, Cleveland, there sat, in the early summer of this year, one of those gray headed young men who abound in vital energy. This young man was one, J. E. Hennessy, and he was, and still is, intimately connected with the management of the Mutual Film Company. He had been active in the film business mostly in the West and in the South. Next to his energy, the utter fearlessness of the man is the most striking characteristic. While all the exchangemen and exhibitors in the state of Ohio were fearful of the law which had just been passed, censoring all motion pictures and allowing only what was, in the judgment of two men and one woman, "moral, educational, amusing and harmless," Hennessy came to the conclusion that such a law would paralyze the industry in Ohio and everywhere else, and that it was incumbent upon him to defeat the law. In a quiet way he took counsel with the leading lawyers of Ohio and neighboring states and all told him that the law of censorship would not stand if it were attacked in the courts.

In the meantime, the time for the enforcement of the law was drawing nearer every day and every other exchange in Ohio, big and little, had began to submit its films to the censors for examination and approval. The censors were knocking at the door of the Mutual Film Company. Hennessy stood firm; he had decided that he would not allow them to look at an inch of Mutual film and just as the censors and the industrial commission, which is the parent of the censors, were ready to train their heavy guns on the busy place at 106 Prospect Avenue, they heard that one of the Federal judges in Cleveland, Day, had been asked for an order restraining them from further action. Hennessy had been in touch with his home office and Mr. H. E. Aitken, the president of the Mutual; he had received assurances of unlimited support and had retained one of the leading law firms in the middle west, Squires, Sanders and Dempsey. Judge Day was impressed by the argument of the attorney for the Mutual and a stipulation was entered into between the representative of the attorney general and the lawyers of the Mutual, to suspend the operation of the law until Judge Warrington, a member of the Circuit Court of Appeals, and Judge Killits could come to Cleveland and hear the application for interlocutory relief.

### The Oral Argument.

Upon the day of the oral argument before Judges Warrington, Killits and Day, the Mutual Film Company was represented by a most formidable array of counsel. More remarkable, however, than even the array of counsel was the deep and lively interest taken by the judges in the argument. They declared their desire for full information early in the hearing and listened from 9:30 A. M. to 2:30 P. M. without a recess. It was another and most notable instance of the fascination of the motion picture.

While Attorney W. N. Seligsberg, of New York, gave an account of the origin and the development of the motion picture, and described in detail the process of manufacture, the judges listened most intently. When one of the Cleveland attorneys for the Mutual cited the late Mayor Gaynor's veto message and said he would offer it in evidence only it was not technically authenticated, the judges suggested to the representative of the attorney general's office that he waive any technical objection, which he agreed to and the judges took the veto message.

At the end of the argument, Judge Day declared that he had no doubt that irreparable loss and damage would follow to the complainants, the Mutual Film Co. and the Mutual Film Corporation, if the censorship law were enforced and afterwards declared void. He, therefore, signed the restraining order which is still in force. At the argument, the court, in its eagerness for the facts, called one of the censors, J. A. Maddox, to the stand and he was asked about the work done by the censorship board. The argument of the young man from the office of the attorney general, in reply to the attacks on the censorship law, was brief and did not go into any of the salient points at issue.

### A Summary of the Briefs of Both Sides.

The brief submitted by the attorneys for the Mutual some days after the oral argument places its attack upon the law of censorship on many grounds. It contends that motion pictures are publications within the most comprehensive meaning of the term.

A case is cited from the decisions of the U. S. Supreme Court where a painting was held to be a publication. The legislature of Ohio, it is claimed, had no right to abridge or restrain the freedom of publication. This argument is elaborated at great length.

Great stress is also laid on the decision of the Ohio courts to the effect that no one can conform to a law, which fixes no definite standards for the granting of a certain license or privilege. The provision in the old Roberts law, leaving the licensing of a steam engineer to the arbitrary judgment of an inspector, who was to determine whether an applicant was competent and trustworthy, is compared to the provision in the censorship law which makes two men and one woman the judges of what is moral.

The brief says further: "Unless this court is prepared to say that Ohio could pass a law providing for the censorship of newspapers and magazines, it cannot sustain the censorship of motion pictures."

Great stress is also laid on the alleged usurpation of power on the part of the state of Ohio in seeking to interfere with interstate commerce, the regulation of which belongs entirely to congress. It is claimed that the censorship act is unconstitutional because no state can impose or levy imposts on goods shipped through the state except for the purpose of inspection, all revenues derived by the state from such inspection cannot be used for state purposes except to cover the cost of inspection, all excess must be covered into the Treasury of the United States. It is pointed out that the cost of the censor board will not exceed $4,500 per annum, while the revenues would in the first year probably exceed $25,000.

The brief submitted by the Attorney General Timothy Hogan, dwells at great length on the police power of the state. It quotes from a decision of the U. S. Supreme Court which reads as follows: "It may be said in a general way that the police power extends to all the great public needs * * * It may be put forth in aid of what may be sanctioned by usage or held by the prevailing morality or strongest opinion to be greatly and immediately necessary to the public welfare." The brief of the attorney general is much shorter than the brief of the complainants.

### The Exhibitor Pays.

Exchanges in Cleveland have so far paid over two thousand dollars to the censor board for their fees at the rate of a dollar a reel. Just now no exchange in Cleveland submits its films to the board, for, although the restraining order technically protects only the clients of the Mutual, other managers have taken a stand and, barring an occasional feature man, no fees are coming for the support of the censor board from Cleveland. The exhibitors here realize that the tax of censorship will in the end come out of their pockets and that is why they are almost unanimously opposed to censorship. Out of two score exhibitors whom I spoke to on the subject, not one had one word to say in favor of the censorship law. Credit is freely given to the Mutual for the stand it has taken. Mr. Hennessy and Mr. Christenson, also of the Mutual, report a decided increase in their business since taking their stand on the censorship law. They have not had a single cancellation of service since the opening of the fight. Indeed, a dozen exhibitors or more proffered financial assistance and one exhibitor insisted on contributing a good sized check, but all these offers were declined with thanks.

Exhibitors here are well posted not only on the developments of the Mutual fight, but on the dangers of censorship generally. The censorship law has caused a split among the organized exhibitors in Cleveland. The enemies of censorship have started a separate organization and claim a membership of fifty-four, while the organized friends of the censor law are said to have a membership of but seven. There are, probably, over 130 exhibitors in Cleveland and about 750 in the entire state of Ohio.

In my next article I hope to be able to describe the sentiments of exhibitors all through the state and to draw a picture of the personnel and the working methods of the Ohio Board of Censors.

## CECILIA LOFTUS AS A FAMOUS PLAYER.

Cecilia Loftus, prominent stage star, will make her screen debut on January 1 in the Famous Players' production of "A Lady of Quality," from the book of Frances Hodgson Burnett. The play is an idyllic blending of the romance, beauty and daring of the days of knighthood, and the camera has brought out the color and warmth of a picturesque period. Miss Loftus has the role of Clorinda, the headstrong, tempestuous hoyden whose father's contempt for the other sex extends even to his own daughter, who after acquiring the paternal habit of drinking, smoking and even a leaning to profanity, returns in the end to her proper station of a lady of quality. There are many strong situations in the picture. which will be presented with all the accessories the Famous Players throw about their productions.

## CALIFORNIA M. P. CO. WILL PRODUCE DRAMA.

The California Motion Picture Corporation, producer of the "Golden Gate Weekly," will start in on extensive dramatic productions. The plans of the company, as outlined by the management, include the whole range of dramatic motion picture possibilities. The first studio will be located in the immediate vicinity of San Francisco. Several artists of long established reputation have been secured and others are being added as rapidly as possible. The company has plans for several large productions already well in hand.

# "Jerry's Uncle's Namesake"

### Two-Reel Vitagraph Comedy.

Reviewed by Louis Reeves Harrison.

THIS comedy is so bright and original in treatment that the author deserves mention—her name is given as Mrs. Russel—but the source of energy it taps is very largely expended through Sidney Drew, with a large portion of his own added. Whatever has been accumulating in him during his Vitagraph performances is here liberated, and it must have been quite a surplus—his activities are enormous as a childless young married man with a rich uncle. The babyless Drew gets into trouble, as many of us do about this time of the year, through buying Christmas presents.

He is one of those doll-dressing husbands who take a lively interest in helping wifey select becoming clothes, the same man who knows exactly how a steak should be cooked—perhaps you have met him. He trots along when his wife goes to have a gown fitted, and he becomes interested in the dressmaker's baby. He concludes to surreptitiously purchase some gifts for the tiny one and is observed by a gossipy friend. A story rapidly circulates that these purchases were made for his own child, and a local paper announces, by way of a scoop, that he has become the proud father of a promising boy.

Scene from "Jerry's Uncle's Namesake" (Vitagraph).

The fine constructive note struck at the beginning of this play is that of expectancy, a feeling in advance that some amusing situations are to follow, with a surprise in the end. The kindling of belief that something unusual is going to happen is a very essential portion of the art, but what is to follow must not be obvious. In this particular case, we can foresee all sorts of complications for Drew, particularly as he is a politician. The notice that he is a proud father is published along with a copy of a speech he has made, and he innocently assists in circulating the news by sending copies of the paper to all his friends.

Among those who receive a copy of the paper is a rich bachelor uncle, who writes at once that he will give his nephew a present of a thousand dollars if the boy is named after him. Drew consults his wife, impersonated by Louise Beaudet, and they conspire to get the money by sending uncle a photo of the dressmaker's baby. Uncle likes the photo so well that he decides to deliver the check in person, and the childless couple are compelled to borrow the dressmaker's baby. All goes well with this scheme. Uncle pays the check, falls in love with the child, even tracing a strong resemblance to the father, and is sorry to leave. Drew rushes him into an automobile to catch his train and the real mother recovers her loaned baby.

The cheerful liars have been skating on thin ice all this while, but the worst is yet to come. Uncle barely misses the train and decides to stay over another day and play with the little creature who has been named after him. The dressmaker has been called away, and her child is no longer available for the deception. What happens may be guessed by some keen wits, but only half guessed at that. One funny situation is succeeded by another until the average audience will be in an uproar. Ludicrous as are the incidents themselves, Drew intensifies them with every variety of grimace and posture from trapezium to polyhedron. He is a veritable king's jester, with a natural keen grasp of the humorous added. "The comedy suits the actor, and the actor well suits the comedy."

# "The Daughter of the Hills."

### Laura Sawyer Gives Us a Charming Interpretation in a Finely Staged Three-Part Famous Players' Production.

By George Blaisdell.

It is a pleasure to record a picture that while spectacular in its staging also contains a real story, one of human interest, and simple and convincing. Here is a girl of the hills who falls in love with a gladiator, and as his wife goes with him to Rome. There she sees him in combat slaughter his opponent; her love turns to abhorence. The gladiator cannot understand such a situation; yet later when he is summoned to the arena, on penalty of the forfeiture of his possessions, he decides to take his wife and go back to the hills, her hills, where he first saw her. There is the whole story. It interests from the beginning. Laura Sawyer, as the daughter of the hills, has done no better work than she gives us in this three-part production of the Famous Players. In the love passages she will charm the beholder as she did the gladiator. So she will as the wife in the Roman palace, where, surrounded by luxury and attendants, she remains the simple, unaffected girl of the hills.

Scene from "The Daughter of the Hills" (Famous Players).

There are many scenes that will rivet the attention. At the opening, Floria is shown tending her sheep. It is thus that the gladiator sees her. The view from the hut where Floria and her father live, showing the distant plain intersected by a winding river, does credit to the scenic department of the studio. So also do the settings of the palace of the gladiator and of the arena. These are elaborate. In the former flocks of pigeons hover about the terraces, so tame are they that stepping on them is with difficulty avoided. In the latter Nero is shown, surrounded by his favorites, watching the combat between Sergius, the husband of Floria, and a captive. The duel is waged with ferocity; the captive is wounded and the captor appeals to the emperor. It is thumbs down; the wounded man is put to death. Floria in her horror spurns the love of Sergius. Where she had admired the strength she now sees only the brute. The gladiator is unable to change her opinion. She flees to the abode of Paul the Apostle, at the time a preacher in Rome, although the chains that bind him to a Roman soldier indicate his restricted freedom. Paul consoles Floria; but when Sergius comes for her he tells the woman to go with her lord and master and all will be well.

There are strong situations. One of these is where Floria, just arrived at the palace of Sergius, is confronted by a young woman summoned by Sergius. "This maid shall be thy slave," says the gladiator. The daughter of the hills, filled with the love of freedom inherent in dwellers in a primitive, altitudinous country, reveals by her manner the utter impossibility of such a relation. She shrinks from the maid. Another scene that will stand out is where Nero, played by Mr. Nares, as the triumphant gladiator, standing beneath the emperor, asks the verdict. It is the vicious, leering face of a brute that looks down upon him. It portends the sign of death to follow. From a pictorial viewpoint there are many scenes that will charm. They are of the open country, in the beginning and in the conclusion of the story, of flocks of sheep and glassy surfaced pools; of Sergius and Floria, back from the city, strolling through fields of grain or tending the sheep or sitting in the glow of the firelight in their hut.

J. Searle Dawley produces the picture. He has done well. In three reels he has accomplished much. Aside from the fine acting of Miss Sawyer there is excellent support. Wellington A. Playter is the gladiator. He looks and is the part. Frank Van Buren's characterization of St. Paul is reverent, impressive; in his interview with Sergius he is the Christian militant, aggressive, commanding; when addressing the multitude he is once more the preacher, deliberate, placid.

### "A GOOD LITTLE DEVIL" AT THE BELASCO.

Upon invitation of David Belasco and Daniel Frohman a large audience assembled at the Belasco Theater, in Forty-fourth Street, on the afternoon of Tuesday, December 16, to witness the projection of the Famous Players' five-part version of David Belasco's modern fairy play, "A Good Little Devil." The picture was shown under the immediate direction of S. L. Rothapfel, of the Regent Theater. The stage was decorated with flowers and fountains. The music, which has been specially arranged for the production by Joseph Carl Briel, was interpreted by Mrs. Nichols at the head of her orchestra of twenty-five women musicians, well known to theatergoers as the Boston Fadettes. The large gathering, among which were many prominent theatrical persons, warmly applauded the players on the screen, especially Mary Pickford, now a member of the Famous Players company. There was also a hearty greeting for David Belasco, who is shown at the opening of the play. It was an unusual occasion, and demonstrated what may be accomplished in the way of entertainment with good pictures, the right kind of music and artistic stage accessories.

### BRABIN—MOSHER.

Charles J. Brabin, director for the Edison Company, and Miss Susette Mosher, daughter of Mr. and Mrs. Howard Mosher, of 2930 Valentine Avenue, New York, were married Friday evening, December 14. The ceremony occurred at the Bedford Park Congregational Church, Bronx, New York, and was attended by the immediate relatives of the bride. Marc MacDermott was best man. Mr. and Mrs. Brabin will make their home at the Hotel Theresa, 125th Street and Seventh Avenue, New York, for the present.

### JAPANESE GIRL IS NEW FILM STAR.

Thomas Ince, director for the New York Motion Picture Company, at Edendale, recently signed a contract with clever Miss Tsuru Aoki, whose work with the Majestic Company in the film "The Oath of Tsura San" has been meeting with such praise. Mr. Ince has five new film dramas in which he will feature Miss Aoki. She was contemplating a season in vaudeville when the pictures "got" her.

### SOL LESSER OPENS NEW YORK OFFICE.

So far as is generally known, the first New York office of any out-of-town exchange has been opened in Room 614, Candler Building, 220 West 42nd Street, by Sol Lesser, owner of the Golgate Film Service. Here will be established, before Mr. Lesser's return to California, a competent buying, advertising, and managing force, whose business it will be to act for Mr. Lesser in the purchase of territorial rights on the best feature films made.

Sol Lesser.

This step will preclude the possibility of bad investment. Every feature purchased will be examined by the representing buyers whose report will govern Mr. Lesser's action. The establishment of this office will facilitate shipping of film, lithographs, etc., and will insure prompt deliveries. The saving in expensive and trouble making delays will be worth much.

Sol Lesser is one of the youngest men in the exchange business, and his fearlessness in tackling big things, and his success in carrying them to profit, does not belie the enthusiasm of youth, though suggesting the wisdom of older years. Beginning with a small exchange in California, he now controls exclusive booking rights on the major number of the big features in California, Nevada, Arizona, Washington, Oregon, Idaho, Montana, Wyoming, Utah, New Mexico and Colorado, with offices in Los Angeles, San Francisco, Portland, Seattle, Butte, Denver, and Salt Lake City. His weekly film purchases average $5,000.

# Motion Picture Exhibitors' League

### MILWAUKEE HAS CENSOR BOARD.

**It Is Not Official and Works Without Pay—Will Censor Only Pictures Not Passed by National Board.**

MILWAUKEE has joined the ranks of the cities that take a safe and sane view of the censorship of motion pictures and picture theaters. Several weeks ago, following a visit to that city of a woman agitator named Kate Davis, there sprung up an insistent demand for a censorship for motion pictures. One of the Milwaukee daily papers helped agitate the question and the result was the introduction of a stringent ordinance in the Common Council. Alarmed at the prospect, the picture theater men of Milwaukee got together and succeeded in holding up the ordinance until the work now being done by the National Board of Censorship in New York could be explained.

It happened that John Collier, who has been identified with the work of the National Board since its inception, was in the west at the time and consented to visit Milwaukee for the purpose of helping the exhibitors out of their difficulty. Mr. Collier appeared before the Milwaukee board of aldermen and when he had told them what the National Board of Censorship was doing and how they did it and in what way the city of Milwaukee could best assist in the work of keeping the pictures clean, his suggestions met with instant approval. The Milwaukee papers gave the plan editorial sanction and Mayor Bading was authorized to appoint a committee of seven citizens to constitute a censorship commission.

Acting under this plan, Mayor Bading has appointed the following named men as members of the commission: G. R. Radley, City Club; George E. Ballhorn, president of the Milwaukee Bar Association; Charles M. Phillips, Moving Picture Association; B. K. Fischer, Moving Picture Association; E. W. Barrows, Central Council of Social Agencies; Gustav M. Meyer, Merchants' and Manufacturers' Association; O. E. Thomas, former president of Milwaukee Typographical Union No. 23.

This commission will organize at once and establish headquarters where all complaints against objectionable pictures can be filed. Thereupon the commissioners are to investigate the charges and report to the mayor, with recommendations. If such charges are sustained it is within the power of the mayor, under an existing ordinance, to revoke the license of the picture house for displaying films contrary to public ideas of morality, provided he deems the recommendations of the commission in such case sufficiently grounded.

It is the purpose of the commission to examine all pictures that have not been passed upon by the National Board. A plan for viewing all pictures not previously censored will be announced to Milwaukee exhibitors and any exhibitor who runs uncensored pictures without submitting them to the commission may have his license revoked. The commission will also examine general conditions regarding picture theaters.

That this plan will meet the demand for a local censorship of pictures to the satisfaction of all interested parties is fully believed and the ordinance establishing a compulsory censorship has been withdrawn.

### IOWA LEAGUE HOLDS MEETING.

A meeting of the Iowa State Branch of the Motion Picture Exhibitors' League of America was held at Cedar Rapids, on Tuesday and Wednesday, December 2 and 3. More than 75 exhibitors were in attendance. The principal business transacted was the election of officers for the ensuing year as follows: President, Claude E. Wierck, of Sioux City; vice-president, A. J. Diebold, Cedar Rapids; national vice-president, Thomas I. Brown, of Iowa City; secretary and treasurer, W. C. Eddy, of Marengo.

National Secretary George H. Wiley, of Kansas City, Mo., was in attendance and addressed the meeting at some length upon the evils of competition.

On the question of censorship of motion pictures, the members of the Iowa State Branch went on record as opposed to either state or local censorship. A resolution to that effect was adopted by a unanimous vote.

The next meeting of the Iowa exhibitors will be held at Des Moines, on the second Tuesday in May, 1914, at which time delegates to the National Convention, at Dayton, Ohio, will be elected.

While the convention was in session the exhibitors of Cedar Rapids took advantage of the enthusiasm to perfect the organization of a local for that city. It will be known as Cedar Rapids Local No. 1. A second local will be formed at Des Moines.

### OHIO CENSORS REPORT.

From the first official report made by the Ohio Board of Censors, it is learned that the board has examined 8,000 reels of pictures. Of these, 62 have been banned in their entirety because of alleged immoralities or indiscretions; 800 were ordered modified and 50,000 feet have been ordered cut out of pictures which are otherwise proper to exhibit.

The censors have a permanent office above the Rose Theater, Fourth and Rich Streets, Columbus, Ohio.

### NEW YORK STATE COMMITTEE MEETING.

A meeting of the executive committee of the Motion Picture Exhibitors Association of New York State was held at the Imperial Hotel, on Monday, December 15. Several upstate exhibitors were present, including Secretary Douque, of Utica, and Treasurer John C. Davis, of Saugerties. Matters pertaining to the welfare of the association were discussed, after which the party enjoyed an elaborate luncheon. President Sam Trigger presided. During the afternoon pictures of the members of the party were taken by a motion picture camera and shown at the New York Exhibitors' Ball in the evening. All the upstate men remained over for the ball Monday night and on Tuesday they were entertained by the New York members.

Tuesday night, Mr. Trigger, John F. Miller of Buffalo, William Douque of Utica, and H. W. Rosenthal of New York, left for Chicago, where a meeting of the executive committee of the International Association is to be held.

### MARSHAL NEILAN RETURNS TO KALEM.

Marshal Neilan, who was formerly a member of the Kalem Santa Monica Company, has returned to the Kalem forces and is to leave for California at the head of his own company, shortly.

To exhibitors throughout the country who remember Mr. Neilan's work in comedy roles, this announcement will come as welcome news. There are few performers in motion pictures who have the ability to cram as much genuine comedy into their roles as this sterling performer. Pictures in which Mr. Neilan was featured invariably brought gratifying results to the theaters where they were shown.

A spacious studio is being erected near Santa Monica and will be ready for Mr. Neilan within a week or two. The new director has been given a free hand in the selection of his company and has gathered about him an exceptionally well-balanced aggregation of players. Miss Irene Boyle, one of the most popular Kalem stars, will be Mr. Neilan's leading lady.

### NOTICE TO MICH. AND WIS. EXHIBITORS.

The Eclectic Film Company, of New York, is announcing the fact of having granted an exclusive agency to the Wolverine Feature Film Co., with head offices at Detroit and a branch office at Milwaukee. The Wolverine Company, henceforth, will handle all Eclectic features exclusively in the states named. Their contract with the Eclectic Co. enables them to seize forthwith any films of Eclectic brand that may be booked in that territory by outsiders. Exhibitors in Michigan and Wisconsin should therefore apply for service direct to the Wolverine Feature Film Co. It may be taken for granted that large numbers of exhibitors will hail with pleasure the news that, from now on, they can book a brand of film which, up to the present time, owing to peculiar conditions, they have been unable to obtain.

# "Through the Clouds."

### A Four-Part Apex Feature That Has Made Quite a Sensation In England.

THOUGH a subject dealing with the doings of the "underworld," there is considerable to interest and create suspense in the Apex feature entitled "Through the Clouds," a four part subject being offered to state right buyers by the Apex Film Company. The picture was produced by the B. & C. Company, of London, and has gained considerable vogue among picture theater patrons in England and upon the continent, and is now offered for the first time to American exhibitors.

The plot of the story is laid in London and has to do with the operations of a band of crafty and daring thieves of international reputation and their subsequent capture by a celebrated detective at great risk. In the search for sensational scenes the makers have introduced a balloon and an aeroplane, a bit of novelty when it comes to catching thieves. The use of these air craft comes about in this way: Hilliard, the detective, has tracked the thieves to their headquarters and is captured by them and bound hand and foot. He attempts to escape and is so nearly successful that the desperate criminals determine to make way with him for good and all.

Scene from "Through the Clouds" (Apex).

Ordinarily they would, under such circumstances, knock the detective on the head and conceal his remains, but this band is more spectacular; they propose to take him up in a balloon and drop him over somewhere out at sea. Clever idea; what? Tricing the detective up in proper style he is taken to the aviation grounds, where the band keeps its private balloon, hoisted aboard and sent aloft in company of one of their number.

The rescue—of course, there must be a rescue—is effected by the detective's daughter. The girl gets anxious because her daddy does not return home as quickly as he should and she starts out to find him. Getting into the thieves' house, she conceals herself in a box couch and hears the dastardly plot to drop her daddy into the sea from a balloon. Being a quick witted girl, she thinks of chasing the balloon in an aeroplane and an aviator, when he hears her story, agrees to take her up. Chase of balloon by aeroplane follows until the girl is shown to climb out of the plane and into the balloon where she releases her father and they come safely to ground later on. Returning to London, the capture of the thieves is a simple matter.

Interest is supposed to center in the chase of the balloon by the aeroplane and it is interesting to note the maker's explanation of how that part of the picture was made.

"Two balloons and an aeroplane were employed in this remarkable invasion of the skies. The two balloons were lashed together, one a trifle above the other. In the upper balloon the director and camera operator took their places, where they could command an unbroken view of the stage —in this instance the basket of the lower balloon. M. Verrier, the famous air-man, was engaged to guide the aeroplane that figures so conspicuously in the story. The Welsh Harp, Hendon, England, was selected as the scene of this sensational undertaking because of the desirability of the natural scenery, which exactly fits the atmosphere of the scenario. On a clear, bright day, when little air was stirring, the ascent was made with the hero tightly bound and gagged in the basket. Up and up soared the twined balloons until they were almost lost to view of the hundreds of newspaper and magazine representatives and thousands of curious spectators attracted by so unusual an event. An altitude of 8,000 feet was reached before the soaring crafts were overtaken by the rescuing aeroplane.

"Miss Marie Pickering, a beautiful girl of 18, who has won an enviable reputation in the moving picture world, was aboard the aeroplane in the role of the plucky daughter, Thelma. Upon reaching the balloon and shooting the villain keeping guard over the helpless detective, it was her perilous task to leap from the aeroplane to a rope dangling from the balloon. This done, she climbs her way, hand over hand, to the basket to complete the work of rescue."

You make take the maker's word for it or not, as you please; but you will find yourself watching the picture closely to discover how it was really done. Otherwise the acting and technique of the subject is as good as the average.

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# "The Stranglers of Paris."

### Six-Part Subject of Tense Situations Adapted from a French Tale of the Underworld.

A FEW weeks ago the Moving Picture World had occasion to condemn, in unmeasured terms, a motion picture feature production entitled "The Stranglers of Paris," adapted from the stage version by David Belasco of the famous novel of the same title by Belot. The production was made at the instance of J. Parker Reid, better known for his "Garden of Allah" picture and, while the acting and photography of the picture were commended, the depiction of crime was altogether too realistic to be presented to the public. Whether the producer recognized this fatal defect himself, or whether the criticism of the Moving Picture World brought him to a realization of the fact that the subject in its original form was not suited for public exhibition, does not matter. The more important consideration is that he has very materially changed it from its original form, eliminating all of the more objectionable features and toning down others until he has now a feature production to which serious objection cannot be made. It must be said, also, that in making the necessary eliminations the strength of the picture has not been affected in the least degree, which proves that the depiction of crime is not necessary to make a picture strong or thrilling.

Scene from "The Stranglers of Paris" (Victory).

"The Stranglers of Paris" was directed by James Gordon, who also plays the leading role of Jagon, the Strangler. Not only is Mr. Gordon's work as director excellent, but his delineation of Jagon is most convincing. Jane Fernley, long a picture favorite, takes the part of his daughter. The other members of the cast provide excellent support throughout. The scenic effects are well chosen and form an interesting part of the picture, and the photographic quality is above the average. All the elements of good picture making are there.

However, the picture is made and, in comparison with others of the same type, it is as good if not better than the average. The producers deserve credit for having done their work well and their willingness to eliminate the more objectionable features indicates that they recognize a limit beyond which they may not go with propriety or profit.

# "Fantomas III."

## The Phantom Crook Does Terrible Deeds and Utterly Baffles the Police for Four More Reels by Gaumont.

Reviewed by Hanford C. Judson.

LET us record at the start that where pictures with a decided punch are wanted, where startling and terrible sensations presented with logic enough to make them connect up for the time in a seemingly organic whole are desired, this third installment of "Fantomas" will be welcome, will even stir enthusiasm. It is a picture of impenetrable mystery until the end. The opening situation it presents is tremendous and holds until it is cleared up.

Murder follows murder or terrible attempt at murder in it, each so unexpected and so inexplicable for the time that the spectator gets the full effect as though each was the big thrill. The stage craft of the picture is admirable. The producer has handled his material in such a way that each blow that it gives—the picture gives blows that can be felt almost with physical sense—comes home to the spectator like a thud. To crown it all, the acting is well nigh perfect. Those players whose duty it is to give the color of human life—the big, human-hearted duke; his charming sweetheart, the princess; the sister of the first victim and the young journalist, Fandor,—express, each in his own way, love, vigor and all that makes life good. On the other hand, those players whose duty it is to give the background of death—Fantomas, the police officials, etc.—wear cold masks, emotionless and terrible on human kind. Of course, what the picture is really interested in is the background of death, not life, and is, from its heart out, brutal. It was made in France, a country whose best critics have found in some of Shakespeare's dramas so much brutality that they have declared the English of Elizabeth's time barbarians.

Scene from "Fantomas III" (Gaumont).

Most picture fans have seen the two series of "Fantomas" that have preceded; but it is not necessary to have seen the others to get the story and meaning of these four reels. It is better to have seen the others for the sake of acquaintance with the characters; because the spectator will think he is missing something at first, it being the producer's aim to keep him wondering. The opening scene shows a young painter, Jack Dillon, alone in his study reading. The portieres tremble and in walks, unheard, the terrible man in black and now he has chloroformed his victim. At a sign, two others like him bring in a basket and open it. The scene is ended. Next morning the caretaker finds him there and what is more, the camera swings and we find another corpse seated in a chair. The man is revived and there is enough evidence to make the police arrest the artist. One is not given time to consider the weakness or strength of this; for as soon as the young man has given his finger print and is taken to his cell he is strangled and before his sister can get to the prison the cell is found empty and perhaps the victim has been taken out and resuscitated. The attention is kept in state of stunned wonder.

We are told that Fantomas is, by day, a journalist on a paper for which another young journalist, Fandor, is working. Fandor in deeply interested in the case and we watch Fantomas calmly observant of his efforts to unravel it. Soon we are shown the body of Jack again. It is down in the great sewers and Fantomas with a helper cuts its hand. Later, Juve, the detective, is introduced. He is playing idiot and is employed as a helper by Fantomas, who doesn't resognize his old arch enemy. Glimpses of underground rooms and sewer scenes, through which they go, are full of interest. Fandor, too, following a clew comes down to the sewer and has an adventure, but is saved from Fantomas, in a seemingly idiotic way, by Juve.

The story from this point on is complicated, but is kept clear enough. Fantomas has determined to get some famous gems owned by the Princess Danidoff, fiancee of the Duke of Florence and a dim and misty clue has been found by Jack's sister. Jack Dillon's finger print has been appearing in connection with crimes and has mystified the police. We see the crook, disguised as a banker at the ball of the duke and we see him chloroform the princess and get the pearls. She is revived and the only clue is a finger print on her neck—Jack's. The duke is now done to death and Jack's sister, trying to get the clue to Fandor, is nearly killed Fandor meets Juve and together they trap the crook and find that he is wearing the skin of Jack's hand as a glove. He still escapes; for there is to be one more picture.

### NEW ENGLAND PICTURE PERSONALITIES.

The New England offices of Warner's Features, Incorporated, are now located at 207-209 Pleasant Street, Boston. The new offices, which are equipped with every convenience, include the executive offices, film, booking, and poster departments, over which presides Harry F. Campbell, one of the ablest and best liked film men in this territory.

Warner's Features have a separate Massachusetts corporation with Samuel Grant as president, and Mr. Campbell the treasurer and general manager. Besides directing the activities of Warner's Features, the firm of Grant & Campbell owns and operates the following moving picture houses: Princess, Marlboro; Olympia, Cambridge; Dreamland, Lynn; and the Plaza at Salem; all in Massachusetts. In a general way, Mr. Grant handles the theaters, while Mr. Campbell is the exchange man, although, each partner is easily able to take up the other's end of things. Mr. Campbell very modestly disclaims any particular responsibility for the fact that, although the regular Warner weekly program has been going but a short time, there are practically no cities or towns in all the New England States in which the program is not represented. A franchise has been sold to some photoplay house in almost any city one could name. To quote Harry, "The exhibitors realize that the public is insistently demanding the highest class of dramatic, western, and, above all, sensational features. This, the Warner program offers, and, in addition, the aid of an exceptionally fine grade of advertising helps of all kinds. Inasmuch as the demand was there, why should I claim any great credit for filling this call?" In closing, Mr. Campbell remarked, "Our exclusive idea is also one that meets with the undivided approval of exhibitors."

HENRY.

Harry F. Campbell.

### FIRST "AMERICAN" THREE REEL SUBJECT.

The first three reel subject put out by the American Film Mfg. Co. has been set for release Monday, January 12th, 1914. The title is "Destinies Fulfilled" and makes a very beautiful subject full of heart throbs and human interest. It involves three generations and is told in a charming manner, with great care and precision. Sydney Ayres plays the lead with Vivian Rich playing opposite, in the first two reels. In the last reel Harry Von Meter is the lover and Vivian Rich "doubles" as her own daughter. Excellent versatility is is displayed on the part of the entire cast. The usual "Flying A" quality and beautiful, natural settings predominate.

### REGULAR VITAGRAPH COMEDY SPECIAL.

Beginning Tuesday, January 6th, the Vitagraph Company of America will release regularly every Tuesday a two-part, special feature comedy. This will take the place of the one reel regular release. This comedy multiple will be of the same type as "The Regiment of Two," "Jerry's Mother-in-Law," "Beauty Unadorned" and "Women on the Warpath."

# Foreign Trade Notes

## BRITISH NOTES.

(*Special Correspondence to* THE WORLD)

THE American Co. (London), Ltd., of Chicago, proprietors of "Flying A" productions, have removed to larger premises. Their address will now be 193 Wardour St., London, W.

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Next year's International Kinematograph exhibition, to be held at Olympia, promises to outdistance all previous exhibitions in this country. In addition to a huge galaxy of interesting novelties, the pianist contest will be judged by no less an expert than Mark Hambourg.

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A statement issued to local magistrates from the British Home Office points out that moving picture theaters, in which inflammable materials have been used for purposes of decoration, should not be granted licenses until they have been fireproofed.

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Some animated discussion has been precipitated in London's film center apropos the statement by a leading newspaper that Kinoplastikon—Mr. Charles Urban's invention—will, before long, supersede ordinary moving pictures. Lest, however, there be any misapprehension the statement had better be taken, as the ancients would say, "cum grano salis," for it must be borne in mind that Kinoplastikon requires a well set stage, an adjunct for which 75 per cent. of moving picture theaters the world over are not equipped. However, for exhibitors on the lookout for something novel and if circumstances permit, I would advise them to see the Kinoplastikon rendering of "The Corsican Brothers." It is being very highly spoken of by eminent novelists and journalists who have seen the pictured drama at the Scala Theater in London.

* * *

An anti-moving picture bugbear, of whom, by the way, nobody appears to take any notice, is again blowing his horn in a London newspaper with a new objection to American made films. Here is the utterance: "Films dealing with the humorous situations brought about by the easy facilities for divorce in a certain American state are ridiculous to us and unreal in the extreme. No English people would behave in this way. A large proportion of the films exhibited introduce the spectator to scenes which imply quite un-English conceptions of behavior, government, law, and order. A code of divorce is presented which is quite foreign to us and the police are seen behaving in ways that would not be tolerated for a moment by the police in this country."

* * *

A committee of distinguished musical critics were present the other day at a private matinee in London of "Wagner's Parsifal" film and spoke in eulogistic terms of its beauty. Another wonderful film shown privately was the story of "Judith and Holofernes" from the Apocrypha.

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Among the many Kinematograph firms that have tried to secure pictures of the Pope, many stories are told of the Holy Father's disinclination to pose before the camera. In fact, his immovable refusals to appear before the camera at all have been many. I hear, however, that an enterprising company has secured a length of film depicting the private life of the Pontiff, yet, how they have done this, no one seems to know.

* * *

A film renter in a modest way of business in a northern city has opened a new and profitable sideline. He runs the following advertisement in a local newspaper: "To those about to be married. Do you wish to preserve a faithful, animated recollection of the happiest day of your life? You do! Then have a moving picture film made of your wedding to show to your grandchildren in future years. It only costs five guineas. Send a postcard for particulars to ———." The line seems profitable enough, $25 for a few feet of film with a possibility of selling duplicate copies to the relatives or wedding guests. The introducer of this idea tells me that he sent his operator to film four weddings one Saturday afternoon and he did all the negative work upon 200 feet of stock.

* * *

D. W. Player, of Foulkestone, has conceived the idea of securing colors to moving picture films by taking two exposures through the same lens through the agency of reflecting mirrors. The correct reproduction of colored objects upon the emulsion is obtained by three color filters through which the light passes before reaching the film. An application for a patent has been accepted.

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Augustus Carney (Alkali Ike), is spending a short holiday in his native country—Ireland. He did the rounds of London last week and looks unusually fit. He proposes to return to America early in the new year.

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At Bow Street Police Court (London), last week, Mr. Baldoli, a film dealer, was charged with infringing the copyright act by importing into this country a copy of the Cines film "Antony & Cleopatra." Marquis Serra had already acquired the sole English rights of the film and for the offense Baldoli was fined £20 and £5-5-0 costs.

J. B. SUTCLIFFE.

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## KLEINE BUILDS STUDIO IN ITALY.

Cable advices from George Kleine tell of the building of a magnificent and costly studio in Italy which will be used to produce big Kleine attractions in connection with the steady hunt through Europe for bigger productions of other manufacturers. This is the result of the formation of the Photo Drama Production Company of Italy by himself and two associates. Mr. Kleine cables to the home office: "You are now at liberty to announce formation of Photo Drama Production Company of Italy by myself and two associates. Have bought beautiful estate permitting staging of 50 scenes simultaneously in natural and artifical settings. Policy is to combine artistic perfection of Italian with virility of American methods, taking the best out of both schools. Big features only. Have engaged well known American artists not previously in pictures."

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## MUTUAL SENDS NEW COMPANY TO COAST.

Westward Ho! is still the cry of the film men. Another company of Mutual players will help swell the ranks of the large Los Angeles motion picture colony within a few days. General Director D. W. Griffith selected the actors with special care having in view the style of dramas in which they are to appear. Many of the stories have already been arranged in final form for picture production, among them being the popular three act play "A Man and His Mate," by George Durant. Several interior scenes for this drama, which will be presented in three parts, are being made in a Pullman coach while the company is en route to the coast.

The former Kinemacolor studio on Sunset Boulevard, Hollywood, Los Angeles, is being remodeled to receive the Mutual players and a new factory is being completed on the grounds for the handling of the film. Joseph Altschulter, formerly of the Biograph, will be the expert in charge of the factory while Samuel Landers, also of Biograph fame, will head the list of camera men, Christy Cabanne has been chosen by Mr. Griffith as head director and his acting company includes Miriam Cooper, formerly with Kalem; Raoul Walsh, of the Biograph; Frank Bennett, of the Vitagraph; Fred and Robert Burns, of Biograph fame; Eagle Eye, the expert Indian horseman, and Dark Cloud, who is rated by Mr. Griffith as the foremost Indian actor in the world.

According to Director Cabanne, heart interest for the trip is being furnished by Samuel Landers and his bride who are honeymooners, only a few days removed from the License Bureau. The company left New York at 2 o'clock Saturday afternoon, December 13.

# OBSERVATIONS

### BY OUR MAN ABOUT TOWN

WITH the year 1913 rapidly drawing to a close we find the chief topic of speculation and discussion, among those interested in the various branches of the motion picture business, hinges upon the prospects for the new year that will open within a few days. While the views expressed upon the subject vary in accordance with the individual sources of information there is a unanimous concurrence in the opinion, so frequently expressed in these columns, to the effect that the photoplays are steadily progressing from an artistic standpoint and with the same amount of energy and judgment expended upon them by the producers during the coming year the results will be far more remunerative to producers, renters and exhibitors than at any other period in the history of the business. At no other time have those who devoted years of labor to elevate the silent play to the standard to which they believed the productions belonged had occasion to be more enthusiastic over their accomplishments and the outlook than at the present time, and in the exchange of the season's greetings with one another.

* * *

This spirit is strongly shown in the holiday reflections of the dramatic publications conducting motion picture departments. Unfortunately the formulation of the views presented has apparently been left in the hands of people whose knowledge of the business is in an infantile stage. This oversight has occasioned no little comment, in that much of the credit due for the prosperous condition of the business is accorded to a few new-comers to the field and the achievements of the pioneers have been masked. This is so pronounced in at least one article as to force the conclusion that the opinions expressed are biased in favor of certain theatrical interests that became interested in the photoplay work only within the last year or two. In other words, the writer of the article seems to have been disposed to frame it more in an advertising strain than as a broad, unvarnished résumé of conditions attending the past and present.

* * *

The large theatrical interests now engaged in the production of high class photoplays cannot be accorded too much credit for what they have accomplished in the brief period of their operations, but it is certainly unfair to even intimate that what they have done elevated photoplays to their present plane. An impartial review of the records shows that the work started in that direction by others actually forced the latter day factors into the field. The files of the Moving Picture World will show the periods when the theatrical interests to which the credit is given made known their intentions to go into the photoplay business because of the hold the plays had secured upon the amusement public. Motion picture progress was steadily claiming the attention of the higher class of people who had for so long a time looked upon the pictures as cheap productions for cheap theaters patronized by the poor class of people. This sentiment was one of the greatest obstacles in the path of the pioneer producers. It was the greatest obstacle. The patronage of the more wealthy class of people was absolutely essential to the advancement of the artistic branch of the business. When the ground was broken and that patronage became noticeable the pioneers increased their producing expenses and the exhibitors commenced to elaborate in the construction of their houses to attract and hold that patronage, and derive revenues to enable them to meet the increased rental charges necessitated by the increased cost of productions.

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The contention made by writers that art should be considered before commercialism should receive universal support. It is a pity it cannot be made a duty on the part of some producers. In such event many of them would be forced out of business to the relief of the patrons of the photoplays. But the contention does not hold good when it is intended to infer that art has only been considered within the last year or two, because either the producers were not equal to the task, or were controlled by a spirit of commercialism.

* * *

There are not a half dozen men in the theatrical ranks who now claim foremost recognition, or are credited with what has been accomplished, in the photoplay field, who know anything about the early history of the business, other than what they may have read or heard. They paid no attention to motion pictures. In fact, they ignored and ridiculed them and would have felt offended three years ago if told that their houses would have been used for motion picture exhibitions and that their high salaried and renowned companies would be transplanted from the stage to the picture studio. It is just about three years ago that a director for a moving picture company narrowly escaped assault for advising an actor-friend he met on Broadway to "get into the picture game."

* * *

To properly ascertain to whom credit is actually due for the present status of the photoplays one must go back to what may be called the stone age of the business, and the energy, patience, enterprise and courage on the part of the pioneers who are still in the ranks must be considered. Space will not permit a proper review here, but to counteract some false impressions that may have been conveyed by recent writers, a few references should be made. About twelve years ago the American market was supplied almost exclusively by foreign manufacturers, and the home trade was obliged to be content with some awful stuff. The American companies, of which there were—well, less than half a dozen, were devoting their time to topical subjects, such as conflagrations, parades, etc. Occasionally short comedy subjects were produced. That was the time when one reel of pictures was used to close the vaudeville shows and they were so much ridiculed by the management and the performers that gradually the audiences became infected with the spirit of contempt and it was a common sight to see half or more of an auditorium emptied as soon as the motion picture announcement was flashed upon the screen. That was the time when only the pioneers saw the real possibilities of the moving pictures. The vaudeville manager simply tolerated them as cheaper than an act to close the bill. The vaudeville performers opposed the pictures because they displaced acts. It was a trying time for the pioneers and many times they were so discouraged that abandonment of the business was considered. If this had taken place none of the prominent theatrical people would be in the photoplay business today. It is the unanimous opinion of the veteran producers that the great turning point in moving picture history was the advent of the story picture. It hit the key note in the field of the masses. Those whose education had been neglected, those who were devoid of the sense of hearing, working people who had no time or opportunity for reading found a goal of pleasure and interest that was never supplied until the story picture flashed upon the screen. The nearest approach to their gratification had been the now forgotten panorama. The casts employed by the manufacturers of the films at that time consisted of factory and office staffs. Occasionally amateur stage people were induced to take part. Professional people were not to be had for sometime after, for two reasons: First, professional pride on the part of the actors. Second, hesitancy on the part of the producers to go to the expense of hiring professional talent (if it could be had), on account of the small returns received for pictures at that time. Nickelodeons were only just opening then. The idea of charging ten cents admission was preposterous. Productions were few and far apart at that time, too. There was no changing of programs every day, or even twice a week. One set of films ran a whole week. Then came one of the most important factors in the growth of the business. The demand of the public. Changes of programs became necessary and to make them the manufacturers increased their investments and gradually multiplied the productions. Then producers became as numerous as claim-stakers in new territory, with the result that that important factor in the growth of the business—the public—made a demand for better and more artistic plays. Many mushroom makers fell by the wayside, but the veterans met the demand and are shoulder to shoulder with the others that have since undertaken to promote the welfare of the photoplay.

* * *

All due credit to the veterans and a Merry Christmas to all who have been and are still striving to keep art above commercialism; and it is hoped that the new year will be so prosperous for them that when it comes to a close the commercial vultures who undermine public confidence will be driven from the photoplay field.

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## CLINTON, IOWA, TO GET NEW HOUSE.

The Lyons Investment Company, of Clinton, Ia., is to build in Sixth Street, that city, a moving picture house to be constructed of steel, brick and cement. The dimensions of the structure will be 40 by 110 feet, with a seating capacity of 500. Henry Luhr, son of Otto Luhr, one of the directors of the company, will be installed as manager.

# Moving Picture Educator

## "THE SNAIL-EATERS" (Eclair).

GREAT patience must have characterized the taking of this film which will amply repay every effort in the results accruing to its study in the classroom where again it will be found that a most obscure subject has been brought to the front in such a simplified form that pleasure is found in looking at a subject in natural history which is so intensely interesting that the idea of learning a lesson is lost in the pleasure of the picture.

### The Glandina.

The first snail-eater shown is the Glandina, which, indeed, is not much unlike the snail itself except that it seems of larger proportions. The three-fold characteristics of the Glandina are its long tentacles, its spindle shaped shell, which, snail-like, it carries on its back; and its extreme voracity. Having taken possession of its victim by the aid of its long feelers, the Glandina forces itself into the shell of the snail and by means of the suckers with which its mouth is provided slowly absorbs its prey. At the conclusion of the feast the Glandina, exuding itself from the home from which it has devoured the occupant, is seen to be vigorously wiping its feelers and starts off to search another victim.

### The Ophisaurus.

This second snail-eater is a lizard shaped reptile. It also proves itself an epicure as regards snails. Its gluttony leads it to seek the largest and plumpest morsels, which, however, it must often forsake for a smaller feast, more in proportion to its capabilities. Contrary to the Glandina, which enters the shell to secure its meal, the Ophisaurus must break in from the outside, which it proceeds to do; taking the shell in its mouth and succeeds in breaking it open, when to devour the savory contents is easy. Its habit now is a bath in the water, a roll on the ground, then a rest to prepare it for another attack.

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## "CADIS WORMS."

This is another film showing extraordinary detail in research into the hitherto unknown habits of these denizens of the water, where in great secret they have been able to continue unobserved that metamorphosis which it has long been the desire of the naturalist to know. Micro-Cinematography has certainly been a great aid to natural history, greater perhaps than to any other educational branch. For increased interest, and pleasure giving study, the habits of this subject have been classified.

### How They Are Clothed.

The larvae live in cylindrical tubes or cases of silk, covered externally with pieces of shell, fine gravel, tiny pieces of weed, straw, etc., their appearance is certainly unique as they are seen carrying about with them what seems an unwieldy tube, which, while protecting them, is extremely cumbersome.

### How They Feed.

Cadis worms feed on vegetable substance, although they do not occasionally object to a carnivorous feast, as the film shows.

### How They Defend Themselves.

They possess an armored sheath which protects them from voracious marauders that frequent stagnant pools, although it is a case of bad luck to one which leaves its case and comes in conflict with the larvae of the dragon fly, but, for isolation and protection, these astute neuroptera hide behind a net.

### Transformation.

When the larva is ready for the change it emerges from the water, climbs a blade of strong grass to which it clings, and, after a series of convulsions, sheds its envelope and becomes the full grown winged insect. The classified habits and changes in this film give greater interest and added simplicity to the subject which, like all of its predecessors, increases the value of the well known Eclair natural-history films.

## FOR THE NEW YEAR.

Christmas for greetings. The New Year for wishes. The Christmas greetings convey joyful anticipations and the fullness of a year's good, bursting forth with thankfulness. The new year is happiness in prospective through prosperity—A Happy and Prosperous New Year—being the sentiment in the universal exchange of wishes.

It, therefore, has a commercial ring, business results are measured off annually, the year is of varied experiences; "thirtyfold, sixtyfold, a hundredfold," in the several proportions of diverse possibilities.

Wishes are never retrospective, they are the forerunners of everything, outspeeding and outdistancing every project. Wishes are alluring, of no "will-o-the-wisp" character, but under the beacon light of hope, they can assume definite form and may be followed with a definite aim to a definite result. Wishes inspire with courage, they nerve the arm, vitalize the mind, energize all physical forces, and add strength to make real the unseen. Wishes are empowering, like good friends behind us, hoping, encouraging, helping and applauding when success has crowned with realization the former anticipations. On this basis may the moving picture in the world have a happy and prosperous new year.

May its light penetrate every darkness, not excepting ignorance, superstition and vice. Educating, enlightening, purifying, may its powers during the next year at least equal those of the years since its inception. It can no longer travel by halting stages, but—with the power that gave it birth—may it electrify the world.

Education, art, science, commerce, government, law and pleasure, are each eagerly anticipating the highest and best possible results and combining in one great wish, that these results shall be rapidly and speedily accomplished so that with each accomplishment newer and vaster futures may expand before them with each succeeding year. Wishes are realized only when the conditions working in the fulfillment are in harmony with those that originally prompted them.

The Moving Picture Educator wishes that the coming year may see the accomplishment of many of these great purposes which have inspired helpful suggestions during the years past. Educational Kinematography is growing in all parts of the moving picture world; nothing has preceded it in equal value; it would seem as though nothing could follow it of like importance. The great art of helping humanity in the onward and upward march of progress cannot under any conditions be made more effective than by wishing for the moving picture in general, and the moving picture educational powers in particular, a Happy and Prosperous New Year.

W. H. J.

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## KINEMACOLOR AS KRIS KRINGLE.

Kinemacolor is going to celebrate Christmas with several special holiday releases, including the great four-reel picture pantomine of "Santa Claus," or "Elsa's Dream," as it is known in London, where it is the annual attraction at Charles Urban's Scala Theater and draws delighted throngs of the most fashionable children of the English metropolis. Small wonder, for it is one of the most remarkable spectacles ever filmed, illustrating not only the celebrated poem, "The Visit of St. Nicholas," but also one of the most charming "Ting-a-ling" tales of Frank R. Stockton. By clever trick photography with automatons, for which the English Kinemacolor operators are noted, Santa Claus is seen tobogganing down the Milky Way to the Earth—floating in space as illustrated in the physical geographies—and arriving on this terrestrial planet; his reindeer are the real thing. Santa Claus decends the chimney into the bedroom of Elsa, who is watching for him; and at her request she is transformed into the sprite, Ting-a-Ling, and accompanies Santa on his rounds. The sights she sees in tenements, hospitals and in Santa Claus' toy shop, are calculated to make her—and all others who see this film—kinder and happier in their appreciation of the true holiday spirit.

Another beautiful picture is entitled "The Christmas Spirit,"

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## Second Class.

BERTRAM I. WILLIAMS takes mild exception to our statement that his Photoplay Forum is a house organ for the Haynic Theater, Fairmount, Minn., to which we ask if not, why not. He says:

> The Fairmont Fotoplay Forum is NOT a Haynic house organ. It is simply a little weekly magazine that is being issued on the Photoplay. Since starting, we have issued about five thousand copies weekly, and so far I have received 836 paid subscriptions at 25c per copy. In order to overcome the postal regulations regarding second-class matter, it is necessary for this publication to be absolutely independent of any theater. That is one reason why comment on the house programs would be "Mucha Mala." The Haynic Theater's books show a weekly remittance to the Forum Publishing Company, which, by the way, is owned exclusively by yours truly. All advertising matter with the exception of cigarette and whiskey ads are eligible in the columns. We have been taking good care that all matters noted in the columns are noted in a very general way, and it will continue to be that way. When you consider that 5,000 at 1c a copy makes $50.00 weekly, you can easily see why second-class rates at 1c a pound make a paying proposition. And in this, I believe that I have opened up a new field for the men who are issuing weekly programs in the larger cities, for instance, take Brand's Motion Picture Weekly in Springfield, Ohio. Worked in the right way, that publication is easily eligible under the postal laws. After reading this and looking up No. 2, you will, I think, realize that I am working it the best way, because by putting the Forum through the post office, I am reaching people that cannot be reached through any other method of distribution. You will also notice, in a general way, that all players spoken of are licensed players. The Haynic runs licensed programs, and the opposition Mutual. I have always found that indirect advertising is just as good as direct advertising, and if the people who read the weekly read these articles the time is coming when they will realize that there is nothing shown in Fairmont, but licensed programs. Therefore, I consider those little notes just as good as calling their direct attention.

## Again, Why?

We have found Mr. Williams an adroit advertiser, but in this case we think that his desire to mail by the pound instead of by the piece is a rather short-sighted policy since he holds back the direct advertising the house might receive.

We presume that he seeks second-class entry on the proposition that this is a publication dealing with the trade in general and not with the Haynic in particular, though it carries several pages of advertising for the Haynic for which checks are passed. On the basis of five copies to the pound the house saves the difference between $50 and $10, but we do not regard it as a saving since the second-class entry is not easy to obtain and not altogether easy to hold and it must show at all times that the publication is not circulated in the interests of any one house, therefore the house notices are kept out and the bare program is shown. The program is, of course, the principal thing, but if we had a house and could afford it, we would like to put that extra $40 into reading notices and make the paper talk for us all the way through.

The Motion Picture Weekly, referred to, is a sixteen-page sheet giving two pages to each of four theaters and the rest to general reading. We do not believe that either this or the Forum is sufficiently general in its nature to get the second-class rate and we do not think it advisable in either case. The program alone is not sufficient. Talk of the house, of its advantages and its attractiveness. Make people want to go for other reasons than the fact that a certain film is to be shown on a certain night. Work to convey the impression that if you lack the habit of visiting the house each night you are missing something, and you will find it more profitable than worrying about second-class entry.

Personally we would rather have one of those "door-knob specials" than the best little second-class house organ that could be run.

## Another Dodge.

Julian M. Solomon, of Philadelphia, offers another dodge in the shape of a four-page "weekly," The Susquehanna News. This is palpably a house organ, but a local enactment forbids the distribution of circular matter and the News merely follows the lead of some of the grocery store "newspapers." It is merely a technical newspaper, a four-page issue that advertises merely the features and does not even give the program. There is a half-page chat on the first page, the rest of the space going to the head. The other three pages are devoted to house and outside advertising, the latter getting a shade the best of it. There is no reading matter other than the first page house argument. We cannot see how this will class as a newspaper unless an effort is made to give some general matter and any competing house can enter complaint and possibly get this theater into trouble. When we lived in Philadelphia we spent half the time kicking advertising matter off the front steps, and if the effect of the ordinance has merely been to increase these nuisances into newspapers, we think we would be tempted to object.

Mr. Solomon says that the paper pays for itself and the advertising solicitor, and he certainly makes a good showing, but an eight-page paper with enough good reading to assure a welcome for the publication would probably bring sufficient additional advertising and at the same time get out of the nuisance class. It might be possible to arrange for a series of these publications, using the same type for all and changing only the house announcements for the various sections.

The publication that rises above the mere program should offer some good material either devoted to the films or to local happenings of general interest in the section. The mere program with the advertisements of tradespeople will not do. There must be something to repay the reader for looking over the sheet. This will cost more money and perhaps represent a loss for a time, but will pay better in the long run and do both the house and the outside advertiser infinitely more good.

Just in passing it might be well to tell where the house is located. In the four issues already published, there is not a single line to tell where the house is, the hours of performance, the prices or whether or not matinees are given. This is inexcusable.

## "All To the Mustard."

This lusty little chap doesn't look much like an advertising for exhibitors contribution, but he is. He is Jack Warren Kerrigan Mustard, the two-year-old son of William A. Mustard, of the Blue Mouse Theater, St. Paul. Mr. Mustard is a great admirer of Mr. Kerrigan and the advent of a small son enabled him to prove his loyalty by naming him after the player. We presume that to be up to date Mr. Mustard changed from Mutual to Universal when Mr. Kerrigan went from American to Victor, which opens interesting possibilities of film selling. If the General Film should want to get into the Blue Mouse it need only hire Kerrigan and the house will automatically transfer in order not to lose the advertising. Mr. Mustard is an advertiser all the way through and more consistent than the average exhibitor. Mr. Kerrigan may well be proud of his small namesake. Of course, our own small son is larger, prettier and healthier than this youngster and he's only a year and a half old, but our own being hors concours, this young man is all to the mustard, in a double sense—and bo stuff.

## Educationals Pay.

Every little while we get a letter from some exhibitor who complains of the number of Educationals, but we believe that the educational subject will pay in any house if handled properly. Do not treat the educational subject as something to be despised, something that merely serves to fill in the half-reel comedy or a make weight. Use the Educational intelligently. Its use as a filler to gain the full thousand feet where a subject falls short of that length and yet is too long to carry another split subject has caused it to be looked upon as the sand in the sugar or the water in the milk. This is wholly a wrong idea. Do not look on it as so many feet of film, but study it from the point of view of your audiences. If your audiences do not appreciate the educational release, educate them—and yourself—to a better state of mind. It is one of the most wonderful things of this business that the whole world can be brought to one's very door. Hammer on that fact. Brag about your educationals, have special educational days. You may make your immediate money with "She wanted to be wicked—and she was" in five sections, but you'll make a more lasting success if you make your appeal to the cleaner side of the pictures and show their good points instead of their bad.

One correspondent—merely an audience person—went to a Philadelphia theater not long ago where a comedy had been advertised. After the show had been run through he sought the manager with a demand for the play he wanted. "I sent it back," was the surprising rejoinder. "It had one of those blank dashed educationals on the end of it and I didn't want it. I want pictures."

Some of these days he'll be telling that pictures do not pay, but about that time managers like Mrs. Lewis will have well-established houses, not solely because they use educationals, but because the same intelligence that leads them to perceive the value of the scenic and travel subjects enables them to make the best use of the other merits of the film and keeps them from sensationalism and filth.

Mrs. Lewis writes that she is not a real manager yet, but she is a great deal more of a real manager than some of the men who run their houses on blood and thunder sensation and turn to the poorer grade of imported stuff because the regular releases are "too tame."

### Not Too Loud.

Those of you who can remember back to the time when the so-called "Keith vaudeville" was the most profitable form of amusement enterprise in the country, can directly trace the downfall of that amusement line to sensation. The introduction of bare-legged dancers and that sort of thing drove from the houses the people whose support assures success and houses where the dollar seats used to sell first now fill their balconies with the overflow from the galleries.

It is the same way with everything. There is bound to come a time when sensation cannot exceed itself and then there is nothing to offer the sensation seekers whose demand is always for more. Accustom a man to an always good program and he is content. Appeal to the jaded with sensation and they are not content with what they had last week. They want something more sensational this week and the next and the next, until it is either a case of disappoint them with the same or take a chance with police interference.

### Program Stuff.

Here is a good argument for the neighborhood theater for your own program if your house is in that class. It is taken from the Olympian Theater News, Seattle:

> The neighborhood theater is as great a convenience as other community enterprises. In these days of strenuous endeavor it is absolutely necessary to have diversions from the cares of business and the household. To dress up and make the trip down town and back in crowded cars is not a pleasant task, but to step over to the neighborhood playhouse after the evening's work is done is no trouble. Truly, the neighborhood theater is a blessing.

### A London Scheme.

Davison's Film Sales Agency, London, recently worked a novel stunt in advertising the B. & C. "The Master Crook." Two autos were sent out with thousands of uninflated toy balloons and at the stops the occupants of the cars inflated these and turned them loose. They were not filled with gas and were merely huge rubber balls almost, but not quite as light as air, and the efforts of the crowd to obtain one of the souvenirs were amusing in the extreme. The balloons could not be readily grasped and the slightest touch sent them bounding into the air again to be carried along by the breeze. The balloons were not unlike the rubber soap bubbles to be had over here, with the advertisement printed in white and a couple of dozen of them will keep a crowd busy and stop traffic for an hour. It was an advertising inspiration.

### Another Calgary Program.

Meyer Cohen, publicity manager of the Allen and Rex Theaters, Calgary, Canada, sends in programs of the two houses. The Rex program has been commented on before, but the Allen is new to us. Mr. Cohen says:

> The issue will remain sixteen pages, done on 70-pound book, and we will never carry more than four pages of advertising, exclusive of the back cover.

Seventy-pound paper is pretty scrumptious—also expensive. We think that a forty-pound paper would be plenty good enough, but the heavy weight suggests an elegance that is in keeping with the text and the films advertised. The cover carries a cut of the house, made from the architect's drawing, and the first inside cover starts a running comment on the coming attractions that is carried over to the fourteenth and fifteenth pages, a chatty discussion of the subjects that is even more valuable than the special write-ups of the features.

A half-page of hints announces a willingness to arrange reservations in advance for theater parties and calls attention to the fact that the ladies' rest room is open to shoppers, whether they visit the performance or not. Some few will impose on this courtesy, but the general result will be distinctly profitable.

The publication is ready Wednesday, starting with the bill for the following Monday and twelve consecutive issues carry the promise of a set of portraits of the players, as set forth in the Rex program, the programs being presented at the office and returned to the owner, presumably after they have been checked in some fashion.

Both programs show that the management wants to keep in close touch with the individual patron through its programs and other matters, building its popularity on this firm foundation.

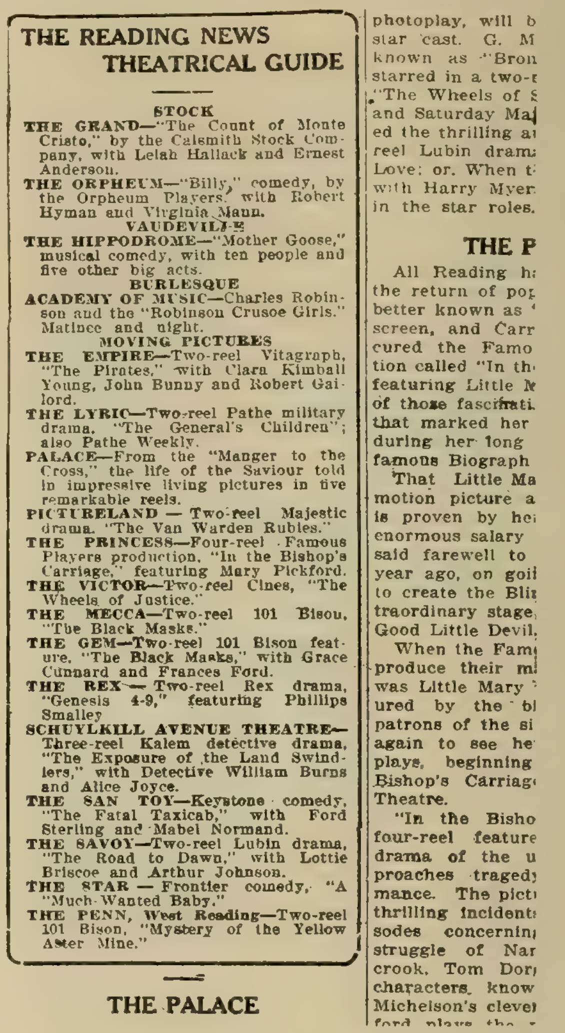
Mr. Cohen asks for a criticism, but we see little to criticize, unless it be the suggestion that a cut intended for a cheaper paper does not show up as well on this coated stock. From newspaper up the cut should be suited to the particular stock to be used. These cuts blotch up and do not harmonize with the rest of the sheet.

### A Bit Overdone.

Eller Metzger, of the Casino, Des Moines, sends an advertisement and wants to know what we think of it. We think he overdid the cuts a bit. He runs eleven cuts of the players and rather skimps the type display in consequence. By all means use cuts and a sufficient number of cuts to attract and hold attention, but do not run cuts almost to the exclusion of the type. A cut at each corner would have been plenty, but with an area of 65 square inches of space, the type covers but little more than 15 inches, or about one-fourth. The display is small and cramped where the use of cuts top and bottom only with the type running across the center of the advertisement; the two programs listed could have been given ample display in about half the space taken by the advertisement. The cuts are merely those of the players on the licensed side and have no particular bearing on the programs advertised. "Alkali Ike's Auto," for instance, is merely titled in a twelve-point line, though to have told what a funny release this was, one of the really star comedies of the films, would have brought more new faces to the house than a picture of a player not in any of the advertised releases. When you pay for space get the most you can for your money, don't waste it advertising the favorites more or less to the exclusion of your house.

### Get the Best of It.

The cut shows the top of the amusement page of the Reading News, and is interesting as showing the proportioning of the space, the photoplay theaters having much the best of it. Leave it to Ben Zerr to rouse things in the town he is in. The general interest of the public is gradually forcing the papers to give recognition to the photoplay as one of the features of the amusement situation. Have you done anything to help along in your town?



THE READING NEWS
THEATRICAL GUIDE

STOCK

**THE GRAND**—"The Count of Monte Cristo," by the Calsmith Stock Company, with Lelah Hallack and Ernest Anderson.

**THE ORPHEUM**—"Billy," comedy, by the Orpheum Players, with Robert Hyman and Virginia Mann.

VAUDEVILLE

**THE HIPPODROME**—"Mother Goose," musical comedy, with ten people and five other big acts.

BURLESQUE

**ACADEMY OF MUSIC**—Charles Robinson and the "Robinson Crusoe Girls." Matinee and night.

MOVING PICTURES

**THE EMPIRE**—Two-reel Vitagraph, "The Pirates," with Clara Kimball Young, John Bunny and Robert Gaillord.

**THE LYRIC**—Two-reel Pathe military drama, "The General's Children"; also Pathe Weekly.

**PALACE**—From the "Manger to the Cross," the life of the Saviour told in impressive living pictures in five remarkable reels.

**PICTURELAND** — Two-reel Majestic drama, "The Van Warden Rubies."

**THE PRINCESS**—Four-reel Famous Players production, "In the Bishop's Carriage," featuring Mary Pickford.

**THE VICTOR**—Two-reel Cines, "The Wheels of Justice."

**THE MECCA**—Two-reel 101 Bison, "The Black Masks."

**THE GEM**—Two-reel 101 Bison feature, "The Black Masks," with Grace Cunnard and Frances Ford.

**THE REX** — Two-reel Rex drama, "Genesis 4-9," featuring Phillips Smalley

**SCHUYLKILL AVENUE THEATRE**—Three-reel Kalem detective drama, "The Exposure of the Land Swindlers," with Detective William Burns and Alice Joyce.

**THE SAN TOY**—Keystone comedy, "The Fatal Taxicab," with Ford Sterling and Mabel Normand.

**THE SAVOY**—Two-reel Lubin drama, "The Road to Dawn," with Lottie Briscoe and Arthur Johnson.

**THE STAR** — Frontier comedy, "A "Much-Wanted Baby."

**THE PENN, West Reading**—Two-reel 101 Bison, "Mystery of the Yellow Aster Mine."

THE PALACE

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### Getting Enough.

V. B. Johnson, of Warner's Features, ventures the opinion that the star order for heralds went to the Starland Theater, St. Paul, which ordered 20,000 heralds of the "Helen Gardner, Daughter of Pan," which is booked there for only two days.

Even for a town the size of St. Paul (beg pardon, CITY) a run of twenty thousand heralds is going some, but the price goes up to twenty-five cents for adults and a ten piece orchestra goes in. That's the way to work the big stuff. The exhibitor who cannot think more than ten cents is being left out of it these days.

### Wants to Exchange.

This from Frank H. Hull, the Central Point (Oregon), Opera House:

> We are getting more good from your "Advertising" section than we are able to tell you and would like you to insert a request for advertising ideas from brother exhibitors for which we will make returns.
>
> The "Contagious Disease" in the last issue is a good one and expect to use it soon.

If you have something good send it along.

## The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

### Mrs. Brandon Wants—

MRS. BRANDON, of the Eclair Company, wants Canadian subjects. Many correspondents have asked where these could be sold. Here is the first opening. Please remember that she desires to hear only from experienced writers.

> I have a crying need for two and three reel Canadian Northwest stories. We are prepared to pay as much as $100 per script for material which has the "guts," and which is absolutely original with the writer. I will thank you to mention this in your helpful column.

### The Inquest Club.

An unusually spirited meeting of the Inquest Club was held December eighth, following the witnessing of the pictures at the Savoy Theater. In the discussion of "The Master of the Garden" it was pointed out that an allegory should be written only by those competent to handle the situation, this two-reeler making the theological error of leaving the Master in the garden instead of living up to the simile and having him follow the wandering sheep. Kalem's "The Strike," which was apparently written to take advantage of an actual strike situation, brought out the warning that struggles between capital and labor should be carefully handled to avoid giving offense to either side, since the screen should not be controversial and the technical handling of this script was used to show how this could be done. Several members suggested improvements, but in each case it was shown that these improvements would have reacted against the story instead of contributing added strength. A Biograph did not offer much for discussion, but Edison's "The Manicure Girl" brought out a lively debate. It was the consensus of opinion that a comedy of this sort, while it did not gain the roars of laughter that greeted the slapstick comedy, was better appreciated by most persons and longer remembered. Homer Croy, who contributes humorous articles to the leading publications, was called upon to render an expert opinion and decided in favor of the well-told story that pleased rather than the purely visual comedy of the slapstick.

The next meeting will be held December 22. Any person interested in writing photoplays is at liberty to join by the simple process of coming to the Savoy Theater, 112 West 34th Street, on that evening and joining the others in the lobby about half-past nine. A slide is thrown on the screen just before the last reel the club is to witness, giving ample warning. It might be added that the Savoy is now a full first run house.

### If You Live in Los Angeles.

If you live in Los Angeles, you have the chance to sit in with two highly successful writers in a circle of the Inquest Club, provided that you can show that you have written at least one produced photoplay. This rule seems to be necessary since everyone in Los Angeles writes plays, from the barber to the banker. If you can qualify address the Secretary, Inquest Club, P. O. Box 513, Los Angeles.

### If You Live in Philadelphia.

Philadelphia is shy an Inquest Circle, in spite of the fact that the town is the home of the Lubin Company. Now a writer wants to form a circle. A stamped and self-addressed envelope will give you the information.

### At the Ed-Au Club.

The Ed-Au Club held its second regular session in the room at Keene's Chop House, generally used as the Morgue of the Inquest Club, on Saturday evening, December sixth, President Phil Lang presiding.

It was the first meeting of general interest and a profitable one to the handful of members present. Pop Hoadley made the most important contribution of the evening. One of the authors stated that when he got a good idea he set it aside in the hope of some day making a spoken drama of it and Mr. Hoadley charged down on him with the remark that no man who did not put all his heart, his soul and his brain in whatever he undertook could possibly find success and that no writer who gave to photoplay only his second best could possibly hope to win. In half a dozen sentences he gave the secret of the failure of so many whose attempts grow half-hearted with the first discouragement.

George Sargent, of the Eclair Company, started an interesting discussion on the placing of the relative importance of the characters at any given moment, contending that in a scene he had produced that afternoon he was in doubt as to which of two characters should have been made the most important in part of one scene. One man had been wrongfully accused of a murder and another, the actual culprit, had been brought into the room for a third degree. The question raised was whether the central figure of the moment was the innocent man, the guilty one, or the detective who was watching the result of his experiment. It was the general opinion that the real culprit had the stage at the moment, but the editors agreed that not infrequently the author gave undue prominence to the wrong character, and it was argued that greater care should be exercised in apportioning the interest—that the central figure of the moment be given the center of the stage.

Phil Lang and Pop Hoadley engaged in a good-natured argument as to whether adaptation or original work was the most trying and it was decided that some found one and some the other work the easier. Mr. Lang, in speaking of his adaptation of "Our New Minister," told that his opening scene was based on an unrelated incident that was barely alluded to in the climax, and pointed out that while in the story the casual speech covered the situation, it was necessary in adaptation to show the incident at the very start of the photoplay.

Mr. Hoadley supplied the pendant to this by declaring that in one of his developments of a Klaw & Erlanger play he had stopped with the end of the second act because the third act had no particular bearing on the story. Both were agreed that a proper adaptation was not as easy as it sounded.

Others present were George Hennessy, Rev. E. Boudinot Stockton, Arthur Leeds, of the Photoplay Author, B. P. Schulberg, of the Famous Players, and James Cogan, his assistant; E. J. Montague, Mark Reardon, third, and E. M. Wickes, of the Writers' Magazine.

Any person engaged in an editorial capacity or the author of ten scripts produced, but not necessarily released, are eligible for membership. Applications should be addressed to the Secretary, Box 70, Madison Square Station.

### Sold All.

Here is a paragraph from a letter that Edward W. Matlack writes. Mr. Matlack is the author of a lot of the Kalem railroad stories, and sells the bulk of his work to them, specializing in that line because of his important railroad connections. Listen to this:

> From your observations in the World, I deduce some of the gang are sore about something. What ails them, anyway! It took me nine months' hard plugging to drive in a wedge. Received my first check December 3rd, last year. Am a rather busy fellow and can't write one every five minutes, but to date have landed about all I turned out, something like a dozen or so single-reel and three two-reel stories. Have one comedy out now. With this exception am sold out and have had to go to work on a three-reel story. All the editors have used me right except Hal Reid—he advised me a script was held—and I guess he had the right dope—it never came back to me—letters and polite *languidge* never touched. But I didn't let that worry me a lot.

### Mutual Crticisms.

Since we clipped from Mr. Lamothe's department the suggestion that mutual criticism is helpful, we have had numerous requests for the names of persons who wish to become the other end of a long distance circle of two. We are afraid that we cannot give much help in this direction. It would entail a lot of correspondence and routine work and we do not believe that the results would be satisfactory. The correspondents should be known to each other, for it is a rather delicate proposition to submit an unpublished idea to an entire stranger. Even those who are absolutely honest in their intentions may be unconscious plagiarists; indeed we know several who are absolutely unable to remember the source of their inspiration. We have made it a rule never to show a script of our own to any person other than the editor until the story has at least been scheduled for release.

### He Who Pays.

At the Inquest Club meeting the other night, one of the members started to argue that the public wanted this and that rather than what was being given, and the speaker contended that he should strive to please the public rather than the editors. It was pointed out that when the public bought the scripts it was time enough to try and please them, but that in the meantime it was a better business proposition to try and please the editor who bought the scripts.

Far too many writers are doing their work to please the small section of the public with which they are in touch or to please themselves. The successful man pleases his market and sells to that market. The author cannot possibly keep in touch with the demands of public taste. It is possible for him to keep in touch with the editorial wants. It very frequently happens that the same mail will bring letters from various parts of the country demanding totally different styles and decrying all others. One exhibitor may declare that the public is tired of Western subjects and another ask why more Western subjects are not made. Even were it possible to get an accurate line on the general wants, there is still the important European market to be considered.

Don't write what you want or what you think the editor should want. Write what he does want, as shown from the general style of his company's releases recorded in this paper each week, and you may bat up above 300.

### Tightening Up.

You cannot get music from a violin with the strings relaxed and you can not get a story from a plot that is so flabby it spreads all over the surrounding surface. First get your idea, develop it as well as you can and then tighten it up.

Spill a cupful of molasses on a slab and it will spread out until there is a film of syrup all over the surface and running down the sides. Boil that down into taffy and you can work it on the slab into a toothsome and attractive candy. In the same way the flabby idea will spread out thinly over a considerable space, but boiling it down will give it consistency and attraction.

Suppose you start to write a suffragette story (which heaven forbid!) and you have a lot of suffragettes each do some more or less humorous action. Perhaps one woman makes her husband wash the dishes, another requires hers to mind the baby, a third uses her better half for a dressmaker's dummy, and a fourth spouse has to do the cooking. It runs on this way for fifteen or twenty scenes and then the husbands arise in revolt and form an Anti league. That sounds funny, but you have made two mistakes. In the first place, you divide your interest. You have no strong central character, but fifteen or twenty men in whom we are as much interested as their fifteen or twenty wives, but not one of them stands out above the rest, so there is no centering of the interest. That, of itself, is bad enough, but since fifteen or twenty families are shown there must be fifteen or twenty interior sets made, one at least for each family, perhaps more. The story is spilled all over the slab.

But take John Jones. He is happy until his wife gets the craze. At once she puts him through a course of sprouts. He must pose as the mannequin, he cares for the babies and washes the dishes and gets the dinners and all that sort of thing. We have all of the incidents, but they happen—as well they might—to just one person, our leading character. Meantime his wife is made the technical villain and goes to all the meetings and is made president in recognition of her success in taming her husband. Each fresh success of hers makes us more eager for her downfall and each fresh success throws the sympathy more strongly to the poor Jones if the action is properly written. At last Jones rises in revolt. He is not permitted to go to the lodge. He leaves the dishes to care for themselves and the babies in the care of a sympathetic neighbor and organizes a society on his own account and wipes out the suffragettes.

Now the flabby incident has been tightened up. Each happening has a direct bearing on the person in whom we are most vitally interested and each new development advances the plot toward the climax. Through the centering of the interest and the introduction of the element of struggle, the latter, the fight for the mastery, we have given form to the formless and interest to the uninteresting.

That, of course, is but a single example. Each story presents a problem of its own. It may be that the action is too diffuse and shows too many different happenings where a better effect would be gained through the selection of the most promising line of development and sticking to that. Just yesterday we saw a story in which the elision of 90 per cent. of the incident enabled the author to take the remaining 10 percent and add 90 per cent. of development, with the result that the story interested instead of tired.

You cannot instinctively select the best line of development until you have gained the faculty through patient work on earlier efforts, but each story you write gives you a better knowledge of the art of plotting and advances you one step nearer to eventual success. The failures sometimes help vastly more than do the acceptances—which is a hard thing to realize at first.

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Then write a vision and see in how many ways you can escape the need for a vision, getting over the idea in other action. As William Lord Wright has said "visions are appreciated by the audiences, but not by the editors," so please the editor by eliminating the vision while retaining the sense. This may come a little harder than the leader, but it can be done and done intelligently if you have a proper idea for the camera.

Take your old scripts and write them over. If you can think at all you'll find plenty of faults. If you cannot find fault with your script learn to find fault, for *the faults are there,* and you will not get ahead until you have learned to locate and eliminate them.

According to your mental capacity there is a certain amount of work you must do before you find success. Be prepared to do it cheerfully and eagerly and you'll find it rather a pleasant game than work—but you can make it work if you think wrongly.

## Numbering Inserts.

Do you number your inserts? We know several who do, not as scenes, but separately, the first insert being number one, though it may follow scene ten, and the second two, though it may be five scenes beyond. This is not only unncessary, but confusing. The better writers give no statistical heed to leaders and inserts. They use only those that are necessary and let it go at that. A sense of balance tells when they are too many, but that same sense of balance will prevent the use of the unnecessary leaders, and so it shows that the story with too many leaders must be given a different style of treatment.

When a script has been accepted and made ready for production, the lead sheet will be sent to the leader room. On this all of the leaders and such inserts as the director does not make are all clearly written and numbered, but this work can best be done by the director or reconstructor after the exact production has been decided on. It is something wherein your numbers merely serve to confuse. Keep them out.

## Don't Air Fads.

Just because you are strongly interested in the fire department, the temperance question or anything like that do not suppose that all others share your fad. Last week we saw a script that we thought was the effort of a friend to play a joke on us, but he meant it in sober earnest and when we pointed to the production cost he declared that he could supply all the needful things, such as a barn to burn, an automobile fire engine and a few simple little things like that. But even with the costs cut the fact remained that the story was more of a preachment than a plot. Of course, if you can find an editor who shares your fad that's a different matter, but until you do, keep your fads to yourself.

## Please Stop.

The True Feature Film Company asks that authors take notice that it is an import and not a producing company, therefore, it does not wish any scripts and cannot use those that a lot of writers persist in sending in.

This should be applied to other feature companies. Use a little judgment and you'll not have to wail about lost scripts. If you send to a non-producing company it is your own fault and yours alone if the stuff goes into the waste basket.

## Brevity.

When you are told that a brief script sells best do not get the idea that the brief script is one from which so many words have been extracted that the meaning is no longer clear. The average scene should be written in three to six lines, but if you need fifty in order to get the idea over, take the full fifty. It is not the number of words that makes a script valuable, but the directness of the instructions combined with clearness.

## Checks.

If the check you receive represents your goal, you may get the checks, but you'll lose something worth infinitely more than the money—the pride of achievement.

# Inquiries.

**NOTE**—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a **STAMPED AND SELF ADDRESSED ENVELOPE.** The request should be made to the paper direct and not to this department, nor to the Answers Man.

**ROSE.**—We have not the Victor cast. Mr. Moore will play in the same company with Miss Pickford. There are several chapters on plot development in Technique of the Photoplay. We will pass your suggestion along to the reviewers.

**H. L. B.**—There is no list of visualized fiction compiled because there is no demand for one. When a company wants to dramatize a book it can make a vastly better script than you could offer them. For a text book on photoplay writing see the bottom of this column, but do not start in unless you can offer original ideas and not merely adaptations.

**A. J. G.**—You have nothing on the Answers Man. Got three scripts back from Mutual this morning and not a rejection slip to the three. Recently the offices were moved and possibly the rejection cards were mislaid. No insult was intended. The check mark probably indicated that the script had been read. It was not a check mark that the recent paragraph had reference to, but a series of stenographic signs, apparently.

**A. G. D. R.**—At the time of your first submission Thanhouser was reading for Apollo. It also read for Majestic. Fred Mace has gone back to Los Angeles, playing the Apollo brand. Apollo is read by the Mutual in New York now. Possibly the other company refused your script because you did not prepay the postage fully. Have each script weighed on a beam scale and not one of those spring affairs.

**RUBEENA.**—We have not the casts you ask for. Sorry. Mr. Kerrigan is with Victor, working in Los Angeles. Biograph has not gone West yet. Miss Selbie seems still to be with Essanay. We do not know where that Vitagraph was made. Edison has no studio in Orange. The home studio is in New York City, just across from Bronx Park. Miss Fuller is at the home studio.

**FANNETTE.**—Sign your name, please. Charles Ray was Cyril and Miss Hazel Buckham Mildred in "The Bondsman." Same players in "Exoneration."

**F. E. E.**—The only way to avoid having your scripts plagiarized is to deal with reputable companies. We believe that most companies deal honestly, even most of the "wildcats." Most instances of apparent theft are really cases of duplication of idea by two or more authors.

**H. H. H.**—The Exclusive service is very exclusive. We print the stories, but have not been able to locate the releases. The service is to be abandoned.

**E. R. W.**—Try any of the Los Angeles companies with a Philippine story. The Western Universal makes several brands of modern plays as well as the Western stuff. Query your script in a week or so. They are usually prompt.

**LOMA.**—That Lubin was an Exclusive for which we have no cast. Address Mr. Wilbur in care of Pathe. Mr. Moore has not left Kalem and Mr. Blackwell is now a Kalem director.

**E. M.**—The first effect is a close-up. The second is a bust or insert according to whether it is made in the scene or by the leader room. If a bust it is a special numbered scene. An insert is not numbered. Close-ups are numbered. The last effect is a panoramic view or technically a panoram, the word being both noun and verb.

**MRS. D.**—Scripts in long hand are not read now. They were when scripts were scarce, but that was a couple of years ago.

**B. B.**—All companies are in the market for dramas. For the sort of dramas each company wants, read up the stories of the films each week. You send the stamped and addressed envelope for return when you send the script. Not afterward. Send an envelope after the script not so accompanied and after this send a return with every going envelope and in the same envelope with the script. Send a stamped and self-addressed envelope to this department and you will be given the address of the local circle of the Inquest Club. Mr. Lamothe will be glad to answer these very elementary questions and save you time and postage.

**A. L. F.**—We know nothing of the standing of the company you mention. Warner's Features handles the films made by several companies. They do not make film themselves. No company would buy your adaptation of a copyrighted book and the right to make an adaptation would cost you from $50 to $200 cash. Apply to the stated holder of the copyright. Don't waste your time making adaptations. Companies are buying ideas, not technique from the outside. They have plenty of technique, but not enough ideas.

**L. L.**—Nix on that, Goldie. This is not the Moving Picture Story Magazine. Miss "Beets" Wall was Owen Moore's sister in "Caprice," and Whitney Raymond was his brother. Plays showing Miss Sweet are released, but you do not happen to see them.

**L. E. P.**—There was a cameramen's club in Los Angeles. We do not know if it still exists. There are no kangaroo in the Rainey films, we think. They are not habitats of Africa. Dr. Stockton's educational catalogue does not list any films showing kangaroo, but he thinks that some of the zoological garden pictures may have had them.

**W. R. B.**—Never mind the truces that never came. Shoot your questions.

**B. B. M.**—Try Selig, Biograph, Mutual, Edison with the script. The camera can take storm stuff, but it is not advisable to write much in.

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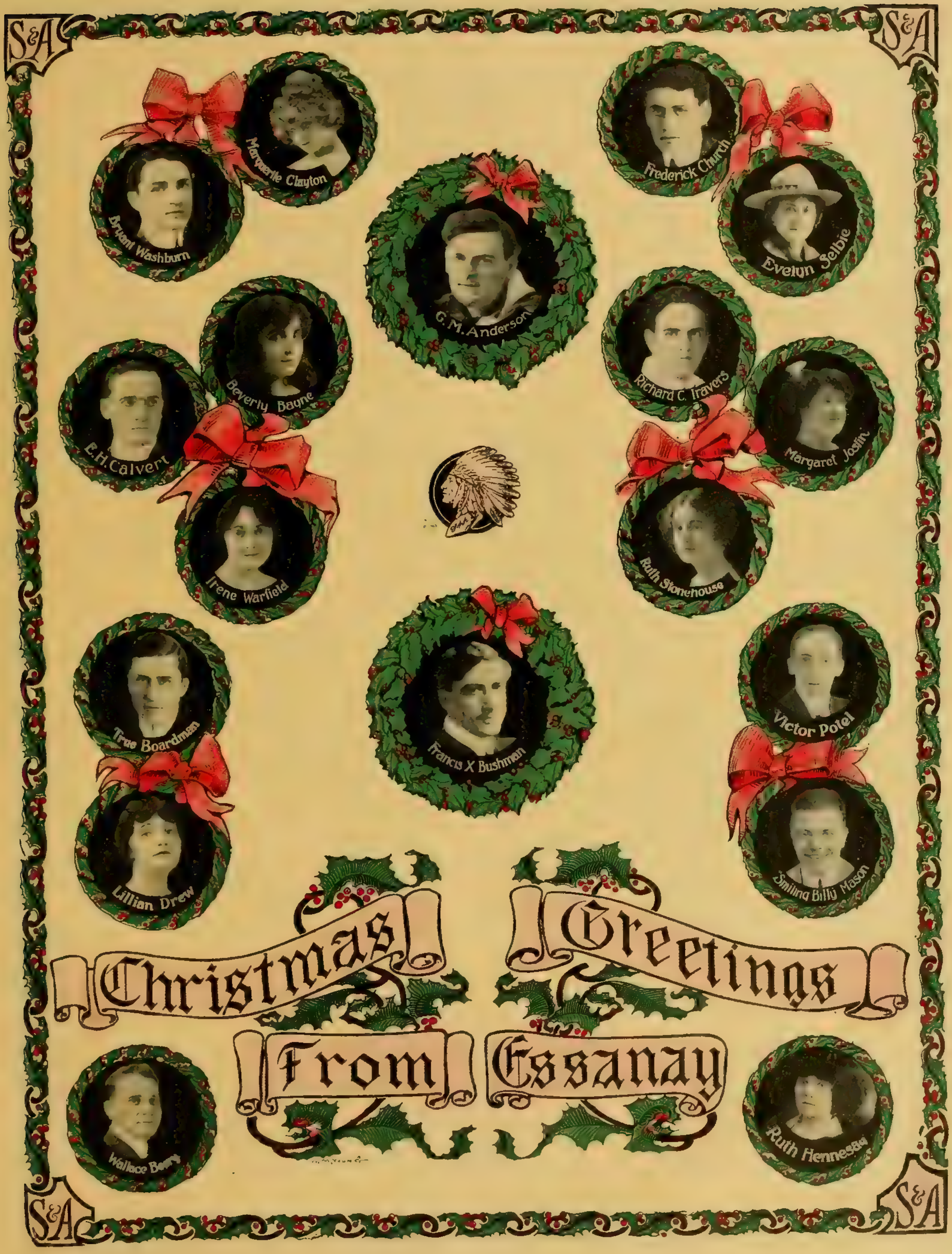
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# Projection Department

Conducted by F. H. RICHARDSON

## Question No. 12.

BEST answer will be published, and names of others sending in replies of excellence will be published in the Roll of Honor.

• • •

*Suppose the brushes of your motor or generator showed excessive sparking. How would you proceed to locate the trouble, and how would you remedy it? Also, suppose there was a ring of fire which extended clear around, or appeared to extend clear around a d.c. commutator, what would you conclude the trouble to be, and how would you remedy it?*

— —

## Roll of Honor on Question No. 6.

L. C. LaGrou, Albany, N. Y., replied briefly but correctly, with sketches. The answer of Harold Weiss was correct as far as it went. W. L. Johnson, Toronto, Ontario, sends in an excellent reply, accompanied by well-drawn sketches. Fort Worth, Texas, also contributed a very complete reply, with sketches. Edward Collins, Greenville, Texas, reply and drawings were good, though the reply was quite brief. Still it was very good indeed. He also sent correct answers to all previous questions.

These were all the replies worthy of the roll of honor. I have been surprised and disappointed at the replies sent from cities on the Pacific coast, Middle West and mountain region. I had expected excellent answers from that country, but to date, out of all the hundreds received, not one was such as to show the man to be possessed of a really comprehensive knowledge of the question he attempted to answer. This is, as I said, a very genuine surprise for me. However, keep at it, boys. It is no disgrace not to know, but it is a disgrace to fail to take advantage of the opportunity to learn.

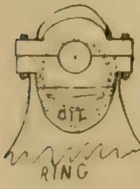
## Reply to Question No. 6, by John B. Ballou, St. Louis, Mo.

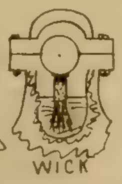
The question:

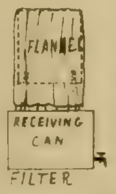
*Explain how the bearings of a motor or generator are lubricated, illustrating the same with sketches. Suppose you were using a very heavy oil for lubricating a motor or generator, what might be the effect in cold weather? Suppose one of the bearings of your motor or generator got hot, and you knew there was plenty of oil to what would you attribute the trouble?*

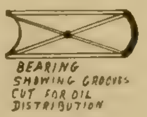
The answer:

There are three methods of lubricating the bearings of motors and generators, viz.: The drip system, in which the oil is fed to the bearing from an oil-cup, or from a central reservoir with pipes radiating therefrom to the various motor or generator bearings. As a rule, however, where this latter system is used the reservoir pipes lead into some type of sight-feed oil-cup on the bearing, and the cups are filled by an attendant from time to time, as required. The attendant also adjusts the feed of the cups. This system is usually used in large plants and in connection with a filter, the oil, after having passed through and lubricated the bearing, being conveyed, by means of suitable pipes, back to an oil filter, through which it passes and is freed from all sediment and impurities. Where such system is used, and a good filter is employed, oil of good grade may be used as many as six to seven times. New oil is, however, introduced every day, in a proportion of about one-sixth to one-seventh of the entire bulk. A cheap and thoroughly efficient oil filter is made by purchasing a metal can, with open top, of suitable size, and ordinary flannel, such as grandma used to use for winter petticoats. Drape the flannel over the can, letting one edge bang down clear to the bottom of the can inside all around, and the other about six inches below the bottom of the can all around, outside. Pour the dirty oil into the can, set filter up from the floor and place a receiving can under it. Capillary attraction will do the rest. Such a filter is somewhat slow, but its action is complete, so far as filtering every particle of dirt out of the oil is concerned. It cannot be used with a very heavy oil, however. See illustration for details.









Another, and popular method of lubricating bearings, and the one generally employed for motor-generator sets, is by means of rings, as shown in the sketch. A is the motor or generator shaft, B the oil-well, located in a recess in the casting immediately beneath the bearing, and C the ring, which rests on the journal, slots being cut in the boxing to accommodate the rings. As a rule there are two rings to the bearing. They extend down into the oil and, since they rest on the journal, naturally they revolve with it, and thus constantly bring up oil, a portion of which is deposited on the journal, whence it is distributed, by means of suitable grooves cut in the boxing, as shown at D in the sketch. The oil eventually returns to the oil-well, of course, whence it is again and again drawn up. The sediment, consisting for the most part of particles of metal worn from the bearings, settles to the bottom of the well, and the well ought, therefore, to be cleaned out occasionally. This may be done by washing out with benzine or gasoline, a drain cock being provided. The third method, and the one almost invariably used on very small motors, is the wick system. In this scheme the oil is contained in a well, the same as where rings are used, but is brought up by means of a wick, which must be in contact with the journal at its upper end and reach the oil at its lower end. This system works very well on small motors, but the wick must have occasional attention to insure its being kept in good order, since it will gum up in time, accumulate dirt and lose its contact with the shaft. A moderately light oil must be used with a wick system of lubrication. If a heavy lubricant is used it will only rise when the bearing becomes warm enough to heat the oil and make it thin enough to be susceptible to capillary action. The wick is usually contained in a round, metal holder. It must fit this holder just snugly enough to stay in place, since if too tight capillary action will be hindered, at least to some extent, while if too loose the wick will drop away from contact with the journal, thus stopping all lubrication.

If I were using a very heavy oil with a ring system, and the machine was in a place where it was subject to very low temperature (I would not use that kind of oil under those circumstances), I would expect the rings to stick in the heavy oil, and refuse to revolve, until, by reason of lack of lubrication, the journals got warm enough to heat up the oil. If my journals got hot, and there was plenty of oil (in the oil-wells you presumably mean), [Ball one. You have me there. That is what I mean all right, but did not put it clearly —Ed.], I would, if it be a drip system expect to find (1), a stoppage of oil-flow somewhere (2), oil "worn out," i. e., used too often; remedy: add new oil at once. In this latter I assume the use of a filter. (3), Overload or tight belt on the motor or generator. If it be a ring system I would expect to find (1), a ring or rings stuck (2), oil in well worn out, requiring immediate renewal (3), overload or tight belt. If it be a wick system (1), Wick in bad condition, dirty, gummed, or not making good contact with the journal. (2), Oil in well worn out, requiring renewal. (3), Overload or tight belt.

In conclusion let me say that these questions are, in my humble opinion, absolutely the best thing that has been pulled off to date. Don't let the opposition get your goat. You will please use the fictitious name appended, and keep my real monicker to yourself, as I belong to local 143 and, while I don't think any of our St. Louis boys, who are, taken as a whole, a pretty decent progressive bunch, are opposed to you, still some of the boneheads of other locals, who are (more shame to 'em) opposed to education, might try to invoke that joke of a "law" they pulled off in Seattle, to the everlasting disgrace of the International, and every man who fathered it. I don't at all like to hide behind a barrel, but there's no use in deliberately butting into trouble, therefore the phoney handle goes.

Well, it certainly is a shame that I cannot give the right name credit for the splendid reply to question No. 6. You have contributed information in your reply which will be of benefit to thousands of operators in this and other countries, yet by reason of an utterly silly "law" you are obliged to forego the credit. That oil filter is in itself a splendid thing, though possibly not of much use to the operator. It is, I happen to know, a practical device and fully equal in efficiency to any of the high-priced filters, although it costs next to nothing. Your description of the various methods of oiling is remarkably clear and complete. And now for the joke of it all: Those who oppose the spread of knowledge will soak in all they can get from the various replies, and from the department in general. They don't object to my supplying *them* with knowledge, but "for the love of heaven don't give it to the other fellow." That is, and always has been their position. Don't for one single instant imagine they will ever capture my goat, friend Ballou. To me that particular crowd is a joke, though a very bad one. The best men are with me, and many have offered to come out into the open and support me, but I have refused to involve them. I'm amply and abundantly able to fight my own scraps. I'm going right straight ahead on lines I have carefully mapped out, and when it's all over you see who is the winner.

## Very Important.

From the wilds of the [illegible] State of New Jersey, comes the following, contributed by Brother W. S. James, operator [illegible] Theater, at Camden. We have headed the article "Very Important" for the reason that, while we cannot personally vouch for the correctness of the scheme set forth, still it is the first [illegible] for the matching of the condensers with the objective lens of a moving picture projection machine. Personally, I [illegible] James to believe this scheme will work, and I therefore commend it to operators for experiment. I would [illegible] as many of our correspondents as [illegible]. It is a matter of very great concern, both from the viewpoint of the operator and exhibitor, and this department has a number of correspondents perfectly capable of making an intelligent trial of the plan. Brother James came to the editor's office and dictated the description as follows:

> In the sketch I have drawn the light ray after the accepted fashion which crosses the rays neatly and precisely in the center of the objective lens. Now, with a clear, white screen, the gate of the machine being open, and the light projected through the objective lens, I take a piece of thin board with a perfectly straight edge, and attaching it to the left hand side of the lens port hole, letting it extend something like two feet in front of the lens, and back past the side of the machine to a point about even with the front edge of the condensing lens. If the lens port be a small one, that is to say, one which only accommodates one lens, there being no stereopticon lens in use, then this stick would have to be made in the form of line A in the sketch, the offset being wide enough to allow A-2 to pass the projection machine. Line A-2 represents the straight edge as you would look down upon the top of it, X X being braces to stiffen it. I then create a rather dense smoke in front of the objective lens, either with a cigar, a Bee smoker, or in any convenient way, so that the light ray will be clearly shown by the smoke in the air. This smoke must be quite heavy, in order to define the right light ray clearly. Having created a sufficient smudge I sight across the top edge of the light ray and line the stick exactly with the top edge of the ray. Next I shove the lamp-house over to the stereopticon side, or, if there be no stereopticon side, and the lamp-house cannot be moved over, then I remove the machine head temporarily, and, having previously blackened a piece of tin by painting it with lamp black mixed with turpentine, or by smoking in the flame of an ordinary candle, I hold it between the crossing point of the rays and the condenser, a distance equal to [illegible] of the objective from the crossing point, and adjust my light by pulling the lamp back and forward, until there is no ghost shown on the tin. My reason for painting the tin black is that a ghost shows quicker on black than on any other color. After having removed the ghost entirely I slide the lamp-house back or forward until the bottom edge of the condenser light ray lines exactly with the aforesaid straightedge. If the lamp-house cannot be brought into such position that the stick will line with the bottom edge of the light ray, then I know that my condensers are of the wrong focal length, and I proceed to try other combinations, until I can line the top edge of the stick with the bottom edge of the ray.
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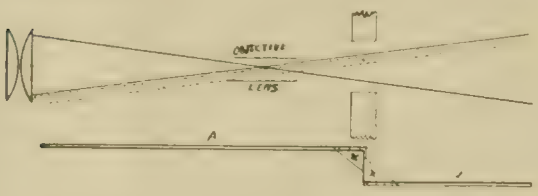
> 
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> If the condensers are of too long focal length then when the light ray touches the stick opposite the machine aperture, or the point where the machine aperture would be, there will be space between the stick and the light ray out near the condenser. If the condenser be of too short focal length, then the opposite condition will prevail. Having substituted the right condensers, or having succeeded in lining the light ray with the stick by moving the lamp-house, I then project the light to the screen, and if the operation has been performed as directed, you positively will have a clear screen. The plan does not end here because, by reason of different carbon combinations and different setting of the lamp, it may be quite possible to secure a very great difference in light density at the screen, I therefore, proceed as follows: secure a camera or kodak of any kind and get a box of plates or films, preferably, though not necessarily, fairly rapid. Now, with the light on the screen, make an exposure of ½ second. Now change your carbon combination, that is to say, supposing you are using ⅝ and [illegible] another size, say ¾ and ⅝, if you are using high amperage, or two ¾ or two ⅝, each time making the exposure of ½ second, the camera being set in the observation port of the operating room. Before beginning this test set your camera's diaphragm, preferably wide open, and don't change the diaphragm, because if you should make one exposure with a wide open diaphragm and the next one with it partly closed the experiments would be of no value at all. Having made as many exposures as you wish, with different combinations of carbons and different settings of the lamp, develop all the plates. In developing it is absolutely necessary that they all be developed in the same solution, in the same way, or, in other words, simultaneously. They should also all be given precisely the same time in the fixing bath; in fact, everything in connection with all the plates must be the same. Having finished the development and the fixing you can tell by the relative density of the same which one represents the greatest light intensity on the screen. For instance, supposing you made four exposures and number three showed the greatest density, that is, the screen showed the blackest in the plate; this would mean that the combination used when number 3 was taken gave the greatest light intensity on the screen. In this test you must be very careful and not get the plates mixed. You should carefully mark the plates as they are removed from the holder, since if you get them mixed the experiment falls flat. You must remember also that in the plate everything is reversed and the denser the image of the screen on the plate the more brilliant the screen really is.

Brother James also brought another proposition which looks, from the sketch submitted, to be practicable, although he does not wish this published. It is an attachment which can be used in connection with the regular projection outfit to project the actual act of writing on the screen. That is to say, by the use of this the hand appears on the screen of the theater and writes the message. Brother James tells me he has tested this device thoroughly and it works perfectly, and I see no reason why it should not. As I understand the matter, he will be glad to supply working directions for constructing this device at a price.

As I stated in the beginning, I regard this data of very real importance and recommend it for experiment by our correspondents. I would particularly like to have brother Woods, of San Francisco, experiment with the condenser, and report his findings to this department. We also have many other correspondents perfectly capable of making experiments with matters of this kind, and we would be very glad indeed to have them try this out and report. It would be impossible to name them all. I give brother Woods' name because he has proven to me beyond any question of a doubt that he is a man thoroughly capable of handling such matters as this and making a report upon which we may all depend. It will, of course, be understood that I am referring to the condenser matter. The screen test is only of interest to each individual house, but it has, I think, a very real value.

## From Hamilton, Ontario.

C. Wallis, Hamilton, Ont., writes:

> Your criticism of my letter, page 846, November 22nd issue, is correct. The ink will spread if you use a pen which discharges ink too freely. The one I used is made by Reeves & Sons, of London. It is very small, being only 9/64th of an inch, and having a very fine point. Now, as regards that list of books. Since writing I have secured a set of the International Correspondence School's students' bound volumes on electric lighting and railways. They are very good, but these books can only be secured in two ways, viz.: (a) by taking a course in electric lighting and railways at a cost of about $75, or, (b) secure the volumes from a student who has no more use for them who has taken the course and stopped studying. The schools will not sell the bound volumes except to those who take the course. The International Text Book Company also have a library of technology, the electric department being composed of thirteen volumes, which can be secured singly, at $5 each, or $65 for the set, its only fault being that it may be too technical for the average man. (That is usually the fault—that and the fact that these volumes probably contain ten pages which are of no value to the operator to every one page which is.—Ed.) The Wagner Electric Company, of St. Louis, Mo., inform me that the Foster Handbook, published by D. Van Nostrand, of New York City, and the Stanford Handbook, published by the McGraw Publishing Company, New York City, have some excellent information on converters and motor generator sets.

As to the ink, possibly such a pen as you describe might do the work, but I am sure you could not write on raw glass with any ordinary instrument. As to the books, I will invite the two publishers to submit copies for examination and will then reoort. Later: It has just been suggested to em that it is easy to write or draw on glass which has first been heated. I don't know, but it might work all right.

## An Honest Admission.

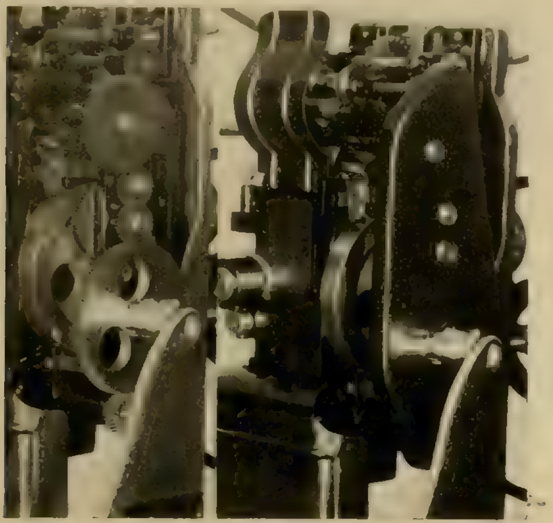
Fort Worth, Texas, contributes the following:

> I hereby agree to crawl out from under my stone, have my candle lit, and let my light shine forth that I may help others and learn something, in the meantime, myself; for since you have begun to tackle the questions I find how very little I really know, and I am not willing to be left behind.

Fort Worth then answers question No. 1 correctly, but frankly admits he got the answer out of a book. Says, however, he will stay with it until he understands the proposition thoroughly. Question No. 2 is answered in the main correctly. That is the right spirit, Fort Worth, and it is precisely this result I expect to accomplish by these questions, viz.: to show operators, or at least a great many of them, how little they really do know, after all, about the technical part of their business, and by so doing to induce them to study and learn. If I can coax any considerable number of them to "crawl out from under their stone, have their candle lit, and let their light shine forth," I will have, I firmly believe, done a service to the moving picture industry, as well as to the operators themselves. I know there are those who object to this, and many of them are honest in their objection, too, but I think, as time goes on, they will discover that their fears are not only not well founded, but, in fact, are not founded at all. The only fear I have in connection with this series of questions is of the mail resulting therefrom becoming a very genuine burden. In fact, the mail of the department now is so large that it is a very real task to decide what to use and what not to use. The mere publication of the letters which reach the department, without any comments on them whatever, would fill probably five times the space the department now occupies, and that is not counting the answers to questions either. So, brothers, you must not feel offended if your communication does not appear promptly, or for that matter does not appear at all. It is simply for the reason that the editor, as much as he would like to, could not find space for it.

## Edison Improvements.

The Edison Company informs the department that, commencing November 10th or thereabouts, all Edison Model "D" kinetoscope machines shipped from Orange will show two important improvements, viz.: a guard over the train of gears on the operating side, and the following gears made helical, or, in more familiar terms, spiral, instead of spur as heretofore; large driving gear, first and second intermediate pinions, large intermediate gear, upper sprocket shaft pinion, take-up sprocket shaft pinion, revolving shutter shaft gear, revolving shutter intermediate gear, and revolving shutter driving gear. These gears are made very heavy, and the substitution of helical (spiral) for spur gears will bring about a material decrease in the noise of operating, as well as adding to the life of the gears.



As will be seen by the illustration, the guards improve the appearance of the machine, as well as protect the operator from the chances of having his fingers caught. The list price of the machine, model D, will remain unchanged, notwithstanding the improvements. A little later, the company informs the department, they will be in position to quote prices on converting old mechanisms (model B) to this latter type.

## A Marvelous Performance.

Recently Samuel Levin, general manager of the Jones, Linick & Schaefer circuit of moving picture theaters in Chicago, called on the editor, who had the very genuine pleasure of his company during the afternoon and evening. Mr. Levin is not only a thoroughly capable manager, but he is also a man thoroughly well liked by practically all of the thousands of people with whom he comes in contact, both socially and in a business way. Friend Levin has been with the Jones, Linick & Schaefer people for many years. For a long time he was the manager of the Orpheum, Chicago's foremost moving picture theater, and the house which pays a larger rental, considering its size, than perhaps any other moving picture theater in the world. He was afterwards advanced to the position of general manager, which he has now filled acceptably, if I remember rightly, for a period of more than two years. It is a real pleasure to say these nice things about brother Levin, because he more than deserves them. The editor of this department has not had a more enjoyable privilege in lo these many moons than that of entertaining Samuel Levin, of Chicago.

But that is not what I started out to say. In the evening, Levin and I went up to visit the Regent Theater at 116th Street and Seventh Avenue, which is the playhouse recently placed in charge of Mr. S. L. Rothapfel. Frankly, we did not expect to find anything very much out of the ordinary, and were therefore treated to the surprise of our innocent young lives. We came in sight of the really beautiful front of the Regent at about 8:40 in the evening and, much to our surprise, the large lobby was jammed, with a crowd extending out half way across the twenty foot sidewalk, awaiting a chance to get into the theater, the prices of admission to which are 10, 15 and 25 cents. I will not attempt to describe the front of the theater, because it has already been done, nor will I try to set forth the thoroughly charming beauty of the interior of the Regent. It was a very genuine surprise to both Mr. Levin and myself, but what followed was more of an eye opener, and I want to say right here and now that I am firmly convinced that we witnessed the most thorough and completely perfect projection of a photoplay that has ever yet been accomplished. The six-reel feature, "The Last Days of Pompeii"—the Kleine-Ambrosio production—was being shown. The screen was a mirroroide, which Mr. Rothapfel said he had changed somewhat, by removing all its gloss. The projectors were two Simplex. The operators were Messrs. Ivan W. Bowen and Lester W. Bowen. The light was the most beautiful it has even been the pleasure of the editor of this department to look at. It was white as snow, brilliant, and of thoroughly pleasing tone. During the entire two hours of the show I did not observe one single thing to criticise in the projection, and what makes this performance of the Messrs. Bowen more truly remarkable is the fact that they are working under considerable difficulty. Mr. Rothapfel has located the operating room on the ground floor of the theater under the balcony (a thing that I see would be practical in almost any theater), and the screen was placed so high that it was necessary to cut a special observation port, to look through which obliged the operator to stoop considerably in order to see the upper portion of the screen. I wish to compliment the Messrs. Bowen most highly on their performance. I do not think they knew I was in the house. It was the kind of projection that brings in the dollars.

And right here I wish to take issue with my friend, W. Stephen Bush, who, in a masterly description of this beautiful house, page 714 of November 15th issue, said:

> Now what was the picture? "A Journey Through Crimea." To be sure, the picture was finely projected; the light was perfect; the operator had his machine under perfect control, and maintained just the right speed, but, after all, in the exhibitors' catalogue the picture was nothing more and nothing less than a "scenic." It had been released on the 7th of October, and was in no way different from hundreds of other good scenic pictures. But for the frame in which it was set the program of four reels could have been had by any exhibitor who cared to pay for it. It was well selected, but no better selected than scores of other programs such as are offered to patrons of motion picture theaters every day in the week.

Mr. Bush then goes on to ask wherein in fact consisted the difference, or what were the added attractions, and then answers himself by saying that the manner of presentation was most prominent; the singers making their debut in leafy bowers at each side of the proscenium were revealed to the audience by a very clever spotlight arrangement, etc.

Now, I do not know exactly what brother Bush meant by "manner of presentation," but let me say right here that while it is true that any other exhibitor could have gotten the same films, there is not any exhibitor in this city, or in any other city, so far as I have seen, who could, or at least would project them in the same way. Suppose another exhibitor had gotten these same films with the same surroundings—the same house, the same singers and orchestra, all equally well managed, and had had an incompetent, or careless operator who could not produce that snow-white, brilliant light, and who could not, or would not maintain a perfectly clear field, with his screen free from shadows, and who could not or would not so regulate his speed so as to bring out the beauty of action in the films; what good would all those beautiful surroundings and that perfect orchestra have been under those conditions? Mr. Rothapfel began with perfect projection and surrounded that with other perfect things, and the result is nothing short of marvelous.

## For Marianna, Arkansas.

A. Cohn, Calgary, Alberta, Canada, contributes the following:

> Marianna, Ark., asked advice as to how to get rid of a flashing on his screen, which same he has at all speeds, page 732, November 15th issue. If there is no travel ghost I would call his trouble a flicker, and he is likely to get that if he has a two-blade outside shutter. The Nicholas Power Company puts out shutter blades of various widths, and it will be very easy for him to get one with a main blade 4¼ inches and flicker blades not less than 3¼ inches each, which will stop his trouble. I am operating at the Allen Theater, which was opened November 15th. Calgary may well be proud of this house, as it is the nicest theater in this section. The decorations are magnificent and the big pipe organ simply grand; the orchestra also is all to the good. As to the projection, it is not in order for me to praise myself, but ——. I am pulling 45 to 50 amperes d.c. from an 88 ampere motor-generator set, manufactured by the Canadian Electric Company. The throw is more than 110 feet, and I have an 18-foot picture. In order to secure the necessary brilliancy I need ⅞ carbons and the manager does not know where to get them. Can you inform us? The equipment is two Power's Six A with motor drives. What resistance would you advise for high amperage? We have two Power's rheostats, one for each lamp, but cannot get any more juice than I am now pulling without overheating the instrument. What do you think about two rheostats in multiple on each lamp?

In the first place, brother Cohn, I would not advise the use of more than 50 amperes d.c.; still, if you wish to do so, you can use the capacity of your present rheostat and connect in another in multiple, the second resistance to have as great capacity as you wish additional current. For instance, if your present rheostat gives 45, then a 12 ampere rheostat connected in multiple with it would boost the current to 57, or a 15 ampere one would make it 60, etc. I have referred your inquiry concerning ⅞ carbons to the importer, who informs me that he will take care of you. If you want greater screen brilliancy, I would suggest that, instead of raising the amperage to abnormal proportions, you install some one of the semi-reflecting types of screen.

## Nothing Doing.

Theodore E. Peiser, San Francisco, Cal., sends a clipping from the San Francisco Post of November 8th. This clipping relates to a scheme that was successfully worked out by Thomas A. Edison for exhibiting motion pictures on the sea beach, with fog banks for the screen. Friend Peiser then comments:

> Strange things there are in our little world. Nicht wahr, meine lieber? (What ever in the name of Germany that may stand for,—Ed.) Using a fog or cloud of dust (I'd like to see them try it during one of the sandstorms I have seen in Kern County, Cal., they would prefer the fog), instead of a screen.

Those schemes are all right to amuse newspaper readers, but the fly in that particular ointment is found by the practical projection man to be the fact that a fog bank is movable, and generally does move more or less, too, whereas a screen must be located at a given distance from the lens or the picture won't focus. Supposing this stunt could really be pulled off at all, it would only be possible occasionally when the side of a fog bank chanced to be located at some projection distance from the machine—a rather improbable and uncertain thing.

## Damaged Film.

From the Middle West comes the following:

> Enclosed find piece of damaged film which I cut out of one of my reels before I put the same on the projector. Of late I have received a number of films in this condition. Will you kindly tell me what causes the trouble, and the remedy? I will then try and find out who shows the films before we get them, so I can stop the trouble if possible. What do you think of a Power's Six which has run every night for three years without installing a single new part? Well, that is the condition in my operating room, though it is not because I want it to be that way. I have not even so much as an extra screw or condenser lens, and the only thing I can get in any quantity is carbons. Oil I must buy by the 25 cents worth. Recently while in a town a few miles from here I strolled into a picture house, and entered into conversation with the manager. He showed me his "coop" (that is what he called it), where I found a 60-cycle compensarc working on 133-cycle current. The lenses of the projector were so dirty you could hardly see through them. It so happened that I had a clean, soft cloth in my pocket and I removed the lenses and cleaned them, whereupon he demanded to know what I was doing, and if I "wanted to put the machine on the bum." He is running six reels for 5 cents, changes every day, and pays about $18 per week for his service, and then this "manager" (save the mark!) wonders why he does not do a good business. We are trying to organize a local of the operators here and expect to succeed some time this week. I think your question stunt is simply great and believe you should publish the answers. I tried to secure books on electricity from our local library, but they had nothing of any value. I then went to some of the electricians and put the questions to them, but they could not (maybe "would not" would fit better.—Ed.) answer them, so you see we little fellows are rather up against it; therefore, I again say, by all means publish the answers. I file the Projection Department by cutting it out of the magazine and putting the leaves in a "Grip" individual file, which can be bought for 15 cents at almost any book store. It makes a very neat looking job, and does not take up much room.

I have given this rather long letter space because it deals with some matters which one has to keep hammering on. As regards the film, frankly, I do not know what has done the damage. I have seen film injured in the same way without being able to determine what caused it. In this instance, at least, I am of the opinion that the fault lies in the film itself. The sprocket holes on the right hand side (as it goes in the machine) are split through, very nearly at their left hand edge; but not all of them are split, nor is the split in all cases straight, therefore it looks as though there was an inherent fault in the celluloid. I am sending the sample to the Lubin Company with a request that they express an opinion. And now as to that manager of yours. I would respectfully suggest that a single carbon and a nickel's worth of oil might be bought at a time. It is really a shame to invest a whole quarter, all in one tremendous lump, in oil, and as to buying a dozen carbons all at one time, why, it is simply reckless. The operator might get hungry and eat some of the large surplus, or he might actually steal a portion of that large stock. Then, too, look at the space occupied by this wholesale purchase. The "manager" in the other town is too unspeakably impossible to even bother with.

## As To Theater Lighting.

It seems to the editor of this department as if the time has come when theater managers of this, and other countries, ought to look very carefully into the matter of expense in lighting. I know of no instance in this country at least, where current is furnished a moving picture theater by a light or power company at less than 6 cents per k.w., and I know of instances where managers are paying as high as 12 cents, the average being, I believe, somewhere between 8 and 10 cents, say 9 cents. Now, it has been thoroughly demonstrated that current can be produced in isolated plants, under favorable conditions, as low as 2½ cents per k.w., and I think it may be asserted as a positive fact that, given a reasonably efficient outfit, several of which are now on the market, it is entirely possible to furnish current for a moving picture theater at 4 cents per k.w., this estimate to include all expense, including maintenance and depreciation of the plant. This probably would not prove to be a very largely paying proposition for the small storeroom theater which projects with a low amperage, and does not carry many auditorium or front lights. When we came, however, to the more modern picture theater, in which anywhere from 40 to 60 amperes of current are used for projection, and almost as much for front and auditorium lighting, a very different proposition is presented, and the saving effected by a reduction of current charges from even 9 to 4 cents is an item well worth the consideration of a manager.

The operation of these plants is not a difficult thing, if the man in charge takes a little pains to study up and inform himself on the action of gas and gasoline engines and on electric generators, and then mixes the acquired knowledge with a liberal portion of common sense and industry. Gas and gasoline engines were, up to a few years ago, rather crude and unreliable pieces of mechanism. The only thing one could be certain of was when you tried to start them they might go—and might not. The advent of the automobile, however, has served to refine and improve the gasoline engine, and along with that goes the gas engine, to such an extent that it is today a thoroughly reliable engine, if given even ordinarily intelligent care. For instance, to show you how reliable these engines really are, the editor of this department, who, while he used to be a locomotive engineer and has a good working knowledge of mechanics, still did not know any more about the operation of a gasoline engine than the law allows, and that was very little indeed, purchased a motorcycle last fall, and, while he has, up to date, driven it more than 4,500 miles, not one single time has that engine failed to respond and do its duty manfully. Of course, he has, meanwhile, studied up on gasoline engines, and in a very short time has acquired sufficient knowledge to make that blooming chu[illegible] his hand, and is figuring on teaching the thing to sing "God Save the King." Joking aside, however, the short time it has taken the editor to master the intricacies of a gasoline engine (a twin-cylinder) shows how readily the average operator could master the operation of one of the light-plant engines, if he really put his mind to it. As has already been set forth in this department, one light plant manufacturer has offered to submit his plant to the observation of this department for approval or the disapproval of its performance. Others will doubtless follow suit, and, when the fact has been thus established that these plants are easy of operation, economical, and to a considerable extent foolproof, I shall certainly recommend theater managers to install their own individual plants, rather than pay large prices for current from light and power companies.

One of the first questions asked, however, is this: Suppose my light plant breaks down, what would I do? The answer to that question is childishly simple; retain the service wires of the power company, and connect them to your house by means of a double-throw switch, which will instantly cut out your own power plant and substitute the current from the city plant. But say, you, will the light company stand for this? In reply I would say that the light company is a public service corporation, and you could, I think, compel them to establish their wires in your house, though you might be, under those conditions, obliged to pay for the necessary wiring. At any rate, I do not think the company would raise that kind of an objection.

## Lodi "Explains."

Lodi, Cal., who recently contributed a transferring scheme which, according to Millbrook, N. Y., did not transfer for sour apples, comes forward with the following:

> Replying to Millbrook, will explain things once more. If he will proceed as follows, he will have no trouble in transferring newspaper cuts to a slide. First, make the following solution: shave one-half bar of plain laundry soap, and boil it in six quarts of water until thoroughly dissolved. When cold add one pint of turpentine and two-thirds of a cup of borax. Stir well before using. Next thin ordinary light-colored varnish with turpentine, and coat one side of the cover glass, allowing it to remain until dry. Now dampen a clean rag with the solution and, with same clean rag, dampen the picture, blotting same afterwards with an ordinary blotter, and lay it on the varnished side of the glass, afterwards rubbing it down firmly with the back of a tablespoon. Next peel the paper off, and the slide is ready to be used. Several operators are using this solution and getting good results.
>
> The other day the manager of the Lyric Theater asked me what caused the bearings of a generator to become overheated. My answer was that it might be caused by lack of good, clean oil; that the supply of oil to the bearings should be of good quality, abundant in quantity, though not sufficient to overflow and get into the commutator or windings, and that the bearings should be kept perfectly clean and free from dirt; that the bearings should be cleaned out occasionally, especially if they heat; that the heating may be due to rough journals, or the bearings being too tight; the shaft being sprung; the bearings being out of line; or the belt too tight; or the armature out of center, so that the magnetic pull one way is excessive, or anything else that may cause excessive friction. He said the answer was a good one, but I would like to have your opinion.

Well, Lodi, in answering the manager I do not think you overlooked very much, yet you did omit one of the principal things, viz.: most motor bearings nowadays are lubricated either by means of a wick (capillary attraction), extending down into the oil cell, or else rings passing over the bearings and traveling therewith, extending down into the oil cell, thus carrying oil up to the bearings. The most frequent causes of heating I know of are using oil of poor quality, overload, a dirty or too short wick, the rings getting stuck, tight belt or overload. As to your transferring scheme it seems to be exactly the same as the one you sent before. So there certainly must be something wrong somewhere.

## Carbon Sharpener.

W. S. Whitmore, Jewel Theater, Washington, N. J., sends a carbon sharpener for examination. While we thank brother Whitmore for submitting the tool for examination, still it is nothing more or less than the spoke sharpener, which has been described in the department time and again, and suggested as an excellent carbon sharpener. Friend Whitmore says he was troubled with a double spot on his Power's Six, but corrected the same by setting the carbons as per directions in the Handbook and placing the condensers close together, also raising the rear end of the lamp-house about ¼ of an inch. He promises a description of a take-up equalizer of his own design, concerning which he would be glad to correspond with other operators. We shall be pleased to have a description at Mr. Whitmore's convenience.

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# Comments on the Films

## Licensed

"THE STOLEN INHERITANCE" (Patheplay), December 9.—A well-photographed Western drama. The story is of a physician who deserts his wife. Later he connives at the kidnapping of an heiress in order to himself get possession of the property, but he is foiled through the interposition of his wife, who has been befriended by the man he is now trying to cheat. There is a pleasant ending.

"AN ENEMY'S AID" (Lubin), December 9.—A lurid melodrama in which the lead is played by Edgar Jones. The story is of jealousy and revenge, or rather attempted revenge—the blow-up-your-cabin kind. It will interest those who like thrillers.

"DECEPTION" (Vitagraph), December 9.—A drama that in its general plan will remind one of an old-time Biograph comedy, in which employer and valet change identities in order to fool a woman and her maid, not knowing that the latter likewise have outwardly transposed their positions. In this case the wealthy man poses as a poor artist and permits his poor relative to appear as the man of means. A stenographer determines to appear as an heiress and induces a friend to accompany her to a summer resort as a maid. The poor relative wins the supposed heiress, but when she relents and informs him of the deception, the suitor declines. The real rich man, however, comes to the front and takes the girl for himself. It is a "beautiful dream," fairly well acted, but it is hardly convincing.

"AN EQUAL CHANCE" (Selig), December 9.—A story of a man who goes into the mountains to spend a holiday with the family of a young woman in whom he is at least much interested. There he meets a maid who, in spite of the fact that she wears a short torn skirt and no stockings, apparently has just come from the hairdresser. The visitor falls in love with the maid. When he is called away on business the fiancee tells him to come to her at the end of his year's European trip—he is in California and his telegraphed order informs him that the steamer sails on the morrow—and then if both are agreed he may return to her the ring she now hands him. When the former fiancee goes to the maid she finds her an orphan, her father having died. She takes her to her home and gives her all advantages. In a year she is transformed. When the man returns he picks the maid. The story will have interest for those it succeeds in convincing.

"THE HEART OF THE LAW" (Essanay), December 9.—E. H. Calvert has the role of a policeman sent out to pick up an escaped convict. He locates him. He is a man of position. The policeman secures in his family a place as butler in order to make sure of his man. When it comes time to carry out his instructions and place the man again under arrest his courage fails. His heart has been stirred by the little girl of the household, reminding him of his own. The upshot is that he writes his resignation and leaves the home. When he gets to the hotel, where his mail is received, he finds word that the man is innocent and to tell him to report in Chicago. All ends well. It is a good story, well acted. It may not be defensible from the ethical side, but it surely is from the human, especially in view of the man's innocence.

"THE STOLEN PLANS" (Edison), December 9.- This is a real picture. It is finely staged and splendidly photographed. There is a good story. Marc MacDermott has the lead, and holds it from start to finish. This remark even applies to the aeroplane contest, in which he was a participant. There is a fine cast, and aside from a tendency on the part of William Luft, who plays the villain, to indulge in what Richard Mansfield described as "acting acting," the work of the players is excellent.

"SOPHIE'S NEW FOREMAN" (Essanay), December 13.—A ranch comedy which keeps the observer on the verge of laughter throughout and breaks into genuine mirth occasionally. Sophie hires Alkali Ike to act as her foreman; the girl arrives and affairs become considerably complicated. This is the better type of Western comedy, with good character work in several parts.

"THE INVISIBLE FOE" (Kalem), December 13.—This film story is handicapped by an unpleasant theme, the hero being addicted to use of the hypodermic needle. Both the girl and her father unite to aid him in throw in goff this terrible habit, which he succeeds in doing. The close of the story, which handles its disagreeable subject as delicately as possible, is a happy one.

"THE REAL IMPOSTOR" (Lubin), December 13.—A half reel of fairly good burlesque, in which a young artist poses as a duke in order to deceive the girl's snobbish mother. The denouement brings out some laughter from the audience.

"A PILL BOX CUPID" (Lubin), December 13.—This, on same reel with above, is quite amusing throughout and well acted. The young couple lead the fat uncle and thin aunt into taking drugs to change their weight. But the drugs get mixed up and the fatness and thinness increase. But the love affair ends happily in spite of this.

"THE FIRST CHRISTMAS" (Edison), December 13.—A film story of the birth of Christ. It begins with a feast scene in the city and shows how a young man, filled with remorse, goes out with the shepherds in the hills. The night scenes, wherein the star appears, were very appealing. A fine spiritual atmosphere is achieved by this film and it is an excellent offering for the Christmas season. The story leads up to the birth of the child in the manger, and various biblical quotations of an appropriate nature are shown A strong holiday number.

"UNCLE JOHN TO THE RESCUE" (Patheplay), December 13.—A comedy number, with Crane Wilbur, Anna Rose and Ned Burton in the cast. The scenes and characterizations are good and the story gets a pleasing start. Uncle John gives a yachting party in order to bring together the quarreling young married couple. The reconciliation should have had a little more snap to it, as it did not quite come up to the fore part of the film.

"THE HOUSE OF DISCORD" (Biograph), December 13.—The beautiful ball room scenes at the beginning of the film make a strong appeal to the observer and a story worthy of the setting soon develops. The wife and husband separate because of her plans to elope with another. Years later the daughter suffers also from her father's coldness of heart. The reconciliation was pleasingly handled. The logical development of this story and the smooth acting and photography make the film a desirable one.

"LIFE, LOVE AND LIBERTY" (Lubin), December 12.—A Mexican romance with a good sprinkling of romantic interest. Romaine Fielding appears as the governor, who is forced to order the execution of his fiancee's father. The wedding is interrupted and later the governor disguises himself and saves the father from death at the risk of his own life. The characterizations and settings are good and the story a pleasing one.

"BIRDS OF THE INLAND MARSH" (Patheplay), December 12.—Here is a half reel which will delight nature lovers everywhere. It shows tern, ibis, hell drivers, stilts and other water loving birds in their native habitats, giving close views of their nests in each case.

"A JOURNEY TO THE ENVIRONS OF NAPLES" (Patheplay), December 12.—This, on same reel with above, is equally interesting and wonderfully picturesque. The scenes are all nicely tinted. A fine reel.

"THE MYSTERIOUS WAY" (Selig), December 12.—This story, written by Arthur Preston Harkins, is an absorbing one and has a particularly effective close. The little girl runs away to follow the organ grinder and his monkey. She falls asleep in a box car. Eighteen years later the same girl plays the part of her own daughter and runs away. She finds her own grandparents. The plot has an impossible sound, but as worked out on the screen it is very convincing and has a strong heart interest. A good offering.

"GENERAL BUNKO'S VICTORY" (Kalem), December 12.—A half-reel comedy of the burlesque type, which succeeds fairly well. The hero employs the Indians to capture the haughty general and later the officer retaliates by getting the hero into the same predicament and stealing the girl.

"PIANO MANUFACTURE" (Kalem), December 12.—An exceptionally instructive half reel, shown with above, depicting the manner in which rare woods are treated in the manufacture of pianos. A good idea is obtained of the whole process of piano manufacture.

"THE LIFE SAVER" (Vitagraph), December 12.—A beach comedy, in which the girl makes a bet she will be engaged to the hero by five o'clock. He saves her life and later he in turn pretends to be drowning after they have quarreled. The situations are not new, but the cast, with Willie Van and Lillian Walker in the leads, is distinctly pleasing. The mellow photographic effects are also very attractive and on the whole the production is a good one.

"A FOUL AND FEARFUL PLOT" (Biograph), December 11.—A rough burlesque on the Wild West villain, hero and heroine. It is a grin rather than a laugh, but in one show there was some laughter.

"THE TROUBLESOME MOLE" (Biograph), December 11.—Sharing the same reel is this, also a rather rough farce. It made laughter in one show.

"AT PHNOM PENH, CAMBODIA" (Melies), December 11.—For the most part this series of Oriental views is well photographed. The subject matter is of great interest. Some temples of extraordinary beauty in line and decoration, one of them made of silver, are shown. The artistic spectator will notice a gate of metal as delicate and graceful as the veins of a leaf.

"CHILDREN OF THE FOREST" (Essanay), December 14.—We are shown a forest fire started and quickly spreading, and it certainly justifies itself as part of a picture story—the flames seem animated with an intelligently directed desire to consume the Indian heroine. It was played in a bit of woods as dry as tinder and is truly most effective. There is good material in the story, too, and the whole can be termed an artistic production. A good release.

"PHYSICAL CULTURE ON THE QUARTER CIRCLE V BAR" (Selig), December 11.—A comedy that made some hearty laughter. A conventional story; gives a chance for some new comedy stunts, many of which get over wholly. The best the picture has in this way is the work of Lester Cunio in very laughable tight-rope walking. The picture makes an excellent offering for all kinds of shows. The script is by Edwin Ray Coffin, and William Durcan produced it.

"PATHE'S WEEKLY NO. 75," December 11.—Not seen by our reviewer.

"SACRIFICE" (Vitagraph), December 11.—In a few scenes toward the end of this picture Myrtle Gonzales so artistically acts a good situation and so fills it with charming beauty that it justifies the whole. She is entertaining the man she loves, but whom she has decided to give up to her aunt (Anne Shaefer). Yet the perfection at this point rather harshly criticises the picture's earlier scenes and its story as a whole. Mary H. O'Connor is the author and Hardee Kirkwood produced it. It is a finely photographed offering and has many lovely scenes.

"GREEDY GEORGE" (Edison), December 10.—Georgie eats too much pie in the pantry at midnight and goes back to bed to dream of a pile of pies almost as high as himself. He didn't think it a nightmare till the sugar box and the bottle of ginger ale came and made him eat them. A big pudding and a big cake also figure in his dream. Andrew J. Clark is a small sized, but very pleasing, comedian, and got much fun out of it all. Lucy Oppenheim is the author, and it was produced by Charles France.

"JOINING THE OCEANS" (Edison), December 10.—On the same reel is this series of the Panama Canal. It is really a trip from the Atlantic Ocean to the Pacific through the Canal, and is, of course, of great interest. The photography is acceptable, that is fair.

"SMITHY'S GRANDMA PARTY" (Essanay), December 10.—A farce rather rough in places, but cleverly acted and certainly amusing. Wallace Beery is Smithy and Annie Edney is his wife, who goes on a visit to her mother, but returns unexpectedly to find that hubby is entertaining some of the girls. The butler (Bobbie Bolder) is "grandma"—a chaperone the girls demanded before they would come. It is the fun spirit of the players that counts in this picture and makes it very amusing and laughable.

"HILDA OF HERON COVE" (Selig), December 10.—An unreasonable story that can hardly interest many. There are some excellent backgrounds, but the whole is old, unconvincing and dry. Clarence Trambers is the author and E. A. Martin produced it.

"YOU'VE GOT TO PAY" (Patheplay), December 10.—Story is old style and weak. Two criminals leave prison together. One determines to live straight and the other returns to his evil ways. The "good" one becomes cashier and is engaged to the daughter of the company's president, when the other appears and he has to "pay." This is not a tragic situation nor is it very interesting, because the hero's weakness makes him almost contemptible. He is deceiving a girl who thinks him a desirable match and is in the end unwillingly made to confess.

"A PIOUS UNDERTAKING" (Edison), December 15.—A farce below Edison's standard in freshness and probability. There was laughter, due to Edward O'Connor's acting. Script by Herbert Prior and Ashley Miller produced it.

"THE UPRISING OF ANN (Vitagraph), December 15.—There is no doubt that this picture by Maria Wing tells a human story, but it starts from so distressingly sordid a situation (a country school teacher trying to break up a family and having, at first, a great advantage because the woman (wife and mother) can't read her notes to the man) that it is surprising that the ending is idealistic. We don't criticize it for this; life is full of such things. We would call it a strong offering if it had been a bit more artistic—it is impressive as it is. Anne Shaefer has the leading role and holds it up. Hardee Kirkland produced it.

"WHEN THE WELL WENT DRY" (Lubin), December 15.—A farce that is not very new, but it made two spectators laugh a good deal.

"A MASKED MIX-UP" (Lubin), December 15.—Mae Hotely, who has forbidden her husband, played by Arthur Hotaling, to go to the mask ball, finds his costume gone and follows to beat up and bring home the wrong man. "Some woman," remarked some one near us, and we think it pretty pat. Frank Griffin is the author and it was produced by Arthur Hotaling.

"PATHE'S WEEKLY NO. 76," December 15.—An especially interesting number with items from Irkoutsk, in Siberia, where there was a spectacular fire, to beautiful Hermosillo, the Mexican city, where General Carranza has made his headquarters. The general looks like a soldier and a gentleman.

"THAT SUIT AT TEN" (Vitagraph), December 10.—A picture that got 'em laughing. "That suit at ten" looked mighty good to James Lackeye, the economical business man, but it rained and, while he sits at his desk, it begins to shrink. His wife has to find carpenter tools to get him out of it, which makes a good ending, after we have seen that cheap suit doing the boa constrictor act on him until he can hardly breathe. James Young is the author and it was produced by Bert Angeles.

"PERFORMING LIONS" (Vitagraph), December 10.—On the same reel is this, which is just a bit, but worth while seeing.

## Licensed Specials.

"THE CHINESE DEATH THORN" (Kalem), December 10.—There are many pictures good in two reels that would be better in one, and this present feature seems to us a sample. The story holds, because there is art in the way it is woven, not because it convinces. It has several excellent situations that convince for a time and many fine scenes, but it also has scenes that in no wise add anything effective to the whole. Made by the Kalem Company on the coast, it is well acted and the photography is clear. Its central theme is the final regeneration of a youth who had belonged to a Chinese crime syndicate and who has cut lose from his evil companions.

"A MODERN PORTIA" (Patheplay), December 11.—A two-part picture made in France with a charming young woman lawyer for its heroine. She has fallen in love with a doctor who is gambling beyond his means and who steals from one of her clients. She defends the property of this client against him and sends him to prison, though she still loves him. It makes a good serviceable release with carefully made, interesting sets, but lacks the touch of beauty that might have made it a work of art.

"HIS BEST FRIEND" (Lubin), December 11.—A melodramatic story a bit over fifteen hundred feet. The situation and development are not strong and the offering is only fair. It has some well-acted scenes, but some of it is poorly acted. One watches it for the outcome, but there is no grip or emotion in it. The author is George Terwilliger and it was produced by Barry O'Neil, who seems to have done well with this material. Harry Myers' acting shows quality.

"PEG O' THE MOVIES" (Edison), December 12.—A two-reel number, in which the plot develops somewhat too slowly and lacks a certain degree of feeling in the acting. The story, written by James Oppenheim, is an entertaining one. It gives a splendid idea of the way in which moving pictures are made and the observer follows the fortunes of Peg with much interest. The rebellious lover himself finally joins the company as the hero. Ben F. Wilson and Gertrude McCoy have the leading parts. An unusually good result was obtained in the moving picture within a picture. While this kind of a story has been worked out before in different ways, it is entertaining.

"LOVE'S SUNSET" (Vitagraph), December 13.—A tragic story, finely presented, the scenario being the product of Mrs. Owen Bronson. It tells the story of a cabaret girl who is cast off by one man and marries another without revealing the secret of her past life. Later the first man reappears and some strongly emotional scenes result. Earle Williams, Darwin Karr and Clara Kimball Young have the leads and their work is very convincing. Miss Young in particular adds to her laurels in this two-reel number. Little Bobby Connelly proved a very pleasing child actor. A strong production.

"THE WOLF OF THE CITY" (Selig), December 15.—A split feature in which the first story makes a bit more than one reel, with the rest finished up by a farce love story. In the first offering—it is not a drama—is a story of newspaper life that is not realistic nor convincing and gets nowhere—the ending is obscure and syncopated. The author is Edwin Balmer and Marshall Farnum produced it. The feature's partner called "When Father Wanted a Smoke," is a rural farce, amusingly enough produced, but with no particular freshness in its point.

## Independent

"SHE SHOULD WORRY" (Joker), December 27.—Max Asher as "Schultz," who has the misfortune to own a wife extremely indifferent to his welfare, plays his usually funny role and his race after the trolley car is particularly praiseworthy work. A first-class farce comedy. No one will fail to laugh over Schultz's misadventures.

"THREE CHILDREN" (Powers), December 29.—A very pleasing release, in which a small boy wants to trade his baby brother for his grandpa, who had been sent to the Old Folks' Home. Views of an actual home are shown and the baby itself wins many friends among observers. Kathie Fisher and Edna Maison appear in the cast. One of the natural, close to human nature type of films that are always welcomed by an audience.

"THE KITCHEN MECHANIC" (Crystal), December 30.—The heroine, the kitchen maid of the title, goes on a rampage in this half-reel farce, which will be found laughable in most playhouses.

"HUBBY'S NIGHT OUT" (Crystal), December 30.—This is an amusing little sketch in which a wife waits up for a husband and finds him next morning in bed. It shares the reel with the above.

"MIKE AND JAKE IN SOCIETY" (Joker), December 31.—The dinner party at which Mike and Jakke appear in this farce comedy is a strange, but then a very funny, affair. The entire production will not fail to get its laugh.

"LURE OF THE STAGE" (Crystal), December 28.—Pearl White plays the leading part in this drama of self-sacrifice. An actress who has been having an affair with a man whom she thought a bachelor, discovers that he has a wife and child and called upon to decide between exposing him and keeping silent, she chooses the latter course.

"HIS FAITHFUL SERVANT" (Rex), December 28.—The scene of this drama is laid in Australia and the hero is a native, the faithful servant of a young settler and his family. A city man appears to chop wood for his health, insults the settler's wife and the servant saves her honor by sacrificing his life in a fight with the rascal. The final struggle is needlessly protracted, but on the whole, the story is interesting.

"APPLY TO JANITOR" (Eclair), December 28.—This rather fantastical farce relates of two henpecked husbands who manage to get away from their respective spouses to attend a prizefight. There are some good laughs in the story.

"NUTTY IS DEAD, LONG LIVE NUTTY" (Eclair), December 28.—On the same reel as the foregoing appears this burlesque concerning an individual, "Nutty," whose high life causes his uncle to cut off his allowance; whereupon Nutty plays dead. Out of this ruse springs a laughable situation.

"THE UNHAPPY PAIR" (Powers), December 26.—Edwin August plays the lead in this farce comedy which swings around the frantic efforts of a young married couple to make their home appear as they have described it to the husband's father and the bride's mother. This necessitates the stealing of a baby, a cradle and a Thanksgiving turkey. The action is spirited and the situations are laughable.

"THE FIELD FOREMAN" (Victor), December 29.—J. Warren Kerrigan, as the brutal foreman of a gang of men employed at an oil refinery, plays the leading man in this drama which has for its purpose the evolution of the foreman into a decent, lovable man. He is a thoroughgoing man and, with his companion characters, will find many friends.

"A HOPI LEGEND" (Nestor), December 31.—Wallace Reid writes and produces this story. He and Dorothy Davenport play the leads. The two make very fair-skinned and fair-complexioned Indians. The story lacks holding quality. The treatment is immature. The spirit stuff at the finish is designed to be impressive. In most cases it is to be feared the "ascension" will be provocative of ridicule.

"THE HARVEST OF SIN (Kaybee), December 26.—A spirited Western story, written by William H. Clifford. There is action aplenty in this reel and the story is acceptable throughout. The influence of the liquor sold by Jim to the Indians brings on some dramatic fighting scenes. One of the best Western releases recently shown.

"SOME NERVE" (Keystone), December 25.—This is the usual nonsensical offering, with the addition of a very pretty girl and a good character part. Ford Sterling goes through more of his highly emotional comedy and succeeds in bringing out many laughs. Pleasing nonsense.

"A TALE OF THE WEST" (Nestor), December 26.—A Western subject, beginning with a rapid-fire man hunt. The girl and her parents in the emigrant wagon shield the hero, who is believed to have killed a man. The man's recovery was so absolute as to be almost ridiculous, but for all its absurdity the brisk action of the piece and its thrilling moments hold the attention well. Donald McDonald and Ramona Langley are pleasing as the young couple.

"SLIM AND THE OUTLAW" (Frontier), December 25.—In this number Slim sets out to capture Rattlesnake Pete and thus win the hand of the girl. Instead he arrests the bridegroom. Some quite amusing scenes in this, the one in the barber shop being the best.

"FRED GOES IN FOR HORSES" (Apollo), December 7.—This burlesque comedy number starts in quite slowly, but a number of amusing situations develop. It concerns the theft of Fred's horses by Hank and Lank, and the subsequent search for them. A fairly entertaining offering.

"THE RIVAL PITCHERS" (Majestic), December 14.—This is a pleasing low comedy number, with some character work that is better than common. A grocer and a cobbler are rivals for the hand of a woman shopper. The closing scenes are of a hilarious nature and occur at a baseball game. Some of them bring out a good deal of laughter.

"HIS IMAGINARY FAMILY" (Princess), December 12.—This is an amplification of an old theme in which the nephew borrows a wife and child in order to deceive his uncle. Muriel Ostriche and Boyd Marshall appear. The story is a pretty one, in spite of its absurdity. The fireside scene was attractive and of course a genuine love affair results from the deception. A pleasing number.

"THE GREAT PORTOLA FESTIVAL IN SAN FRANCISCO" (Apollo), December 14.—This pictures numerous parade scenes from the Portola celebration in the Golden Gate city some time back. The subject matter is old.

"SEMI-ANNUAL DRILL OF LOS ANGELES POLICE" (Apollo), December 14. Showing the police of the Angel City on parade, with views of Mayor Alexander and Chief Sebastian. A fair number, on same reel with above.

"A MAN'S A MAN" (Reliance), December 13.—This depicts an idea that has been used before, illustrating the manner in which some surveyors were restrained from digging up a grave on their right of way. Bud's cleanup of the surveying gang was briskly shown. The photography is good and the story a fairly strong one.

"THE MIGHTY ATOM" (Reliance), December 15.—The atom in this case is a very young and enjoyable baby, left in the room of a bachelor. The story is interesting, inasmuch as the bachelor and the old maid decide to marry and look after the infant. Mabel Wright and Paul Scardon play the leads. A good human touch in this.

"THE CHAMPION" (Keystone), December 25.—A first rate horse racing number, in which Mabel Normand plays the part of the driver after her lover has been bound and hidden away by the villain and his tools. The police force is called out and the film runs along in the usual burlesque style for which this company is noted. In this instance both the story and the settings are exceptionally interesting.

"HE WOULD A-HUNTING GO" (Keystone), December 29.—In this the Fat Boy appears as a count. The scenes occur in the vicinity of a hunting lodge. He is pursued by a fake bear and the situations become very amusing. There is also quite an element of suspense in this burlesque number. A pleasing offering.

"THE GOD OF TOMORROW" (Majestic), December 16.—This is a somewhat mystical offering, in which a grateful Chinaman gives the hero a small statue, known as The God of Tomorrow. Joe in turn gives it to his sweetheart, and later in the story the idol induces her to return to her lover. The letter inserts were shown too briefly. Some of the girl's visions were a little confusing, but as a whole the story is a pleasing one.

"LAWYER, DOG AND BABY" (Thanhouser), December 14.—The lawyer dislikes children, but has a hard time keeping away from them. In fact, a baby is given to him and he cannot get rid of it. There is an amusing idea in this, but the film as a whole seemed to carry no particular point and does not present a very well rounded story.

"PEGGY'S INVITATION" (Thanhouser), December 16.—Marguerite Snow, a favorite screen artist, appears in this number after several weeks' vacation. She plays the part of Peggy, who attends a masquerade ball on an invitation she found in the street. The story is not very strongly handled in places, but contains an entertaining idea and holds the interest in spite of this.

"A MAN'S AWAKENING" (Majestic), December 20.—Bill is a rough character, whose one friend is a dying consumptive. He is in jail when the latter dies, but the girl, daughter of the sheriff, releases him from the cell to bury his friend. There is a big idea in this story, though the death scenes should have been made less conspicuous. The photography and acting are good and the action of the piece is commendable. Bill falls in love with the girl after his awakening comes.

## Independent Specials

"DEMONITE" (Film Releases of America).—A two-part feature offering that we can commend. There is no part of it that is not both clear and interesting; it is beautifully staged and has some lovely photographs. The players are in themselves pleasing and act convincingly. The climax, at which a little of the Demonite, a new explosive, goes up on a train and shatters it into splinters is perfectly suggested—the producer had some tremendous wreck to work with and used it well. The plot is simple and effective.

"MADAME SATAN" (Film Releases of America).—A three-part melodrama with a very beautiful, but very wicked, villainess. A rich oil king falls in love with the mysterious princess, who is to prove to be Madame Satan. The man's daughter has, from the first, an instinctive dislike for the other woman, and the plot (rather loosely woven) takes up the struggle between the two on the basis, as it were, of angel and fiend. The first two reels are dramatic, if a bit slow, but the settings, scenes and acting show quality. The last reel is but loosely connected with the former parts; is very melodramatic, a la American Wild-West, and closes with a miniature landscape—set with buildings, trees, mountains and a river, and this is the scene of a terrible conflagration. It is a picture that will please a good many.

"THE BUCCANEERS" (Gold Seal), December 30.—In this well-staged three-real production we are introduced to Blackbeard, the celebrated pirate, La Fette, his companion in crime and their respective crews of buccaneers. Some interesting scenes aboard the pirate ship occur and the color throughout is good. The story swings around Blackbeard's and La Fette's impersonation of some guests of the governor of Trinidad, is clearly presented and holds the interest.

"BLOODHOUNDS OF THE NORTH" (Gold Seal), December 23.—This two-reel drama gives a good account of the Canadian mounted police, the romantic and adventurous constabulary of the Northwest woods. It appears in the beginning that an embezzler, an old man from some city, is taking refuge with outlaws in a mountain retreat. He brings his daughter with him. The police track the fugitive and in the effort to arrest him, full of fighting and shooting, he is killed and the daughter marries one of the police. Some splendid woods and mountain settings occur.

"EILEEN OF ERIN" (Domino), December 25.—A two-reel Irish story, written by Richard V. Spencer. The action is very good, and while the situations resemble those of previous offerings along this line, the production is decidedly attractive. The characterizations and general atmosphere of the piece are excellent. The fighting scenes between the Irish laddis and the red coats were well staged. The escape of Dennis and his swim out to the vessel bring the story up to an exciting close. A good offering of the type.

"TRUE IRISH HEARTS" (Domino), December 25.—This three-reel drama drops readily into the category of Irish plays and pictures from time immemorial. But it is enacted with dash and spirit; the costuming and settings are what they should be, and altogether there is no drag in the development of the picture. Most effective of all are the closing scenes, wherein the young priest passes himself off for Danny in order that the latter may escape to America with his wife. For this the priest sacrifices his life, and the escaping couple never know of this. First-class Irish drama of the conventional type.

"JACK AND THE BEANSTALK" (Thanhouser), December 19.—A reel and a half number, depicting the good old tale of the youthful prodigy who mounts the beanstalk and invades the realms of the giant. In this the Thanhouser Kid appears as Jack and makes a very creditable appearance in all of the various scenes. The production is not particularly spectacular, but it adheres to the fairy story very closely and will delight childish observers as well as older people.

"THE BUSHLEAGUER'S DREAM" (Thanhouser), December 19.—This finishes out the above two reels. William Russell dreams he is a National League performer. It is a fairly amusing little skit.

## GASTON BELL JOINS LUBIN.

A new and important leading man, Gaston Bell, has joined the Lubin home studio and bids fair to be noticed. Mr. Bell has acted with the Majestic and Kinemacolor Film Companies and is fairly known upon the screen. On the legitimate stage he played important roles in "Brewster's Millions," "The Seven Sisters" and several of Charles Frohman's productions. He is now assigned to the leading roles of several photoplays adapted from the Charles Klein's plays which are now being filmed by the Lubin Company.

Open Air Studio of the Edison Company, at Jacksonville, Florida.

# Among the Picture Theaters.

## News and Views of Houses Here and There.

### GARDEN THEATRE, NEW YORK.

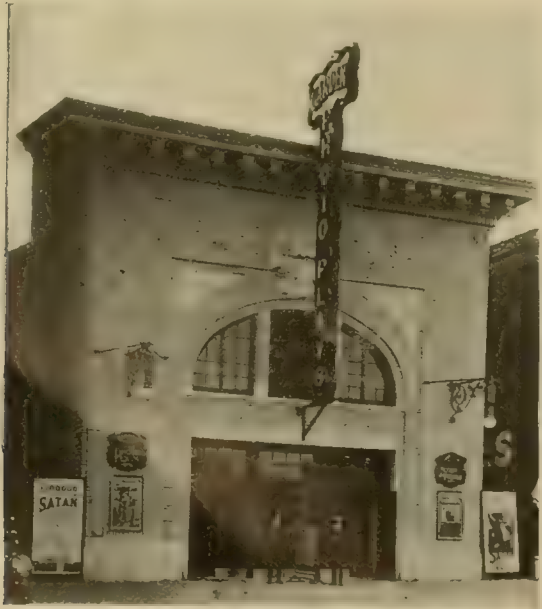
### Beautiful Example of the New Type of Picture Theaters Being Erected in the Metropolis.

AMONG the several examples of the new style of motion picture theater architecture that has made its appearance in New York City during the past six months, the Garden Theater, at 2755 Webster Avenue, stands out with due prominence. Constructed under section 109 of the New York code, which governs the building of legitimate dramatic theaters, it possesses all the peculiarities of such a structure as to exits and other devices for the safety and comfort of its patrons and is fireproof throughout. The building is 126 feet deep and has an average width of 46 feet and seats 625 persons, the chairs being of a very high grade from the American Seating Company.

Maurice L. Fleischman.

The color scheme of the interior decoration is gray and gold. Large panels in light gray are bordered with an ornamental plaster moulding in gold and in the center of each panel is a Grecian figure in dark gray; the effect produced is pleasing and artistic. All exit and side lights are enclosed with red glass shades supplemented by indirect light chandeliers and a large cluster hanging from the ceiling.

In the lobby floor red quarry tile has been used and the sides are done in marble. The doors are mahogany finish. Poster frames do not clutter or obstruct the entrance, all advertising matter being set in brass frames fastened to the walls.



Garden Theater, New York City.

The projection equipment consists of two Standard machines with a Hallberg economizer for current control, projecting a picture 13 feet 6 inches by 18 feet at a distance of 101 feet. An excellent picture is obtained. Music for the pictures is provided by a Sohmer grand piano at which a very efficient young lady presides.

The Garden was built about the first of the present year at a cost of $80,000 and opened May 17, by the F. & G. Amusement Company, of which Maurice L. Fleischman is president and manager. The admission price is 10 and 15 cents every night and no "country stores" or other premium plans have been resorted to to draw patronage which has been excellent since the house was opened. The pictures shown are from the General Film Company.

Manager Fleischman is a young man of the progressive type and believes in giving his patrons the best that can be obtained. He keeps his house in the very best order and has secured a dependable patronage among a class of people that would not visit a place that was not properly conducted.

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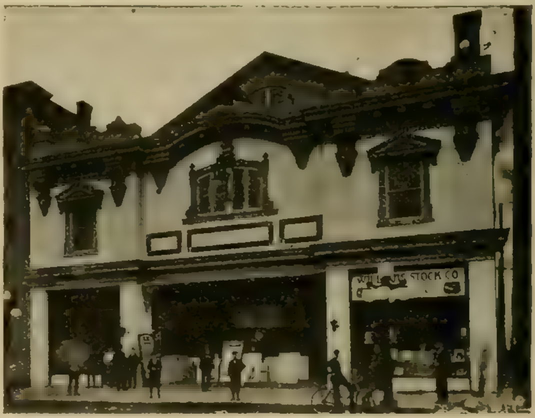
### NEW GRAND THEATER, NEW ALBANY, IND.

The New Grand Theater, New Albany, Ind., which is one of the largest and finest in Southern Indiana, is the property of the Falls City Amusement Company, of Louisville, of which M. Switow, of the Switow Amusement Company, is president and general manager. The same company controls two other houses, the Dream, in Jeffersonville, Ind., and the Crystal, in Louisville, Ky., directly across the river from the two Indiana cities.

The dignified and handsome design of the theater, which differs to a marked degree from the over-ornate fronts of many houses, is to be credited not only to the company's good taste, but to the judgment of the architects, Joseph & Joseph, of Louisville, Ky., who designed the building. The front is of white enameled brick, with a simple design over the entrance in the same material, of green, and window frames and cornices of heavy galvanized iron, painted stone-color.



New Grand Theater, New Albany.

The building is of fireproof construction throughout. Brick, steel and concrete were the materials used, including an all-steel operators' room. The interior, of course, is plastered, moldings of that material, as well as other decorative effects, being picked out in gold, against the general color scheme of rose in which the interior is finished.

The site being 60 feet front by 120 feet deep, the building is one of unusual size and roominess, affording ample seating capacity without crowding. The ground floor contains 700 seats comfortably, while the balcony holds 300 more, giving a total seating capacity of 1,000, which is in excess of that of any other picture theater in the city, and more than a great majority of the houses in the Kentucky metropolis across the river. The Bennett Seating Company, of Cincinnati, O., furnished the seats.

Work was begun on the house early in May, 1913, and was pushed as rapidly as possible, in the hope of having it completed in ample time for the opening of the current season. Various causes operated to bring about delays, however, and the opening in the latter part of November was as early as it was found possible to make it. Every possible modern feature for the comfort and convenience of patrons has been included, washed-air ventilation and a fan system insuring the wholesomeness of the atmosphere in a literal sense, while a modern heating plant will provide heat during cold weather. Two store rooms are located in the front of the building, one on each side of the entrance. There are eight exits.

The use of large vaudeville acts is rendered possible by the fact that the house has a good-sized stage, 60 by 25 feet; and it has also been proven possible to give very creditable performances of an even more extensive nature, a musical comedy stock company of twelve members featuring the program for a time. Two or three vaudeville turns are nearly always employed in connection with the regular four-reel program of moving pictures; and all this is given for the usual admission charge of ten cents for adults and five cents for children. Four reels are also given regularly with the performances of the stock company, at the same price.

The Mutual program is used by the New Grand, in connection with occasional features, and the other attractions referred to. There is a daily change of the motion picture program, and four times a week the remainder of the program is changed.

The house was opened under the management of W. J. Bradford, who has since gone to Martinsville, Ind., to open a theater of the Switow Amusement Company's string, and has been succeeded by Edward Wentzell, of Louisville. It is the intention of the management to continue its extremely liberal policy in the matter of large and varied programs, and to deserve the continued large patronage of New Albany audiences, who have shown their appreciation of the big dime's worth offered by filling the house regularly.

Under these circumstances, the $35,000 investment of the company in the new house and its equipment bids fair to be a profitable one, despite the rather heavy expense of operating the theater. A four-piece orchestra and the other necessary employes of the house, who number thirteen in all, make a rather heavy pay-roll; but it all goes to make up the good service which has already distinguished the theater, and there is no question of cutting it down.

### CAPACITY BUSINESS AT PLAY HOUSE.

Ever since the Play House, Ridgewood, N. J., opened on November 22, the management has been playing to capacity business. The structure, which is of concrete construction, measures 52 feet by 154 feet, and has 800 seats on the parquet floor and 200 in the balcony. The seats were bought of the Andrews Seating Company, and the stage scenery and curtain were furnished by the Lee Lash Studios. The interior decorative scheme is ivory, gold and brown ornamental plaster. In the operating room there are two Simplex machines and a Hallberg economizer; the projection machines are fitted with Gundlach-Manhattan lenses. The length of the throw is 127 feet. The indirect lighting system is used throughout the house. The ventilation system can supply thirty cubic feet of air per minute. The screen is located at the back of the stage and is framed in black. The admission prices are 10 and 15 cents, except when specials are run when the price is raised to 15 and 20 cents. The General Film Service is used with features from the Famous Players Company. A piano is the only musical instrument in the house. The lobby is of tile and marble. William W. Young is the resident manager. The theater is owned by the Ridgewood Play House Company, of which Walter W. Wilsey is president; Thomas Nicholas, of Nutley, vice-president, and A. N. Van Liew, of Newark, Secretary and treasurer. The board of directors consists of Howard Peck, of South Orange, and Albert W. Fish, Bloomfield.

### LARGEST THEATER OPENED.

On the 14th of November, last, the Allen, the largest moving picture house in Calgary, Can., was opened. The house boasts of a very big pipe organ. The programs promised appear to be good ones, its first headliner being "Protea," one of the World Special Films Corporation's films. His Worship Mayor H. A. Sinnott delivered the opening address.

### MAJESTIC THEATER COMPANY OPENS HOUSE.

The Majestic Theater Company, of Moose Lake, Minn., has opened a moving picture theater with a seating capacity of 200 in that town. The theater is located directly across from the depot on the main street. Tuesday, Thursday, Saturday and Sunday matinees are the only dates on which the house plays to moving pictures, the rest of the time it is open to road shows. The dimensions of the structure are 26 feet by 60 feet.

### TO OPEN PICTURE HOUSE.

F. M. Kendall, Natseka, Ill., has rented the Fred Gard building in Third Street, this city, and will open a first class moving picture theater. Mr. Kendall expects to have the house open by January 1, 1914. It will be named the Princess. A mirroroide screen will be installed, and a five cent show will be given.

### DAVIS AND KIRKLAND TO BUILD NEW HOUSE.

Rodney C. Davis, proprietor of the Kozy theater, Paducah, Ky., and Rankin Kirkland, assistant cashier of the City National Bank of that city, announce that early next year they will give the people of Paducah the "last word" in motion picture theaters. It is the intention of Mr. Davis to raze his Kozy theater at 417 Broadway, the dimensions of which are 20 feet by 90 feet, and to erect upon the site a new house, the measurements of which will be, according to the plans, 26 feet by 150 feet. The proposed structure will have a seating capacity of 500 as compared with that of 240 of the Kozy. One of the many features of the new house will be a big pipe organ.

### MAJESTIC RENOVATED.

L. W. Guiteau, manager of the Majestic Theater, Freeport, Ill., has spent a large amount of money upon improvements to his house. The seating capacity has been increased to over 500, a new and bigger screen has been installed, upon which a picture 12 by 16 feet will be projected. A number of other improvements were made including new seats and wiring.

### NEW THEATER IN CEDAR RAPIDS.

The Isis is a new motion picture house opened in Cedar Rapids, Ia., by Messrs. Clement and Sutherland. It is a strictly fireproof house and, according to information received, is one of the best in the city. The indirect lighting system is used, and the house is under the management of W. L. Meyers. Continual shows are given from 11 in the morning until 11 in the night.

### $150,000 THEATER IN SALT LAKE CITY.

There has been opened recently in Salt Lake City, Utah, a $150,000 moving picture theater, which has a seating capacity of 3000. The structure is absolutely fireproof, being built of reinforced concrete, and its furnishings and appointments are up-to-date in every respect. A pipe organ costing $30,000 has been built into the structure.

Crowd Waiting To Get Into Empire Theater, Washington, D. C., on Sapho Night.

# At the Sign of the Flaming Arcs

By George Blaisdell

IN the Chicago letter last week Brother McQuade stated that Ella Flagg Young, superintendent of Chicago schools, since deposed, is championing an ordinance requiring five-minute intermissions between the showing of reels, presumably meaning thousand-foot lengths. The letter states that Mrs. Young's recommendation urges the legislation "in the interest of the sight of the large number of school children visiting motion picture exhibitions," and asks that the measure be drafted along the lines of the Massachusetts state law. Mrs. Young might be in much better business. If, however, she is determined to do something to preserve and protect the eyesight of the children of Chicago she may find far better channels into which to deflect her surplus energy than by championing intermissions between reels. Let her agitate the appointment of inspectors endowed with authority for the confiscation and destruction of wornout films. If she will do this she will be in a way to accomplish something that will be not only for the benefit of children, but for grown-ups as well. Unquestionably there is a period in the life of a film that marks the crossing of the eye-safety line. Beyond that point it should not be permitted to go. In time to come this is one phase of the exhibition of motion pictures that is bound to receive serious consideration; and then it will be followed by positive action. It is not a matter of morals. It is a matter of public health. As such it easily will come within the jurisdiction of the Department of Public Health and without that of the Department of Police. The eye-strain that comes from well-projected pictures in good condition is negligible. This is not an idle statement. That it is a fact can be verified by thousands of persons who every day see thousands of feet of film thrown upon the screen.

Let us concede the five-minute intermissions. In a five-reel show the attention of the children for twenty minutes will not be concentrated on the screen. During that third of an hour they will not be idle; neither will they be quiet. It is against child nature. Much serious thought has been given in the past to safeguarding the welfare of the younger ones who attend picture shows. That welfare will not be promoted, it will be distinctly threatened, by the creation of opportunities for mischief, even of the milder forms. Mrs. Young raises a moral issue; and it will be the opinion of many experienced picture men, exhibitors particularly, that she is allied on the side of unwisdom at least. Exhibitors, however, should fight any such proposition, if it ever reaches the legislative stage, on the broad ground of common sense. Statistics show in large centers an average of one child to four adults in attendance at picture shows. Grown people go to theaters to be entertained, not to be bored. They want to see the program and get out. If to the showing of a thousand feet of film an exhibitor allows fifteen minutes he will put on four pictures an hour. An intermission of five minutes means that he will project but three an hour. In other words, the program is curtailed by 25 per cent. In many cases his receipts would dwindle in the same proportion. It is not difficult to conceive of many instances where the head of the family, when importuned at the conclusion of the evening meal to go to "the pictures," recalls that five-minute bogey, with the result that his pipe, his book and his fireside have for him far more charm than a long walk in the chill night air and an exasperating wait between reels. Give picturegoers, children as well as adults, steady, continuous projection of films in good condition, and there need be no fear of eye-strain. Better than that, the interests of the children will be more surely conserved than could possibly be the case with five-minute intermissions.

* * *

Albert Blinkhorn has received a letter from W. A. Denny, principal of the Anderson (Ind.) High School, enthusiastically praising the Hepworth seven-reel production of "David Copperfield." Mr. Denny showed the picture to 3150 persons, a number of whom returned for the second showing. "I will say personally that I have never been better pleased, nor have I ever seen a better film than 'David Copperfield,'" wrote Mr. Denny.

* * *

"Bill Kalem" Wright attended the exhibitors' ball. When the firemen closed the gates just before 10 o'clock, Bill Kalem was hard by the entrance. Nothing but a box ticket would pass the fireman on guard. A friend in need is a friend indeed. For the momentary loan of the magic pasteboard to secure the admission of a barred-out friend, thanks are herewith extended to Bill Kalem. It's a safe bet that no Kalemite appeared in vain at the entrance to the hall.

* * *

Irving Cummings, now with the Universal, will be seen under the Imp brand.

* * *

One of the prettiest incidents of the ball was the descent upon John Hardin, formerly assistant general manager of the Edison studio and now with the Ambrosio, by many of the younger members of the Edison company, the girls predominating. The group had been conducting a search for the man who for nine years was with the Edison forces, and it just happened they discovered him in the barroom. It may be said in extenuation, should any be necessary, that this seemed to be the best spot for locating old friends, and, of course, that's why J. H. was there. It was the work of a moment for the party to separate their quarry from his surrounding male friends and escort him to a far corner, where he was properly upbraided for deserting them.

* * *

Here is an interesting picture. There will be no hesitancy in recognizing Gene Gauntier, long-time photoplayer and script writer. She is one of the few women who in such high degree combines this rare faculty. If she had not to her credit hundreds of good pictures, if she never wrote or played in another, her fame as the writer of the script for "From the Manger to the Cross" would be sufficient to keep her in the minds of picture makers and picture followers for many years to come. Nor did her connection with this wonderful production end with the writing of it. She portrayed the Virgin Mary. Her interpretation was notable for its feeling, its sympathy, its reverence. It was the work of a skilled artist who realized the importance of the role that had been assigned to her and put into it all her native ability and all the knowledge and technique she had acquired in her long experience.

Gene Gauntier and Patsy O'Sullivan.

Come now to the second chapter. It deals with Patsy O'Sullivan. Patsy is an Irish terrier—as Irish as a terrier born on the shores of a Killarney lake can be and as much of a terrier as a real blue blooded Irishman is ordinarily credited with being. Patsy was presented to Miss Gauntier on her fourth picture-making trip to the Emerald Isle the past summer. He is red and possesses a temper to correspond. He keeps his mistress busy by reason of his aggressiveness, in which discretion enters not. Big dogs look to him just the same as small ones.

Upon her return from Ireland, in October, Miss Gauntier entertained her mother, Mrs. James Wesley Liggett, of Kansas City, Mo. Mrs. Liggett was on her way to Mainz, Germany, to attend the premier performance of Leoncavallo's opera, "Zingari," in which Miss Gauntier's sister, Marguerite Gauntier, had been selected to sing the stellar role, under the direction of the composer. Miss Gauntier is the prima donna of the Stadttheatre, in Mainz, and, although but twenty-two years old, has been remarkably successful. She is under "command" to sing before the King and Queen of Sweden in seven operas during the Christmas holidays. Miss Gauntier inherits the family talent for acting, a factor, it will be agreed, of great importance in the equipment of a prima donna.

* * *

At Nathan Machat's Nostrand Theater, in Brooklyn, on Monday night, the Rev. Madison C. Peters spoke on the Vitagraph two-part subject "Daniel." Mr. Machat showed this picture several weeks ago. At that time, Hudson Maxim, the inventor, one of the regular patrons of the house, saw the production and told Mr. Machat if he would make an effort to get the picture again he would undertake to promise that Mr. Peters, who wrote the script, would be present and address his audience. Mr. Machat readily agreed. Mr. Peters, in his address, caused some amusement by stating that when he first went to the Vitagraph studio at the time the picture was being made, there seemed to be a dearth of knowledge in regard to the Bible. "Do you know," he said, "that before we were through they were all reading the Good Book?" The clergyman stated, in the course of his ten minutes' talk, that, through the influence of the motion picture, the Bible would in the future be seen as well as read.

# "The Vicar of Wakefield"

### Albert Blinkhorn Shows Interesting Three-Part Adaptation of Goldsmith's Famous Novel.

By George Blaisdell.

THOSE who have read "The Vicar of Wakefield" are not to be blamed for wondering how a fairly faithful screen interpretation of the eighteenth century story can possibly serve as entertainment. There is in this tale of the minister who was also farmer and philosopher-controversialist so much of sorrow and misfortune and humiliation that none but a brave man would attempt to transfer the classic to the screen. It must be admitted that the producer has succeeded and beyond question in giving us a charming picture. Naturally there are many incidents in the book for which there is not room in a three-part picture. For instance, there is no appearance of the older son, who is made to wander over Europe, the story of which must have been in large measure a recounting of the personal experiences of the author; who comes home and enters the army, only to return for the purpose of avenging the stain put upon the family honor by the libertinous Thornhill, and, after his failure, is landed bleeding and chained in the cell with the Vicar. The fine romance of George and Miss Wilmot also is among the missing. The loss of the Vicar's fortune and its ultimate restoration is untouched. We see practically nothing of the destitution into which the Vicar's family was plunged; and the elimination of this phase of the life of the worthy old man makes for the better entertainment.

Scene from "The Vicar of Wakefield" (Hepworth).

What will first strike the observer in "The Vicar of Wakefield" are the backgrounds. You step into the atmosphere in the first scene. So marked is it that you instinctively feel the picture could have been made nowhere but in England. Much attention has been given to the costumes, a matter of much importance in a story written a hundred and fifty years ago. The same care has been bestowed on the interiors. The acting is good. Warwick Buckland is the Vicar. It is a difficult role, one requiring good judgment to avoid the pitfalls in the portrayal of a man who subordinated the natural instincts of a man and a father to the dictates of a highly developed conscience, a supersensitive one, a layman would say. One of the best interpretations is that of Mrs. Mary De Solla as the wife of the Vicar. She shows us the ambitious mother, always studying how to make the best appearance, how to marry her daughters to their advantage and to the family honor, and to the end refusing to concede that reversal in financial status had altered the social position of her family. Jack Raymond plays Richard Thornhill. His delineation of the young rake shows us a man who hardly conceals his true character; he is inclined to be overbold and to lack the finesse, the suavity, the polish, that make so deep a first impression on the feminine heart. The two women friends of Richard, the two whom he employs to decoy Olivia and Sophia to London, are convincing. Their deportment is such as to deceive those more worldlywise than the Vicar and his family. Harry Buss is Mr. Jenkinson, the rascal who on an important occasion played his unscrupulous employer false and secured for a marriage ceremony a real clergyman instead of a bogus one. The picture is well photographed.

## WILLIAM N. BAILEY.

William N. Bailey.

A personality that one never forgets is radiated by William N. Bailey, one of the most valued members of Essanay's Eastern stock company, now located at the home studio in Chicago. There is a strength in the work of this splendid actor that never fails to register on the screen. As a portrayer of manly roles he has only to be himself to give a convincing rendition of American manhood in its ideal form. A titian blond, tall and muscular, he carries with him a refinement and grace of movement that wins people to him on sight. Even as a cowpuncher among rough men he stands out as the dominating figure, clean of mind and body, with a mind and will of his own; a true type of a man who cannot be bluffed.

In modern society dramas and comedies Mr. Bailey fits with ease and polish. Having been raised as a gentleman such parts come natural to him and he does them with urbanity and grace. He is equally good at character work by virtue of his long experience as a stage player.

There are not many men, comparatively, who have been raised in a social atmosphere who have gone through such a strenuous apprenticeship as Bill Bailey. At his fourteenth year he was working in a Milwaukee bank, of which his uncle was vice-president. As a side line he got a job as stage clearer with the old Thanhouser Stock Company. When his uncle heard of it he gave his nephew his choice between a banker's life and a stage career. Bailey chose the stage. Having saved $12, he bought a six dollar trunk and used the remainder to go to Chicago, where after one day's idleness he signed as leading man with a road show known as The Thoroughbred Tramp. Bill was big for his age and had plenty of nerve, but being shy on experience he was "canned" very quickly as leading man. They offered him a job on "props" for $12 which he took philosophically and went along, having the song book privilege and the additional perquisite of gathering up the lithographs before the show left town. He was an easy boss and the boys who sold the books stole most of the money from him. Later in the season the company found it necessary to dispense with its high-salaried stars and Bailey was offered a combination position of leads and master of transportation, with the understanding that he should still continue to work on "props."

In this way he became a leading man and continued for a good number of years, later appearing with Adelaide Thurston, Shuberts' production of "Girls," Macklyn Arbuckle, the Worcester Stock Company, Worcester, Mass., and for long seasons in vaudeville. The engagements specifically mentioned covering a period of seven years. In 1911 he took to picture work, appearing in Edison and Pathe productions. In April, 1912, he joined the Essanay Company, where he still remains.

## ROTHAPFEL USES A MIRROROIDE SCREEN.

On page 1401 of our issue of December 20, there appeared a descriptive article of the Regent Theater, New York, in which the screen in use was credited to the wrong manufacturer. The Mirroroide screen, of which the J. H. Genter Company, Inc., Newburgh, N. Y., is the manufacturer, is the projecting surface used by Mr. Rothapfel at the Regent Theater. In fact, he has used it for some time past in other theaters before coming to the Regent.

While we are on the subject of Mirroroide screens, it may be mentioned that one of these surfaces has just been installed in the big Olympic Theater, at 107th Street and Broadway, New York, where it is giving much satisfaction, not only as a projecting surface, but for the reason that more light may be used in the auditorium and a still clearer picture obtained than before. Incidentally, that was a Mirroroide upon which the pictures were shown at the New York Exhibitors' ball, Terrace Garden, last Monday night.

## USEFUL CHRISTMAS SOUVENIR.

One of the most serviceable of the many ideas we have seen at this time is the thermometer with calendar attached that is being sent to their friends by the Picture Theater Equipment Company of New York. Either in the theater or operating room, the thermometer will be a handy and even necessary little device.

# Wisconsin Reorganized.

### Enthusiastic Convention Held at Oshkosh—New Branch Has Membership of Seventy-two.

(*Special to* The Moving Picture World, by James S. McQuade.)

Oshkosh, Dec 17, 1913.

THE opening session of the convention for reorganization of the Wisconsin Branch of the Motion Picture Exhibitors' League of America was held in the green room of the Athearn Hotel, Tuesday, December 16th, at two o'clock in the afternoon with National President Neff presiding. President Neff was introduced by John R. Ek, chairman of the local committee on arrangements, and began his address with the announcement that the object of the convention was to reorganize Wisconsin exhibitors into a concrete working body. He showed that sixty-three members had joined the league within the preceding three weeks.

Nine more members signed while the convention was in session, making a grand total of seventy-two in the Wisconsin organization. These figures speak eloquently when compared with the thirty-two members on which a per capita tax was paid for representation at the late national convention in New York.

The proceedings were marked by a warmth and cordiality among the members that bespeak great things for this reorganized state branch, and President Neff's opening address created a strong impression by reason of its conciliatory tone towards members of the old organization who had followed the bolters, and for its able treatment of present conditions as they affect the industry. Committees on membership, constitution and by-laws, press, grievance and legislation were then appointed by the chair, with instructions, that they should report Wednesday, at ten o'clock.

The following officers were elected shortly after convening Wednesday morning:

National Vice-President, John R. Ek, of Oshkosh.
State President, Harry Burford, of LaCrosse.
State Vice-President, W. C. Judson, of Portage.
Second State Vice-President, H. C. Zander, of Rhinelander.
Secretary, A. H. Gray, of Oshkosh.
Treasurer, Neil Duffy, of Appleton.
Sergeant-at-Arms, C. L. Hiller, of Eau Claire.

The committee on constitution and by-laws, in its report, recommended that the Ohio constitution and by-laws be adopted, the only change made being to collect dues semi-annually instead of quarterly. The other committees reported that they had nothing to suggest at the time. Adjournment was afterwards taken until two o'clock.

Shortly after the hour of convening an open session was held to give the representatives of feature film manufacturers attending the convention an opportunity to say a word on censorship. A. G. Kosch, representing the Pilot; Mr. Solomon, of Warner's Features, and B. Barnett, of the Famous Players, held the floor successively. Mr. Barnett especially referred to the elevation of pictures by his company, and with the two other speakers, charged that exhibitors were responsible for the class of films shown on the screen. If they desired they could eliminate all necessity for censorship by demanding films that would appeal to the best in human nature, Mr. Barnett held.

During the closed session immediately following, Mr. Duffy, of LaCrosse, moved that the members present approve of the action of the Moving Picture Exhibitors' League of America at the national convention in New York, which was carried. After votes were taken for several cities to decide the meeting place for the next state convention, Green Bay was chosen. The convention will be held April 7th and 8th, 1914.

A banquet was given in the Athearn Hotel Wednesday evening at which over forty guests, including the mayor of the city, were entertained.

## OREGON EXHIBITORS HOLD CONVENTION.

Exhibitors of the state of Oregon held a convention for the purpose of forming a branch of the Motion Picture Exhibitors' League of America at Portland on December 22 and 23. Officers were elected and a banquet was given at the Oregon Hotel.

## MICHIGAN EXHIBITORS MEET.

A meeting of the Michigan Exhibitors' League was held at Bay City, December 9. It was the semi-annual convention and about 100 members were present. The sessions of the convention were held at the Wenonah Hotel. A banquet Wednesday evening closed the event.

## SALISBURY & SORIERO LEASE THEATER.

The Auditorium Theater, Fitchburg, Mass., has been leased by H. F. Salisbury and Thomas D. Soriero, who will conduct the house as a place for the presentation of moving pictures as well as for repertoire and vaudeville companies.

## SECRETARY WILEY EXTOLLS ORGANIZATION.

### Says That the Motion Picture Exhibitors' League Has Eliminated the Necessity of Censorship for Pictures.

In an interview published in the Republican of Cedar Rapids, Iowa, George H. Wiley, secretary of the Motion Picture Exhibitors' League of America, stated that the organization of exhibitors throughout the country has made it possible for exhibitors to induce manufacturers to produce the highest class of pictures and has educated the people who attend picture theaters to demand a better program.

"Had it not been for the organization," said Secretary Wiley, "the managers might not have seen the necessity of raising the standard of their entertainment. It has been a rule that has worked both ways. The managers want the high class shows; the people are demanding them and the manufacturers are being forced to make this sort of film.

"The conditions of the theaters has been improved also. There are few theaters today, where the best sanitary conditions are not found. The safety of the patrons has been taken into consideration, and in this youngest of business, more progressive spirit is shown than in almost any other line.

"Through the efforts of organization, there is little or no demand now for the blood and thunder variety of films. Jesse James pictures are on the decline, and pictures of an educational value are superseding them. The managers of theaters are taking the stand that mothers and children are the best censors of pictures. They see no need of a local or state board of censors, for patrons who know that a theater shows good pictures will patronize that show. If they find that a film is the least bit risque, the theater gets a bad name, and the manager feels the results in his receipts.

"A board of censors in a city naturally leads to politics and possibly graft. The managers are keeping out of politics, and are doing so by raising the standard of their shows. In all of my experience," concluded Mr. Wiley, "I have not found a single instance where a local or state board of censors has proved satisfactory."

## KATE DAVIS IN TROUBLE.

### Well Known Agitator of Motion Picture Censorship Charged with Writing "Poisoned Pen" Letters.

Upon the allegation that she is the author of a series of anonymous letters attacking another social worker, Mrs. Clarence J. Wallace, Miss Kate Davis, who has gained some notoriety as an advocate of censorship for motion pictures, is now under $1,000 bail to answer to a charge of criminal libel at her home in Wilkes-Barre, Pa. In addition to the criminal charge, it is said that a civil suit for slander will be pressed against Miss Davis by Mrs. Wallace and her husband, who is a prominent physician in Wilkes-Barre

Miss Davis announced, in an interview published in the New York World, that the charge against her was the culmination of a political plot framed up by the Republican politicians of Pennsylvania to put a stop to her activities in trying to rid that state of "crime creating" moving pictures. She denies writing the letters of which she is alleged to be the author.

Miss Davis claims to be the superintendent of the National Legal Regulation League, the object of which is to better the motion picture condition throughout the country. She was a prominent candidate for membership of the state board of censors of Pennsylvania, but the law has never been put in operation.

## PICTURES IN DES MOINES HIGH SCHOOL.

Now that the citizens of Des Moines, Iowa, have voted in favor of establishing social centres in the city school houses, motion pictures are to be introduced as a regular part of the course of study, and on one night of each week a regular picture program will be given, but without objectionable features and illustrated songs. Special attention will be given to pictures of weekly news events and cartoons. The high school students have purchased a complete motion picture outfit with the proceeds of a play they staged. The admission fee for the picture shows will be 5 cents to start with, but later it is expected that two, and even three, tickets will be sold for this price. All proceeds will go to rent the films.

In class work, the motion pictures will be used in commercial geography, to depict industrial conditions, and in the domestic science department, to explain food analysis and the preparation of food products.

## SIMPLEX IN STATE INSTITUTIONS.

The State Board of Control of the State of Arizona has purchased, through the California Film Exchange, of Phoenix, Arizona, two Simplex projectors. These are of the latest model and are for use in the prison at Florence, and for the State Insane Asylum.

# New York Exhibitors Hold Ball

### The Third Annual Entertainment Is Attended by an Enormous Crowd. Many Photoplayers Present.

THE third annual entertainment and ball of the Motion Picture Exhibitors' Association of Greater New York was held at Terrace Garden on Monday, December 15. That is, it started on Monday and continued five or more hours into Tuesday. During the entertainment, which lasted until nearly midnight, the floor of the garden was filled and the galleries were crowded. When the seats were removed and it became necessary for the throng to find other accommodations, there was not much unoccupied space for it. The amusement provided was almost exclusively of pictures not yet released by the contributing manufacturers. An exception was Vitagraph's "Wild Beasts at Large," which has been shown in the Exclusive program. The subjects kept the crowd in good humor. Len Spencer was master of ceremonies, and he had use for the last ounce of his far-reaching voice. There were two singers, Dick Thomas and Paul Cunningham, and they made themselves heard. The feature of the evening, though, was the appearance of the photoplayers. Hearty applause greeted each of the favorites.

Pearl Sindelar, of the Pathe Company, was the first. She was followed by Paul Panzer, who told of his attendance at conventions of exhibitors in Pittsburg and Cleveland and of the splendid fellows he had met there; Crane Wilbur, Harry Eyetinge, Richard Neill, Edith Storey, Ned Finley, Irving Cummings, Eddie Dillon, Jane Fearnley, Mary Charleson, Maude Fealey, Lila Chester, Gertrude McCoy, Kate Price and Carl Laemmle, the jolly Vitagraph woman leading the president of the Universal out to the center of the stage to the immense enjoyment of the audience; Mignon Anderson, James Cruze, Ethel Grandin, Irene Wallace, Edward O'Connor, King Baggot, who made the crowd laugh when he said that he had come to the stage on a bet with General Manager Graham, of the Universal, that he would make every word he uttered heard distinctly in the Universal box (it seemed to be the belief of the audience that the president of the Screen Club had won); Matt Moore, Harry Benham, Ben Wilson, Alec Francis, Flo La Badie, Frank Lanning, Edward Clark, Owen Moore, Pearl White, Clara Kimball Young, Henry Walthall and John Bunny. It was about this time that Mr. Spencer reminded those present that they had been promised a look at the screen favorites and inquired: "Are you satisfied that they were here?" The answering shout was distinctly affirmative. Among others who faced the house were C. J. Hite, "Pop" Rock, Sam Trigger, J. C. Graham, Frank J. Carroll and "Doc" Willat, who tried on the throng his wonderful monocle. His finished impersonation of the "real thing" from the other side was hugely enjoyed.

Present were practically all of the film men now in New York, as well as exhibitors from many centers. The manufacturing companies had reserved boxes for their guests and players. The grand march was led by King Baggot and Mary Fuller. Just behind them were Master George Stuart and the charming little auburn-haired, brown-eyed Adelaide Lawrence, both of the Kalem forces.

The chairman of the committee of arrangements was A. Coleman, and the treasurer, Grant W. Anson. At the head of the reception committee was Adolph Weiss; of the entertainment, William Hilkemeier; of the invitation, J. A. Koerpel, and of the motion picture entertainment, Robert C. Whitten.

Judging by the numbers attending the ball of last year and this year, it will be necessary in future to secure either a larger hall or to increase the price of the tickets. It was some time before 10 o'clock on Monday evening that the fire authorities closed the gates leading to the hall, shutting out many hundreds, and they were able to enter only as others left. Undoubtedly there were many whose patience failed them and left.

There was but one souvenir, and that was furnished by the Universal Film Manufacturing Company. It consisted of a card shaped to conform to the Universal trade mark, attached to a ribbon of sufficient length to permit of hanging about the neck. Pasted to the card was a new Bison nickel. The souvenirs were distributed during the grand march, and there was a lively demand for them.

At the sign of the "Elephant Head," the box of the World Special Films Corporation was a busy place during the ball. The executive officers, Messrs. Phil Gleichman, E. Mandelbaum, Jules Burnstein, J. K. Burger, E. R. Davis and M. E. Hoffman were kept on the qui vive entertaining the following list of guests: C. J. Hite, J. R. Freuler, C. Livingstone of the Mutual, William Wright of the Kalem, John Hardin of the Ambrosio, S. Z Levine of the Solax and Blaché, P. A. Powers, Mr. and Mrs. Wm. Swanson, Mark Dintenfass, Mr. and Mrs. David Horsley, J. C. Graham of the Universal, Wm. Smith, Powers Company, Herbert Miles, C. L. Plough, Joseph Hopp of the Universal, Chicago; A. D. Flintom of the Monarch Feature Film, H. Goldsmith of Schuyler Theater, Mr. and Mrs. Joseph Miles, Mr. F. J. Rembusch of the Mirror Screen, Mr. Skerritt, King Baggot, Wen Milligan of the Billboard, Archie MacArthur of the Moving Picture World, and Mr. and Mrs. E. A. Offeman of the Eclair Company.

## OUTCAULT IN MOTION.

### Celebrated Cartoonist Embarks in the Picture Business with "Buster Brown" and Others.

R. F. Outcault, the cartoonist who created "Buster Brown" and his dog, "Tige," is the latest to enter the producing end of the motion picture business. Mr. Outcault is the head of the newly formed Outcault Film Company, a $50,000 concern, which will produce a series of single-reel comedies featuring "Buster" and his famous pet.

R. F. Outcault.

These comedies will show "Buster Brown, the Cowboy," "Buster Brown, the Chauffeur," and similar subjects. Work of production started Wednesday in the studios at 502 West Thirty-eighth Street, New York City.

"Buster Brown" is said to bring to Mr. Outcault a yearly income twice as great as that of the President of the United States. Outcault also is the recognized highest class and highest priced artist advertising expert in the country. He himself is the financial backer of the new firm.

In producing the pictures free hand will be given the director to spend money. After a few pictures, produced in New York, have been laid on the shelf, it is likely that the entire company will travel and film "Buster's" travels in the actual places named in the action.

This comedy series will be well advertised in that the "Buster Brown" cartoons appear in the Hearst newspapers in this country and England, and are syndicated to more than 100 others. Marketing affiliations have been practically completed.

## GONDOLFI WITH LASKY.

Alfredo Gondolfi, for five years cameraman with Pathe Freres, has joined the Jesse L. Lasky Feature Film Company as principal cameraman, and left for Wyoming this week to aid in the production of the "Squaw Man," which is to be the first production of the Jesse L. Lasky organization, in which Dustin Farnum is to enact the leading role.

Oscar Apfel, formerly with Pathe and Edison, joined Mr. Cecil B. De Mille at Butte, Mont., this week, from which point they will endeavor to locate Maverick, the town in which Mr. Royal based the original locale of his play, "The Squaw Man." Tany A. Wamby, the original of Nat U. Rich in "The Squaw Man," has been discovered by Mr. Royal and will be used in the picture.

## NEW FEATURE BY A NEW COMPANY.

The Citagraph Co., New York and Los Angeles, has recently completed the three reel feature "Life in a Western Penitentiary." The scenes are laid inside the walls of the Arizona State Prison through permission of Governor W. P. Hunt, and were produced by S. T. Reynolds and C. A. Taylor. The Citagraph Corporation recently completed films of the transcontinental highway route from Los Angeles to Washington, D. C., under the auspices of the American Automobile Association and United States Government Good Roads Department.

## The Ernemann Film Printer

Reviewed by Hugh Hoffman.

Among other articles on display at the newly opened branch of the Ernemann Company at 114 Fifth Avenue, New York, is the Ernemann "Imperatrix" printing machine, a highly scientific instrument for printing motion picture films from the negative. German workmanship is renowned the world over and it is well in evidence in this instance. The workmanship is one of the principal features of the machine, although its nicety as a device for the purpose does not depend altogether on that point. In every possible way it is up to date, especially as to adjustments for obtaining the highest point of accuracy.

In general, the device resembles most all printing machines. Close inspection reveals the fine material used in every part of it. Its action is a "finger feed" with an absolutely straight downward pull. This is obtained by a cam that works the pinion rack first outward horizontally, then vertically downward and inward again horizontally. The pinion rack is a solid chunk of fine steel, sliding in a dove-tail slot with no possible chance of variance or vibration. Into this solid pinion rack are screwed the pins, or fingers, which may be readily changed when worn.

There are eight different speeds to the motor, which are regulated by a lever at the upper right. On the upper left is another lever that controls eight different light intensities. The motor is driven from an ordinary incandescent socket and has two separate hand cut-offs which stop the printer mechanism, but not the motor. Besides this the mechanism is arranged to stop itself automatically in case anything should go wrong. The motor and mechanism are connected by a belt.

The main face plate of the printer is made of bronze steel and is reinforced by a rear plate of thick cast iron. This part of the device is built quite heavy in order to reduce vibration. The working mechanism throughout is made from silver steel with phosphor bronze bearings. The tension device at the aperture plate is automatic and of the type used in most recognized printers. The aperture is regulated at will while the machine is in operation. In front there is an automatic counting machine that records every image as it is exposed.

The mechanism is mounted in a teakwood frame that sets on four substantial legs. The take-up has been dispensed with for the reason that film is frequently scratched with the use of a take-up. Instead of a take-up, a film box on rollers sets beneath the cabinet, divided into two compartments; one for the positive and one for the negative. The positive compartment is light-tight and may be rolled through daylight to the developing rooms without further precaution.

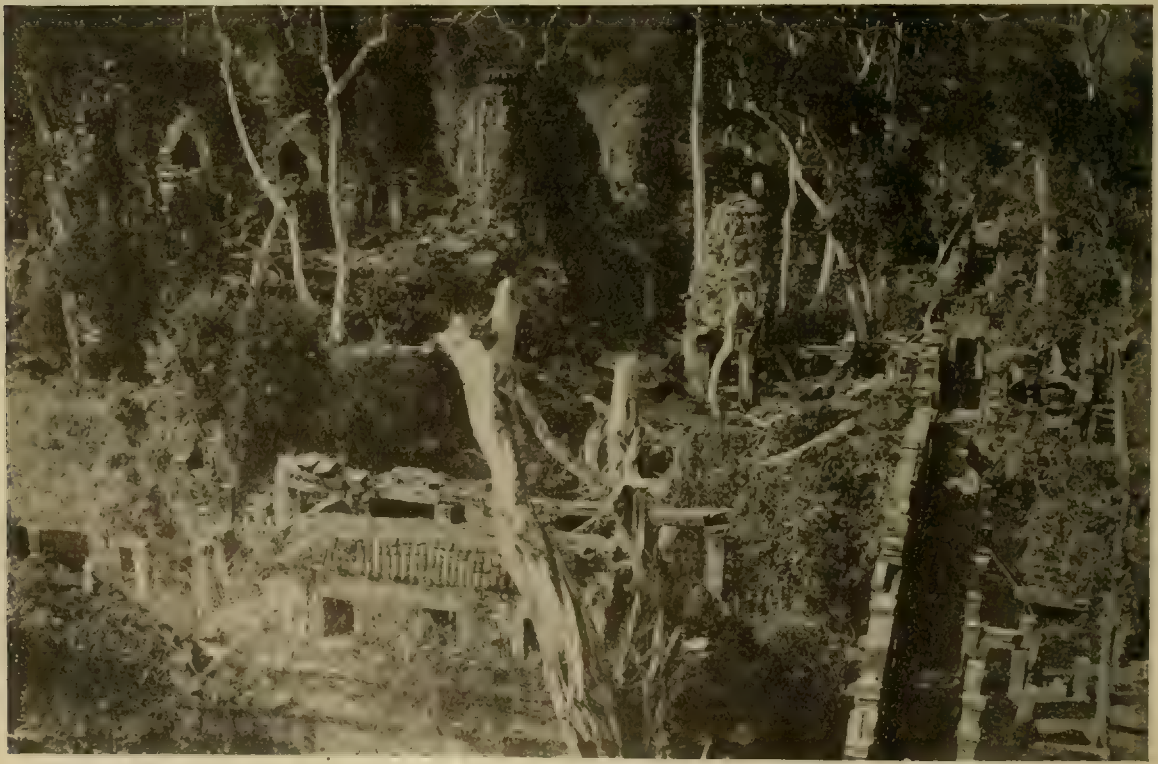
One of the best features of the Ernemann printer is its accessibility. It may be opened in many ways and is very handy on that account. There are electrical attachments for changing to different voltages and light filters are furnished for intensifying weak negatives.

### "THE RUINS OF ANGKOR-THOM" (Melies).

In this one-reel scenic there is brought to the eyes of the spectator one of the most wonderful sights on the face of the earth—the ruins of Angkor—a sight of which it is said that had it better traveling facilities, would be more popular with the tourist than the great pyramids of Egypt. As it is, Angkor, Cambodia, French Indo-China, is reached only after a five-days' journey by bullock cart and "Sampan" after leaving the nearest railroad station, a journey that is wearisome and very often dangerous.

On the site once stood a thriving walled city, Angkor, with a population of over a million. The inhabitants were the Kmers, who are believed to have migrated from India in the ninth century, A. D. The city reached the zenith of its power in the eleventh century and cultivated an art that expressed itself in sculpture and beautiful construction work that would be considered wonderful even for a modern European nation. But being so far from Europe, nothing of its wonders was known to Europeans until the French gained control of it and opened it up to the world some six years ago. Angkor was found a mass of stately ruins, for, sometime in the thirteenth century its population was completely wiped out, supposedly by the Annams, the people of the neighboring rival nation.

"The Ruins of Angkor-Thom," though photographed under great difficulty and unpropitious climatic conditions, is the premier offering of its kind. It is the Melies release of Thursday, December 25th.



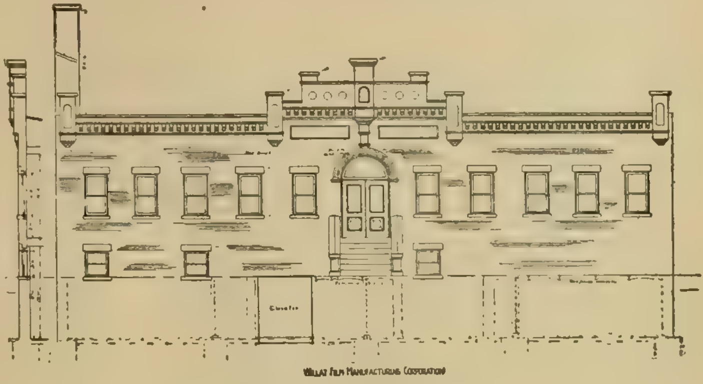
Scene from "The Ruins of Angkor Thom," an Unusually Interesting Travel Subject by the Melies Company.

# Willat Will Make Pictures

### Well-Known Factory Manager Will Build and Equip a Hundred Thousand Dollar Plant in Jersey.

FOR several months, or ever since he resigned as factory manager of the New York Motion Picture Company, the trade have been looking anxiously for C. A. "Doc" Willat to announce his future plans as a maker of motion pictures. Those plans are now out and cover the erection of a studio and factory in Fort Lee, N. J., that will cost about $125,000 when fully equipped and ready for business. The new plant will be located on Main Street and Lynwood Avenue in that village, on a plot just adjoining the plant of the Eclair Company on the south. Excavation work for the foundations was started on December 8, 1913, and it is expected that the plant will be ready for occupancy in May.

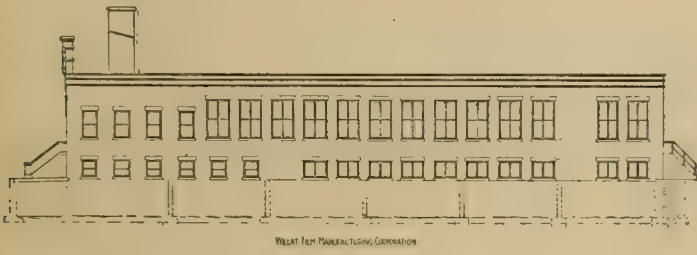
The studio building will be 120 feet by 80 feet on the ground and about 53 feet to the peak of the roof. It will be almost entirely enclosed in glass. The front elevation is shown in one of the accompanying engravings. The dressing rooms, property and other departments directly connected with studio work will range along one side of the building. A tank will be constructed in the floor 15 feet by 25 feet, for water and trap scenes. A lighting system of the most approved design will be one of the features of the new studio. Cooper-Hewitt and arc lamps will be used, but the novelty will appear in the arrangement and utilization.



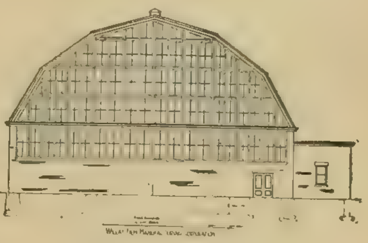
Front Elevation of Factory.

The factory building is of the same dimensions as the studio, but will have two floors. Here all the ingenuity of the promoter will be demonstrated. Mr. Willat made a tour of inspection of the principal factories of Europe before he planned his new plant and he has some brand new ideas to work out in its equipment. For example, all air will be washed and cooled or heated to required temperatures before it is distributed through the plant. All film will be washed by spraying and not be dipped as is customary. It will be carried through the various processes on special frames designed by Mr. Willat, and all positive film will be dryed on frames. Drums will be provided for drying negative film.

Twelve Bell & Howell perforating machines will be installed, and a battery of 36 printers, made after Mr. Willat's own design, will take care of that process. The printers will be automatic, so that one operator can run six machines. Corcoran tanks will be used in the developing and tinting and toning rooms.



Side Elevation of Factory.



Front Elevation of Studio.

In construction the factory is of brick, steel and concrete; fully fireproof.

In explaining his plans to a representative of the Moving Picture World, Mr. Willat said that it was his intention to produce features of three or more reels in length and that there would be nothing too large for him to handle. It is his intention to do commercial work in his factory for the trade generally. This plan accounted for the large equipment.

"This enterprise is a bona fide business proposition," said Mr. Willat, and not a stock jobbing game. It is incorporated under the laws of the State of New York for $20,000, and I control all the stock, of which there is none for sale, and am president and treasurer of the corporation—the Willat Film Manufacturing Corporation."

Mr. Willat is known to be one of the best motion picture factory managers in the business. He is a son-in-law of W. T. Rock, of the Vitagraph Company, and received his early training in the making of motion pictures at the Vitagraph plant. When the "Imp" Film Company established a plant at 101st Street and Columbus Avenue, New York, Mr. Willat was engaged to operate it. He remained with that company more than a year, when he resigned to take charge of the New York Motion Picture Company's plant on East 19th Street. He continued to operate that plant successfully until a few months ago, when he resigned to undertake the present enterprise. His work with the "Imp" and the New York companies has been equal in quality with the best.

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## VITAGRAPH HAS "BROADWAY STAR FEATURES," TOO.

In the Vitagraph advertisement of December 20, announcement was made by that company to the effect that it would begin to issue a series of multiple-reel subjects in January under the brand of "Broadway Star Features." It is further explained that this series will have no connection with the Vitagraph regular releases and will consist of four, six and more reels.

In the same issue of the World a news paragraph announced that the Kalem Company was about to begin the release of a series of features under the brand of "Broadway." Two companies releasing pictures under what is practically the same brand is likely to lead to confusion.

## HUTCHINSON RETURNS TO CHICAGO AFTER EXTENDED COAST TRIP.

Pres. S. S. Hutchinson, of the American Film Mfg., Co., after an extended trip on the Pacific Coast, will return to Chicago in time to spend the holidays with his family. His two sons, Hobart and Winston, will return home from school so as to make the family reunion complete.

Mr. Hutchinson has been on the coast for several months past, in fact he has spent almost the entire year in California, Oregon, Washington and the Hawaiian Islands, where, in addition to looking after the interests of the American, he has also devoted considerable time to the interests of the Mutual Film offices. After a short stay in Chicago he will again return to the coast.

# Cataloging Motion Pictures.

### Comprehensive System Explained and Illustrated in Detail

### By Rev. E. Boudinot Stockton.

THE following classification is an abridgment of the "Manuel du Répertoire Bibliographique Universel" of the Institut International de Bibliographie de Bruxelles, commonly called the "Belgian Classification." This in turn, is a scientific development along *practical* lines of the decimal system of classification used by Melvil Dewey first at Amherst college, and later, in an enlarged form, in the library of Columbia university, and in the New York state library at Albany.

For many reasons it is an ideal method for classifying the pictures. In spite of its *seeming* complexity, it is simple in construction, is easily learnt and handled, is the result of careful study and practical experiment extending over many years, and in its present form is really the combined opinion of many of the greatest minds in each of the subjects classified as to what is most serviceable, practical and accurate. It is not only free from all the drawbacks and evils inevitable in any "one-man" system; but it has also this crowning excellence for both manufacturer and exhibitor, that a *busy man*, who knows little and cares less about the intricacies of a strictly logical arrangement, and wants merely a rough and ready method of filing things, so that he can find them again quickly and easily, *can, with little trouble, as explained below, use the classification* in this way and at the same time reap most of the benefits of the more scientific method.

There is however another method of filing information: namely by *dictionary catalogs*. This is the method used by the American Library Association and the Library of Congress on the ground that it is the easiest for the ordinary man to consult. Even so, all of their catalogs are prepared by *properly qualified experts* and when the busy man who has to do his own indexing, tries to make his own dictionary catalog, he is bound to come to grief.

On the other hand, the principles of a *class catalog* filed by numbers which are *decimal fractions* are, we might almost say, as easy to master and put into practice as those of a dictionary catalog are difficult; and once learnt enable one to index rapidly and easily with the practical certainty of finding again what is indexed with the least effort.

## The Classification.

The following will give the form of such a class catalog with decimal system of notation for filing that has proven itself to be most satisfactory to workers of all kinds.

It consists of three parts, as follows:

1.—THE CLASSIFICATION ITSELF. This is given in two forms: a short synopsis (on page 5) for use in rough and ready indexing, and a more detailed form (starting on page 6) for use when the size of the catalog demands it, or by those who wish to make a more minute or as it is technically termed a *closer classification*. Unless a close classification is desired use only the synopsis on page 5. If at any later time you should wish to classify closer, it can be quickly done by simply adding to the numbers on the cards already indexed the extension of the decimals, using all matter as it stands but with this trifling addition.

2.—THE DECIMAL SYSTEM. Each topic or subject is given a definite number and all information about a topic is labeled with and filed away under that number. In this way you are always sure of finding all you have on a given subject, even when you file it under one word and, as you will often be apt to do, try to find it later under another name. Trades and handicrafts are two terms whose first letters are separated by about half the alphabet; both, however, refer to the same topic; consequently both words have the *same number* in the classification which can be found readily by looking up either word in the alphabetic subject-index.

3.—THE ALPHABETIC SUBJECT-INDEX. This gives in alphabetic arrangement with its proper file-number opposite every topic mentioned in the classification, and can be used to determine the proper classification.

## The Main Divisions.

Moving pictures cover practically nearly every branch of human knowledge. Consequently any really practical classification for them must be capable of embracing all knowledge. This is the only way to avoid a division labeled "miscellaneous," so familiar to most beginners in cataloging. This division, which is no "division" at all but merely a trash-basket where the inexperienced cataloger puts everything he does not know what else to do with, gradually gets larger than all the rest of the catalog and makes the indexer quit in despair.

The scheme, here outlined, avoids all this and adds the advantage that *you do not have to use subdivisions until you actually need them*, but when you do wish to, you can insert them in the proper place for any given topic *without interfering in any way at all with any other part of the classification.* In other words, work once done is done; it does not have to be undone or to be done over again.

4.—THE BRANCHES OF KNOWLEDGE. In the following classification the whole field of human knowledge is regarded as a unit that is divided into ten fractional parts, each of which forms one class, or branch of knowledge. These great general branches of knowledge, under which all particular topics can be classified, are given below. To each has been assigned one of the decimal fractions from .0 (*no tenths*) to .9 (*nine tenths*).

| | | | | |
|---|---|---|---|---|
| ALL KNOWLEDGE | (0.0) | or | 0 | General topics |
| | (0.1) | " | 1 | Philosophy |
| | (0.2) | " | 2 | Religion |
| | (0.3) | " | 3 | Sociology |
| | (0.4) | " | 4 | Philology or Languages |
| | (0.5) | " | 5 | Natural or Pure Science |
| | (0.6) | " | 6 | Applied Science |
| | (0.7) | " | 7 | Fine Arts |
| | (0.8) | " | 8 | Literature |
| | (0.9) | " | 9 | History and the historical sciences |

5.—DECIMALS WRITTEN AS WHOLE NUMBERS. In the above classification we note several things. First, there is no need of using the figure 0. which in the above table signifies *all knowledge.* We can omit both the figure 0 and also the decimal point that follows and use simply the 0 to represent knowledge in general or general topics, 1 for philosophy, 2 for religion and so on. All we have to remember is that each number is really a decimal fraction of tenth and not a whole number although it is apparently written as such. In reality *we write only the fraction part of the class-number, the whole number and the decimal point* (0.) *which are common to all of the written numbers being understood.* Thus, we write 0 instead of 0.0 or .0, 1 instead of 0.1 or .1, etc.

6.—SUBDIVISIONS. Secondly, we see that the class-numbers run from 0 to 9 instead of as in the case of whole numbers from 1 to 10. Consequently, all we have to do in order to make subdivisions is to *treat each class exactly as we treated knowledge in general.* For example, 7 *Fine arts*, is made up of such things as architecture, painting, etc. Now Fine arts in general or General topics about the fine arts as a whole will be 7 or .70 and the different kinds of fine arts will form the subdivisions 71 to 79. Thus:

| | | | | |
|---|---|---|---|---|
| FINE ARTS | (.70) | or | 7 | Fine arts as a whole or in general |
| | (.71) | " | 71 | Landscape art Gardens Sites |
| | (:72) | " | 72 | Architecture |
| | (.73) | " | 73 | Sculpture |
| | (.74) | " | 74 | Design Decoration |
| | (.75) | " | 75 | Painting |
| | (.76) | " | 76 | Engraving Illustrating |
| | (.77) | " | 77 | Photography |
| | (.78) | " | 78 | Music |
| | (.79) | " | 79 | Sports and Amusements |

In the same way we make subdivisions of every subdivision we wish as in the examples below:

| | | |
|---|---|---|
| 7 | Fine arts | a class of knowledge |
| 79 | Sports and Amusements | a division of fine arts |
| 792 | Theater The Stage | a form of amusement |
| 7929 | Special kinds of theatrical entertainment | |
| 79291 | Moving picture theaters and exhibitions | |

Or again:

| | | |
|---|---|---|
| 77 | Photography | one of the fine arts |
| 778 | Special applications of photography | |
| 7785 | In studying and apparently reproducing motion | |
| 77853 | Kinematography | The making of motion pictures |

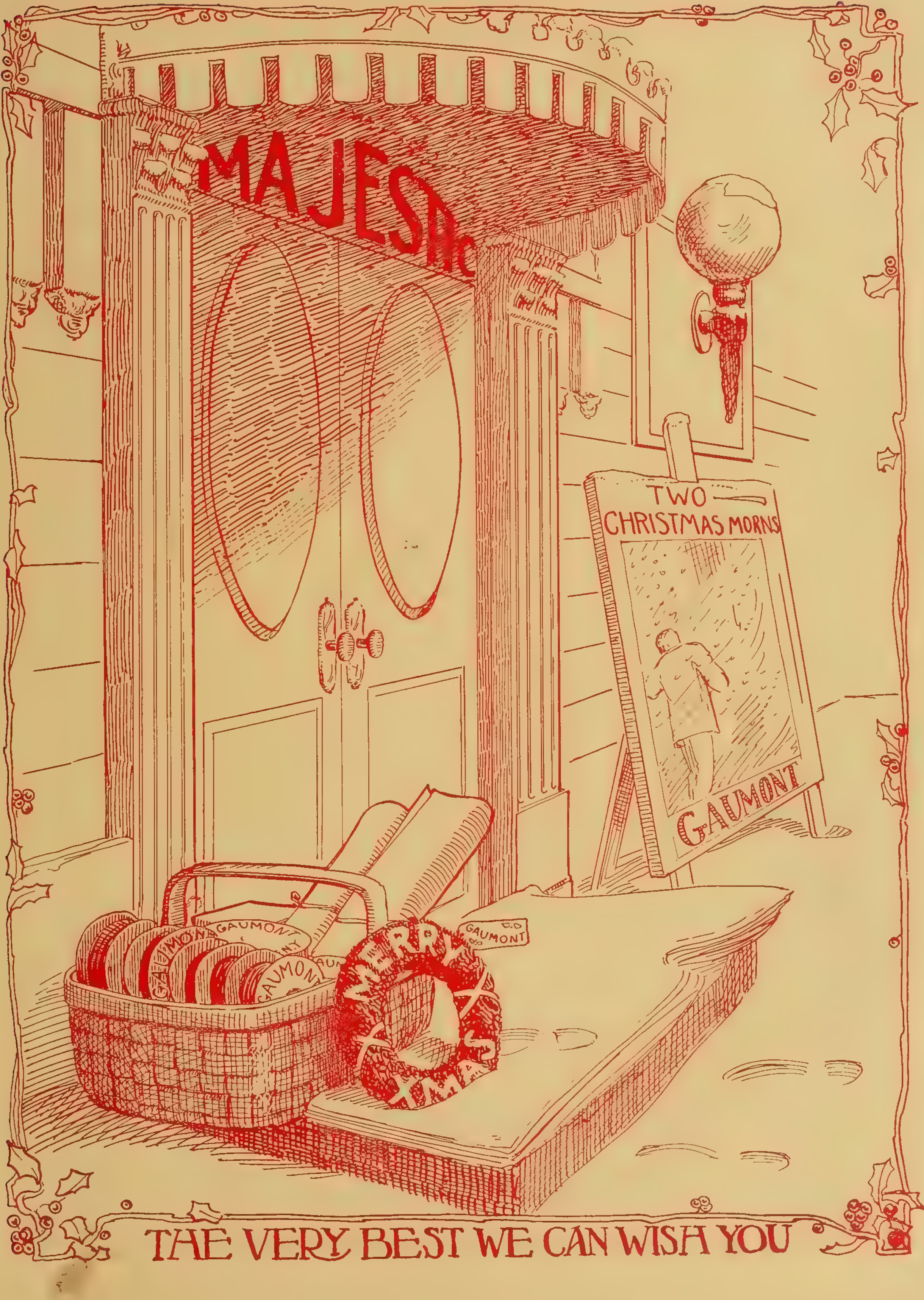
7.—ALPHABETIC HEADINGS. In actual practice there is generally no necessity for such minute or, as it is technically termed, *close classification.* The cameraman or operator, for example, would probably use all of the subdivisions of 77 *Photography;* the exhibitor can probably file all he has under the heads, *kinematography* and *trick pictures.* The exhibitor, therefore, will find it more useful not to subdivide 77, and will label his cards of that subject either 77-*kinematography* or 77-*trick* and file both names under 77. If he wishes later on to file by the decimal subdivisions instead of the names, he has only to cross out the filing *word,* add the proper number for the name and file accordingly.

8.—ARRANGEMENT OF THE NUMBERS. Being decimal fractions, the class-numbers are arranged, not according to the number of figures in a number, but *according to the value of each figure, beginning at the left.* Thus, 77 comes between 7 and 8, the arrangement being just like that of the words in a dictionary.

9.—USE OF THE PERIOD. In the classification as printed, many of the numbers contain a period. This is not a decimal point but merely a mark to divide the number into sections, in the same way that we use a hyphen to split up a word into syllables. Thus, 77.853 and 792.91 are much more easily read and recognized than 77853 and 79291.

## The Common Subdivisions.

Under the divisions, Literature and History are given certain tables called *common subdivisions* because they can be used to subdivide any of the class-numbers of the classification. Thus, 39. *Manners & Customs* can be subdivided for different countries like history and geography by means of the *place-table* that subdivides history, and for different races or peoples by the *language-*


MAJESTIC
TWO CHRISTMAS MORNS
GAUMONT
GAUMONT
GAUMONT
GAUMONT
G.O. GAUMONT
MERRY XMAS
THE VERY BEST WE CAN WISH YOU

## "THE BROKEN HEART"

TWO REELS

Released Dec. 20th

A story of great interest—a battle of Love *vs.* Social Position

## "TO ERR IS HUMAN"

THREE REELS

Released Dec. 27th

A powerful drama *full* of real human interest and exquisite photography

# "FANTOMAS"

## "THE MYSTERIOUS FINGER PRINT"

**WHAT YOUR PATRONS MUST HAVE**

RELEASED JAN. 10th

**FOUR REELS**

## "FANTOMAS"

MEANS A FULL HOUSE
TO EVERY EXHIBITOR
FORTUNATE ENOUGH
TO GET IT

*Hello! Gaumont? Book me "Fantomas"—"The Mysterious Finger Print."*
*Sure! I must have it. Wouldn't miss it for the world. The last one filled my houses every night.*

# Gaumont Co.

110 West 40th Street
New York City

Gaumont

*table* given under 8, Literature. Division 4, *Philology* or *Language* is omitted from the classification as printed because not needed for the pictures. If any one has a use for it, the subdivisions are made like those of Literature.

### Rules for Cataloging.

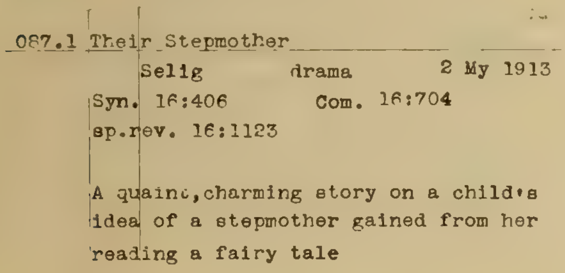
Get a card-file box, also some ruled cards and a set of index or guide cards, having tabs rising above the top edge for one-fifth the length of the card.

Take ten of the guide-cards, turn them so the blank side of the tab faces you, and then write on each tab a single number, beginning with zero and ending with nine. On the body of each card write the name of the main division that corresponds to the number on the tab. If you wish, *you can omit* 4, *Languages,* and use only nine guides.

Next, take the ruled record cards, and rule a vertical or perpendicular line for the whole length of the card, about one inch from the left hand edge. You can buy cards already ruled in this way, if you ask for cards with "library ruling."

Now suppose you want to index under "Children's-stories," Selig's *Their Stepmother,* released 2 May, 1913. Look up the class-number for "Children's-stories," either in the classification or in the subject-index. Opposite the name in both places you will find the number 087.1. This is the class-number. If you looked it up in the classification, you saw it was a subdivision of 08 *Collections and Series,* and that this in turn was a subdivision of O *General topics.*

Now take one of your record-cards and, on the top line and to the left of the vertical line write this number, 087.1; and to the right of the vertical line put the title of the picture. On the second put the maker's name, the character of the picture and the release date, and on the lines below any notes you wish. Here is our own card for this picture. The abbreviations give the volume and page of the MOVING PICTURE WORLD on which are the synopsis (Syn), comment (Com) and a special review (sp.rev); the volume before, the page after the colon.



087.1 Their Stepmother
Selig drama 2 My 1913
Syn. 16:406 Com. 16:704
sp.rev. 16:1123

A quaint,charming story on a child's
idea of a stepmother gained from her
reading a fairy tale

Note that the space to the *left* of the vertical line is reserved for your filing marks. In the examples given above (§ 7) you would put 77 on the top line and write "trick" on the second line. This makes filing and reference easy.

Now take your finished card and file it behind the guide marked 0 and you have finished your cataloging of that picture. Do the same thing for every picture you wish to catalog and file each card by the first figure of the class-number.

10.—SUBDIVIDING THE CATALOG. Until you have to, don't. Say, however, you have quite a number of cards behind guide 3 *Sociology.* They belong to two or three different subdivisions but they are mixed up together under the one main division.

Take the cards from behind guide 3 and rearrange them *according to the first two figures of their class-numbers,* i. e., putting in separate piles all 32's, all 33's, etc. You will probably have quite a number marked 35 and 39, and a few scattered among the other subdivisions.

Take two guide cards, and on the tab of one write 35 and on the tab of the other, 39; on the body of each guide write the name of the subdivision. Lastly, file these new guides in your box between guides 3 and 4 or, if you have omitted 4, between 3 and 5.

Now put the cards whose class-numbers are 35 and 39 behind their respective guides, and put the remaining cards together between guide 3 and guide 35. When you get enough cards under 3 to warrant it you can make more subdivisions, but until then the few entries you have are just as readily filed or found under sociology in general.

FINALLY, DO NOT WORRY, IF AT FIRST YOU DO NOT UNDERSTAND. *Follow the rules, and the method will explain itself.*

If you have any difficulty, query the CATALOG SECTION of the MOVING PICTURE WORLD.

E. BOUDINOT STOCKTON.

### Synopsis of the Classification.

0.—GENERAL TOPICS

| | |
|---|---|
| 07 | Newspapers Journalism |
| 08 | Collections Series |
| 087.1 | Children's stories |
| 09 | Remarkable pictures |

1.—PHILOSOPHY

| | |
|---|---|
| 13 | Mind and body |
| 15 | Psychology |
| 17 | Moral philosophy |

2.—RELIGION

| | |
|---|---|
| 21 | *Natural religion* |
| 22-28 | *Christianity* |
| 22 | Bible |
| 23 | Doctrines & teaching |
| 24 | Practical religion |
| 241.6 | Ten Commandments |
| 25 | Ministerial work |
| 26 | The Church & her work |
| 263 | Sunday questions |
| 27 | Church history |
| 28 | Churches & sects |
| 29 | *Heathen religions* |

3.—SOCIOLOGY

| | |
|---|---|
| 32 | Politics |
| 33 | Economics Political Economy |
| 34 | Law Legislation Jurisprudence |
| 35 | Government Administration |
| 35 5-9 | *Army & navy War* |
| 36 | Associations & Institutions |
| 37 | Education |
| 38 | Commerce |
| 39 | Manners & Customs Folklore |
| 398.3 | Holidays |
| .4 | Fairy-tales |

(4.—LANGUAGES, *Not needed in classifying the pictures*)

5.—SCIENCE

| | |
|---|---|
| 53 | Physics |
| 54 | Chemistry |
| 55 | Geology<br>*Earth's surface, Geysers, Hot-springs; Cyclones, Storms, Etc.* |
| 56 | Paleontology Fossils |
| 5-7-9 | *Sciences of life Living Things* |
| 57 | Biology *Life in general* |
| 58 | Botany *Vegetable life* |
| 59 | Zoology *Animal life* |

6.—APPLIED SCIENCE

| | |
|---|---|
| 61 | Medicine |
| 62 | Engineering |
| 63 | Agriculture |
| 64 | Domestic economy |
| 65 | Means of Communication |
| 6.6-9 | *Industrial arts* |
| 66 | Industries |
| 67 | Manufactures |
| 68 | Handicrafts Trades |
| 69 | Building & construction |

7.—FINE ARTS

| | |
|---|---|
| 71 | Landscape Gardens Sites |
| 72 | Architecture |
| 73 | Sculpture |
| 74 | Design Decoration |
| 75 | Painting |
| 76 | Engraving Illustrating |
| 77 | Photography |
| 78 | Music |
| 79 | Sports & Amusements |

8.—LITERATURE

| | |
|---|---|
| 82 | English |
| 83 | German |
| 84 | French |
| 85 | Italian |
| 86 | Spanish |
| 87 | Latin |
| 88 | Greek |
| 89 | Other languages |

9.—HISTORY

| | |
|---|---|
| 9 (3) | *Ancient history* |
| 9 (4-9) | *Modern history* |
| 9 (4) | Europe |
| 9 (5) | Asia |
| 9 (6) | Africa |
| 9 (7) | North America |
| 9 (8) | South America |
| 9 (9) | Oceana Polar regions |
| 90 | *The Historical sciences* |
| 902.6 | Archeology Antiquities |
| 91 | *Geography* |
| 91 (2) | Physical geography |
| 91 (3) | Ancient world |
| 91 (4-9) | Modern world<br>Divided like *History* |
| 92 | *Biography* |

## THE GIRL OF TODAY.

### Marguerite Risser of Pathe Included in the Favored List.

Marguerite Risser, leading ingenue for Pathe Freres, was one of the bevy of beauties selected in the New York Times' recent contest to determine the ideal type of The Girl of Today. She is one of the actresses selected by the jury of famous artists from many thousands of photographs. Marguerite is one of the youngest ingenues playing leading parts in the profession, having just turned sixteen. Her entire theatrical career consists of one season in musical comedy. The fact that she comes of a theatrical family, perhaps, accounts for her rapid rise, for her mother who is always with her, before marriage played leading parts for the Frohman forces, and her aunt, Kathryn Osterman, is a well known comedienne. Marguerite, therefore, has been practically raised in the atmosphere of the theater. Last season her father was induced to let her go into musical comedy and he consented with the understanding with the management that Mrs. Risser would accompany Marguerite on the road.

Marguerite Risser.

Her success was immediate and pronounced. The production finally played New York and there Marguerite attracted the attention of Pathe Freres, who immediately engaged her for leading ingenue parts and she is rapidly becoming a great favorite as a photoplayer.

## PICTURE MEN BUY HOMES.

Word comes from Los Angeles, Cal., that Francis Ford, director for the Universal Company, has purchased a charming bungalow site in the Hollywood tract and will build a combination Swiss chalet and studio. L. S. Peters and W. F. Alder, of the Universal forces, are also among the home builders.

## "Actresses Must Be Young"

**Director Griffith, of Mutual, Says So and Tells How Photoplayers' Reputations Are Made.**

The recognition of youth and beauty as attributed necessary to success in motion pictures is not a small part of the reason for the greatness of D. W. Griffith, general stage director for the Mutual. From the very beginning of his career, Mr. Griffith has surrounded himself by good looking young actors and actresses, in whom he saw possibilities of exceptional talent, and moulded them into pantomimic artists. It is only necessary to review the popular idols of pictures, and pick out the ones who received their training under this noted director to see how much weight he has always placed upon their youth and appearance.

Mary Pickford is still a mere slip of a girl, while Blanche Sweet and Mae Marsh, both of whom have already made enviable reputations as screen artists, are only nineteen and seventeen years of age respectively. The two latter leading ladies are again under Mr. Griffith's valuable tutelage with the Mutual Film Corporation, as is also Robert Harron, another artist who, in spite of his established position as a leading man, is only twenty years of age.

Many interesting stories are told by moving picture stars of the methods used by Director Griffith to make them rise to sufficient heights of emotion during the playing of their first important parts. Mr. Griffith's ability to "make people act" approaches real genius and he will go to almost any length to get an actor to give him the effect that a scene demands. In the early days of Mary Pickford's career, when she was engaged to her present husband, Owen Moore, who was working with her in Mr. Griffith's company, the noted director would accuse her fiance of lack of intelligence until she lost her temper. Then he would turn quickly to the camera men and whisper "go ahead! grind!" The result was always an exhibition of temperament on the part of "Little Mary" that exactly fitted the character she was portraying.

Among the early trials of little Mae Marsh was the playing of a strongly emotional role in which she was required to show a high degree of sudden fright. The transition from perfect tranquillity to terrible alarm had to be made almost instantaneously and Miss Marsh could not seem to perform the difficult feat of acting perfectly enough to suit her exacting director. Mr. Griffith was seen giving secret orders to a property man and then the scene was started with the camera faithfully recording the action. This time Miss Marsh had no difficulty in getting the effect required of her, for at the correct moment, a double barrelled shotgun was fired off behind the scenery within a few feet of her head and her exhibition of sudden fright was all that could be desired by the most critical audience.

### JACK NOBLE GOES MUTUAL.

Seven years as a lieutenant in the United States Army is part of the varied career of Jack Noble, a successful motion picture director who has just been added to D. W. Griffith's staff of directors producing pictures for the Mutual program.

Lieutenant Noble was an active figure in the quelling of the Boxer uprising in China, as well as an interested witness of the fall of Manila, so successfully staged by Admiral Dewey. His army training has been of inestimable value to him in the staging of large military dramas for the Thanhouser Company with which he was associated for three years and his varied experiences are frequently brought into play during the great variety of stories that a director is called upon to picture.

Mr. Noble was at one time stage director for the Solax Company and was also part owner of the Ryno Film Company, which produced a number of photoplays of note under his direction.

### MIRROR SCREEN IN DEMONSTRATING ROOM.

There are lots of Mirror Screens in theaters throughout the country, but their presence in demonstrating rooms of film manufacturers and importers has been a rarity. The first firm of that kind to use one, so far as we know, is the New York office of Warner's Features. Frank Manning, Eastern selling agent of the Mirror Screen, gathered in this $250 order.

### "TRAFFIC IN SOULS" GOES TO REPUBLIC.

The six-reel "Traffic in Souls," of the Universal Company, which for several weeks has been on the screen at Weber's Theater, in Broadway, will on Monday, December 22, be transfered to David Belasco's Republic Theater, in Forty-second street. It will follow the stage production of "The Temperamental Journey." Also it will mark the first of the Forty-second street houses to be given over to a film program in the middle of the theatrical season.

### "CHILD REPRESENTATIVES" AT BALL.

At the New York Exhibitors' Ball, C. J. Hite sprung an innovation by having present for his Thanhouser and Princess Companies an array of "child representatives." Usually at trade balls, it has been the custom for prominent manufacturers to be represented by their best known directors and actors and to get away from custom, Mr. Hite hit on the "child representatives" idea. The result was a near-riot at the Thanhouser box. Mr. Hite's "child representatives" were Leland Benham, the Thanhouser Twins and Kidlet, for the Thanhouser Company, and Marie Eline and Dorothy Benham, for the Princess. None of the youngsters were over eleven years of age, and one, Dorothy Benham, hadn't reached three. Mr. Hite expects to have the same "representatives" at the Screen Club Ball, provided the whooping cough, the croup and the measles steer clear of the prodigies for another month.

### FRANK BENNETT WITH MUTUAL.

Frank Bennett, formerly leading man for Florence Lawrence, has completed arrangements with the Mutual to appear under D. W. Griffith's direction. Mr. Bennett first attracted the attention of the theater going public by his artistic performances in "The Half Wit," and in "The Mayor and the Manicurist" in vaudeville. Later he devoted serious attention to the silent drama, appearing in Powers, Comet and Vitagraph pictures with marked success.

### QUALITY OF APPRECIATION IS NOT STRAINED.

Bremerton, Wash., Nov. 23, 1913.

Editor Moving Picture World;

Dear Sir: I enclose herewith check for $3.00 for renewal of my subscription to the Moving Picture World for one year, and take this occasion to tell you that your paper has been of great assistance to me in the successful management of my business. Though you may not hear very much from this locality, still I venture to say that the Dream Theater, of Bremerton, is probably one of the finest and most up-to-date moving picture theaters of the North West. I show licensed programs but also show all the large, first-class, feature attractions which can be booked. Wishing you further success, I am, very truly yours,

E. Oswald, Dream Theater.

Mineral Point, Wis., Dec. 6, 1913.

Editor Moving Picture World;

Dear Sir; Enclosed find check of $3.00 for which please send me the Moving Picture World for the following year. I could not get along without it. Many of my friends and patrons delight in borrowing it from me and reading its interesting, entertaining and instructive pages. No wide awake exhibitor can afford to be without it.

Curtis J. Foster, Manager "Grand" Theater.

Cadiz, Ohio, Nov. 27, 1913.

Editor Moving Picture World;

Dear Sir: Enclosed find check for $3.00 for renewal of subscription to World for one year. With highest appreciation of your excellent journal, I am, very truly yours,

M. F. Walker, Cadiz Opera House.

### NEW CHICAGO PICTURE HOUSE.

Bodkin & Keane, proprietors of the Star Theater at Evanston, Ill., and several others in various parts of the state, have leased a building on Madison Street, between Clark and Dearborn, Chicago, said to be the busiest portion of the "Loop." The present structure is four stories high and stands on a plot twenty and one-half feet wide by 168 feet long. The lease extends for a period of ten years, at an annual rental of $12,000. It is the purpose of the firm to remodel the building at an expense of $35,000, the ground floor, of course, being used for the theater, and the upper floors as business offices.

### JOHNS-MANVILLE COMPANY'S CATALOGUE.

We are in receipt of a neat little pocket size catalogue from the W. H. Johns-Manville Company, of New York, manufacturers of asbestos goods. The title of this booklet is "Theater Necessities." It deals principally with asbestos theater curtains, operating booths and fire extinguishers. The booklet is a very neat little affair, well printed in two colors on heavy enameled stock and with embossed cover. It is profusely illustrated with half tones of the goods, for which the sizes and prices are fully given. We should think that this booklet would be a handy thing for exhibitors to have on file as there are many outside exhibition jobs to be taken care of and a theater manager should be in a position to tell the cost of such things at a moment's notice.

# Manufacturers Advance Notes

## "THE FLY LEAF OF FATE" (Reliance).

Two justly famous artists, Consuelo Bailey and Henry Walthall, head the strong cast that presents "The Fly Leaf of Fate," released on December 22nd. This splendid drama, from the gifted pen of Russell E. Smith, is an excellent vehicle for the introduction of Miss Bailey to motion picture devotees, while Henry Walthall, who plays opposite the clever little Broadway favorite, interprets a strong role to which he is particularly well suited.

Cummings, a struggling young writer, is the hopeless lover of Hilda Hawthorne, who marries a wealthy banker. He vows to remain true to his ideal in spite of his broken heart and buries himself deeper than ever in his books. Mary, the daughter of the proprietor of an old book store which Cummings frequents, falls in love with him, but he does not realize the fact that the girl is experiencing the same hopeless love that has been his own bitter portion.

Scene from "The Fly Leaf of Fate" (Reliance).

He learns that Hilda has become a widow and immediately renews his attentions to her. But his eyes are strangely opened to Hilda's lack of character and Mary's beautiful love, resulting in a wonderful heart interest climax to an exceptionally high-class drama.

"The Fly Leaf of Fate" is one of those extremely rare single reel subjects—a strong drama well cast and artistically presented.

## LUBIN PLAYERS GIVE DINNER.

In honor of the members of the Kalem and Edison stock companies, who are wintering in Jacksonville, Fla., the Lubin comedy company tendered them a "Poodle Roast" and dance which was held at the Lubin studio. Those present from the Edison studio were: Herbert Prior, Mabel Trunnelle, C. J. Williams, William Wadsworth, Alice Washburn, Arthur Housman, Richard Ridgeley, Richard Tucker, Bigelow Cooper, Elsie MacLeod and several others. Kalem was well represented by, Robert Vignola, Tom Moore, Guy Coombs, Alice Hollister, Marguerite Courtot, Harry Milliard, Ben Ross, and Jack Macklin. The Lubin entertainers were: Arthur D. Hotaling, Mae Hotely, Jerold Hevener, Frank Griffin, William Betts, Frances and Marguerite Ne Moyer, Julia Calhoun, William Bowers, Raymond McKee, Walter Heirs, Peggy Anderton, Leola May, Neal Morton, Garry Hotaling, George Sherwood and Henry Bard. The party did not get cold feet until early morning and all expressed their pleasure of a very enjoyable function.

## "THE FEMALE OF THE SPECIES" (Rex).

Perhaps it is only conventional to say that all women are more or less a mystery to the average man, and particularly those women who are strongly marked with elemental passion—who are creatures of emotion—but the fact has and will always remain a source of inspiration to the author of story and drama. Woman, "The Female of the Species"—her unexplainable actions under certain conditions—has been made the actual theme of this play.

It has been said, with much reason, that no woman writing for the screen to-day possesses a superior ability at putting humanness, modified by psychological suggestion, into a play than Lois Weber, leading woman and scenario writer of the Rex Company, and author of this piece. Certainly, the truth of this assertion is carried out, as will be seen by witnessing the play. She places before us in a series of finely drawn, coherent, intensely interesting scenes, two women—one a good "bad woman" and the other a bad "good woman"—and develops the types with remarkable insight into character.

Scene from "The Female of the Species" (Rex).

The locale of the story is in the West—that part where the rough cattleman still hold sway—for it is there that one is more apt to find the man and woman whose love runs warm irrespective of social convention. The Man In The Case, a sheriff played exquisitely by Phillips Smalley, who also staged the piece, is a solendid type of Western manhood, a perfect animal. Miss Weber enacts the part of the bad "good" woman, a gypsy, and Ella Hall is seen as the good "bad" woman, the sheriff's sweetheart.

Both these women love vigorously, blindly, and yet, while both are not intentionally bad, one sacrifices even her life for the object of her affections, while the other turns her back upon him and wrecks his and her own, though loving the while. It is simply one of those mysteries of woman nature—love affects each in a vastly different way without reason—and though Miss Weber, conscious of her own limitations in treating on her own kind, makes no effort at a solution, she has woven together one of the most profound, gripping and tragic plays that has come from her pen.

## CHANGE IN UNIVERSAL RELEASE.

It was announced in the Universal Film Mfg. Company's advertisement, published last week, that its picture, "The Bride of Mystery," would be released on December 23. Since then the Universal Company has decided to substitute "The Bloodhounds of the North," a two part Gold Seal release on that date. Exhibitors will please note the change.

## "RORY O' THE BOGGS" (Victor).

Mr. Kerrigan, supported by Miss Van Trump and a big, capable company, under the direction of J. Farrell McDonald, has made a feature [illegible] of the 18th century, that will undoubtedly create genuine interest. It concerns an avaricious uncle who steals, for his own son, the heritage of his nephew (Kerrigan), and the conscience which is aroused by the ringing of a death-bell. Rory, the nephew, grows to manhood a poor despised being. Mr. Kerrigan has never had a more superior role demanding fine character delineations and the sturdy manhood. At the death of Burke, the bulk of his fortune goes to his only son, Rory, a baby in arms. The child is in the keeping of his uncle, Sir Everett, who has a son of Rory's age. That his own son might inherit the fortune Everett causes Rory to be kidnapped.

Scene from "Rory of the Boggs" (Victor).

Twenty years later shows Sir Everett's son grown up to be a cad of dissolute habits, but wealthy as a result of the stolen heritage. Rory has grown to manhood in the home of a poor widow and her daughter, Eileen. Rory is in love with Kathleen, a peasant girl. Sir Everett's son wrongs Rory's foster sister. She dies and Rory swears vengeance upon the wrongdoer. However vengeance is taken out of his hands. The kidnapper gets into an altercation with the son and kills him. Rory finds the body, is accused of the murder, convicted and condemned to die.

The kidnapper, conscience stricken, confesses to a priest, a good friend of Rory's. The priest cannot dishonor the sanctity of the confessional by making the confession public. Instead, he goes to Rory's cell and changes clothes with the young man. Rory escapes, but is speedily recaptured. The time for the execution of Rory arrives. The death-bell tolls out mournfully. It arouses the conscience stricken kidnapper to action. He rushes to the gallow and arrives there an instant before Rory is to be hung. He confesses that the crime was his. Rory is liberated. The tolling of the death-bell also arouses the conscience of Sir Everett. He confesses the kidnapping and restores Rory to his heritage. This picture was [illegible] December [illegible]

## GEORGE KLEINE WANTS AMERICAN ARTISTS.

With the erection of his new studio in Italy, George Kleine is now in the market for applications for the better grade of American talent to appear in his big productions. Mr. Kleine is willing to enter into contracts with the right sort of American artists to spend a part of the year on the continent in photodrama work for him. Mr. Kleine is open to proposals from well known American actors and actresses.

## RAMO HAS RACE TRACK DRAMA.

The producers of the Ramo brand of pictures announce that a race track drama of no small importance will be issued by them on December 31. Utilizing the Thanksgiving meet at Jamestown, Va., and a liberal supply of real money, they have, in the opinion of C. Lang Cobb, Ramo sales agent, produced the ne plus ultra of racing pictures. Eight of the greatest running jockeys in the world—eight, count 'em—famous bookmakers, famous owners, famous touts and famous trainers are scattered all over the place. There is some great paper in course of preparation in colors and scenes that will make the public sit up. And—get this—the sale of prints in this country will be limited to 20 copies. Eleven territories have already been sold at a rate of fifteen cents per foot, and it is a four part subject at that. "In the Stretch" is the title of the production and the release date is December 31.

## EXPANDING THE SOLAX PLANT.

This photo shows the Solax plant in the process of expansion. The building in the background is the old plant, 150 x 150 feet, three and one half stories high. The studio accommodates five sets in a row. The present factory has an equipment sufficient to turn out 100,000 feet of positive film a week. The frame work to the right is an outdoor stage used for light effect purposes and whenever work in the indoor studio reaches a state of congestion. The new two story building in process of construction is on the left, size 50 x 100 feet and in it will be housed the factory and laboratory to be removed from the main building. The added facilities will make it possible to turn out about 200,000 feet of positive film a week. The space in the foreground, which is also the property of the Solax and Blaché companies, will be improved and fenced in by ornamented iron railings.

## CORWIN TAKES MORE SOUTHERN TERRITORY.

J. C. Corwin, the Texas capitalist who recently came up out of the Southwest and signed up a number of important brands on the Exclusive program, is working now in New York on his plan of extending the Big 4 Film Corporation, of Dallas, Texas, of which he is president and general manager, into other states. He purposes adding Northern Oklahoma, Arkansas and Louisiana and later Kansas and Missouri. Mr. Corwin now controls Itala, Solax, Blache, Great Northern and Gaumont features for Texas and Southern Oklahoma.

"The Governor's Veto."

[illegible] big [illegible] drama, "The Governor's Veto," [illegible] the Universal on Dec. 31.

## PATHE GETS WORLD'S FAIR CONTRACT

[illegible]

## KING BAGGOT'S NEW DETECTIVE PLAY

[illegible]

## "THE FUNNY REGIMENT" (Union Features)

[illegible]

## A HISTORICAL SUBJECT OF INTEREST

[illegible]

## THE MAN WHO PUT THE "BIZ" IN BISONS

Henry McRae

[illegible]

## ARMY LIFE IN PICTURES

[illegible]

## "THE LOST TREASURE" (American).

[illegible]

SCENE FROM "LADY MADCAP'S WAY."

A Special Two-Part Pathéplay Released Dec. [illegible], that Contains Many Interesting Situations.

### "HOODMAN BLIND" (Pilot).

Director James Gordon, of the Pilot Company, has just completed assembling and putting in first class shape the latest feature production "Hoodman Blind," from Henry Arthur Jones' famous English drama, which was originally played by the well known star Wilson Barrett. The story is laid around London, and the English atmosphere is sustained throughout the entire production in the minutest details. A runaway accident separates Lennon and one daughter from his wife and the daughter's twin sister. Deprived of his memory, Lennon goes to Canada and becomes a farmer, at which he prospers. The daughter falls in with a band of gypsies. His wife and other daughter believe they are deserted. After many hardships the mother dies and the daughter is adopted by Lezzard, a former suitor of Mrs. Lennon. An explosion restores Lennon's memory and he returns to London to search for his wife and children. Finding no trace of his family, realizing he has but a short time to live, he leaves his money and will with Lezzard's son, who promises to find them and give them the fortune left by Lennon. The son appropriates the money to his own use. Through a succession of heart gripping scenes the story is followed to the climax, when retribution is meted out to the embezzler, and his accomplice, and the two sisters, who knew nothing of each other's existence, are re-united.

Scene from "Hoodman Blind" (Pilot).

Miss Harte plays the dual role of the sisters, and one of the most interesting scenes, obtained by double exposure, is where she comes into the room and greets herself. Among the other well known artists in this production are Herbert Barrington, Mrs. Guy Standing, and Miss Violet Stuart.

### "THE HOUR AND THE MAN" (Essanay).

Laws are made forbidding men to murder—yet we murder those who disobey the law.

The story in itself is purely a heart interest one and the producer who directed the subject has indeed made a worthy dramatic feature from the script. Ruth Stonehouse as the character of suspicion held by the police department for the supposed murder of her husband, is seen at her best. Never before has she portrayed the role of a character with such remarkable artistic power as she has this. Francis X. Bushman as the counsel for defense puts the necessary punch into the story that is so essential.

Frank Maxwell (Francis X. Bushman), a young lawyer, disgusted with his worthless brother, discharges him. The brother, under an assumed name, marries Alice Williams (Ruth Stonehouse). Drink has made him the lowest sort of human and, by accident, he drinks poison in his coffee. Alice is arrested. The clerk of the court is sent to Maxwell with an order from the judge to represent the defendant. A heart-rending scene takes place between the two as they meet for the first time in years. Maxwell had loved Alice, but she loved another.

The big court room scene is a masterpiece of art, and Maxwell pleading for his client is, indeed, a scene to be remembered long. Alice is judged not guilty. The meeting after the trial between client and attorney brings forth the information that Alice did not know that she had married Maxwell's brother and Maxwell did not know he was defending the wife of his deceased kin. The ending is a happy one as Maxwell again vows his love for Alice and she is only too willing to accept his love and protection. This production is booked for release January 9th.

### "THE PARASITE" (Lubin).

This is a three-reel, dramatic story by George Terwilliger, of the daring operations of a team of blackmailers, which work terrible affliction on the victim and in the end retribution on the criminals. Five of the most popular players of the Lubin studio are in the cast, including Arthur Johnson and Lottie Briscoe. With all the unfortunate incidents of the story, the sequel is peaceful and happy.

Howard Lynn and his wife, Lottie, are typical blackmailers. They select for a victim, John Wellington, a rich society man who is tacitly engaged to Florence Randall. Lottie, by her arts of innocence and good looks, soon wins Wellington and, breaking his engagement, he asks Lottie to marry him. By consent of her husband, she agrees that they shall live as husband and wife in name only, until she has learned to love him. A secret marriage is performed at which Lynn officiates. Lottie then commences to fleece Wellington. The money is to go to Lynn. After a while Wellington suggests that his supposed wife shall fulfill her obligations and she, conscience stricken, decides to leave him. She writes a note of farewell and by placing her hat and cloak on the bank of the river leads him to suppose she has committed suicide. Wellington in his sorrow turns to his old love Florence and marries her. Years pass and Lottie and her husband have sunk to the depths of degradation and drink. They have a fearful fight, Lynn falls down stairs and is killed and Lottie is taken to the hospital. Partially recovered she resolves to visit Wellington, but he shows her his wife and child. Lottie returns to the hospital, she writes a letter confessing that they were never legally married and with the letter comes the news that Lottie has passed away.

### "THE SECRET MARRIAGE" (Warner's Features).

Signor Corti, a promising tenor, gives singing lessons to Lydia, the daughter of the Marchioness of Belford. Their love for each other is soon discovered by the Marchioness, and Corti is immediately dismissed.

A letter found in Lydia's room by her brother, Robert, who has just returned home from college, after completion of his medical studies, bears evidence of the fact that Lydia has left to join Corti. As a result her mother succumbs to an old affliction. Robert swears vengeance and gives up the hope of ever marrying Lucy Barker, his sweetheart, to pursue the tenor.

Scene from "The Secret Marriage" (Warner's Features).

Corti and Lydia are secretly married and settle in a small country town. Annoyed by Lydia's jealousy, Corti accepts an offer to tour another country. Lydia is placed in a sanitarium to undergo treatment for nervousness, during his absence. Having been advised of her disappearance, Corti returns before fulfilling his engagements.

Robert, bent on avenging the seeming wrong done to his sister, Lydia, corners Corti, who furnishes evidence of his secret marriage to Lydia and thus becomes Robert's friend.

Corti accepts an invitation to a ball tendered by one of his friends. He is asked to sing, but cannot do so. A voice as though from heaven bids him sing, and immediately there is a dramatic meeting between husband and wife.

Great is his joy when Robert is informed by his sister that she is the companion of Lucy Barker, his former sweetheart. Thereupon he announces his marriage.

## Notes of the Trade

ALL directors at the American studios at Santa Barbara are deploring and in no uncertain terms their enforced inactivity because of the extended period of darkness and rainy weather.

* * *

The Countess de Marstini has joined the Pathe Southern Stock Company at St. Augustine, Fla.

* * *

Owing to the enlarged radius of action of the Selig Stock Company with headquarters at Prescott, Ariz., the leading man, William Duncan, will, hereafter, confine his attentions strictly to producing plays. The company will be considerably strengthened and enlarged, as some big productions are nominated for this winter in the pictureland of Arizona.

* * *

Miss Ormi Hawley, of Lubin Company fame, recently had a truly remarkable escape from death. She was due to appear in a certain Lubin drama, but missed her train to the studio. A few hours later, news arrived to the effect that the train which she had missed had been wrecked on its journey, many of the passengers being either killed or seriously injured in the smash-up.

* * *

Signor Novelli, who plays the part of the marshal in "The Two Sergeants," which the World Special Films Corporation is marketing, received his training for the stage under the eyes of the late Alexander Salvini. Many of the master's tricks of gesture and facial expression can be recognized in the student. Signor Novelli is considered one of the finest actors on the Italian stage and his advent in pictures is a marked triumph for the Pasquali Company.

* * *

The big success of "The Secret of Adrianople," a feature subject of the Film Releases of America, has necessitated a cable to Europe for more copies. This Balkan War subject has been claimed by feature exhibitors to be one of the best money-getters in months.

* * *

Mrs. Maud Murray Miller, of Columbus, a member of the Ohio Censorship Commission, went to Chicago recently to censor two hundred films that are to be sent to the Buckeye State by the Kinemacolor Company. Mrs. Miller viewed the pictures all day and did not reject a single film.

* * *

A. L. Haining, of the Gaumont Company, has just returned from South America after a very exciting time. He has visited most of the danger spots of Mexico, but looks none the worse for his trip.

* * *

"Antony and Cleopatra," the Kleine-Cines 8-part subject presented in America by George Kleine, was reviewed by the newspaper fraternity at a special exhibition in Chicago. The reviewers acclaimed it a mighty subject and a fitting sister to "Quo Vadis?" Anthony Novelli plays the part of Mark Antony, ably assisted by the famous Jeannette Trimble as Cleopatra. Novelli is the man who played Vinitius in "Quo Vadis?"

* * *

Lillie Leslie, Carlotta Doti, Gaston Bell and Richard Spencer are the latest ones to enlist under the Lubin banner.

* * *

"The Doom of the Ocean," the new 4-reel Eclectic feature, opened to big business December 9 at the Chicago Orpheum. This is the first time that an independent feature has been booked in this house.

* * *

Lucille Young, formerly a Thanhouser leading woman, but more recently of the Western Pathe and Universal forces, has joined the New Majestic Company at Los Angeles and will work under her old Thanhouser director, Lucius Henderson.

* * *

The San Francisco Bulletin has arranged to have the California Motion Picture Corporation act as official moving picture photographers and film the Bulletin's third annual cross-city race in San Francisco on New Year's day. The pictures will be taken under the direction of the paper's sporting department, after which they will be icorporated in the Golden Gate Weekly.

* * *

Walter T. Stanhope, who has recently become identified with the Famous Players, is not the Stanhope of Biograph fame who has lately joined the Mutual forces as one of D. W. Griffith's assistants. Fred Stanhope is located at present at the new Mutual studio at Broadway and 16th Street.

* * *

Warner's Features, Inc., has opened a branch office in Toronto, Canada, 37 Yonge Street, one having been already established at Montreal, Canada. The new office will be in charge of Harry Kauffman.

* * *

Instead of the customary end piece reading "Mutual Program," the "Flying A" productions are being supplied with the Winged Clock, with the hands quickly rotating and the now very popular wording, "Mutual Movies Make Time Fly."

* * *

Kinemacolor has just completed a very striking spectacular subject, entitled "Flags and Costumes of All Nations." Treated by any other process it might not be so effective, but with the natural colors of every famous flag and national costume showing clearly upon the screen, it is like an operatic finale or a Hippodrome spectacle, and appeals to the patriotic as well as the artistic sense of all spectators.

* * *

Bob Daly, of the Universal staff, is producing a one-reel comedy-drama with sixty children in it. In one reel, it concerns the problem of the "poor little rich children" who, while they have all the exterior comforts of life, are sadly neglected, so far as affection is concerned, and the ultimate reformation of their parents.

* * *

The three-reel feature, "The Great Lure of Paris," is booked at Hammerstein's Victoria Theater, New York, for an indefinite period.

## State Right Purchases.

NOTE.—Exhibitors are requested to keep this list on file or copy from it the names of purchasers in their particular territories. These lists will not be republished and we cannot undertake to furnish back information by mail to those who have neglected to keep a record. Contributors to this department are requested to have their copy conform to the style of the column.

* * *

THE SECRET OF ADRIANOPLE (Film Releases of America—4 reels). For Canada by Consolidated Film Co., Ltd., Montreal, Canada.

QUINCY ADAMS SAWYER (Puritan Special Feature Co.—3 reels). For northern New Jersey, eastern Pennsylvania, Delaware, Maryland and District of Columbia, by Electric Theater Supply Co., 13th & Vine Streets, Philadelphia, Pa. For Maine, New Hampshire, and Vermont, by Theodore Holman, Mansfield, Mass. For Indiana, by J. Milton Jacobas, Indianapolis, Ind. For Kansas and Oklahoma, by R. W. Lamphere, 1439 Filmore Street, Topeka, Kan.

THE MYSTERY OF RICHMOND CASTLE (Midgar Features—4 reels). For eastern Pennsylvania, Maryland, Delaware, District of Columbia, and southern New Jersey, by Magnet Feature Film Co., J. Lucchese, Mgr., 1331 Vine Street, Philadelphia, Pa.

THE GREAT LURE OF PARIS (Feature Photoplay Co.—3 reels). For New York entire and northern New Jersey, by The Film Exchange, 35 West 39th Street, New York City. For eastern Pennsylvania, Delaware, Maryland and District of Columbia, by Magnet Feature Film Co., 1331 Vine Street, Philadelphia, Pa. For western Pennsylvania and West Virginia, by Liberty Film Renting Co., 105 4th Avenue, Pittsburgh, Pa. For Ohio, by New Era Feature Co., 416 Columbia Bldg., Cleveland, Ohio. For California, by Union Film & Supply Co., 360 Pacific Electric Bldg., Los Angeles, Cal. For Indiana and Kentucky, by Crown Feature Film Co., 333 Huron St., Toledo, Ohio.

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## "SIXTY YEARS A QUEEN" AT HOTEL ASTOR.

Mr. E. Laurillard, of London, England, arrived in New York City during the week of December 15, bringing with him two important motion picture subjects, to be disposed of in America. Mr. Laurillard is one of the largest exhibitors in Britain, as well as one of the first to engage in that business in London, where he now controls sixteen picture theaters. Notable among these are the Electric Palace at the Marble Arch and the New Gallery Kinema, in Regent Street.

Recently Mr. Laurillard became interested in some big English productions, among which is a seven-part subject, entitled "Sixty Years a Queen." He has arranged to give a private showing of this subject to the press and the trade at the Hotel Astor on Sunday, December 21. Admission will be by invitation.

PAUL W. PANZER

Pathe's Popular Player

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Entertainment is unique and unusually interesting.

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# CORRESPONDENCE

## NEW ENGLAND AND CANADA.

THE office of John F. Fitzgerald, Mayor of Boston, advised all moving picture theaters this week that on Sunday, December 14, all houses could open at 5 p.m., instead of at 7 p.m., which was the regulation hour. This is merely in the nature of an experiment, and it is not known whether the five o'clock opening will become established as the regular thing. The extra two hours will be a great boon to exhibitors, and especially to the larger houses. The big theaters were able to give only one show each Sunday night, but this five o'clock movement will enable them to run two performances. Provided no complaints are received, there is reason to believe that the 5 p.m. opening will be permanent, for which all exhibitors are duly grateful to Mayor Fitzgerald.

Moxley Blumenberg, president of the Maine State Branch of the Exhibitors' League, writes from his new Portland theater, Portland, Maine, that the local is coming along in good shape, and that the next meeting is scheduled to be held at Portland some time in February, 1914. Mr. Blumenberg recently disposed of the Casco Theater, Portland, intending to go to New York to engage in business with his brother. Some hitch regarding the patents covering the machine which they were to put on the market came up, so Mr. Blumenberg returned to Portland and took hold of the Portland Theater, which offers Universal films and Famous Players Features. Mr. Blumenberg has the exclusive service on both these, and is doing a big business.

"The Streets of New York," a three-part Pilot feature, was featured by both the Loew houses in Boston this week. The St. James and Orpheum theaters both report that this Pilot was unusually interesting to the audiences.

Jacob Lurie, general manager of the Beacon Theater, Boston, has had the facade of his house painted. Business is of the capacity variety.

Manager Hugh O'Neill, of the Star Theater, Boston, has had an exciting week of it, all due to the booking of the "Black 107," a three-part Ruby feature. Mr. O'Neill secured first booking on the picture and exhibited it on Monday, December 8, to big business. On Tuesday morning, he was forced to take the picture off by order of the Mayor's office, as the feature had not been passed by the National Board of Censorship. Mr. Sam Grand, of the Novelty, hurried to New York, and by Wednesday afternoon the Star was again exploiting the "Black 107," as the Censorship folks passed the picture. Mr. O'Neill used the feature on Thursday and Friday also, and states it was one of the best money makers he has ever used. Protea, the five-part feature of the World Special Films Corporation, is booked for the Star next week.

Manager J. A. Emery, of the Star Theater, Bar Harbor, Maine, has closed his house for the winter season.

Manager Ellridge Campbell, of the Majestic Theater, Keene, N. H., reports business as good, and getting better every day. The Majestic was recently leased by the Eastern Theaters Company, and Mr. Campbell was chosen to make a "regular house" of it. "With the aid of Warner's Features, I'm getting along very nicely," says Ellridge, and "I expect to do even better as the quality of my programs become known to the Keene-ites."

General Manager J. A. Eslon, of the New England Universal Film Exchange, Boston, has received his first shipment of the twenty-four-sheet posters he is giving free to Universal theaters which are willing to have these sheets posted on the billboards for a thirty-day showing. The request for these beautiful stands, which boost not only Universal films, but also the houses in which they are exhibited, has been very large indeed. One of the exhibitors who has realized the true advertising value of these sheets is John L. Sullivan, the erstwhile prizefighter, who is now operating the Empire Theater at Brockton. "John L." has ordered twelve of them. The Universal Exchange is also giving its customers a little Christmas gift, in the way of an artistic slide, wishing everyone a "Happy New Year and a Merry Christmas."

On Monday evening, December 15, the Dudley Street Baptist Church at Boston, became a convert to motion pictures. A whole evening's entertainment was provided, and illustrated songs were used, as well as the photoplays.

"Theodora," a Warner feature, was used at the Comique Theater, Boston, this week, while the Star Theater, almost next door, was also on the job with a first-run Warner.

Shea's new theater at Fitchburg, Mass., is now almost ready to open. This house has been built at considerable expense, as Mr. Shea insists on the best of everything. Another house now building is the theater at 128 Brighton Avenue, Allston. Messrs. Walker and Watson are the owners of the new house, the details of which have already appeared in these columns.

Sidney W. Winslow, the multi-millionaire president of the United Shoe Machinery Company, Boston, made a big hit as a moving picture lecturer in the United States District Court, this week, where he is on trial, together with his company, for alleged violation of the Sherman anti-trust law. For forty minutes Mr. Winslow explained to the court the pictures as they were thrown on the wall of the darkened court room. At the close, so fully had he explained the complicated process of shoemaking, with the aid of the pictures, that not many points were left in doubt. Even Judge Putnam, who stated he had never seen a moving picture show in his life before, did not ask any questions. Twenty-six separate pictures were shown, depicting the whole process of "bottoming" a shoe. The pictures showed the machines at rest, in rapid and slow motion, and with the operator putting shoes through the various processes of manufacture. Everyone who witnessed the show said it was one of the best and clearest expositions of a complicated subject ever made in a courtroom, where its place is usually taken by charts and prints, which require long and tedious explanation. Assisting Mr. Winslow at the machine were John F. O'Connell and William F. Hall, of the company's publicity staff.

A recent incorporation is the Lyric Amusement Company of Bridgeport, Conn., with a capital stock of $25,000.

The Moving Picture Operators' Union, Boston Local 182, held a meeting this week and declared that non-union men were being employed at the Emmett Theater, Jamaica Plain, and that grievances were existing at three South End moving picture houses. A committee was appointed to look into the causes. It was also stated that some people who have tried to run schools for operators are now endeavoring to establish an I. W. W. organization of operators. Agent Franke of the local reported that he expected an answer next week from the Boston school committee officers regarding non-union men doing work in the schools and evening centers. A committee has been appointed to investigate a report that non-licensed men were instructing in a public school in a nearby city, and that they had children in the asbestos operating room. The danger is great, and the law, the local stated, is so strict that even skilled licensed men are not permitted to let anyone inside the booths, when they are operating the machines.

Agent John J. Barry, who was one of the international union delegates to the A. F. of L. convention at Seattle, Wash., reported to a special meeting of the Boston Theatrical Stage Employees' Union 11, in Boston this week. More than 200 members gave Mr. Barry an enthusiastic reception. He stated that the organization is in a flourishing condition all over the country. International President Charles W. Shea was taken ill at Seattle, and is now in a serious condition at his home in New York City. Barry, who is a former international president, was one of the party under whose care President Shea was brought from Seattle to New York, and this delayed his arrival in Boston. Nine new members were initiated at this meeting of the local and four applications were received.

Needham, Mass., is at last to have a moving picture theater—just one—and the Needham Fathers will censor the films, and close the house at 10:30 sharp! The fight between the promoters of the theater and the residents of the town, a fight that threatened to split Needham into factions, has been won by the photoplay interests, as the selectmen decided this week to grant a license to David Simon on Chestnut Street. The conditions that surround the license, however, are unusually strict. They call for a censoring of all shows by the selectmen, the closing of the theater by 10:30 p.m., no Sunday shows, and the barring of children under sixteen years of age, unless accompanied by parents at all evening performances. The application of Carl Erickson for a license has been refused, and the application of a committee of citizens who wish to give exhibitions of an educational nature has been held over pending the committee's ability to find a suitable building for the show.

Ford F. Swett, traveling representative of the Nicholas Power's Cameragraph machines, underwent an operation in Boston this week and expects to be out of the game for about three weeks. Mr. Swett has many friends in the trade, all of whom wish him a speedy recovery.

The first presentation in Boston of "A Boy and the Law," a five-part picture, founded on the life of William Eckstein, was given at Tremont Temple, Boston, this week. The film is acted throughout by young Eskstein, and showed in detail the work of Judge Brown, founder of the Utah Juvenile Court, the parental court of Gary, Ind., and the author of the Federal parental and educational court bill.

Greater Boston's 4,500 Boy Scouts and others were greatly interested in "The Making of a Scout," a picture shown at the Huntington Avenue Theater, Boston, this week. "The Making of a Boy Scout" came to Boston under the auspices of the Greater Boston Council.

A truly representative Boston audience gathered in Tremont Temple, Boston, on Saturday morning, December 13, to hear Dr. Montessori speak of his "Montessori system of child training. Moving pictures were a most important part of the lecture.

Manager Gordon Wrighter, of Poli's Theater, Springfield, Mass., was surprised on December 3, by his friends, who gave him a regal "blow-out" at the Highland Hotel, at which some forty-five people were present. Mr. Wrighter was presented with a beautiful hammered brass desk set by his friends. The party was a huge success, lasting until the wee small hours.

A very persistent effort is now being made by the moving picture trade of Boston to have an exhibitors' ball in the Bean Town, run on much the same lines as was the ball in New York. The various exchanges are doing their utmost to put the thing across, and promise to have their "stars" present to grace the affair. Mechanics' Hall is the proposed spot for the ball.

Manager Felix Wendelschaefer, of the Providence, R. I., Opera House, had a "dark" theater the week of December 8.

The Queen's Theater, at Hamilton, Canada, is the latest moving picture house to open in this city. The house has a very good location on Barton and Ottawa Streets, and will play to a policy of pictures and songs. This makes about eight picture houses for Hamilton.

The Lyric Theater, at Bridgeport, Conn., has answered the demand for feature pictures, and henceforth will show "feature photoplays only." The Elk, Main, Bijou, Arco, Lenox, Crescent, Star, Electric, Astoria, West End, and Palace, all of Bridgeport, are offering picture programs.

Louis D. Gormly is now in charge of Fox's Theater at Waterbury, Conn. Kinemacolor and vaudeville is the policy.

C. W. Wilson is now in charge of the Garden Theater, Waterbury, Conn., a picture house. Former Manager Charlie Chapin has resumed his position with a local newspaper.

Marcus Loew's new theater at Toronto, Canada, is now about ready to open its doors.

Louis J. Muller states that he has had plans drawn up for a photoplay theater at New Britain, Conn. The house is a small one, only to seat about 300. The theater will have a metal front, and will be ready for its opening by New Year's Day. A store is to be converted.

Albert Denaghy, of Woodstock, Canada, who managed Griffin's Theater there for some time, has been transferred to Griffin's house at Stratford, Ontario.

F. T. Egener, manager of the White Star Theater at Woodstock, Canada, finds trade good with pictures only, while W. Griffin, manager of Griffin's Theater, also reports good business, on dates of picture attractions.

Manager H. A. Chenoweth, of the Shawmut Theater, Roxbury, Mass., is doing his usual capacity trade.

"Quo Vadis?" made good at D. O. Gilmore's Court Square Theater, at Springfield, Mass., this week.

Ernest E. Cleveland, of the State Police at Springfield, Mass., is agitating in favor of the uniforming of all theater attendants and ushers. Mayor Denison has the matter under advisement.

The Colle Theater, Greenfield, Mass., is "dark" this week.

Holst and Hoolbeck, East Portchester, N. Y., have secured the contract to build a one-story moving picture theater, to cost $15,000, for O. M. Creamer, of Greenwich, Conn.

E. P. Fitzgerald, of Worcester, Mass., is to build a photoplay theater in this city, and the plans call for a house 50 by 90 feet.

HENRY.

## LOUISVILLE.

H. B. STRUBEL, of the Empire Theater at Shelby and Market Streets, is seriously considering making improvements which will double the capacity of his theater, increasing the seating capacity from 400 to 800, as he is now unable to handle the crowds which seek admission to his house.

Joseph Goldberg, until recently manager of the Hippodrome and Olympic Theaters, has resigned to devote his time to handling the New Grand Theater at Twenty-seventh Street and Portland Avenue, which he purchased of its founder and owner, Charles Berger. He reports that business has been excellent, the cold weather helping considerably. E. P. Simon, nephew of Max Simon, has succeeded Mr. Goldberg as manager of the Hippodrome and the Olympic. Mr. Berger announced that he is out of the motion picture business for good, as his box business demands all of his attention.

The M. P. Motion Picture Company, of Indianapolis, which recently purchased a tract of land near New Albany, Ind., for use in making films, is putting up fences and otherwise improving the property for its use, and will soon start work, performers and cameramen being expected shortly.

Manager B. A. Plessinger, of the Independent Moving Picture Service Company, received the cold snap with more than a little regret, as cold weather always injures the company's business, which is handled chiefly with exhibitors in the smaller towns. Miss Plessinger said that the country people stay at home in cold weather, making things slow with picture exhibitors, while the contrary is the case in cities.

A fine specimen of the noble red man, calling himself Chief Red Eagle, of the Carlisle Indian School, was well received by audiences at the Novelty Theater last week, where he made an address covering various subjects. He stated that he was on a walking contest from Michigan City, Ind., to Buffalo, N. Y., for a large cash prize.

Illustrated dodgers, giving the stories of coming plays, are being used by the management of the Novelty Theater in Louisville, and are proving excellent as a means of bringing chance patrons back, as well as of keeping up the interest of regular attendants.

James H. Daly, of St. Louis, Mo., who covers little towns of 300 to 1,000 population with a moving-picture outfit, was in Louisville last week for the first time in ten years. Mr. Daly presents his shows in school houses, churches, stores, opera houses or anywhere else that offers, and has been very successful. Mr. Daly commented on the immense strides which have been made in the business during the past ten years, as illustrated by the situation in Louisville, where during his last visit motion pictures could be seen only in one of the theaters, about half as much as the reel unit of today being shown at each performance. Mr. Daly was en route to St. Louis.

Thomas Barnett, Jr., is traveling through Kentucky and Southern Indiana looking for good locations for new houses, on behalf of the Switow Amusement Company and the Falls City Amusement Company. Mr. Barnett will take the management of one of the houses of one of the companies shortly, at present giving most of his time to the work indicated.

Arthur Mitchell, proprietor of the Dixie Theater at Russellville, Ky., has obtained a lease on the new building which is being erected by Charles Ryan for the postoffice and a picture show, and will move in as soon as the necessary work of fitting the room for the Dixie can be completed. The ceiling of the new room is 17 feet high, and a seating capacity of 100 more than that of the present theater will be available. The front of the building will be erected by the Chicago Decorating Supply Company. Mr. Mitchell has placed an order for a new gold fibre screen for the new house, and other equipment will be of the best in every respect.

Rodney C. Davis, proprietor of the Kozy Theater, one of the most popular motion picture houses in Paducah, Ky., is planning to build a new house on the site of the Kozy. Rankin Kirkland, of Paducah, will be associated with him in the venture. The building will have a frontage of 26 feet and a depth of 150 feet, with a seating capacity of about 500. The present house is 20 by 90 feet, with a seating capacity of only 240. The front part of the new building will be two stories in height, with an attractive decorative effect designed to make it conspicuous day and night. Brick will be the material used. A Wurlitzer pipe organ will be installed. Mr. Davis returned recently from a trip to St. Louis and Chicago, where he visited a number of theaters with a view to obtaining ideas for use in the new house.

Dr. Irvin Abell, a Louisville surgeon, has purchased the Walnut Street Theater property, at a price said to be in the neighborhood of $130,000. The property was formerly owned by the Walnut Street Land Company. The sale will in no way affect the conduct of the theater, which is at present devoted to vaudeville and motion pictures. The Walnut Street Amusement Company holds a fifty-year lease on the theater.

W. C. Brewer and Alex. Blane, of Cadiz, Ky., have completed the work of mounting their motion picture outfit on a wagon, and started out on a trip which will cover most of the smaller towns in Kentucky which have no picture shows. They will make their way through the South during the winter months. The engine and dynamo are mounted on a two-horse wagon, which will also carry all other paraphernalia used in connection with the enterprise.

Alexander Brothers & Company, of Cadiz, Ky., have completed their new picture house, which has been named the Gem, and opened it to the public. The house is one of the prettiest in that section.

G. D. CRAIN, JR.

## BUFFALO.

HAROLD EDEL, manager of the Strand Theater, Buffalo, has organized the University Theater Co., with a capital of $50.000. Mr. Edel is president of the concern, M. Schwartz is vice-president and M. Strauss, secretary and treasurer. The company will erect a $75,000 moving picture theater at Irving and Genesee streets, Syracuse. The house will have a seating capacity of 1,500 on the main floor. Across the rear of the theater will be an elevated section, with a mezzanine door, for the exclusive use of two tiers of boxes. There will be a triple proscenium, the latest indirect lighting system and perfect ventilation. Under the stage will be a large refrigerator, over which fresh air will be drawn and cooled for use in the house in summer. Fresh air will be drawn over a system of hot water pipes and heated for use in cold weather. There will be a $10,000 pipe organ and an orchestra of twelve pieces. Mr. Edel reports that he hopes to have as organist a person prominent in the conservatory of music at the University of Syracuse. Students at the University will act as ushers and the men at the door and in the box office will be in full dress. The house will be four blocks from the college, where the attendance averages five thousand, so that the patronage will be high class. The prices will be 10, 15 and 25 cents. The excavation has begun and it is planned to have the theater completed by May 1st. Mr. Edel says he is negotiating for the construction of a $60,000 moving picture theater in Buffalo.

Manager Edel featured "Checkers" in moving pictures at the Strand recently. To advertise the program he had three young women, dressed as jockeys and mounted on race horses, make frequent trips along the principal streets. At this house he has a large pipe organ and an orchestra of eight pieces. He uses the General Film Company's service. The Strand seats are 10 and 25 cents.

P. A. Powers, president of the Warner's Features, Incorporated, recently called on D. J. Chatkin, manager of the Buffalo branch of that concern at 23 West Swan street. Mr. Chatkin has been informed that his company has closed a contract for a series of important Western features made on the famous Miller Bros.' 101 Ranch, which will be advertised under the name of "The Waif of the Plains." Real Indians, many cattle and plenty of fighting and action will be featured. The introduction of this film in Buffalo is awaited with much interest. According to Mr. Chatkin, the Buffalo branch showed a marked increase in business during November, and prospects for 1914 are very bright. J. H. Beaver, manager of the Bijou Dream Theater, Buffalo, recently contracted for Warner's first-run feature, "Hand of the Law," showing scenes at the Colorado State Penitentiary. Another popular release from this branch was "The Leaf in the Storm," featuring Marion Leonard. Manager Chatkin is assisted by his brother, A. Chatkin, who attends to the booking and correspondence.

Many members of the 65th and 74th Regiments of this city accepted the invitation extended by Manager Harry Marcey, of the Happy Hour Theater, Buffalo, to witness "The Mexican War," a Lubin film, recently opened at that house. Special music accompanied the pictures.

Buffalo moving picture men are much interested in a statement recently issued by the Rt. Rev. James Henry Darling, bishop of the Protestant Episcopal diocese of Harrisburg, Pa. The local managers are saving his arguments in favor of moving pictures and many use them with other similar statements to offset the next so-called reform wave, in case one should reach this city. Bishop Darling said: "The moving picture theater is one of the greatest foes of the saloon, and I am not opposed to it as are some clergymen. One of our greatest educational forces is the moving picture house. It provides the poor man with badly needed recreation. In the diocese of Harrisburg are many villages in which there are two or three saloons and no moving picture theater. I would like to see that condition reversed. Of course, there are some bad moving pictures, but they are far outnumbered by the good ones, and we can get rid of the bad ones."

Manager Beaver, of the Bijou Theater, Buffalo, has advanced his price of admission from 5 to 10 cents. The change has not affected his attendance.

The application for a permit to build a moving picture theater at Baynes street and Delevan avenue, has been turned down by the Buffalo aldermen. They are considering a request to build a theater in Genesee street, near Walden avenue.

A moving picture theater will be built at 2228 Seneca street, Buffalo, by George C. Hall. Plans for another at 1224 Sycamore street have been filed by John Dojanowski.

Plans have been announced for a $50,000 theater at Tonawanda, N. Y.

Manager Walter H. Foster, of the Family Theater, recently had as his guests a party of Buffalo ministers, school teachers and children, who witnessed the film production, "A Boy and the Law." Judge Willis Brown who, with William Eckstein, "the former Russian law defier," posed for the pictures, outlined the Utah plan of parental courts for delinquent youngsters. He criticized locked doors, barred windows and the branding of children as criminals.

It is rumored that the International Railway Co. is considering a plan to buy the Garden Theater site, Buffalo, for a downtown location for a station.

A new vaudeville and moving picture has been opened in Toronto, Ont., by Marcus Loew.

With plans to operate theaters and produce moving picture exhibitions, etc., a company known as the United Motion Picture Theaters, Limited, has been formed, with headquarters in Toronto, Ont. According to printed reports, the concern has a capital of $2,700,000.

Manager Schlessinger, of the Academy, Buffalo, has placed in front of his house an attractive sign inviting holiday shoppers to visit his theater and rest while enjoying the show. Parcels are checked free. He has been informed that the Duchess of Conneaut has refused to allow the tango to be danced at government house festivities at Ottawa, Ont. He says this will not induce him to call off the tango contests on his stage each week.

Manager Hopkins, of the Buffalo branch of the Victor Film Co., reports that the new Central Park Theater, Main street and Fillmore avenue, this city, and the Gordon Theater, Rochester, are using the Universal service.

The Frontier Moving Picture Theater, Rhode Island street and West avenue, Buffalo, will open shortly.

"Red Powder," an Apex film, was recently released in this city by the Buffalo Feature Film Corporation, of 17 West Swan street. The concern was formed recently for the purpose of buying the state rights of feature films. The officers are George H. Verbeck, president; William H. Stevens, vice-president; J. Robson Stevens, secretary and treasurer, and F. M. Zimmerman, manager.

BILLY BISON.

## PHILADELPHIA.

PREPARATIONS are under way for the annual banquet of the Motion Picture Machine Operators' Protective Union, Local No. 307, I. A. T. S. E., which will be held on December 21, at the Mercantile Hall, Franklin Street above Poplar Street. This year's banquet and vaudeville show, according to present plans, will far surpass any former event. A number of the leading lights of the Dumont's Minstrels, together with many of the leading actors of the Lubin Company will be present to help make the occasion a merry one. The usual motion picture exhibition will also form part of the entertainment.

Ben Abrams, formerly manager of the Philadelphia branch of the Warner Features, Inc., states that he intends to remain in Philadelphia and in the near future will open booking offices for exclusive four and five-reel features.

Clarence G. Powell, for a number of years manager of the Wildwood Ocean Pier, Wildwood, N. J., and for the past ten years manager of various theatrical enterprises in Philadelphia, has been secured as manager of the New Eureka Theater, Fortieth and Market Streets, Philadelphia. This new theater is one of the largest and most beautiful in West Philadelphia, and is devoted to first-run pictures. A ten-cent admission is charged.

E. J. O'Keefe, of the City Square Theater, Atlantic City, N. J., was a recent Philadelphia visitor, and stated that the exhibitors of the seashore resort were now actively engaged in the organization of an exhibitors' league. Mr. O'Keefe further stated that much interest is being shown in the movement, and he expected that the new association will be of a great service in promoting a better and more friendly relation between the exhibitors.

The Vernon Film Company, importers of European features, which has for some time been located at No. 1134 Vine Street, will shortly move to New York City. G. B. Graff will be the manager of the concern.

Frank Howe, Jr., formerly manager of the Garrick and the Walnut Street Theaters, and one of the most prominent theatrical men in the country, filed a petition in voluntary bankruptcy in the United States District Court last week. He listed his liabilities at $82,615.91 and assets at $125.

Charles Thropp, general manager of the Nixon-Erlanger houses, one of the most prominent members of the Sixtieth and Market Street Business Men's Association, has been put up as the progressive candidate for president of that organization, which includes on its roster many motion picture exhibitors.

J. Delmar, for a number of years manager of the Cayuga Theater, has resigned his position, and states that he is temporarily released from all active business.

J. Eaton has sold the Midget Bijou Theater, located at Fifty-second and Chestnut Streets, to Isadore Finkelman. Mr. Eaton states that he is now in the market for a 3,000 capacity theater.

CONGDON.

## IOWA.

TWO matters affecting motion picture houses were introduced before the city council of Davenport. A number of proprietors of the houses asked for the passage of an ordinance compelling all operators to pass an examination. R. J. Claussen proposed a measure compelling additional safety regulations in the photoplay houses and changes in the building code with reference to aisles and exits.

George W. Schroder, manager of the Lyric Theater at Remsen, Iowa, has secured a new location for his show.

It is announced that feature pictures are likely to be given a great deal of attention in the winter bookings at the Grand Opera House in Dubuque, as there is a scarcity of acceptable road shows.

Dennis Moroney has leased the Auditorium at Mt. Pleasant to Hillard Campbell, of Chicago, who will run moving pictures.

The Clement-Sutherland Company, of Cedar Rapids, Iowa, which has been incorporated with a capital stock of $20,000, announces that its object is to own, buy, sell, lease and operate motion picture theaters. The incorporators are W. F. Clement, president, and Thomas M. Sutherland, secretary and treasurer.

P. B. Dale is having the Hayes Building at Williams remodeled for use as a moving picture theater.

C. H. Johnston, of Grundy Center, who has been running a moving picture show there as well as in other towns, has advertised for bids for the construction of a new opera house for Grundy Center.

Bert Francis is erecting a new brick building at Spirit Lake to be used for a moving picture show.

Grau & Schmidt, the firm members being Lawrence Grau and Chris W. Schmidt, has purchased the Star Theater at Tama from Bailey Brothers, who opened the house last April.

The Pierstorff Amusement Company has reopened the Empire Theater at Twenty-fourth and Jackson Streets, in Dubuque, with a Mutual program. A. L. Stevens is resident manager and Clarence Huber is in charge of the operating department. Henry Bergstraesser is assistant manager and in charge of the house.

E. G. Fargo has sold the Magic motion picture theater at Algona to G. A. Brunson.

R. W. Williams has leased the Star Theater at Greenfield.

MIDWEST SPECIAL SERVICE.

## OHIO.

ON his way home after the night's work, Samuel Shagrin, proprietor of the Delmar Theater, East 71st street and Central avenue, Cleveland, was waylaid and murdered by three masked footpads Sunday night, December 14. Shagrin was accompanied by his operator, Albert Kauffman, and the two fought their assailants desperately in an effort to prevent the thugs from using revolvers. Shagrin died in St. Luke's hospital a few hours after he was shot in the abdomen. The Knights of Joseph, a national order to which Shagrin belonged, has offered a reward of $500 for the arrest and conviction of the slayers, and the Cleveland Motion Picture Exhibitors' League held a meeting Tuesday, arranging another reward. Shagrin carried $150 in small change, the day's receipts from the theater. When the three highwaymen confronted Shagrin and Kauffman and demanded their money and valuables, Kauffman struck the nearest man to him, knocking him to the sidewalk. In a moment the five were in combat. One of the thieves wrenched himself from Kauffman's hold and running back, fired one shot, which struck Shagrin. Cleveland police have been given accurate descriptions of the three assailants and arrests are expected at any moment. Shagrin leaves a widow and two sons. Shagrin just recently purchased the Delmar Theater from Joseph Grossman, secretary of the Cleveland Motion Picture Exhibitors' League.

In the opening of the new Columbia Theater, between Fourth and Fifth Streets, Dayton, the city became possessed of one more high class amusement place. The Columbia is under the management of C. J. Gross and the best offerings in the motion picture line are being presented to patrons. The house opened with "The Princess of Bagdad" and a feature program made up of General Film Company specials. Mr. Gross spared no expense in erection and equipment of his theater and every detail was under the careful supervision of Architect Gustave A. Niehus. The house cost more than $30,000 and is exclusively for motion pictures. There are five hundred seats and the house has been made as fireproof as modern invention can make it. Mr. Gross installed a Wurlitzer organ.

Fifteen reels of pictures were shown at the Kent Opera House, Kent, O., Thanksgiving afternoon and evening. Manager Hartman made up the program for the occasion and catered to more than 1,400 patrons at his first afternoon performance. It was the biggest thing in its line that has been shown in Kent, and Manager Hartman was justly pleased with the results.

Rees Prosser, lyric tenor, has been singing at the Columbia Theater, Springfield, and has attained a favorable following.

The Royal Theater at Steubenville has had considerable success of late with Lubin comedies and Vitagraph dramas.

Edison talking pictures received big houses during the production at the Tawa Theater, Ottawa. A return engagement for the films was announced.

Warner Features have been going well at the Grand Theater, Steubenville.

Manager H. A. Wachter, of the Hippodrome Theater, Zanesville, is making up his program of four reels afternoon and night.

Ferguson-Flanigan Company, 613-17 Rose building, Cleveland, distributors for Union Features for Ohio, released "The Fall of Constantinople." The multiple reel production had its first showing at the Knickerbocker, Euclid Avenue and East 83d Street.

S. N. Lichter, the new manager of the Liberty Film Renting Company, formerly the Liberty Feature Film Company, is a young man of considerable experience, having been with the Liberty Film Renting Company, of Pittsburgh, for a number of years. He is preparing to announce a list of new features.

The Opera House at Steubenville has a complete orchestra and its feature productions have gained considerable commendation.

A stock company with a capital of $25,000 is near formation and practically all arrangements have been made for construction of a new theater at Girard. The seating capacity of the proposed house is 800, with all modern equipment to permit varied productions.

Harry Hale, manager of the Opera House, Chardon, is presenting some high class pictures. Shows are given Wednesday and Saturday and popular prices have been restored.

"Sapho," four-reel feature, had a profitable run at the Family Theater, Ravenna, recently.

The management of the Pastime Theater, Lorain, announces it has secured for Friday, Saturday and Sunday of each week Warner's Features, but explains that there will be no increase in the price of admission from five cents.

Louis Mohn has severed his connection with the Wallace Theater, Wooster, to enter other pursuits.

The Zanesville Times-Recorder gives tickets to the Weller Theater to all who find their names in its Want Ad pages, an unusual and highly successful "stunt."

Manager Gutilla, of the Royal Theater, Bellefontaine, issued a special invitation to members of the clergy to attend his production of a film on "White Slavery" and lecture by Miss Annetta Shaw.

Manager Evans, of the Orpheum, Newark, spent several days on business at Springfield, Dayton and Columbus.

The Royal Theater, Salem, inaugurated a contest wherein the woman drawing a lucky number receives a thirteen-piece chocolate set, with the drawings of lots in charge of a well-known business man.

Leon Berg, director of the policy of the Lyric, Dayton, put on a novelty in holiday gifts to patrons. He passed out cards bearing the information that whoever returned them and presented a nickel would be admitted free.

Fred H. Brandt, general manager of the Metropolitan, Alhambra, Globe and Olympia Theaters, Cleveland, is a busy man these days. He reviews a part of each show each night and superintends all bookings.

The Garfield Moving Picture Company has been incorporated for service in Cleveland with a capital of $5,000. S. M. Davis, Edith A. Clouse, M. V. Finerman, E. E. Rodd and Peter L. Daum received state charter papers.

The Wood Amusement Company has been incorporated to do a motion picture business in Cleveland with a capital of $10,000. M. J. Wood, Maude Wood, Burt Marshall, Clarence J. Alden and J. A. Brady are incorporators.

That the Buckeye Boys' corn special to Washington and Eastern cities was something more than a sightseeing jaunt for the winners in the corn growing and home making contests is to be demonstrated by the moving picture films taken on the trip. These will be shown in every township in the state.

The Idle'our Theater at Cuyahoga Falls has vacated the building it has occupied for some months for a new bakery established by Otto Walker.

Abe Pottiker has opened his feature film exchange on the second floor of the Columbia building, Cleveland. He is enjoying a brisk business for a beginning. His first three bookings were "The Doom of the Ocean," "The Ingrate" and "The Day of Judgment."

Managers Bader, Thomas and Gallagher, of the Mazda, Grand and Lyric Theaters at Newark, arranged benefit programs for the city library fund.

The moving picture has captured the Lyceum at Toledo. This is the announcement of Walter B. Moore, Toledo manager for the E. D. Stair interests. The Lyceum has been remodeled, renovated and equipped and is now putting on films.

Manager R. C. Cuneo, of the Star at Upper Sandusky, has booked Famous Player films for feature service.

W. H. Rudolph, manager of the Majestic Theater at Dayton, has remodeled and redecorated the house and will add 150 seats.

The Grand Theater, the cozy playhouse on South Market Street, Galion, has been sold to George Might, of Fostoria, who took possession. Mr. and Mrs. G. M. Tidd, who came to Galion from Masillon to operate the Grand about six months ago, will go to Atlanta, Ga.

BUCKEYE.

## PITTSBURG.

ROWLAND & CLARK have secured a long term lease on centrally located property in East Liberty, this city, where they will erect, according to their statements, the finest motion picture theater in Pittsburg. The building is to be strictly fireproof and will have a seating capacity of 1,000. The managers will make it a ten cent house.

George H. Hobson will build this winter a one-story motion picture theater and bowling alley in the Nineteenth Ward. The house will cost about $100,000 and will be located on Beechview Avenue.

Motion picture house owners in Altoona were compelled to disinfect their theaters recently as a smallpox scare hit the city. The disinfecting closed up the houses for at least a day.

The Victoria Theater, a house that ran vaudeville and moving pictures, changed its policy this month and is now showing burlesque.

The Liberty Theater, on Liberty Avenue, has also changed its policy from a mixed vaudeville and moving picture show to motion pictures. The house gives feature plays and shows them for a week's run. Prices have been maintained at ten and twenty cents, the latter price for reserved seats. It is the only downtown theater charging more than five cents admission for a motion picture bill.

C. D. Lautner will build an addition to the motion picture theater on East Ohio Street, Northside. The house has been a paying proposition since its start and by increasing the capacity of the theater it is hoped to also increase the earning capacity. The alterations and additions will cost $4,600.

Thomas Burke, Jr., will build a two-story brick structure at 53-55 Fullerton Street, to be used as a motion picture house. The theater will cost about $7,500.

The McBride heirs will spend $2,000 in remodeling and repairing the building at 525 Wylie Street. When completed the structure will be utilized as a motion picture theater.

All the downtown theaters raised their admission charge to ten cents on Thanksgiving Day as a result of an agreement among the managers. The plan was entirely successful and it is hardly probable that any one turned away because the price was raised five cents.

Judge Josiah Cohen, one of the most prominent jurists in this city, and well known throughout the State, said recently that the agitation in Chicago for the elimination of motion pictures showing men using guns would not lessen crime among the youth of the country. Judge Cohen said it is not the fault of the pictures that young boys go on a rampage, and he scored those reformers and newspapers who always give the motive for a crime as "impressed by motion picture shows." Judge Cohen, who presides at the bench in the local juvenile court, further stated that he has not yet found a juvenile prisoner who has received his ideas of criminality from a picture film. "The cause of a great many of the shootings which come into the criminal courts of the country," he continued, "is due to the ease with which one so disposed may purchase a gun, and the failure of the proper authorities to enforce the law against carrying concealed weapons. Crimes such as we have had here recently can be traced to the perfunctory enforcement of laws against the indiscriminate carrying of weapons. The statutes of Pennsylvania are plentiful enough to protect the community from widespread use of revolvers without further ordinances, provided the present laws are enforced, but the police authorities appear to be negligent. The blame for youthful outbreaks may be placed rather on the fault of the parents, and the lack of enforcement of present laws than on the motion picture theaters."

A Pennsylvania charter of incorporation has been granted to the Kineto Amusement Company, of Pittsburg. The incorporators are William Mayer, Charles Mayer and Fred H. Mayer, and the concern is capitalized at $5,000.

D. L. MANLEY.

## INDIANA.

C. N. STEVENSON has leased a location opposite the Traction Terminal station in Indianapolis and has let a contract for remodeling it for a motion picture theater. One of the first moving picture theaters in the town was located next door to Stevenson's lease, and it was filled from early morning until late at night by people who wanted to kill a little time between cars. One of the prominent bits of furniture, always under a spotlight, will be a clock adjusted as to correctness of time by the Western Union hourly service. Stevenson expects to make advertising capital of the clock. He will use the General Film Service. The house will seat about 600.

The Tacoma Theater, Indianapolis, has added the General Film service.

Chase Gillespie, owner of the Superba Theater, Elwood, Ind., has contracted with the Empress Feature Film Company for an exclusive showing of their films in Elwood.

Following the lead of the Mothers' Club of Ft. Wayne, the South Side Mothers' Club, Indianapolis, has given thought to the idea of giving some children's matinees here with a showing of educational films.

The Polk Sanitary Milk Company, Indianapolis, looks upon its investment in a "film" of the milk plant which was shown in about thirty Indianapolis houses, as one of the best they ever made.

The Indiana-Pacific tour by Hoosier automobile builders is being shown in films at Keith's Theater, Indianapolis, this week.

Mayor Harry R. Wallace, Indianapolis, has asked J. M. Rhodes, of the Motion Picture Managers' Association, to make a statement of how the money set aside for charity from Sunday performances at motion picture theaters is expended. The association has been turning over $25 a week to the mayor's office to be expended for charity as the mayor sees fit. Mayor Wallace states that he will not change the policy of the administration toward the moving picture men, who have been permitted to show on Sunday provided they gave part of the proceeds to charity.

Dr. J. R. Eastman, who bought the city fire headquarters building, Indianapolis, is to remodel it for use as a moving picture theater.

The Fotoplay Amusement Company, Indianapolis, has dissolved.

The Masonic Temple, Rushville, Ind., is to be rebuilt with one-half the lower floor especially designed for a picture exhibit. The announcement was followed by a rush for inquiries from would-be exhibitors, anxious to get the location, which is a good one.

Mrs. Axtel Pierson, owner of a picture theater at Connersville, Ind., has been stricken with paralysis.

G. J. Rapp, Shelbyville, Ind., is to open by Christmas a house opposite the Alhambra. He has not decided upon a name as yet, but has arranged for the General Film Service, has a Power's 6-A machine, and a Ft. Wayne AC to DC compensarc. The house will seat 350 and the charge is to be five cents.

Barton & Olson are rapidly completing plans for the Isis, the new $20,000 house which they will build on the site of the present Illinois Theater. The new house is to have a $10,000 Kimball pipe organ.

The same men are also stockholders in the People's Amusement Company, which is building a new house at Central Avenue and Twelfth Street. Cy Saffel will manage this house. They also have taken a lease on the Talbott Theater, Twenty-second and Talbott Streets, and a house at Alabama and Sixteenth Streets. All of their houses will be under the general management of J. I. Schnitzer, of the Central Film Service. The Isis and the Alabama Street house will be ten cent houses, and the others five cent houses. The Isis will seat 800, and the others 600, except the Talbott, which seats 500. All of the houses will use the Universal Film Service.

Adam Reichel will erect a moving picture theater at Senate Avenue and Fortieth Street at a cost of $4,000. It will be a one-story brick structure.

The Switow Amusement Company, Louisville, Ky., which bought the Rex Theater at Bloomington, Ind., has remodeled it and after being closed temporarily for the changes, is now open again to good business.

WILLIAM.

*(Continued on Page 1572)*

# The Girl of Today

THE "New York Times" asked its readers to submit photographs of young women whom they considered typical of the American Girl. Entries by thousands were received from all over the United States before the contest closed on November 1.

**MARGUERITE RISSER, Patheplayer,**

was named as one of the winners.

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# Calendar of Licensed Releases.

## CURRENT RELEASES.

### MONDAY, DECEMBER 22nd, 1913.

BIOGRAPH—For Her Government (Drama) ..........
EDISON—Products of the Palm—the Banana Industries, Jamaica, West Indies (Industrial) .......... 350
EDISON—Teaching His wife a Lesson (Comedy) ...... 675
KALEM—Gilt Edge Stocks (Drama) ..........1000
LUBIN—Through Flaming Paths (Drama) ..........1000
PATHEPLAY—Pathe's Weekly, No. 78 (News) ......
SELIG—The Open Door (Special—2 parts—Drama)....2000
VITAGRAPH—A Christmas Story (Drama) ..........1000

### TUESDAY, DECEMBER 23rd, 1913.

CINES—At Cross Purposes (Special—2 parts—Drama)..2000
EDISON—The Upward Way (Drama) ..........1000
ESSANAY—A Vagabond Cupid (Drama) ..........1000
LUBIN—Between Dances (Comedy) .......... 400
LUBIN—A College Cupid (Comedy) .......... 600
PATHEPLAY—An Indian Don Juan (Drama) ........
SELIG—Mother Love vs. Gold (Drama) ..........1000
VITAGRAPH—Her Faith In the Flag (Drama) ........1000

### WEDNESDAY, DECEMBER 24th, 1913.

EDISON—Mary's New Hat (Comedy) .......... 585
EDISON—The Janitor's Quiet Life (Comedy) ........ 415
ESSANAY—At the Old Maid's Call (Comedy) ........
ESSANAY—Glimpses of Rio de Janeiro (Scenic) ......
KALEM—The Big Horn Massacre (Special—2 parts—Drama) ..........2000
PATHEPLAY—Two Up a Tree (Comedy) ..........
SELIG—A Dip In the Briney (Comedy) ..........1000
VITAGRAPH—The Honorable Algernon (Drama) ....1000

### THURSDAY, DECEMBER 25th, 1913.

BIOGRAPH—Her Wedding Bell (Drama) ..........
ESSANAY—That Pair from Thespia (Comedy) ........1000
LUBIN—The Parasite (Special-3 parts-Drama).........3000
MELIES—The Ruins of Angkor-Thof (Scenic) ........1000
PATHEPLAY—Lady Madcap's Way (Special—2 parts—Drama) ..........2000
PATHEPLAY—Pathe's Weekly, No. 79 (News) ......
SELIG—Doc. Yak's Christmas (Comedy) ..........1000
VITAGRAPH—The Spirit of Christmas (Drama) ......1000

### FRIDAY, DECEMBER 26th, 1913.

EDISON—A Tudor Princess (Special—2 parts—Drama).2000
ESSANAY—The Great Game (Special-2 parts—Drama).2000
KALEM—Talcum Powder (Industrial) ..........
KALEM—Emancipated Women (Comedy) ..........
LUBIN—The Death Trap (Drama) ..........1000
SELIG—His Sister (Drama) ..........1000
VITAGRAPH—The Golf Game and the Bonnet (Com.)..1000

### SATURDAY, DECEMBER 27th, 1913.

BIOGRAPH—The Club Cure (Comedy) ..........
BIOGRAPH—The Suicide Pact (Comedy) ..........
EDISON—A Proposal from Mary (Being the Sixth Story of "Who Will Marry Mary") ..........1000
ESSANAY—A Snakeville Courtship (Comedy) ........1000
KALEM—Her Indian Brother (Drama) ..........1000
LUBIN—The Doctor's Romance (Drama) ..........1000
PATHEPLAY—The Moth and the Flame (Special-2 parts—Drama) ..........
PATHEPLAY—Corfu, an Isle of Ionian Sea (Travel)..
VITAGRAPH—Heartease (Special—2 parts—Drama)..2000

## ADVANCE RELEASES.

### MONDAY, DECEMBER 29th, 1913.

BIOGRAPH—The Wedding Gown (2 parts—Drama)..2000
EDISON—Her Face Was Her Fortune (Comedy)......1000
KALEM—A Modern Jekyll and Hyde (Special—2 parts—Drama) ..........2000
LUBIN—Her Boy (Drama) ..........1000
PATHEPLAY—Pathe's Weekly, No. 80 (News)........
SELIG—The Adventures of Kathlyn, No. 1—The Unwelcome Throne (Special—2 parts—Drama)........2000
VITAGRAPH—Her Husband's Friend (Drama)........1000

### TUESDAY, DECEMBER 30th, 1913.

CINES—When a Woman Wills (Special—2 parts—Dr.)2000
EDISON—The Mystery of the Dover Express (Drama)1000
ESSANAY—The Ghost of Self (Drama)..........1000
LUBIN—Before the Last Leaves Fall (Drama).........1000
PATHEPLAY—The Sneak Thief (Comedy)..........
SELIG—The Stolen Heart (Comedy)..........1000
VITAGRAPH—His Second Wife (Comedy-Drama)....
VITAGRAPH—The Baby Show (Educational).........

### WEDNESDAY, DECEMBER 31st, 1913.

EDISON—Andy Gets a Job (Comedy)..........1000
ESSANAY—When Love is Young (Comedy)..........
ESSANAY—Ascending Sugar Loaf Mountain (Scenic)..
KALEM—An Unseen Terror (Special—2 parts—Drama)2000
PATHEPLAY—By the Two Oak Trees (Drama).......
SELIG—Father's Day (Drama) ..........1000
VITAGRAPH—The Education of Aunt Georgiana (Dr.)1000

### THURSDAY, JANUARY 1st, 1914.

BIOGRAPH—Skelley's Skeleton (Comedy) ..........
BIOGRAPH—A Motorcycle Elopement (Comedy).....
ESSANAY—Through Trackless Sands (Drama)........1000
LUBIN—Manufacturing Pearl Buttons (Industrial)..... 300
LUBIN—The Inspector's Story (Special—2 parts—Dr.).1700
MELIES—Temples of Japan (Architectural)..........1000
PATHEPLAY—When Strong Wills Clash (Special—2 parts—Drama) ..........2000
PATHEPLAY—Pathe's Weekly, No. 1, 1914 (News)...
SELIG—Good Resolutions (Drama) ..........1000
VITAGRAPH—Secret of the Bulb (Drama)..........1000

### FRIDAY, JANUARY 2nd, 1914.

EDISON—The Antique Brooch (Special—2 parts—Dr.).2000
ESSANAY—The Awakening at Snakeville (Special—2 parts—Drama) ..........2000
KALEM—Bill's Board Bill (Comedy)..........
KALEM—Cambridgeshire Race Meet (Sports).........
LUBIN—A Corner in Popularity (Comedy).......... 300
LUBIN—The Missing Diamond (Comedy).......... 600
SELIG—At Cross Purposes (Comedy-Drama)..........
SELIG—Buster and Sunshine (Comedy)..........
VITAGRAPH—Misadventures of a Mighty Monarch (Comedy) ..........1000

### SATURDAY, JANUARY 3rd, 1914.

BIOGRAPH—The Abandoned Well (Drama)..........
EDISON—Stanton's Last Fling (Drama)..........1000
ESSANAY—The Redemption of Broncho Billy (Drama)1000
KALEM—A Dream of the Wild (Drama)..........1000
LUBIN—The Circle's End (Drama)..........1000
PATHEPLAY—The Resurrection (Spec.—2 parts—Dr.)2000
VITAGRAPH—The Street Singers (Special—2 parts—Drama) ..........2000

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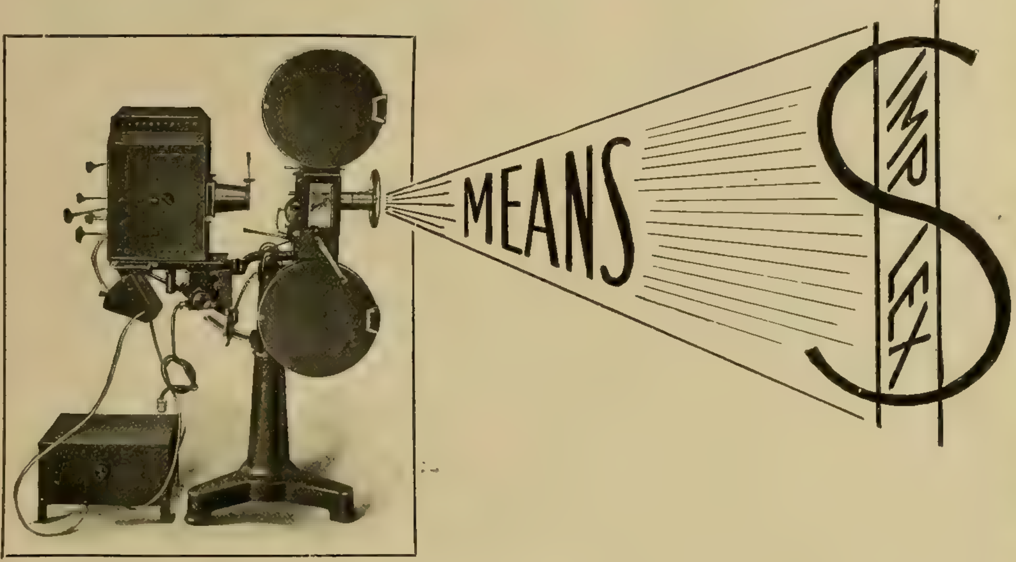

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# Calendar of Independent Releases

## Universal Film Mfg. Co.

### SUNDAY, DECEMBER 21st, 1913.

REX—A Wife's Deceit (Comedy-Drama)
CRYSTAL—The Heart of an Artist (Comedy)
ECLAIR—Loaded (Comedy)
ECLAIR—Sunset In Many Lands (Scenic)

### MONDAY, DECEMBER 22nd, 1913.

VICTOR—Rory of the Bogs (3 parts—Drama)
IMP—The Actor's Christmas (Drama)
POWERS—What Happened to Freckles (Comedy)

### TUESDAY, DECEMBER 23rd, 1913.

GOLD SEAL—Bloodhounds of the North (2 parts—Dr.)
CRYSTAL—My Brudder Sylvest (Comedy)
CRYSTAL—The Baby Question (Comedy)

### WEDNESDAY, DECEMBER 24th, 1913.

NESTOR—The Lightning Bolt (Drama)
JOKER—Mike and Jake As Pugilists (Comedy)
ECLAIR—The Highwayman's Shoes (2 parts—Drama)
UNIVERSAL—Animated Weekly, No. 94 (News)

### THURSDAY, DECEMBER 25th, 1913.

IMP—Love or a Throne (2 parts—Drama)
REX—The Dream (Drama)
FRONTIER—Slim and the Bandit (Comedy)

### FRIDAY, DECEMBER 26th, 1913.

NESTOR—A Tale of the West (Drama)
POWERS—The Unhappy Pair (Comedy)
VICTOR—Miracle Mary (2 parts—Drama)

### SATURDAY, DECEMBER 27th, 1913.

JOKER—She Should Worry (Comedy)
JOKER—St. Milo To Dinan (Scenic)
FRONTIER—His Father (Drama)
101 BISON—The Water War (2 parts—Drama)

### SUNDAY, DECEMBER 28th, 1913.

REX—His Faithful Servant (Drama)
CRYSTAL—The Lure of the Stage (Drama)
ECLAIR—Apply to Janitor (Comedy)
ECLAIR—Nutty is Dead, Long Live Nutty (Comedy)

### MONDAY, DECEMBER 29th, 1913.

VICTOR—The Field Foreman (Drama)
IMP—King, the Detective in the Jarvis Case (2 parts—Drama)
POWERS—Three Children (Comedy-Drama)

### TUESDAY, DECEMBER 30th, 1913.

GOLD SEAL—The Buccaneers (3 parts— Drama)
CRYSTAL—The Kitchen Mechanic (Comedy)
CRYSTAL—Hubby's Night Out (Comedy)

### WEDNESDAY, DECEMBER 31st, 1913.

NESTOR—A Hopi Legend (Drama)
JOKER—Mike and Jake in Society (Comedy)
ECLAIR—The Governor's Veto (2 parts—Drama)
UNIVERSAL—Animated Weekly, No. 95 (News)

### THURSDAY, JANUARY 1st, 1914.

IMP—The Trials of Alexander (Comedy)
REX—The Female of the Species (2 parts—Drama).
FRONTIER—Slim's Last Trick (Comedy)

### FRIDAY, JANUARY 2nd, 1914.

NESTOR—And the Villain Still Pursued Her (Comedy)
POWERS—An Evil of the Slums (Drama)
VICTOR—The Coryphee (2 parts—Drama)

### SATURDAY, JANUARY 3rd, 1914.

JOKER—Their Little Ones (Comedy)
JOKER—The Gorges of the Bourne, France (Scenic)
FRONTIER—The Winning Stroke (Drama)
101 BISON—The Gambler's Oath (2 parts—Drama)

## Mutual Film Corporation

### SUNDAY, DECEMBER 21st, 1913.

APOLLO—Fred's I. O. U. (Comedy)
MAJESTIC—The Prisoner of the Mountains (Drama)
THANHOUSER—No Release this date.

### MONDAY, DECEMBER 22nd, 1913.

AMERICAN—The Shriner's Daughter (2 parts—Dr.)
KEYSTONE—A Bad Game (Comedy)
RELIANCE—The Fly Leaf of Fate (Drama)

### TUESDAY, DECEMBER 23rd, 1913.

MAJESTIC—Mrs. Brown's Burglar (Comedy)
THANHOUSER—An Orphan's Romance (Drama)

### WEDNESDAY, DECEMBER 24th, 1913.

BRONCHO—Her Father's Story (2 parts—Drama)
MUTUAL—Mutual Weekly, No. 52 (News)
RELIANCE—The Alternative (Drama)

### THURSDAY, DECEMBER 25th, 1913.

AMERICAN—No Release this date.
DOMINO—Eileen of Erin (2 parts—Drama)
KEYSTONE—Some Nerve (Comedy)

### FRIDAY, DECEMBER 26th, 1913.

KAY-BEE—Harvest of Sin (2 parts—Drama)
PRINCESS—Cupid's Lieutenant (Comedy-Drama)
THANHOUSER—His Father's Wife (Drama)

### SATURDAY, DECEMBER 27th, 1913.

AMERICAN—The Rose of San Juan (Drama)
KEYSTONE—The Champion (Comedy)
MAJESTIC—The Pride of the Force (Comedy)
RELIANCE—Giovanni's Gratitude (2 parts—Drama)

### SUNDAY, DECEMBER 28th, 1913.

APOLLO—Title not reported.
MAJESTIC—Helen's Stratagem (Comedy)
THANHOUSER—The Head Waiter (Comedy)

### MONDAY, DECEMBER 29th, 1913.

AMERICAN—In the Firelight (2 parts—Drama)
KEYSTONE—He Would a Hunting Go (Comedy)
RELIANCE—Title not reported.

### TUESDAY, DECEMBER 30th, 1913.

MAJESTIC—Title not reported.
THANHOUSER—Title not reported.
KAY-BEE—No Release this date.

### WEDNESDAY, DECEMBER 31st, 1913.

BRONCHO—The Woman (2 parts—Drama)
MUTUAL—Mutual Weekly, No. 53 (News)
RELIANCE—Title not reported.

### THURSDAY, JANUARY 1st, 1914.

AMERICAN—No Release this date.
DOMINO—True Irish Hearts (3 parts—Drama)
KEYSTONE—Title not reported.

### FRIDAY, JANUARY 2nd, 1914.

KAY-BEE—Prince (Drama)
PRINCESS—Title not reported.
THANHOUSER—Title not reported.

### SATURDAY, JANUARY 3rd, 1914.

AMERICAN—The Miser's Policy (Drama)
KEYSTONE—Title not reported.
MAJESTIC—Title not reported.

## Exclusive Supply Corporation

### TUESDAY, DECEMBER 23rd, 1913.

GAUMONT—Dollar Bills at a Cent a Piece (Drama)

### THURSDAY, DECEMBER 25th, 1913.

GAUMONT—Leonce and His Guardian (Comedy)

### FRIDAY, DECEMBER 26th, 1913.

SOLAX—The Shadow of Moulin Rouge (4 parts—Dr.)

### SATURDAY, DECEMBER 27th, 1913.

GAUMONT—The Angel of the House (3 parts—Dr.)

### TUESDAY, DECEMBER 30th, 1913.

GAUMONT—Simple Simon Has a Fright (Comedy)

### THURSDAY, JANUARY 1st, 1914.

GAUMONT—The Suffragette's Revenge (Comedy)
GAUMONT—Tiny Tim Frightens His Mother (Comedy)

# NEW

**The General Film Company's Regular Service** is now so highly perfected that it is virtually an **Exclusive** Service to each and every exhibitor.

Its great variety of singles and *Eleven Multiples a week* from the manufacturers who made the *first* motion pictures and steadily advanced their art to its present exalted state, provide the highest quality and most popular show of the times.

For first class theatres and exhibitors who require **big features of full play length,** the General Film Company's **SPECIAL FEATURE PHOTOPLAY MASTERPIECES** are unsurpassed.

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# "The Third Degree"

is the first release. It is in **5 Reels,** made by the Lubin Company with a special cast. A thrilling drama, outranking any motion picture made from a dramatic success of the "regular" stage.

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If you want CROWDED HOUSES use advertising "with the punch." Don't imperil the prosperity of your theatre by putting out a poor LOBBY DISPLAY. Let your advertising be clean cut and—"FACTS."

Our Poster Departments are maintained solely for the purpose of supplying General Film Company's customers with the very best class of display advertising that money can buy.

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**New York**

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**7th and Walnut Streets**
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# CALIFORNIA

## In the Eyes of the World

# *"Golden Gate Weekly"*

(TRADE MARK)

## Alive to the Situation

GOLDEN GATE WEEKLY GOLDEN GATE WEEKLY GOLDEN GATE WEEKLY

CALIFORNIA EVENTS

A REMARKABLE PICTURE
FRAY JUNIPERO SERRA
Great Breakers Demolish Pier South of Cliff House
Canine "400"
"Toyland Grown Up"
Annual Cross-Country Championship of the P. A. A.
EXCLUSIVE PICTURES

CALIFORNIA EVENTS

SOCIETY'S ANNUAL PILGRIMAGE TO CALIFORNIA'S GAY NEWPORT
Notables Among the "400"
North Meets South on Links
Jack Neville Retains His Title of Golf Champion
Will Crocker, Jr., Wins Del Monte Cup
Miss Alice Warner Wrests Laurels From Miss Edith Chesebrough
EXCLUSIVE PICTURES

CALIFORNIA EVENTS

Preparing for War with Mexico
Wisconsin Day at Exposition
Grape Festival at Kentfield
Mayor Rolph as Master Mason
World's Greatest Golfers
NEW AUTO SPEED KING
EXCLUSIVE PICTURES

Facsimiles of one-sheets billing some recent releases of the "Golden Gate Weekly."

We are now closing State Right privileges for open territory. This includes all states except:—

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# CALIFORNIA MOTION

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*"Largest Film Manufactur*

# WANTED

*For largest producing project on Pacific Coast, with studios just outside San Francisco*

## Motion Picture Directors

## Actors, Camera Men, Laboratory Men, Actresses

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## Scenarios

Only artists of best established reputation need apply, stating companies formerly connected with, productions in which they appeared and salary expected. (All communications strictly confidential.)

Ours is one of the strongest motion picture firms financially in the United States. Our plans cover the entire field of photo-play producing possibilities.

*Immediate Action Neccessary*

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"PHOTOGRAPHICALLY
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Publishers of the Film
"Golden Gate Weekly"
California Events

MAIN OFFICES—SAN FRANCISCO
356 PINE STREET

*g Concern in the West"*

(Continued from Page 1564)

## ILLINOIS.

GALENA aldermen intend to amend the proposed ordinance relating to Sunday picture shows, which is causing a battle between the photoplay men and the clergymen of that city. The change would allow the houses to operate only between the hours of 4 to 5:30 p.m. and 7:30 to 9:30 p.m. The managers have evidenced their willingness to conflict with church services as little as possible. Henry Zimmerman, proprietor of the Vaudeville Grand, took occasion to deny the statement in the petition of the church people that the managers did not want to operate on Sunday.

Peter Wales has reopened his moving picture show at Hampshire and will give exhibitions there every Tuesday night.

The Lyric Theater on Seventh Street, East Moline, had 1,700 patrons on its opening night. The house seats 422.

Manager Hodgson, of the Oak Park Theater at Oak Park, has installed a new pipe organ.

Farmer City moving picture theaters, which were closed during an epidemic of disease, have been allowed to reopen.

Joe Fansler has sold the Earl Theater in East St. Louis to J. B. Messick, Jr., and Harry Rodenberg, —who already have assumed charge of the house.

The Ottawa Theater in Ottawa has been leased by W. B. Jacobs, of Chicago, who will operate a moving picture show.

J. E. Benbeld has opened a moving picture show in the Masonic Opera House at Piper City and will give shows two nights a week.

Smaller houses in Illinois will have to make a number of changes to comply with the regulations of the State fire marshal's department. Some of the second-story opera houses which have been inspected have been ordered to build iron stairways, to mark exits more plainly and to place zincs under their stoves.

The new town hall in Sparland has been rented by Mrs. Rice, who will conduct a picture show.

John Ryan has entered the moving picture field at Toluca.

The General Special Feature Film Company, of Chicago, has increased its capital stock from $2,500 to $25,000.

The Clark & Littell Building in Watseka has been leased by Mr. Kendall, formerly connected with the opera house, who will open a moving picture show to be known as the Princess Theater. He has installed new projecting apparatus, a new mirroroid screen. Mutual service will be used and a five cent show given.

It is reported that a new moving picture theater will be opened on South Main Street in Monmouth.

The Thanksgiving Day opening of the new Princess Theater at Woodstock was very successful, every seat being sold within twenty minutes after the doors were opened and many turned away. William Metzger is leading an orchestra of eight pieces for the house.

The Monarch Theater Company, of Chicago, has been incorporated, with a capital stock of $100,000, to do a general theater and motion picture business. The incorporators are John Bodkin, John Keane and Sereno W. Quinn.

The North End Y. M. C. A., of Evanston, which has been experimenting with the moving picture proposition, has adopted a definite program. Exhibitions will be given Monday, Thursday and Saturday nights, with a Thursday matinee. Ten cents admission is charged.

Byron Herbert has sold the Arcadia moving picture theater at Cairo to Mrs. Nellie Niestadt.

William Henry Marshall, connected with the Colonial Theater at Galesburg, and Miss Eunice White, of Rushville, were recently married.

The Palace Theater at Elmwood has installed projection apparatus and will give picture shows when there are no conflicting attractions.

The Calo Theater Company, of Chicago, has been incorporated with a capital stock of $75,000, to do an amusement business. The incorporators are Peter J. Hower, Otto P. Lax and Ross B. Whitney.

The Colonial Theaters at Galesburg are to have a number of improvements, including a remodeling of the operating rooms.

Manager Harry Redmon, of the Lyric Theater at East St. Louis, recently gave away fountain pens as souvenirs.

It is reported that the Universal Film and Supply Company of St. Louis will open a branch at Cairo, which will cover Southern Illinois, Western Kentucky and Tennessee, Southeast Missouri and Northeast Arkansas. A full stock of supplies, seating equipment and feature films will be carried.

Harry Kellenberger has purchased the building in Godfrey which was used as a temporary school house and will open a moving picture show.

The public library at Jacksonville has inaugurated a new departure which is called the "High School Section." On a bulletin board are listed a number of subjects which should be of interest to the faculty and pupils and on which the library has received new literature. One of the earliest topics listed was "The Advantages and Disadvantages of Motion Pictures."

The management of the Gem Theater on Sixteenth Street in Moline has been assumed by Theodore Smoke, who formerly was connected with the Cable-Nelson Piano Company in that city.

Managers at Macomb think the license fee of $10 a month is too high for a motion picture theater in a small city and will endeavor to have the amount reduced by the city council.

The Liberty Feature Film Company, of Chicago, has been incorporated, with a capital stock of $2,400, to manufacture and deal in moving picture films and to do a theatrical business. The incorporators are Walter Elkan-Chilo, Harry E. Deshon and Benjamin J. Samuels.

The Princess Theater on Vermilion Street in Danville is now under the management of L. H. Morgan. One of the first acts of the new management was to change the name to the Luna Theater.

Lady ushers are an innovation in Rockford. They came with the opening of the Palm Theater, the new moving picture house. An arcade wherein soft drinks and confections are served is another feature. A baby grand piano has been purchased to alternate with the pipe organ music.

Leo Eckert, pianist at the Vaudette Theater in Sterling, and Miss Bertha Lewin, of New York City, recently were married at St. Louis, Mo.

Operators of Rock Island have asked the city council of that city to amend a city ordinance, so that motion picture machines may be operated with motors.

Souvenirs were given all ladies at the opening of the Willard Theater in Kewanee. The house is owned by W. J. West, who also operates the Grand and Majestic Theaters.

MIDWEST SPECIAL SERVICE.

## IN THE NORTHWEST

MANAGERS and operators at Spokane, Wash., have been at outs over the wage question. The operators, who have been paid $25 for a six-day week, made a demand for $30 for a six-day week, or $35 for seven days.

Key Brothers will open a moving picture show at Brinsmade, N. D.

A new moving picture theater will be opened in the Champlin building at Oasis, Minn.

Provision has been made in the new theater being erected at Ninth and Washington Streets in Vancouver, Wash., by J. P. Kiggins, for motion pictures. A pipe organ costing $3,000 has been installed for use in connection with photoplay attractions which will be played from time to time. The theater itself will cost $25,000.

Mrs. John Alton entered the moving picture field at Marshall, Minn.

A. W. Walton and Hoyt Holmes have been preparing to open a new photoplay house at Ortonville, Minn.

Ordinances regulating motion picture shows, especially those relating to safety conditions, are not observed according to reports made to Mayor Nye, of Minneapolis, Minn., by special investigators. One place is said to have had three exits closed with hooks and a pile of scenery was stacked against a rear door.

Two applications for licenses to conduct picture theaters were held up by the Minneapolis City Council. Harry Green's proposal to open a house at 43 4th Street S was opposed because the place would be too much of a temptation to newsboys in the downtown district. Residents in the vicinity of 1906-10 Hennepin Avenue objected to the operation of a house by the Photoplay Theater Company.

MIDWEST SPECIAL SERVICE.

## SPRINGFIELD, ILL.

BURNSTEIN & SHEPHERD have sold the Amuse-U Theater on North Sixth Street to Benjamin Rover, and will devote all their time to the Capital on East Washington Street.

P. B. Cain, who formerly was identified with the advertising department of the Illinois State Register, is now connected with the Central Feature Film Company, Gaiety Theater Building, and has been on the road with a number of that concern's attractions. The Central Company has taken on many new features, which it is booking throughout Illinois.

Russell Loper has gone to Chicago, where he joined his brother, Harry Loper, Jr., who has been assisting in the management of Harry Loper, Sr.'s new acquisition, the Kimbark Theater.

Local supply men upon their return from Pekin report that the Fredericks have a nice house in the Capitol and are doing a big business. The management is paying especial attention to securing women and children for the Saturday and Sunday matinees.

MIDWEST SPECIAL SERVICE.

## IN THE MIDDLE WEST.

MANAGER SCHLANK, of the Boyd Theater, at Omaha, Neb., is said to be contemplating an expenditure of $15,000 for improvements to his house. Feature attractions have been going good.

The First Presbyterian Church of Massillon, Ohio, of which Rev. E. F. Frazer is pastor, has sold stock among the pupils of the Sunday-school at ten cents a share, and with this capital purchased a motion picture machine. Educational, religious and sociological pictures will be shown one night each week. The first exhibition brought receipts of $20.

Former Mayor Lew Shank, of Indianapolis, Ind., has started a vaudeville engagement in which a one reel picture, which he had made, plays a prominent part. The film shows how the consumer of produce is forced to pay higher prices.

James C. Caldwell is said to be contemplating building a new theater in Niles, Mich.

Clear aisles in motion picture theaters are demanded in new municipal legislation at Fond du Lac, Wis.

Miss Nora Callahan, of Crestline, Ohio, has purchased the Hipp Theater on Bucyrus Street in that city from J. M. Geier.

Theatrical attractions at the Masonic Opera House at Chillicothe, Ohio, have ceased to attract, so a picture machine has been installed and a regular photoplay program will be given. An occasional show, however, will be booked.

The Desmond Amusement Company, it is reported, will open a moving picture show in Superior, Wis., at 1013 Tower Avenue. The company will take out a State charter.

The contract for filming the features of the Ohio Corn Exhibit special excursions to Washington, D. C., was awarded to the Ohio Motion Picture Company, of Akron, Ohio. R. A. White was the cameraman on the trip.

MIDWEST SPECIAL SERVICE.

## IOWA.

THE Iowa Theater, at Iowa City, has reduced its admission rate from ten to five cents.

S. J. Mak has sold his motion picture show at Inwood to L. H. Severson and Henry Fry.

Hope C. Martin, representing Waterloo capital and outside interests, is said to have closed a deal for a site 60 x 120 feet on Sycamore Street for a new vaudeville and moving picture house to cost about $30,000.

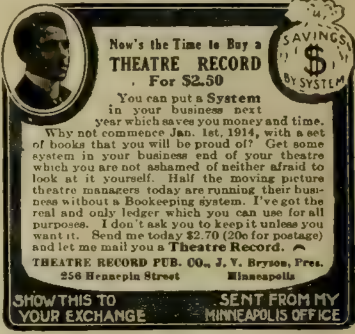
The Empire Theater will have a new home in Fort Dodge, proprietor C. L. Mason having taken a lease on the building occupied by the Histshu Shoe Company.

Orville McIntire has purchased the moving picture theater at New Hampton from W. A. Matlack.

A vaudeville theater will be opened at Washington by George Pratt & Sons.

The Crystal Theater, at Kellogg, is being enlarged.

MIDWEST SPECIAL SERVICE.



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ALLOW US TO INTRODUCE

**SOL. L. LESSER**

Purchaser of the Exhibiting Rights for California, Arizona, Nevada, Washington, Oregon and Idaho.

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Purchaser of the New Jersey Rights, congratulating each other on their lucky deal with the

**JUNGLE FILM CO.**

**1600 BROADWAY - NEW YORK**

**MR. LESSER SAYS**

"The biggest drawing card we ever had. The fact that it has been shown before only serves to make it better for us, because the picture is known. It has a reputation. It is booking fast and my branch managers are congratulating me on the purchase of this splendid feature."

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"I never want a better feature than the Paul J. Rainey African Hunt." I consider that in buying the rights for my State I have made a gilt edge investment that will earn me dividends for a long time. Bookings coming without an effort and the picture playing to big business."

HUGH HOFFMAN

# LICENSED FILM STORIES

## LUBIN.

**HER BOY** (Dec. 29).—Jim Davis has been so accustomed to maltreating his wife that she is driven to leave him, taking with her their young son. Years afterward the boy, grown up, goes West and stakes a mining claim which proves rich. He sends for his mother to come and share his fortune. While she is on the way, "lookouts" employed by a gambling palace, hear that the young man has cashed in a large amount of ore from his claim and plot to victimize him. They take the proprietor of the joint into their scheme and he agrees to help. The three men inveigle the young man into a stiff poker game in a private room on the night his mother is to arrive in town.

Meanwhile, Tom Saunders, a citizen of the town and friend of the boy's, has been gratifying his passion for gambling, and his daughter in going to the gambling hall overhears the gamblers tell of their plot to defraud the boy. She gets her father outside the place and tells him what she has learned. He returns inside and forces himself into the poker game for the purpose of protecting the boy, but finally sees that it is hopeless. Returning home to tell his daughter of his failure he finds the mother there. He tells her where her boy is. The two women wait in the outside hallway while Saunders goes to the door of the anteroom and asks to speak to the boy outside. The proprietor answers the knock and abuses Saunders, telling him not to interrupt the game. The boy has just pledged his claim as the stake in a pot where the cards have been stacked against him. In the hallway the mother hears the argument between Saunders and the proprietor and recognizes the voice. She goes to the door and confronts the gambler, who recognizes her instantly as his wife. She tells him that he is plotting to ruin his own son. Without a word he steps back into the room, throws all the money on the table into a valise, puts it into the boy's hands and pushes him into the hall. The gamblers attempt to follow the boy and take the money, but the father stands with his back to the door, draws a pistol and shoots out the light. In the darkness two shots flash. When a match is lighted its glare shows the upturned face of the proprietor stretched dead across the table.

**BEFORE THE LAST LEAVES FALL** (Dec. 30).—Tom Stone, angered at his old father's miserly habits, leaves home in a fit of rage. He does not realize that, despite the old man's crabbed ways, he loves him; nor does he appreciate the fact that he himself is loved by Evelyn Gray. Silas Stone is failing fast, and is tenderly cared for by Evelyn. Upon Tom's departure, Silas makes a will, by which all his property goes to Tom, providing the boy returns repentant before the last leaves fall from a tree close beside the old man's window. The will is sealed, and is to be opened on the last day of the year, or when all the leaves have fallen. In case Tom fails to comply with the condition, Evelyn is to inherit everything. Evelyn is aware of the terms of the will, but no other person. Tom, working in distant harvest fields, feels his heart soften toward his father, and starts home.

Meanwhile, Silas has died, and Tom returns to find the old house empty. During the night a great storm arises. Evelyn awakens, and, not knowing of Tom's return, thinks that all chance of his coming into possession of his father's wealth will be gone before dawn. The storm will beat the few remaining leaves from the tree. She steals out into the night, and climbing into the swaying tree ties a dozen leaves securely to their twigs. Tom, awakened by the storm, sees the girl, buffeted by the wind and drenched by rain, her presence disclosed by vivid lightning flashes, but so strange and improbable is the picture that he sets it all down as a vision of his weary brain. The next day he learns that Evelyn has been stricken with pneumonia, and is puzzled and bewildered. Tom proves a constant friend during Evelyn's illness and convalescence, and love claims him for its own. Comes finally the last day of the year and old Silas' will is read. As soon as Tom hears the strange conditions, he examines the leaves that still cling to the tree beside the old house. He now realizes what he saw was no vision and that it was the exposure to the storm which brought about her so nearly fatal illness. He can only swear in his heart to make himself worthy of this girl's great love by a lifetime of devotion.

**MANUFACTURING PEARL BUTTONS** (Jan. 1).—The pearl button is a small article but, like the pin, it has to go through many hands before it is salable at the notion counter. First we see the oyster shell, which is far from a thing of beauty, and used to be employed in mending roads. The shells are assorted according to value, and then commences the work: cutting, drilling, turning, sizing, polishing and carding. The lathes and drills work rapidly, turning out millions of the discs almost faster than one can count.

**THE INSPECTOR'S STORY** (Special—2 parts—Jan. 1).—Jim Sloane, an ironworker, who has lost his job through intemperate habits, leaves his wife in a dying condition, and continues his protracted spree. Finding her end near, Mrs. Sloane sends her daughter, Nell, a child of eight years, to search for her father and bring him home that she may bid him a last farewell. After searching through many dives and barrooms in vain, she hears a shot through a dive doorway, and entering, finds that her father has just shot a man to death in a quarrel. The police make an arrest at once, and Nell follows the curious crowd to the police station, where, after a tearful interview with the inspector, she induces him to take her unfortunate father to the bedside of his dying wife, where the final farewells are said.

On the trial Sloane receives a life sentence, and, having taken a deep interest in Nell, the inspector assists her in conducting a newspaper route, instructing his men to protect her from arrest by the Children's Society. One day, meeting her friend, the inspector, in Central Park, Nell asks him how pardons are secured, and, for reply, the inspector points to a lady riding in a carriage, and replies that she could give the information better than anyone else, as she is the governor's wife. Nell follows the carriage to a nearby residence, succeeds in awakening the interest of the lady in the case, and with the friendly inspector as attorney, Nell succeeds in securing the governor's signature to a pardon, and Sloane is released. Backed by the kindly inspector, father and daughter open a newsstand, which in due time is paid for, and a clean bill of sale handed over to the happy principals.

**A CORNER IN POPULARITY** (Jan. 2).—Jones, a well-to-do business man, sends his wife and daughter, Mabel, to a hotel at Faraway Beach, while he remains at his office in the city. Men are scarce at the seaside hotel, and Mabel, a newcomer, knows no one, and all the available young men are taken by the girls who have arrived before her. Heartsick, Mabel writes her father of the circumstances. Jones is at a loss to know what to do until he spies an advertisement by a professional escort agency, and loses no time in making arrangements for the relief of his daughter's distress.

The next day there is something doing at the beach. A box of roses marked, "From Jack," arrives at the hotel and the messenger boy takes care that everyone on the veranda shall know that they are for Mabel. Soon following, a clean-cut young fellow appears before the hotel, mounted on a handsome horse, and leading another horse. He invites Mabel to a ride, which she accepts, the guests looking on in envy. Later in the afternoon, a box of candy arrives for Mabel, following which another nice-appearing young man arrives with a high-powered auto, in which he invites Mabel for a ride. By this time all the young men guests at the hotel have begun to open their eyes, especially next day, when another young man appears in natty yachting clothes and takes Mabel for a sail. Thereafter, Mabel holds the center of the hotel limelight. A few weeks later Jones takes a run down to the beach. He finds a voting contest going on at the hotel, with a prize of $500 hung up for the most popular girl at the resort. His daughter's name heads the list. There are slight fluctuations, but Mabel wins out in the end. Jones then finds that after subtracting his bill from the escort agency, from the amount of Mabel's prize, he has made a neat profit.

**THE MISSING DIAMOND** (Jan. 2).—Jacob Levi, an absent minded diamond merchant, visits the home of Isaac Blum. While at dinner, Levi shows Blum a very valuable diamond. In a hurry Levi departs, forgetting the diamond. Blum finds the gem, and decides to keep it. Levi discovers his loss and returns to the house. Mrs. Blum hears a knock at the door and surmises that it is Levi, she drops the diamond in the soup. While the Blums are arguing at the front door with Levi, young Jacob Blum comes into the kitchen, starts to eat some soup, finds the diamond, and takes it out with which to play marbles.

Blum returns to his dinner and not knowing where his wife has placed the stone, he finishes the soup. Levi suspects the Blums and he leaves for the police station. Mrs. Blum returns to the kitchen, and seeing her husband has finished the soup, thinks he has swallowed the diamond. A doctor is called, and he agrees to get the diamond out of Blum's system providing the gem is assigned to him. The Blums agree to this and the doctor is about to cut Blum open when Levi returns with the cops and the Blums and the doctor are arrested. On the way to the station house they meet Jacob shooting marbles with the diamond. The stone is returned to its owner, and Mrs. and Mr. Blum realize that honesty is the best policy.

**THE CIRCLE'S END** (Jan. 3).—Mary, the daughter of Sheriff Butts, is the telegrapher at Loneville Station. Her sweetheart, Tom Gaynor, and she have had a quarrel because he has gone across the desert on a mission, the reason of which he will not explain. What he did go for is an engagement ring. Mary gets a telegram for her father, advising him to apprehend Tom Gaynor, as evidence in a recent train hold-up points to him. Mary, torn between love and duty, hides the telegram in her dress and wanders off in a sort of daze. She runs across the real fugitives dividing the loot and hastens home for her father. She finds he has gone to town, and, finding an old pair of bracelets and a revolver, goes herself to capture the outlaws. She gets the drop on the bandits and handcuffs one to the other. They trick her, and wrenching the gun from her, leave her unconscious and get away with the loot, still handcuffed to each other. Later the sheriff finds his daughter delirious, and takes her home. Then he finds the telegram in her bodice and is on the lookout for Tom. The fugitives get lost in the desert and are unable to free themselves. They fight and one kills the other, then drags him along until he finds a stone and breaks the handcuffs. A sand storm comes up, and in the midst of it the bandit struggles on, led by a vision of his dead companion linked to his wrist. Exhausted and dying, he at last finds himself back beside the body of the dead man, and finds himself strongly bound to him. He dies trying to place the loot back in the other's hands, Tom, returning, finds them there, and taking the loot, goes to see Mary. There the sheriff apprehends him with the evidence upon him. Tom cannot explain other than that he found it in the desert, which is not believed. Tom's voice brings Mary back to consciousness, and everything is explained, even to the ring. That is slipped upon her finger with a lover's kiss.

## EDISON.

**HER FACE WAS HER FORTUNE** (Dec. 29).—Mr. Wood B. Wedd decided to be married. Accordingly, he purchased a large bouquet of flowers and sallied forth in quest of a wife. First he called on Miss Molly Darling, who laughed heartily at his request and Wood B. seized his flowers and left indignantly. A chance meeting with Widow Connor convinced Wood B. that beauty was after all fickle and frail and that what he really wanted was a good, sensible sort of wife. But the Widow Connor proved to be just as much unimpressed as Molly had been, and an unexpected unwillingness on her part to part with the bouquet resulted in reducing Wedd's share to a few crushed flowers.

Nor was Wood B. more fortunate in his addresses to the strong minded Samantha Perkins or to the demure Lotta Waite. At last, on the very brink of despair he was confronted by his friend Darby Jenks, who showed him an advertisement wherein a young lady, under thirty, who possessed the attractive amount of fifty thousand dollars, expressed her desire to enter into communication with a prospective husband.

Wood B., overjoyed, wrote to the lovely heiress, enclosing a photograph of himself. Receiving a favorable reply, he borrowed carfare from the faithful albeit somewhat reluctant Darby, and set out for the home of his adored in distant California. Arrived in San Michael he hastened to the home of his intended. She was waiting for him in her drawing-room with her back turned toward the door. Wood B. entered and began his carefully prepared little speech. In the outlet of it the lady turned with a glad smile on her handsome face. It really was a handsome face, but all the same Wood B. sprang to his feet and fled with a low howl. His adored was the Bearded Lady in a circus.

**THE MYSTERY OF THE DOVER EXPRESS** (Dec. 30).—Scarlett, personal representative of Bertrucci, the great diamond merchant, called on Police Superintendent Narkom, and begged for his help. He had to carry a small consignment of peculiarly valuable diamonds to a distant city. Narkom disguised Scarlett in a great beard and green goggles, and arranged that he should meet two detectives and travel with them on the train that afternoon. Then Scarlett, still very nervous, went to call on his fiancee.

When the train left that afternoon the diamonds were carefully hidden in the sole of the boot of the disguised man. Narkom and the manager came down to see them off. At just about this time, Cleek, the great private detective, strolling through the park with his assistant, Dollops, came upon the unconscious body of a man. While his companion was sending for an ambulance, Cleek closely examined a little piece of false beard which was sticking to the man's face. At the superintendent's office Narkom informed Cleek of the steps which had been taken to insure the safety of the diamond merchant. Despite all the precautions, they had been outwitted. Shortly after leaving a station, one of the detectives had looked up from the card game he had been playing and had discovered that the man in disguise had been stabbed to the heart, and that the door of the compartment was unlocked. Cleek immediately rushed down to the scene, and, remembering his experience of the morning, soon succeeded in solving the mystery and arresting the guilty party. It is enough of a suggestion of the interesting features of this story to say that Scarlett was not stabbed at all, and that the man who stabbed the disguised man in the train was apparently the guard on the train. We shall have to leave it to Cleek's clever head to show you to what result the connection between these things led.

**ANDY GETS A JOB** (Dec. 31).—When Andy learned that his family was in serious danger of losing their home he instantly decided that even at the price of foregoing the pleasures of school he must do something to help. Andy's mother was a washerwoman. The rent was due and the agent had impolitely and firmly intimated that the family must either pay or get out. Andy was not a

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polite, well-mannered little boy who lay awake at night and wept because his dear mamma was in sorrow. Instead, Andy was something of a tough. He wanted to be a pugilist when he grew up and would not have cared at all to be a curate or anything of that sort. When he learned that the family needed money he decided to leave school and start in business. In consideration of Andy's exact attitude toward school his decision could hardly have been called entirely self-sacrificing.

Andy first applied to the foreman of a large construction gang and learned that they were only in need of large and powerful men. Andy attempted to show the foreman that he was a large and powerful man, but without much success. A little later he tried to join a theatrical company, but failed to convince the stage director of his dramatic ability. Finally Andy went to a district messenger office and interviewed the manager. The manager offered to engage him, but when Andy asked for an advance of ten dollars, the manager curtly refused and poor Andy was in a quandary. It was half past four and unless he had ten dollars by five his mother would be thrown into the street. So he went out and sat on the curb dejectedly. While he sat there, the superintendent of the messenger office came out. As he passed Andy a pocketbook slipped out of his pocket. Andy picked it up. It was very fat and Andy caught a glimpse of large and beautiful yellow bills. For just half a minute he thought of rushing home with his find. Then he turned and ran for the man. That was the way that Andy got his job and an advance of ten dollars. He reached home just as the agent was piling the furniture in the street. Andy haughtily paid the tyrant and stalked into the welcoming arms of his proud family.

**THE ANTIQUE BROOCH** (Special—2 parts—Jan. 2).—Jack Morley had never allowed financial matters or anything else to worry him very much, until one unfortunate morning when a curt letter from his uncle informed him not only that his allowance would be discontinued, but that he would be cut off with a shilling in his uncle's will as well, unless a speedy change was noticeable in his habits. Filled with a healthy spirit of remorse, Morley went out to a week end at Shirley Towers to ponder over this latest development in his affairs. At Shirley Towers, Morley ran across an old acquaintance in the person of Veronica Shirley, a niece of Lord Shirley's. Veronica and Morley had played together as children, and a very few moments of conversation served to put them back on their old terms of cheerful friendship. Morley learned that Veronica's father had died, and that the young girl was at her wits' edds to meet the numerous debts he had left.

That evening, Lord Shirley showed the company a wonderfully valuable brooch he had purchased some time before at an auction sale. Later that evening, Lord Shirley curtly refused to help Veronica with her father's debts. Still later, Veronica coming downstairs to find a missing glove, saw a screen moved quickly across the drawing room to the door, screening the identity of some unknown person behind it. When the family and guests rushed into the room after her scream of alarm, it was found that the safe had been opened and the brooch stolen. On the strength of circumstantial evidence, Veronica was accused of the theft. Morley, convinced of her guilt, none the less sacrificed himself to save her. He admitted that he had stolen the brooch, and promised to get it back from the confederate outside the house to whom, he said, he had given it.

As a matter of fact, there had been somebody looking outside the house at the time of the robbery. Big Dan had come up from London with the sole purpose of stealing the famous brooch. Through the window he had seen the mysterious person behind the screen. The mystery was cleared up the next day on the railroad train, after an exciting fight between Morley and Big Dan had culminated in the latter falling from the train. It is enough to say that neither Veronica nor Morley were implicated, that we leave them with every assurance of a happy future.

**STANTON'S LAST FLING** (Jan. 3).—When John Parker died suddenly of apoplexy, Vincent Stanton, his partner, discovered that the dead man had been misappropriating the funds of the firm for some time past and that nearly all his own carefully saved fortune must be sacrificed to save the honor of the firm. His first impulse on learning that he was ruined was to end everything with a revolver. On second thought he decided to have one last fling on the continent with the little he had left before putting an end to an unbearable existence. On the train to Dover Stanton found himself in the same apartment with a wonderfully beautiful girl and a man, evidently a French nobleman. Stanton looked the pair over with some curiosity and then put them out of his mind altogether until the next evening when he looked up from the roulette table at Biarritz and saw the Frenchman seated directly opposite him. The men nodded to each other in recognition and after the play had stopped, entered into a conversation which ended in the Frenchman, who introduced himself as the Chevalier de Maupert, inviting Stanton to dinner at his chateau.

After dinner as Stanton waited for his cab, a note was thrown to him from an upper window of the chateau. It was from the girl he had seen on the train and boat, Lady Angela Carruthers. Believing that the Chevalier loved her for herself alone, she had fled with him from England to be married to him when they reached his chateau. After her arrival the Chevalier informed her that she must give him a marriage settlement of one hunded thousand pounds. When she refused, he locked her in her room, informing her that the next day he would take her to his Ardennes estate, where she would soon find she would not be able to withstand his will. Stanton, learning of his pretty countrywoman's danger, took the first step toward her rescue by bribing the Chevalier's chauffeur. The next morning when the Chevalier started on his long journey with Angela, the car unaccountably broke down before a wayside inn. Stanton arriving a few moments later, took the girl in his car and rushed on down the road pursued by the vengeful Chevalier. An exciting chase followed which was finally terminated by a providential drawbridge which stopped the Chevalier while Stanton and the girl continued on their way to England and happiness.

## SELIG.

**THE STOLEN HEART** (Dec. 30).—The sensation of a grand masquerade ball is a stunning girl, costumed in black, who wears a peculiar ornament on her breast a flaming red heart. Jack Harrington, who has the reputation of a heart-breaker, tries his best to make an impression and lays a wager with a number of club men that he will get the heart and determine the identity of "the girl in black." Happily for the frustrating of his scheme, a busy little boy tells the veiled lady, so that she is armed for the adventure. When daring Jack invites her to use his automobile going home, she declines, but when the midnight hour sounds, she slips out to her own waiting auto and he follows in his own machine. The machine stops at her house, and she and an elderly escort enter. Jack has a feeling that the man may be her father, but he feels that he must bring back the heart or earn the everlasting ridicule of all his friends.

The girls in the house are soon alive to the fact that the automobile dropped a man in the grounds. Bessie tells them the story of the young man, the bet, and the desire for the heart that adorns her breast. Instead of becoming frightened at the idea of a man in the garden below, she tells them that she has no fear of a burglar and will handle the guest herself. When Jack sees the light extinguished in the room, he climbs a heavy trellis supporting a vine that reaches directly to her window. He enters and tiptoes about the shadowy room in search of the ornament. He sees the heart, slips it in his pocket, together with her picture. Just then a sound from the adjoining room frightens him, and he slips into a dressing cabinet. A real burglar comes through the window, wearing a mask. The beauty, who is awake, covers him with a revolver, and in a low voice orders him to obey her directions or she will shoot. She tells him to put on a dressing gown, and explains that it is a joke on somebody. Jack, thinking the coast is clear, comes out, and the girl switches on the light. She tells him that she will call for her husband. Panic stricken, he makes a dash for the window and falls out headlong. Just then the real burglar emerges from concealment. Jack has been captured by two policemen and brought back, and is denounced by the real burglar as the culprit. The police search him and he is made to restore the heart and the picture. But Jack finally pleads with the girl and obtains her forgiveness.

**FATHER'S DAY** (Dec. 31).—A sturdy old farmer is grieved over the fact that his son, Absolom, has forsaken him. Mercy, the hired girl, brings him a newspaper in which they read about the celebration of "Father's Day," and pray that the hard heart of the boy may be softened. In dissolves, is shown why Absolom left the farm—because of his violent temper and his cruelty of the dumb animals about the place. Then is shown the young man himself, a chauffeur in the city, to the daughter of a wealthy broker. She is shopping in the street, which commemorates "Father's Day"—buys flowers and pennants for her own father, and then begs Absolom to send something to his father. He is obdurate, and she determines to redeem him from his selfishness. She makes him drive to the farm, gets the old farmer, and throwing aside class distinction, takes him to see vaudeville, to wrestle with Chop Suey, and raises his hair shooting the Chutes. Absolom is "cut out" of all these entertainments in order to humiliate him, and eventually he is shown in her home in the servants' hall, while the father he has derided fares on champagne and oysters in the grand dining-room.

When all get back to the farm by way of the car, the father tries to induce Absolom to give up his job and come back home. The beauteous Hilda then takes a hand, advises him it is his duty to return home and discharges him on the spot. This brings him to a realizing sense of duty and he accepts the situation in justice to himself and all concerned, settles down happily, joyous in the smiles of Mercy, the country lass, to milk the cows and follow the plow.

**GOOD RESOLUTIONS** (Jan. 1).—Captain Ellsmere, of the Twenty-first Lancers receives a Victoria Cross for bravery in action, but the same recklessness that prompted deeds of valor led him to be reckless in other ways, and his escapades soon become a byword and reproach in army circles, so that he is forced to resign. He goes away into the Canadian Northwest. Happily he harms no one but himself, but drops lower and lower in the social scale as a habitue of low saloons. However, one day in a restaurant his manhood flares up when a gambler insults a waitress. He forces the gambler to apologize, makes an enemy of him and makes a stanch friend of the little girl. In the altercation the Victoria Cross is dropped and the waitress, Mary Loveridge, picks it up and afterward learns his identity. Later, through her good offices, when he is not himself, she saves him from probable death at the hands of a number of his dance-hall acquaintances. Finally she prevails upon him to stop drinking, induces him to turn over a new leaf, and he goes to look for work. On the way he stops a runaway team and rescues the daughter of a rich mine owner. When he drives back to the mine he receives the thanks of her father, and is given a position, which he fills to the satisfaction of his employer.

A sensational episode follows when the girl, Ruth Graham, decides to go down in the mines, but she is subsequently forced to change her plans, as the cage is loaded with explosives. The girl, having given up one thing, finds another thing to do, and goes out shooting coyotes. In the interim, a fire breaks out in the mine and all is excitement above ground, as the owner thinks his beloved daughter is down in the burning shaft. The cage is blown up by the explosive, and the entire working superstructure of the mine is shattered. Dick had early rushed to the rescue and gone down the burning shaft. He is tossed back to earth again by the force of the explosion and Ruth returns to discover that he has once more risked his life to save her.

The little waitress, in the meantime, has seen a cable message in a local paper to the effect that Dick's father has died and he is now the possessor of a title, and a search is being made to ascertain his whereabouts. Dick has been cared for at the home of the mine owner most solicitously by the wealthy girl, who has formed an affection for him. However, when Mary Loveridge, the little waitress, comes with the news, he rallies and recognizes her. It was she who regenerated him and it is she who is the woman of his heart. He proposes to her instanter, but she gently waves him away, as her heart was given to another. In fact, she is a married woman, working to defray the expense of an invalid husband, who has recovered, and she now leaves the West to join him. Her influence on Dick's life is lasting; his old friends try to win him back, but he has forsworn whisky and its accompaniments and he feels himself worthy to once again wear the Victoria Cross.

**AT CROSS PURPOSES** (Jan. 2).—Richard Holden, a well known athlete and club man, is much impressed by the latest novel of Katherine Lewis, so much so that he writes to her, asking her for a photograph. This distinguished lady is bored with a flood of letters from unknown admirers, but she immediately recognizes Holden as the captain of a fashionable polo team (having seen his picture in the newspapers), and decides in a spirit of mischief, to respond. She mails him a photograph of her maid, Jane Binns, a homely soinster of uncertain age, and signs her own name on the picture. When Holden receives this photograph his interest in Katherine Lewis ceases instantly.

Later, by chance, they happen to be guests at the same hotel. In the interim Jane Binns' face gives Holden a pain every time he thinks of it, but the frolicsome author, in order to keep up the illusion, insists upon Jane impersonating herself while she assumes the position of the maid. They meet from time to time, and one day are chased by a vicious bulldog and are obliged to climb a tree to escape his affections. This tree is only a few feet from a well and Holden conceives the happy idea of taking off his coat, and dangling the sleeve down in the muzzle of the infuriated growler. When the dog fastens on the coat, he swings him clear off the ground like a pendulum and drops him into the well. Later, the owner of the dog rescues him, but as Katherine and Holden are walking back to the hotel, they meet honest Jane Binns, who tells him the truth and refuses to continue the deception longer. Holden does not appear to be bothered a bit about the revelation, but likes it.

**BUSTER AND SUNSHINE** (Jan. 2).—A charming comedy of a boy and girl, children of a widow and widower, who become playmates and make a match between their parents. Guileless youth showing the way to knowing age.

**THE WOLF OF THE CITY** (Special—2 parts—Dec. 15).—Mark Haggarty, a police reporter, is known as "the wolf of the city" by reason of his pen. At the police station he manages to photograph Stanley Vandon, a fashionable society man, who has been speeding in his auto with an adventuress, Mme. Verdane. The city editor of the paper sees a big scoop in Haggarty's article. The reporter takes the photograph to Vandon's apartment and shows it to the wife, who, while admitting that they are alienated, believes that she can win back her husband, and begs the reporter not to publish the photo. As she is talking with him the sleeve of her garment blows back, disclosing bruises that have been made by her husband. This determines the good-natured reporter not to print the photo, and as he is leaving the apartment to go to the drawing room to call up the city editor, the wife falls into the arms of her maid, fainting from excitement.

After conversing with the city editor and refusing to write up the affair, Haggarty meets Vandon, who has returned home. He offers Haggarty a large sum of money to keep the affair from the eyes of

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the [illegible]. Haggarty refuses by throwing the money in the face of Varden, who seizes a [illegible] and attempts to strike the reporter with it. But Haggarty manages to get one of the plates and breaks it. Exhausted from the [illegible] Varden sinks into a chair, and Haggarty secures the evidence of his perfidy and hurries back to the [illegible], where his wife [illegible] in a [illegible] state. Nearly her senses [illegible] to her and she sees her husband kneeling beside the bed. She forgives him. The two then leave the [illegible] and Varden makes pathetic appeals to Haggarty to destroy the evidence of his faithlessness. For the wife's sake he does, and later he meets a reporter who has been ordered to go after him. In the [illegible] he destroys the negative and refuses to write the article for which he is fired.

**WHEN FATHER CRAVED A SMOKE** (Dec. 15).—Three men are suitors for the hand of Old man Briggs' daughter. He is a "beaver" for work and his daughter emulates his example, and when the suitors call, she "tries them out" by putting them on the woodpile. Then happens along a slick, but lazy individual in dudish attire, who manages to live without work. Old man Briggs is simply dying for a smoke. The dude supplies the necessary weed and wins the girl.

**THE OPEN DOOR** (Special—2 parts—Dec. 22).—His beloved wife having died, Mark Boland sells his furniture and seeks to forget his sorrow in dissipation. He comes in contact with David Yarnall, a man who has been discharged from the employ of Jim Driscoll, a prosperous Quaker, for his dissolute habits. Yarnall persuades Boland to help him rob the home of Driscoll. Boland does not realize the enormity of what he is about to do until he is inside, when he begins to sob like a child. Becoming alarmed, Yarnall tries to escape, but is nabbed by a policeman who happens to be near by. The noise awakens Driscoll, who goes to the library and finds Boland, who tells his story so pathetically and truthfully that the Quaker decides to give Boland a position. One day Boland is sent on an errand, and Howard, the young son of Driscoll, who has always been very fond of Boland, follows him and becomes lost in a railroad yard. He is in danger of being killed when a tramp picks him up and places him in a freight car. The tramp is unable to get out of the way of the oncoming train and is killed. Before the boy has had time to realize where he is a trainman locks the door of the car in which he is and he is taken to a distant city, where a policeman, noting his weakened condition, takes him to a hospital. He is then taken to an orphan asylum. His condition deprives him of his memory and he does not even recall his name. In the meantime his father and mother are living a life of sorrow.

Time flies and little Howard, now a boy of eighteen years, has found a home with Silas Sowers, a farmer, who ill treats him. He is given enough money by a man on the farm, with which to pay his carfare to another city. By a singular coincidence he arrives in his home town. Being of a studious turn of mind, Boland goes to the library when Driscoll and his wife have gone to attend a Quaker yearly meeting. He absentmindedly leaves his purse, with his card in it, on the reading table, after he has made a few notes. By a peculiar direction of Fate it is picked up by Howard, who returns it. Feeling sorry for the condition of the young man, Boland invites him into the library for refreshments. His memory comes back to him when he looks through the door, which has always been kept ajar, and sees on the wall a picture of his face when a baby, the picture being identical with the one he had received from the orphan asylum when he left. He proclaims his identity. A happy reconciliation takes place when his father and mother arrive home.

## VITAGRAPH.

**HER HUSBAND'S FRIEND** (Dec. 29).—Against her parents' wishes, Margaret Craig becomes engaged to Fred. He goes West to join his friend, Dick, a successful rancher. He allows his weakness for drink to ruin him. Not knowing of Fred's degeneracy, Margaret persuades her parents to allow her to join him, at his request. In the West, she and Fred are married. She meets his friend Dick and they establish a mutual but legitimate interest in each other. He presents her with a fine horse.

Her husband's pal, Pete, with whom Fred drinks and gambles, is kindly treated by Margaret, for she recognizes the fellow as a weakling dominated by Fred. In a drunken quarrel over cards Fred abuses Pete. Margaret interferes and gets Pete out of the cabin. Fred strikes her. She mounts the horse Dick gave her and the animal takes her to its former master. Dick attends to her wounds. They both realize that she must return to her husband and Dick brings her back. In the meantime, while Pete, having seen Margaret pass with her face bleeding, hastens to Fred's cabin. Fred murderously attacks Pete. In the fight Pete kills Fred in self-defense.

When Margaret and Dick arrive, Dick goes into the cabin and finds Fred lying dead upon the floor. There is a note stuck in his belt, left by Pete, saying he killed Fred and has gone to give himself up to the sheriff. Dick takes the note and goes out to Margaret. He shows her the note and when she reads it she falls backward into his arms in a dead faint. Dick reverently feels he must give her his protection and counsel in the hour of her distress.

**HIS SECOND WIFE** (Dec. 30).—Jack Gordon, a wealthy young widower, announces at a gay dinner party that by the advice of his doctor he must go to his country place for a rest. They try to dissuade him from leaving, but he is determined. Not even the entreaties of Flossie, a very attractive young woman, will change his resolve. Gordon leaves his little daughter, Ethel, with his aunt and takes his departure.

While out riding one clear winter day, Jack picks up a little girl who has fallen and hurt her knee just as she was coming from the schoolhouse, and he carries her home on his horse. Ellice, the beautiful young school teacher, accompanies the child home. The next day, Jack, riding in his speedy auto meets Ellice and takes her for a ride. As they are going through a woodland road the machine breaks down. A terrific snowstorm forces them to seek shelter in a nearby hunting lodge belonging to Gordon.

Ellice is full of fear at being alone with a comparative stranger, and finding that the telephone is out of order, she rushes alone into the storm. She is driven here and there by the merciless wind and is almost frozen to death when she finally comes back to the lodge and falls down exhausted outside the door. Jack carries her in and after fixing a room for her on the second floor, sends her there to rest. On the following day the villagers criticise her so much that Jack impulsively marries her to give her the protection of his name, but he finds her efforts to please a source of irritation, and showing it, causes her to treat him with disdain. Her indifferent attitude now leads him to fall desperately in love with her; and when Flossie, his former associate of the gay, reckless days, calls upon him, he dismisses her curtly. At first Ellice will not harken to his love. It is only through the medium of little Ethel, that she finally surrenders herself to the anxious heart of the man she loves.

**THE BABY SHOW** (Dec. 30).—A concise idea of the proper care of babies necessary to their hygienic growth and development.

**THE EDUCATION OF AUNT GEORGIANA** (Dec. 31).—A very wealthy old lady, Mrs. Black, living with her grandnephew, Harry, whom she rules with a rod of iron, invites Phyllis Perry, her grandniece, to spend two weeks with her. Phyllis being a very headstrong girl, and not liking her aunt's tyrannical ruling, at first refuses the invitation, but later, under her mother's persuasion, consents to go. When she arrives, she is amused at Harry, who is made to dress in stiff and semi-puritanical fashion. She shocks her aunt by practising calisthenics in a gymnasium, getting Harry to dress in up-to-date clothes, falling to sleep when Harry is reading and generally misbehaving herself.

Phyllis takes a fancy to Harry, who falls desperately in love with her. She sets to work to make a man of him, telling him that he must have a will of his own if he is ever going to amount to anything. She teaches him to dance and they go in secret to a hop at the boathouse.

Mrs. Black discovers their absence and sits up all night to catch them. When they come home in the early morning and she upbraids Phyllis, Harry rebels and tells her that he will not live under her tyranny any longer, but will go out into the world to shift for himself. He leaves the house that very night. Mrs. Black locks Phyllis in her room, fearing she will follow him. A burglar breaks into Mrs. Black's room, terrifying her with a revolver, and is about to rob her when Phyllis, who has seen him enter, but cannot get out of her room, climbs down the vines to the veranda, gets into Mrs. Black's room, and holds up the burglar till help can be summoned. Mrs. Black becomes convinced that there is good in her self-willed niece and she takes her into her arms and consents to her marriage with Harry.

**THE SECRET OF THE BULB** (Jan. 1).—Disapproving of her son's affections for the nurse, Miss Martin, Mrs. Richards loses no opportunity to tell her son, Jack, what she thinks of it. Miss Martin receives a letter from her brother asking for money to get him out of a scrape. She puts the letter in a book she is reading. Not long afterwards, Mrs. Richards misses a ring which her little daughter Nellie has mischievously taken and lost. The ring accidentally slips from her finger while she is digging her hand in the dirt of a flower pot. Mrs. Richards while looking for the ring, knocks the book which Miss Martin was reading off the table and finds the letter from the nurse's brother. She now puts two and two together and comes to the conclusion that Miss Martin took the ring to raise funds for her brother. She calls the girl and dismisses her on the spot without even giving her a chance to defend herself. Miss Martin goes back to nursing again at the big hospital.

Later, when the bulb which was placed in the flower pot in which little Nellie was digging sends out its shoots, it carries the hidden ring to the surface and when Mrs. Richards goes through the conservatory on a tour of inspection she discovers it. Nellie happens to run by at the time and from her guilty look it is easily seen that she is responsible for the ring in the pot. Mrs. Richards is very sorry now for what she has done and she tells her son. He upbraids her for her injustice and tells her he will not speak to her again until Miss Martin has been found and exonerated. He goes to a detective agency to start a search for the girl and while there is wounded by the accidental discharge of a revolver.

He is taken to the hospital. His mother comes to see him but he will not speak to her. His mother leaves him and while on her way out meets Miss Martin. She finally prevails upon her to go in to see Jack. A happy reunion follows in which the two lovers are reunited and a mother is forgiven.

**THE MISADVENTURES OF A MIGHTY MONARCH** (Jan. 2).—Bunny is waited upon by the Mardi Gras committee who tell him he has been elected King of the Festival. He is shown a photograph of his Queen Lillian. Mrs. Flora, Bunny's wife, suspicious that her spouse has not requested the committee to elect her as his consort, follows John to Lillian's home, where he has gone with the committee, who are insistent that he be immediately presented to his Queen. Wallie, as Lillian's suitor, strenuously objects to her assuming royal honors. The lovers quarrel, and Wallie leaves the house in a rage. John in pacifying Lillian is surprised by Flora, who, in a rage of jealousy leads her better half by the ear.

When John's royal wardrobe is shipped him, Flora greatly enraged, hurls the regal garments out of the window. On the night of the Coronation, Flora furiously watches the procession from her window, and her fury knows no bounds as she observes the fair Lillian enthroned next to her husband.

When the doughty king returns a little the worse for the revelries of the evening, with his crown cocked ingloriously on one side of his head, he finds himself locked out. He wanders about the streets and is held up by an inebriate tramp, who makes him exchange clothes with him. John is arrested as a vagabond and taken to the station house. His appeals over the phone to his wife asking her to come and bail him out are of no avail, until he threatens to call up Lillian and ask her. At this Flora bangs down the receiver. John thinks of Wallie and phones him, and gets him out of bed at an unholy hour. He makes use of the same threat against Wallie, who, although he furiously refuses to aid his arch enemy, on the quiet, makes his way to the station house. Bunny calls up Lillian, who promises to come to him at once. Flora appears at the police station with the drunken tramp whom she has met and captured, with the assistance of a policeman. All ends happily when Flora sees Lillian and Wallie in each other's arms, for she is convinced that she has been hasty and foolish and she handsomely forgives her liege lord.

**THE STREET SINGER** (Special—2 parts—Jan. 3).—Wallie is the son of a rich man who disapproves of his son's attentions to Betty, a street singer and dancer, the daughter of an organ grinder. The organ grinder thoroughly disapproves of the idle rich, gives his daughter his views on the matter and orders her to keep the upstart away from her in the future. Disobeying his commands, Betty marries Wallie, and they elope to Chicago. Poverty faces them, when Betty suggests that they become street singers. Wallie's father loses his fortune and Wallie at once returns to New York to befriend him. They are reunited, the old man received his daughter-in-law with open arms. Betty's father unable to earn his living without Betty as an attraction wanders away into a different part of the city and they cannot locate him. A New Year's Eve celebration is being planned by some New York club man. Wishing to have something unusual, they secure Wallie and his wife to appear at the entertainment in their original role of street singers. The attention of the president of the Vitagraph Company of America is attracted to Wallie and Betty. He offers them a chance to appear in his company. Later Betty's father, now a peanut vender, bitterly regretting the separation from his daughter, sees their picture in a motion picture theater and calls at the Vitagraph Studio as they are rehearsing a scene. He is so glad to see his beloved daughter that he quickly forgives her and her husband for having taken her from him. He clasps his daughter in his arms and extends a friendly hand to her husband.

## MELIES.

**THE RUINS OF ANGKOR-THOM** (Dec. 25).—A complete and wonderful picture of the now most beautiful ruins in the world. Produced at Angkor, Cambodia, French Indo-China. Construction of the buildings and temples of Angkor was commenced in the ninth century A. D. by the Khmers, who migrated from India. The city reached the zenith of its power in the eleventh century. In the thirteenth century its population, supposed to be more than a million, was completely wiped from the face of the earth—how, nobody knows exactly—leaving only a mass of beautiful ruins to set the world awonder.

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## ESSANAY.

**THE GHOST OF SELF** (Dec. 30).—Frank Johnson, a wealthy landlord, without a heart, has no mercy for the poor. His cold attitude towards the public in general has a great influence in his life, and when he proposes marriage to Eleanor Groves, his manner is indeed anything but that of love. Eleanor, although she cares for Johnson—reprimands him and tells him that she could never marry a man as cruel as he is. Her last line of rebuff—"The ghost of your better self will appear to you and make you realize what a beast you are," sets Johnson to thinking. The inner man takes possession and he realizes what an ingrate he has been. Poor people are restored to their humble quarters and Johnson returns to his sweetheart a MAN.

**WHEN LOVE IS YOUNG** (Dec. 31).—Tom and Dick, young boys of the country, are chums. Their sorrows and joys are shared—what belongs to one belongs to the other. One beautiful summer morn, Eleanor, a pretty young miss from the city, comes to the small town to visit a relative. Tom and Dick cease to be friends—jealousy coming between the two lads. They each try to outwit the other. Their surprise is genuine, however, when Eleanor's "regular feller" from the city comes to take her home, with her mother. The boys are heartbroken. They soon forget about the girl and drown their sorrows in an ice cream soda.

**ASCENDING SUGAR LOAF MOUNTAIN** (Dec. 31).—This is a scenic travelogue showing the ascension of Sugar Loaf Mountain, one of Nature's most beautiful masterpieces.

**THROUGH TRACKLESS SANDS** (Jan. 1).—While on the way to visit her mother, Mrs. Bailey stops to feed the horses. She discovers that the oats had leaked out of the bag and she is compelled to ask assistance of a party camping nearby. During her absence from the buggy, her young daughter strays off into the woods and falls over a high cliff. The rugged rocks and brush hold her tight alongside of the cliff. Mrs. Bailey becomes frantic. Dayton, one of the campers, volunteers to save the child and lowers himself by the aid of a rope. The child is restored to its mother. Dayton later secures a position on Bailey's ranch. Bailey becomes smitten with Dayton's wife and it is only through the recognition of a locket she is wearing that she is saved from the infuriated ranchman. Bailey's daughter had given Mrs. Dayton the locket in appreciation of the brave deed her husband had accomplished. Bailey apologizes to Mrs. Dayton, and her husband, who had been sent on a false errand across the desert, is saved from the jaws of death.

**THE REDEMPTION OF BRONCHO BILLY** (Jan. 3).—Broncho Billy loses his job and is forced to go West in search of employment. He lands in a small Western town, where he takes up gold mining. Stockdale, a Westerner, also meeting with bad luck, consults Broncho Billy, and the two determine to hold up the stage coach that day. Broncho's wife goes in search of him and is met by Stockdale, who informs her that her husband is in the next town and that the stage is leaving in a very few moments. Stockdale tells Broncho Billy that his wife is on the stage and not to hold it up. Broncho Billy meets his wife at the hotel and there is a happy reunion. He determines to start life anew.

**THE AWAKENING AT SNAKEVILLE** (Special—2 parts—Jan. 2).—Sophie is making bread and her husband, the slender and much abused "Alkali," is taking a quiet nap inside of an empty barrel. He is dreaming dreams of the just, when he is rudely awakened and sent hurriedly to the grocery store for supplies. In a cabin nearby, Slippery Slim, Mustang Pete and Rawhide Bill are playing a friendly (?) game of poker. Mustang Pete and Rawhide Bill get into an argument over the hands they hold, and seeing "Alkali," determine to get him to settle the question of which hand is the better. "Alkali" Ike takes more time on his errand than is necessary, so Sophie starts out after him with a rolling pin. She has little trouble in locating the "woman hater." Sophie bursts into the cabin—the men nearly scared out of their skins, take to their heels and get under cover, wherever a good hiding place presents itself. "Alkali" Ike is taken by the ear and led to the grocery store, where he gathers his purchases and carries them home. Sophie, satisfied that her husband is wasting his time, puts him to work peeling a few potatoes. A brave attempt to escape is made by way of the nearest window, but fate plays a hand in the game and the window slams down on "Alkali" Ike's ankles, leaving him three-quarters out of the room and a quarter in. Sophie hears the rumpus—with one jerk at "Alkali" Ike's neck she spills him all over the room. "You won't leave this house if I can prevent it," she tells him, and ties a rope round his waist, the other end of which she ties round her wrist. The three friends of "Alkali" sneak cautiously up to his window and whistle for him, but Sophie's ear is much keener than her husband's. Sophie fires a shotgun at the trio. Slippery Slim is the target of her good aim and he hobbles off to the nearest doctor, who happens to be a fakir touring the country. The men purchase some sleeping powders from him, which they later shoot into "Alkali" Ike's room, with the aid of a gun. A note informs the much "henpecked mere man" that by giving some of the powder to Sophie, he will be able to join them in a little game of cards. "Alkali" Ike gets an idea.

Slippery Slim, Rawhide Bill and Mustang Pete are patiently waiting the results of the powders. Sophie sends "Alkali" to the well for some water—he pours some powder into it and offers his darling wife a drink. Does she accept it? No. She pours it into the bread she is making. "Alkali" Ike brings up the cider jug from the cellar and places some of the powder in it, but to his astonishment, when Sophie wants a drink, he discovers that the jug is empty. All this time "Alkali" Ike has been securely tied with the rope, the other end, mind you, attached to Sophie. "Get out of the house this instant—go to the grocery store and get some cider—and be in a HURRY, too," Sophie screams at him. "Alkali" starts on a run, and so fast does he go that he literally pulls her off her feet. "Alkali" Ike goes to the store as fast as his feet can carry him, and poor Sophie, who only weighs about 300 pounds, is dragged after him. They reach the store at last and "Alkali" Ike buys some cider and the remainder of the sleeping powder is poured into the jug. Sophie drinks some of it, and on the way back to her home, she falls asleep and totters to earth. "Alkali" Ike tries to lift her, but alas, she is too heavy. He tries to drag her, but without avail. A brilliant idea. He gets a log nearby and pries her, turning her over and over until she reaches the top of the hill. "We'll get home in a hurry now," he thinks, as he gives her the last push, which would have rolled her home. As Sophie is rolling and bouncing down the hill homeward, "Alkali" Ike stands and watches her. He comes out of his seventh heaven in a hurry, however, when the rope reaches its full length and he is jerked bodily after her. At the bottom of the hill, "Alkali" hitches a burrow to the rope and drags his wife home. Overheated and perspiring, "Alkali" Ike takes a drink of water, then wends his way to the cabin, where the three men are waiting for him. But, alas and aleck, just when he is about to enjoy himself in a quiet game of poker, he falls asleep. Sophie awakens and hurries to the cabin, where the three men are maliciously handled by her. She finds her husband asleep and gently lifts him upon her lap, where she fondles and kisses him, thinking he has been the victim of the three roughnecks she had so completely trimmed a moment before.

## PATHEPLAY.

**PATHE'S WEEKLY, NO. 76** (Dec. 15).—Hermosillo, Sonora, Mexico.—Gen. Carranza, leader of the Constitutional Army that is sweeping over revolution torn Mexico, has chosen Hermosillo, meaning "Beautiful Little City," for his capital. The pretty houses and deserted streets give no suggestion of the merciless campaigns planned in an atmosphere of slumbering contentment.

Paris, France.—Life-saving coats fulfill the prom-

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ises of the inventor when they are tested in the Seine.

St. Louis, Mo.—Mrs. Henry S. Priest, a social leader in this city, accompanied by Mrs. Emma Spring, of New York, visits Washington University to enroll in the Modern International Politics class. Mrs. Priest is doing much to make the study of politics fashionable among women.

Berlin, Germany.—An astounding display of daredevil flying is given by Pequod, who has been dubbed "King of the Air."

Irkoutsk, Russia.—Fanned by a high wind, a small fire develops into a conflagration that reduces a lumber yard on the Angora River to charred sticks and ashes.

New York, N. Y.—Mayor-elect and Mrs. Mitchel return from Panama on the Tenadores. When interviewed, Mr. Mitchel contradicted rumors that Colonel Goethals might leave Panama to become police commissioner with the new administration.

Long Beach, N. J.—The West End cottages, the Casino and the Hildreth cottage are wiped out in a $150,000 fire, the origin of which is a mystery. The cottages were built 31 years ago and for a long time were a part of the old West End Hotel.

Washington, D. C.—Mrs. Helen Robinson, State Senator from Colorado, has the distinction of being the first and only woman to occupy such an office. She is taking an active part in legislative affairs.

**PATHE'S WEEKLY, NO. 77** (Dec. 18).—Washington, D. C.—High government officials attend the funeral of Lieut-Col. David Du Bose Gaillard, the army engineer, whose genius made possible the digging of the Panama Canal through Culebra cut. Former army associates are the pallbearers.

New York, N. Y.—Dist. Attorney Chas. S. Whitman, the most successful district attorney New York has ever had, is giving his undivided attention to the graft prosecutions involving James K. McGuire, former Mayor of Syracuse.

Denver, Colo.—A record snowfall of 39 inches brings business to a standstill and causes great suffering in Colorado. Roofs of houses are crushed in, scores of people are missing and trains are blocked behind impassable barriers of snow.

Sebastopol, Russia.—The Czar and the Imperial family attend the dedication of the church erected in honor of the 30th anniversary of the House of Romanoff.

Washington, D. C.—More than 2,000 representatives of the anti-liquor movement visit the Capitol and petition the federal government to prohibit the manufacture and sale of intoxicating liquor in the United States by amending the Constitution.

Austin, Tex.—When the Colorado River overflows its banks, houses are washed away, roads inundated and fertile fields transformed into lakes.

Washington, D. C.—One hundred women, comprising the official committee of the National American Woman Suffrage Association, headed by Dr. Anna Howard Shaw, call on President Wilson to urge his influence in obtaining equal suffrage legislation. The President gives them scant encouragement.

New York, N. Y.—The "coronation" of Governor John K. Tener, of Pennsylvania, as president of the National League, brings together the greatest gathering of baseball solons in the history of the game.

**THE SNEAK THIEF** (Dec. 30).—The sneak thief is none other than a pet dog, installed in a summer hotel and the idol of all the inmates. Articles of value and of no value alike are strangely missing from the hotel rooms and so great is the dismay of the guests that a detective is called on the case. Coincident with the mysterious thefts is the love affair of Gertrude Walters and Malcolm Prentiss, an impetuous lover, whose suit is not favored by the girl's mother. Malcolm places a note and a flower under a bench where Gertrude will find them and a few minutes later the sneak thief deposits a diamond ring in the same place. Gertrude believes the ring is a gift from her lover and wears it. Events so shape themselves that Malcolm appears to be the thief, but in a humorous climax the real culprit is detected and Malcolm is free to buy another ring for his sweetheart.

**BY THE TWO OAK TREES** (Dec. 31).—Garrez, the mail carrier, writes his wife a note to the effect that he has to deliver $15,000 in cash across the American border line and that he desires her to disguise herself in men's clothing and meet him on the morrow by the Two Oaks. Just after Garrez leaves on his trip the postmaster receives word that the insurgents being active, a guard should accompany the carrier. The postmaster thereupon sends out a guard to overtake him. In the meantime Garrez meets his wife and gives her the money, telling her that she must bind him to the tree. She does so and just as she has finished the guard comes into sight. The deed has been seen by Rosa, who acts the part of a good Samaritan toward Juanita. Garrez tells the guard that he has been held up and robbed by a bandit. Later Garrez rejoins his wife and finds that Rosa has been a witness. He attacks her and binding her arms and legs, throws her down a bank into a stream. She is drowning helplessly when found by her aged father. She tells all and Garrez and his wife are brought to justice.

**WHEN STRONG WILLS CLASH** (Special—2 parts—Jan. 1).—Kenneth Dana, the son of a rich mother, is devoted to his art, but he has not yet reached the point where he is self-supporting. Falling in love with his charming model, Mabel Fenton, he is inspired to hard work. His mother, unexpectedly calling at his studio, finds Mabel there and demanding to know who she is. Mabel tells her that she is Kenneth's fiancee and shows her engagement ring. Enraged, the proud old lady insults her and leaves her almost heartbroken. When Kenneth returns and finds out the trouble he tells her that it will be all right and that they will be married soon. After a marriage, which is kept secret from his mother, he takes his wife to his mother's house to get her blessing. She refuses to see Mabel, and Kenneth, grieving, leaves the house for good. For a while the young couple live in poverty A child is born to them, a beautiful boy, the pride of their hearts. Mabel falls ill, the result of want and deprivation, and a nurse is called in, Sister Martha. She brings joy to the family, for she tells Kenneth of a position to be had and nurses Mabel back to health. Kenneth gets the position as designer and they are happy again.

In the meantime Kenneth's mother has become feeble and a nurse is necessary. Sister Martha is called in and seeing a photo of Kenneth as a child exclaims that she knows a child who looks very much like the picture. The lonely mother, who treasures the memory of her boy, asks to see him and Martha to please her begs Mabel to let her have the child for a little while. Mabel consenting, the boy is taken to the old lady, who at once falls in love with him and showers him with toys. The next day she wants him again and the old servant, who is sent for him, is astounded to see Kenneth. Kenneth refuses to let the boy go, but his wife secretly determines that he shall. She carries him to the old Mrs. Dana, who swallows her pride and resentment and welcomes the boy to her arms. Kenneth is sent for and the feud between his mother and him is ended.

**THE RESURRECTION** (Special—2 parts—Jan. 3).—Bruce is very hard up for money and is notified that unless he pays his overdue rent he will be dispossessed. He is making a portrait of Miss Sargeant, whom he much admires. She informs him at a sitting that she will soon sail for a tour of Europe. Josephine, who is in love with the artist, is visited by a London solicitor, who informs her that she has fallen heir to £250,000. While walking along the street with the solicitor a plank falls from the top of a building, which is in the course of construction, and severely injures her. She is carried to Dr. Baldwin's house and is informed that she cannot live. She sends for Bruce and tells him that she loves him and asks him to marry her, as he will then inherit the money. He consents to the deathbed marriage. After the ceremony she falls back in the bed and is pronounced dead by the doctor. Bruce decides at once to pursue Margaret to Europe, as she has told him that she likes him, but will only marry a man rich enough to give her the luxuries she demands. He writes Dr. Baldwin that he is ill and cannot attend his wife's funeral and asking him to attend to all necessary details thereof and send the bills to him. He then sails for Europe on the next steamer.

Josephine, however, has been found to be still alive by the undertaker and while confined in the hospital learns the surprising news that Bruce has been married in London and is now in Tuxedo with his bride, Margaret. To convince herself of the truth she goes to Tuxedo, finds the fine home Bruce has purchased with her money and catches a glimpse of their home life. Sick at heart, she goes back to the city uncertain as to what to do. Margaret, fickle and shallow, soon tires of Bruce and as Curtis still pursues her with his attentions frequently meets him in secret. Curtis finally persuares her to go away with him. She leaves a note for her husband, telling him of what she is doing and then passes out of this life. Bruce, overwhelmed with the blow, goes back to his studio. As it happens Josephine goes back to it at the same time in order to view again the old well-loved scenes. They meet and in each other's arms learn the strange happenings which have brought them together again.

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## BIOGRAPH.

**THE ABANDONED WELL** (Jan. 3).—From his hard and lonely life with his foster father, the adopted son finds solace in Cynthia, the neighbor's daughter. Father promises to give them money to start their happy married way, but forgets when a widow, with a little girl, comes home with him as a bride. Then it is that the abandoned well comes into play and father's eyes are opened to his neglect.

**THE WEDDING GOWN** (Dec. 29).—It was to be a surprise for her little girl when she stood up on her wedding day with faithful Billy. But Aunt Marion in the city believed in broadening out and proceeded to broaden May Belle. A great opportunity appeared in the son of her aunt's most particular friend. There was a lavish trousseau. Mother and Billy waited. They knew May Belle.

**SKELLEY'S SKELETON** (Jan. 1).—Skelley was a lazy "skate," so lazy that he sold his skeleton while he still walked around in it. It proved a poor bargain. Dr. Druggs pursued his property with a dogged perseverance. "Handle my property with care," he yelled, until poor Skelley could not call his soul his own. Then Professor Presto performed and Skelley, his confederate, disappeared. A skeleton stood in his place while Presto and Druggs settled the matter between them.

**A MOTORCYCLE ELOPEMENT** (Jan. 1).—Bob and Dick are rivals for the hand of Nellie. Bob

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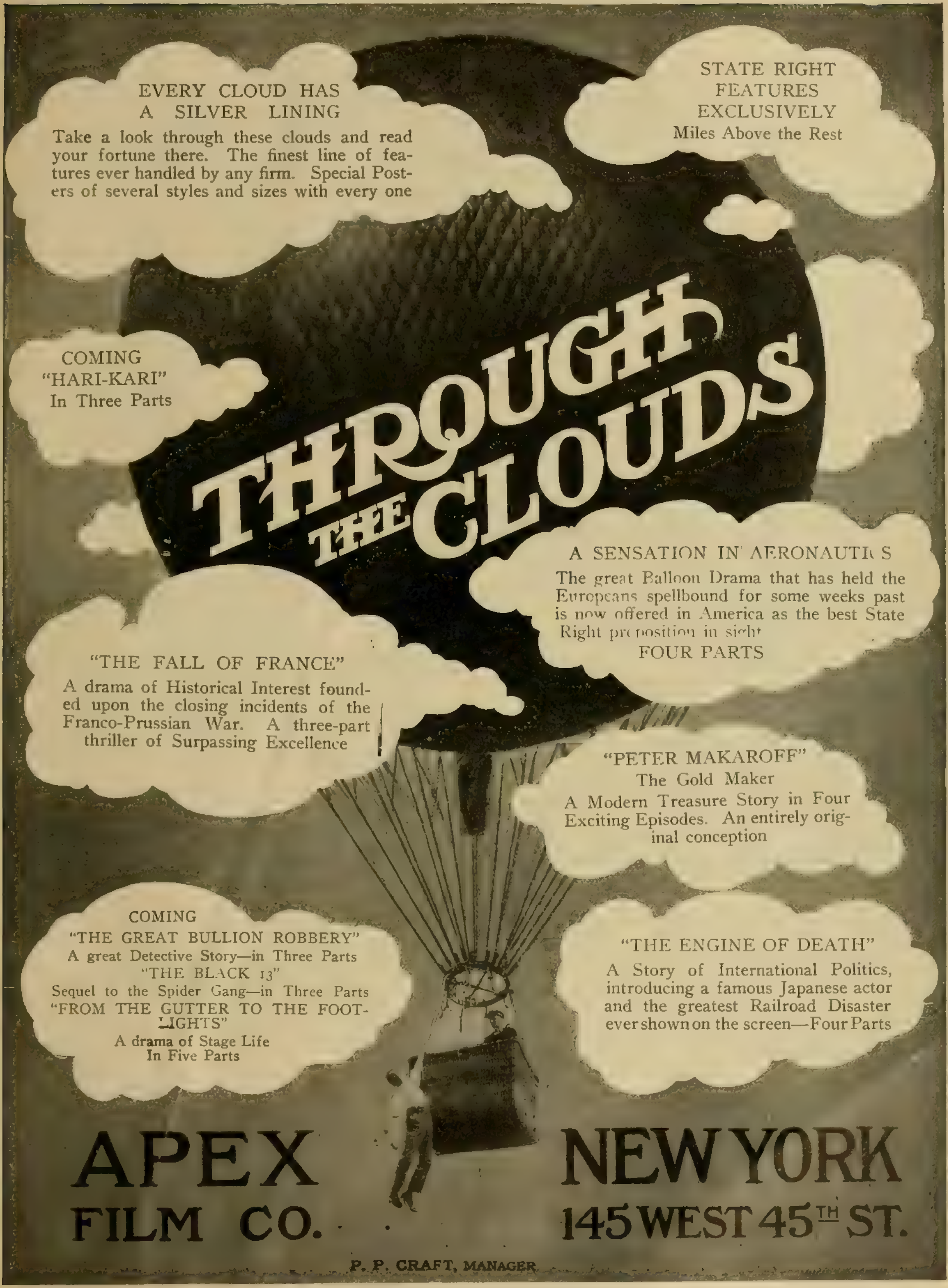

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makes a hit with the family as he possesses a tandem bicycle. Dick goes him one better, springing a surprise by purchasing a motorcycle. But, alas, the motorcycle breeds disaster for poor Dick.

## KALEM.

**GILT EDGE STOCKS** (Dec. 22).—The police learn that Fleece has victimized a number of people by selling worthless stocks. Detectives Wallace and West are assigned to the case. The officers secure a room underneath Fleece's office. By installing a vocaphone in the swindler's office they are enabled to overhear all that transpires. Fleece induces Maude, the clerk at the cigar stand in the building, to purchase some of his stocks. Coleman, her sweetheart, urges Maud to demand the return of her money. The girl, however, insists that the stocks are valuable.

Coleman later enters Fleece's office and orders the man to return the money he has mulcted from Maud. The swindler sneers at him and a fight ensues. Coleman is driven from the office at the point of a revolver. The vocaphone transmits the voices of the men to the detectives downstairs.

Meanwhile, Maud learns from a prominent financier that Fleece has robbed her. The girl hastens to the swindler's office and demands her money back. Instead, Fleece seizes her in his arms. Maud struggles. Her hand brushes the revolver lying on the desk. She picks up the weapon. In the struggle the revolver is fired. Fleece falls to the floor.

Coleman hears the shot and learns of what has occurred. He compels Maud to leave the office. Wallace and West have failed to listen to Maud's argument with Fleece, but come running up at the sound of the shot. Coleman stands over Fleece, pistol in hand.

The young man declares that he has shot the man. Maud listens at the door and realizes the sacrifice her lover intends to make. She rushes into the room and declares her guilt. Fleece is dying. With the knowledge that his end is at hand, the man calls the officers to his side and confesses that Maud shot him in self-defense.

**THE BIG HORN MASSACRE** (Special—2 parts—Dec. 24).—Fleetfoot and Hawkeye fight a terrible duel on horseback for the hand of Willowbud, daughter of Chief Buffalo Face. Fleetfoot is slain. Willowbud, who hates the victor, flees. Hawkeye follows. The girl is rescued by Lieutenant Blake and his men. Foiled, Hawkeye returns to camp and declares that the soldiers have made Willowbud a prisoner. The Indians declare war upon the white men. They make a furious attack upon the fort, only to be repulsed with heavy loss.

Shortly afterward, the Indians learn of the presence of an immigrant train in the Big Horn Valley. Chief Buffalo Face and his men make a sudden attack and massacre the immigrants after a desperate battle. Only two whites escape death—Lee, who dashes away to the post for help, and Vera, his sweetheart, who is captured by Hawkeye. Lee brings news of the slaughter to the fort. Soldiers are dispatched to the scene. Willowbud steals out of the post and hastens to warn her people. The sight of the massacred women and children causes the troopers to register a vow for vengeance.

Blake, who is in command, divides his force so as to take the enemy on two sides. The soldiers descend upon the Indians like a whirlwind. Fighting like demons, the troopers wipe the Indians out. His desire to avenge the death of his people gives Lee superhuman strength. Single-handed he slays Buffalo Face and Hawkeye. Blake discovers Vera a prisoner in Hawkeye's tepee. He frees the girl, who sees her sweetheart standing over the bodies of his foes. She calls him. Lee turns. The lovers rush into each other's arms.

**EMANCIPATED WOMEN** (Dec. 26).—Jean, Grace and Mabel determine to cast off the shackles of domestic duties and do men's work. The three hire a farm, don overalls and turn their hands to the culture of the soil. The girls advertise for men to do housework, but not a single applicant appears. In desperation, Jean, Mabel and Grace capture Harold, Jack and Jim. The boys are imprisoned in the barn and are informed that they will be released upon promising to do the housework. The prisoners give one glance at their captors—and promptly promise. Within an hour, Jim, Harold and Jack are scrubbing floors, preparing meals, etc.

Meanwhile, the girls discover that farming isn't all that it is cracked up to be. Mabel is soon weeping over a collection of blisters as the result of using a hoe; Jean weeps because her spine feels like a rubber hose, due to bending over the garden truck, while Grace sobs because using a buck-saw has made her arms feel like two billets of wood. Thus the boys find them. Unknown to the others, each proposes marriage. The girls sob their consent. Each couple steals to the minister, arriving at the same moment as the other two. Woman's emancipation is forgotten. The lovers stand before the dominie and, with one accord, promise to assume their peculiar duties.

**TALCUM POWDER** (Dec. 26).—The dainty tin of talcum powder on milady's dresser has an interesting history. This feature takes the photoplay patron on a tour through mine and mill, which reveals every step of the process which makes possible the use of this indispensable toilet article.

The pictures show the talc mines, three hundred and fifty feet below the surface of the earth. Succeeding scenes show the huge crushers which reduce the talc to a powder, etc.

**HER INDIAN BROTHER** (Dec. 27).—Big Heart and his sister, Ventra, meet Huntley, a civil engineer, while on their way to the Indian school. The brother conceives a dislike for the white man. Ventra, however, falls in love with him. To deceive Big Heart, Huntley shaves off his beard and courts the girl without her brother's knowledge. A month after the Indians have arrived at the school, the white man induces Ventra to run away with him. Big Heart discovers the elopement the following morning. He follows. For six months the Indian continues the search. He finally discovers Ventra dying of want in a miserable shanty. The maiden has been deserted by her lover. Big Heart discovers the man's picture on the table. He vows to run down his sister's betrayer.

Fate causes Huntley to apply for a position on a construction job near the Hopi reservation—Big Heart's home. There the unscrupulous man sees Fleetfoot. He makes love to the girl. Unknown to Huntley, Fleetfoot is Big Heart's sweetheart. Big Heart returns to his home and learns that a white man is forcing attentions upon Fleetfoot. With one of his tribe the Indian arrives at Fleetfoot's 'dobe in time to overhear his sweetheart's father, a drunkard, sell the girl to Huntley.

The Indian rescues the girl he loves and both flee. Big Heart has recognized Huntley. Huntley pursues the pair until night falls. Big Heart lights a fire to attract the white man's attention. Huntley cautiously makes his way to the camp. The Indian suddenly extinguishes the fire and crouches near by. Huntley approaches the embers, pistol in hand. With a panther-like leap Big Heart is upon his sister's betrayer. A knife flashes twice. Ventra's death is avenged.

**A MODERN JEKYLL AND HYDE** (Special—2 parts—Dec. 29).—Jethro Smith, regarded as a substantial citizen, is in reality leader of a desperate gang of criminals. No one suspects him of a dual existence—least of all, his daughter, Nora. The man incurs the hatred of Hykes, a member of the gang. Shortly afterward, Hykes, in wandering about the vicinity of the Smith home, holds Nora up and steals her necklace. Roger, who is in love with the girl, comes to the rescue. Hykes escapes. Jethro goes to the gang's rendezvous after changing into rough clothes in a little shack he has rented for that purpose. The leader glances over the loot stolen by the gang. He is electrified to find Nora's locket among the loot Hykes displays. The gang learn their leader's secret. Hykes, who aspires to the leadership, snarls his intention of informing Nora as to her father's real character. A fight ensues. Police raid the place. Jethro escapes.

The man hastens to his shack and gets into his other clothes. Hykes, seeking to escape from the officers, clamors for admittance. Jethro opens the door. Hykes is electrified to see his chief. The latter proposes they fight a duel as the way of settling their differences. Hykes agrees. Both men crouch over the oil lamp in the center of the table. At a signal the men blow out the light and shoot. The room is lighted by four flashes. Hykes is heard to cry out and drop to the floor. The man fires one more shot at Jethro. Nora and her sweetheart return from a trip to the city. A messenger gives the girl a telegram. Nora opens it. It reads, "Your father lured to a river front house, shot and robbed. His assailant, notorious burglar, killed. Signed, Mitchell, Detective-Sergeant."

**AN UNSEEN TERROR** (Special—2 parts—Dec. 31).—Anita, Frank's sweetheart, objects to the boy's interest in criminology. Hugh, Frank's rival, resolves to win Anita at all hazards. Tully, a clerk, loses his savings in the stock market. He receives a tip which promises to net him a fortune if he can raise a few hundred dollars. Mr. Leonard, Frank's father, stumbles over a bludgeon, one of his son's curios. He throws it into the street in anger. Tully finds the weapon. He conceives the idea of getting money by crime. Later, the man strikes Leonard down and robs him. Hugh witnesses the assault. Leonard dies as the result of the blow. The bludgeon is recognized as Frank's property. Hugh conceals his knowledge of the murderer's identity. Frank makes his home near the scene of the murder, believing that the slayer will eventually return to the spot.

Tully learns that his victim is dead and flees from the city. Constant thought of the crime causes him to lose his mind. He feels an irresisitible desire to visit the scene of the murder. Anita becomes angry because Frank has devoted so little of his time to her since the night of the murder. She writes him a note declaring that she will break their engagement unless he calls that evening. Frank, however, writes that his vigil will make it impossible for him to obey her request. Hugh learns of this and urges Anita to break her engagement to Frank. Tully returns to the city. Frank sees the conscience-stricken wretch fearfully approach the scene of his crime. The criminologist captures the man. Tully confesses. Frank learns that Hugh had witnessed his father's murder. The boy calls at Anita's home. He reveals Hugh's despicable conduct. Anita orders the man from the house. With his arms about his sweetheart, Frank watches his rival slink from the room.

**BILL'S BOARD BILL** (Jan. 2).—While Bored Bill wonders where his next meal is to come from, opportunity hits him so hard that it knocks him flat. A thief being chased by police, throws a suitcase over the fence. It hits Bill on the head. The hobo finds an expensive suit of clothes in the suitcase. He dons it. A "boarder wanted" ad attracts his attention. He proceeds to the house and rents a room. Mrs. Cross, the landlady, feeds Bill on the fat of the land for the next two weeks. She then learns that Bill cannot pay his board. The woman confiscates his clothes. When Bill wakes up he discovers himself garmentless. He finds a lady's dress, however. Putting it on, he tries to escapes by climbing down the rainspout. A constable on the lookout for Second-story Sal, and the $50 reward offered for her capture, places Bill under arrest. The landlady learns of Bill's attempted escape. Before the constable is allowed to cart his prisoner away he is compelled to pay Bill's board. Bill, however, convinces the judge that he is not the female thief. He is discharged. The constable thinks of the money he has paid to Mrs. Cross. Determined to get his money's worth out of Bill, the man lugs him off to the woodpile. With his captor standing inexorably over him, Bill is compelled to work out his two weeks of luxury.

**CAMBRIDGESHIRE RACE MEET** (Jan. 2).—The Cambridgeshire Race Meet at Newmarket, is one of the classics of the English turf. This feature shows several thrilling views of the main event, in which Cantilever, the favorite, cantered home the winner.

Other interesting topical features are the honors bestowed upon the French generals during the review of the troops recently held at Paris; the visit of the King and Queen of England to Northampton a few days ago, etc.

**A DREAM OF THE WILD** (Jan. 3).—Tom reclines lazily in his morris chair. The pipe between his teeth is drawing well. His eyes scan the pages of the book of Indian tales until the type blurs. The young man's head nods, his eyelids droop. Tom is accidentally shot while on a hunting trip in Bear Canyon. Eagle Heart and his sister, Mountain Dew, arrive upon the scene. The Indian maid treats the wound. The young man loses his heart to Mountain Dew. When Eagle Heart learns of this he interferes. He tells Tom that he and his sister have sworn to have nothing to do with the palefaces. The story he tells is so vivid that Tom seems to visualize the incidents.

According to Eagle Heart, a band of white trappers attacked the camp of his people when he and Mountain Dew were children. In the battle both their parents were slain. The orphans ran from the camp in fright and sought shelter at the cabin of a settler. The latter drove them off, however. Later, Eagle Heart and Mountain Dew found the camp of another tribe, where they were adopted by an old squaw. As they grew up, the children swore to hate the palefaces because of the wrongs the latter had heaped upon them. Tom tries in vain to overcome the Indian's objections. Although Mountain Dew loves the white man, she silently departs with her brother.

Tom becomes conscious of a burning sensation in his shoulder. He leaps to his feet. For a moment he stares wildly about him. The familiar walls of his room restore him to his senses.

During his slumber, the pipe had slipped to his shoulder, where a spark from the bowl had burnt through his clothes to the flesh. He picks up the book of Indian tales he had been reading. For a moment he scans its pages. Then with a sigh for the Indian maid of his dream, he lays the book aside.

## KINEMACOLOR.

**SANTA CLAUS** (3 parts).—Little Elsie is put to bed on Christmas Eve, and after her mother has wished her good-night, she falls asleep. Her dream forms the theme of the story. Old Santa Claus appears to her and persuades her to come with him up the old-fashioned fireplace. Alighting on the snow-covered roof, old St. Nicholas takes little Elsie into his sleigh and the dancing reindeers carry them off to Toyland. Arriving at Santa Claus' workshop, little Elsie is warmly welcomed by all the little Gnomes. Children will revel and delight in the wealth and beauty of the toys in this workshop. The excellent photography brings out every little detail of color and mechanism. The close views of Old Santa Claus explaning all the different toys are excellent.

The earth revolving in space—while in the distance is seen the dashing reindeers approaching with Santa Claus and little Elsie. A touching scene is presented when two little children are seen at their mother's knee praying for the safe return of their father, who is away at sea. Little Elsie and Old Santa overhear their petition and immediately communicate with Old Neptune at the bottom of the sea, to grant their request. This scene reproducing King Neptune's Court with his water nymphs gathered about him is bewildering in its beauty.

Little Elsie eagerly follows Santa Claus on his route, delighting in his magic and generosity in the children's ward of one of the big hospitals. Home again, Elsie is safely tucked into her bed by Old Santa and later is awakened from her dream by the entrance of her mother on Christmas morning. In an ecstasy of happiness little Elsie discovers her own bed covered with gifts from the fairy toy shop she visited in her dreams.

**A MOTHER'S SPIRIT** (2 parts).—The joyous spirit of Christmas pervades the house where Mr. and Mrs. Ormsby have collected toys for their two little children. A week before Christmas the mother sickens and dies. The father, wrapped in

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his grief, forgets the children and wraps himself up in his sorrow. The night before Christmas the neglected children slip from bed and hang up their stockings as usual, sure that if papa has forgotten them Santa Claus has not.

During the night the spirit of the mother returns; she sees her babies asleep and noiselessly gets the toys from their hiding-place and fills the stockings, gliding about unseen. Upon the book her husband has left on the table she leaves a red rose, her favorite flower, with which in life he always kept her supplied. Her mission accomplished, she vanishes.

On Christmas morning the children rush for their stockings; the astonished father questions the servants, but they deny having filled the stockings. Then he sees the rose, and knows the spirit of his beloved wife has come back to teach him a lesson. He throws aside his selfish grief and makes the Christmas a happy one for his babies, knowing full well the joy of his conduct will cause the "Christmas Spirit."

**DOLLAR BILL** (Two parts).—"Dollar Bill" was a desperate outlaw, according to the posters which advertised many times his face value as a reward for his capture, "dead or alive," which were displayed on posts and trees in Prickly Pear Canyon. Every cowboy was professedly looking for the said "Dollar Bill," with the hope of winning that reward—and the pretty schoolmarm.

"Dollar Bill," who is a clever counterfeit, is none other than Gentleman Jack, the classiest cowpuncher of the bunch, and chairman of the Board of Education. In the latter capacity it was his duty to welcome the new school teacher and install her in the new school house, which speedily became the Mecca of all the marriageable men in the camp. Such a universal thirst for learning had never before been known in Prickly Pear Canyon, even the Indians becoming inoculated so that Chief Pete tried to interfere.

The dominie seems to be Jack's principal rival, so he conceives the idea of disguising himself as "Dollar Bill," terrorizing the camp, and compelling the minister to perform a marriage ceremony with the schoolmarm. How well he succeeds can only be learned by seeing the picture.

**WHOSE BABY?**—Suppose you were a young man about to "commit" matrimony—in fact, the hour for the ceremony is near at hand—when suddenly you find that your wedding garments are creased and need pressing. You send the obliging janitress around the corner to the tailor's, and volunteer to take care of the baby until her return. And she does not return!

Such is the situation in which Bob finds himself. Meanwhile, the bride is "waiting at the church" until the impatient wedding party decide to go in search of the missing groom. Naturally, when they find him in bath-robe and pajamas, trying to pacify a squalling infant, pertinent questions as to its parentage arises.

Neither party knows that the janitress has met with an accident while crossing the street, and has been taken to the hospital; so Bob is having a very hard time to explain "Whose Baby"—when the bona fide father fortunately returns from work and settles this important question.

"Wedding bells" for Bob and his bride, and a warm bottle of milk for the baby complete the happy climax to this merry mix-up.

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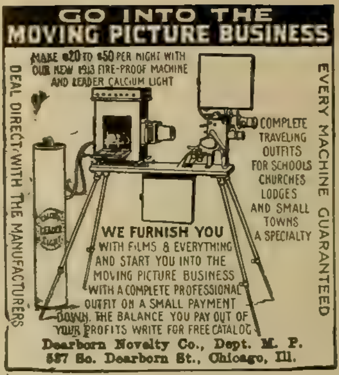
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# INDEPENDENT FILM STORIES

## UNIVERSAL

### FRONTIER.

**SLIM'S LAST TRICK** (Jan. 1).—Slim and Zake are rivals for the hand of Molly. Slim figures that with the aid of prestidigitation he ought to be able to win Molly. He rehearses. Some of his tricks refuse to work, but as he has already announced a big performance he is obliged to hire an assistant. The exhibition is given in the corral and Slim does some wonderful stunts. Zake tries to queer the performance and is driven out. He plans revenge. For his last trick Slim borrows Molly's new hat. He sticks it under a box. Zake, who has sneaked up from behind and covered the fellow behind the box with his gun, succeeds in getting it, and replacing it with his own old hat.

Slim tells the audience that he will now make the hat disappear, and he gets the jolt of his life when he finds that it has disappeared. Molly demands that her hat be given back, and when Slim can't produce it there is a near riot. Slim sees a hat that looks like Molly's sticking over a nearby hedge, runs out and grabs it. He returns and gives it to Molly, who accepts it as her own. The real owner, who happens to be Molly's mother, appears and demands her hat back. Zake also returns with the real hat, and Slim gets the jolt of his life.

**THE WINNING STROKE** (Jan. 3).—The sheriff of Chicbise County, Arizona, writes the Tinkerton Detective Agency in Chicago to send out their best man, as the country is being flooded with bad money. The agency sends Frank Newhall. Frank meets and admires Tess, who lives with her father, a rough-looking character of the mountains. Tess sees Frank with a bag of counterfeit money. Frank found it in the road. Tess suspects him of being a counterfeiter. On the other hand Frank sees Jim in some suspicious situations and concludes that he is the bad money artist. Jim is shot from ambush. He is found by Frank, who takes him to Jim's cabin. In the search for water, Frank enters a small room in the cabin. There he finds counterfeit money and other paraphernalia.

Tess returns to the cabin. Frank orders Tess to ride for the doctor, which she does. Meanwhile, the real counterfeiters, one of whom fired the shot that wounded Jim, decides to go to his cabin and recover the property which he had taken from them. While Frank is in the second room the counterfeiters enter and cover Jim with their gun. Frank hears them from the other room, and although he can't figure out the situation he comes in and captures the counterfeiters. Tess returns with the doctor and the sheriff, who starts to arrest Frank. Jim pulls back his coat disclosing a detective badge, and so does Frank, clearing the confusion.

### REX.

**THE FEMALE OF THE SPECIES** (2 parts—Jan. 1).—A gypsy girl is brought to the sheriff by a ranchman with the demand that her people be forced to move off his land. The hot blooded woman no sooner sees the sheriff when she falls in love with him. She displays her womanly charms and the animal instinct in him is aroused.

Ella, the sheriff's sweetheart, is a simple sort of a country girl, yet the gypsy woman hates her and in turn, when the gypsy's name is connected with that of the sheriff by the town people, Ella also hates. She tells the sheriff that she will have nothing to do with him until the gypsy leaves town.

Understanding, or believing he does, the sheriff goes to the gypsy girl, tells her that they are of a different race, that their places in life are widely separted and she consents to leave with her folks. After their departure the sheriff is notified that a notorious outlaw is in his territory. He rides into the mountains. The outlaw successfully seeks refuge with the gypsies, though the girl washes her hands of the affair.

Later, the girl, though pursued and mortally wounded by the bad man, returns to where the sheriff had been left a captive by the gypsies, and releases him. She receives the knife meant for the sheriff and with the last spark of life, turns and stabs the outlaw to death.

The sheriff carries the body of the girl to town. He is seen approaching with the body across his saddle by the sheriff's sweetheart. After disposing of it, he knocks at the door. It is opened, his sweetheart sees him and closes it in his face. The sheriff throws the locket containing her picture to the ground and tramples on it, disgusted with it all. It was the bad "good" woman who ruined the life the good "bad" woman had saved.

**KING THE DETECTIVE IN THE JARVIS CASE** (2 parts—Dec. 29).—Caleb Jarvis, a mysterious old grouch, has been jilted in his youth by a young girl. Since that time he has lived the life of a recluse in a small village, shunned and despised by every one. One day as the postman comes to his house to deliver a letter he discovers the door open and getting no response to his repeated knocks, he enters and finds Caleb, murdered, lying on a couch with the assassin's revolver near him. He immediately summons assistance, but Caleb is apparently past all help. The county prosecutor leaves two policemen to guard the body and seeks the help of King, a detective, to find out who committed the crime. When King arrives the body has mysteriously disappeared, although the watchers have not stirred from the room in which it lay.

King orders them from the house and starts in his investigation. He discovers a picture on the wall of the lighthouse which has a peep-hole in it, and in attempting to make a closer investigation, accidentally touches a spring that releases a trap door in the lounge that he is standing on, and it precipitates him to an underground tunel that leads to another room. King follows up this tunnel, which comes out of a fireplace in the next room, and finds that Jarvis has been in hiding there and has not been killed at all. Jarvis seeing that he is discovered, places a bomb in the tunnel with a short fuse, but finds, after he lights it, that King has nailed down the hearth and escape is impossible. The bomb explodes and kills Jarvis, but he lives long enough to confess the following remarkable story.

One day as he was walking down the village street he met a girl who was the exact counterpart of the one who had jilted him years ago. He hurried to the city and found out through King the detective that this girl was the daughter of his former sweetheart, Nellie Saunders. On reaching home he planned that he would invite her to call on him a few minutes before it was time for the letter carrier to make his rounds and pretend that he had been murdered and so throw the blame of the crime on her. The prosecutor had advertised for a stenographer, and Nellie had come to the village in answer to it. It was a case of love at first sight with them and when King cleared the clouds from their path the inference leaves one to suppose that marriage bells will soon be chiming.

### GOLD SEAL.

**THE BUCCANEERS** (3 parts—Dec. 30).—In the first scene we are taken on to the deck of Capt. LaFette's ship at the time a furious battle is raging between his crew and that of Blackbeard's, a rival buccaneer. There is the flash of cutlasses, hand-to-hand struggling between men with bare backs. Blackbeard is defeated—the leaders join hands later and agree to join forces.

Then follows another battle quite as exciting and furious and even more pitiable, for the victims include innocent men—sailors under the English captain and a woman and a child. The woman, wife of the captain, is slain before his eyes while defending her baby boy. LaFette decides to adopt the little fellow.

Twelve years pass and the boy, now a man, deplores his lot, finding consolation only in the tintype portrait of his dead mother. He has never actually served with the pirates in their desperate deeds. Blackbeard attempts to force LaFette to compel the boy to fight without success.

There is a shore leave for the men. The boy is forced to accompany the two captains on a visit to the governor, under the disguise of the Earl, and his two friends whom the pirates killed. The boy falls in love with the governor's daughter and is torn with grief at his false position. Blackbeard is disturbed with jealousy, for the girl is taken with the boy. But the boy's manhood, under the stimulous of love, awakens and he dominates both Blackbeard and LaFette.

In revenge Blackbeard turns state's evidence—informing the governor of who they really were by letter after their departure. In the raid that follows LaFette manages to escape. The boy is placed upon trial and tells his tale, which is discredited by Blackbeard. LaFette hears of the trial, gets to the Judge's court and manages to stagger in and tell the truth about the boy, which is needed to clear him. Blackbeard, wild at seeing himself thus trapped, shoots LaFette. The play closes with the boy and girl plighting their troth.

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### ECLAIR.

**THE GOVERNOR'S VETO** (2 parts—Dec. 31).—We are introduced in the first part of the story to a consumptive saloon keeper, John Carter, who has a wife and a little child that are seriously ill. When prohibition comes Carter's saloon is closed down and he soon finds himself in a destitute condition. Later, he is prevailed upon to open a "blind tiger" in one of the neighboring towns. This place is raided one night by the police, but they fail to secure evidence necessary to convict. Dean, a New York detective, is engaged by the prohibition committee to secure evidence.

It is shortly after this that the governor, experiencing one of his overpowering desires for liquor, is led to visit the place. Meanwhile, Dean catches Carter with the goods. Weltman, a political rival, is at the time visiting in the place. Aware that he is trapped Carter smashes the lamp; there is a struggle in the dark followed by a shot. Dean is killed and Carter is arrested for the murder. A locket belonging to Weltmon is found by Carter's wife.

Weltman calls on Governor Allen and demands that he sign a bill that will place thousands of dollars into the pockets of the grafters. Allen refuses, and Weltman threatens to expose him, telling him that if he signs Carter's pardon it will ruin his political career. The governor begs for one day to think it over. That night the locket belonging to Weltman falls into the Governor's hands and he is told of Carter's story. When Weltman threatens him on the next day he calmly displays the locket.

Allen vetoes the bill, signs Carter's pardon and forces Weltman, who is the District Attorney, to resign. With the money given them by the Governor's wife, Carter and his wife leave for Arizona to commence life anew.

**NUTTY HAS BIG IDEAS** (Jan. 4).—Nutty and his pal, Tired Teddy, are starving for the want of free lunch. They come upon a house and see a most tempting meal on a table. Waiting their chance they steal two enormous toy balloons from an old pedler. Painting two grotesque faces on the balloons they place their coats over their heads affixing the air bag to their collars, and present a most alarming appearance. They make their way through the window and sit down. The maid comes in; thinking them goblins she rushes out and informs the police that two men without heads are eating her master's dinner. Nutty and the other tramp see the cops waiting outside. They make a dash to escape, the policeman strikes them on the head. The balloons burst and in the excitement Nutty and his pal escape.

**CUE AND MIS-CUE** (Jan. 4).—Michael McCue is a billiard fiend. He arrives home nicely intoxicated and is greeted by a shower of knives, forks and plates, which he successfully dodges. The door is shut on him. He falls asleep on the sofa in the hall and has a most beautiful dream.

He is back in the billiard parlor. He takes a shot at a ball and it turns into a turnip. He tries again and a picture of his wife looms up. Once more he shoots and instead of hitting the ball smashes a bottle of whiskey. His friends chase him out. He enters a saloon. Still carrying his beloved cue, he attempts to shoot an apple off a friend's head. Immediately a profuse growth of hair appears. He becomes hungry and enters a restaurant, accompanied by the cue. Scolded by the waitress, he shoots an apple in her mouth and she is unable to close it. The chef cuts the apple piece by piece, almost slicing her mouth off.

An old maid above is enjoying a foot bath. He takes a shot at a picture on the wall and it moves forward. He shoots at it again and sticks the cue through the foot-tub. This awakens him and he is brought inside by his wife, sorry for her harsh treatment.

### JOKER.

**MIKE AND JAKE IN SOCIETY** (Dec. 30).—Mike and Jake are invited to attend a social given by Miss Goldollar at which only the creme de creme de elite will have entree. They accept the invitation, overjoyed at this simple means of breaking into the "five hundred" and carrying away an heiress. Forthwith Jake purchases a book on etiquette. Their social education thus completed they betake themselves to a Jew clothier and are fitted out.

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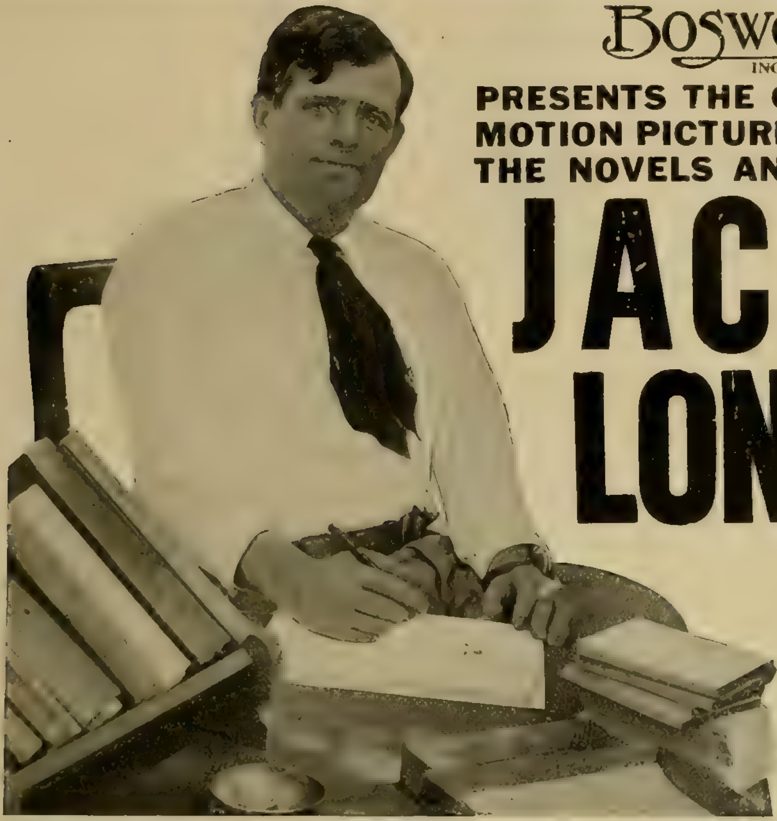

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Arrived at Miss Goldollar's house the valet asks for their card. Mike gives the servant a playing card Jake plays the trusty friend and prompts Mike from the book. They dance with the queens of society, step on their feet and tear their dresses. The climax of their misfortunes comes at dinner. Mike gurgles the soup, drinks wine from a vase and begins to play cards with the crackers. In the meantime Jake takes up a chrysanthemum and believing it to be a new fruit, salts it and eats it. The guests leave the table in disgust. Mike and Jake quarrel. The police arrive.

## CRYSTAL.

**THE KITCHEN MECHANIC** (Dec. 30).—Sal, the kitchen mechanic, has a beau in the policeman on the beat and he visits her in the kitchen. Her mistress, an old maid with money, is receiving a visit from Hiram, a crusty bachelor at the time. She has occasion to go to the kitchen and there meets Sal's fellow. She falls a victim to his charms and he makes love to her Sal enters and chases the pair out of the room. The next evening when Hiram comes to visit the old maid Sal determines to turn the tables on her mistress and win him. Hiram falls for her and they are having a delightful time when the old maid enters. There is an awful fuss; the old maid runs to the street and returns with the policeman. He, remembering his old love, refuses to arrest her and begs her to return. They leave together while the old maid attempts to explain with difficulty to Hiram.

**HUBBY'S NIGHT OUT** (Dec. 30).—Hubby is a sport. His wife, who loves him dearly, awaits his homecoming one night and finally falls asleep in her chair. Hubby continues to have a good time at the poolroom, forgetting all about wife and home. The poolroom is raided and Hubby climbs up the fire escape and enters a room. It is that of a small boy, asleep. In order to escape through the line of policemen surrounding the building, he dons the boy's clothing and leaves his own. He returns home, passes his wife, who still sleeps, and turns in after hiding his stolen clothes. The next morning he swears that he was in early and his wife believes him until the boy calls at the house dressed in hubby's clothes. Confronted with the evidence, Hubby is forced to give the clothing back and stand a severe lacing from his wife. An amusing farce.

**THE LIFTED VEIL** (Jan. 4).—Grimshaw, a wealthy man, is cruel by nature. He refuses to allow his girl to see or receive attentions from Harry, a young man of sterling character, but poor. Grimshaw instructs his agent to secure the rent from his tenants on the first of the month and when some of them visit him to beg leeway, he refuses. They leave, cursing him. He goes up to his daughter's room and finds her in tears. Later, he returns downstairs and falls asleep musing.

He dreams that he is dead. He sees himself in his coffin. He dreams that his daughter dies and she, in spirit, takes him to her sweetheart and shows him the cold body of the boy that died by his own hand through grief. She takes her father to his tenements and there amid the squalid surroundings he sees the struggle for existence. He then sees himself in his coffin and all the people he has abused point their fingers at him.

He awakens with a start, glad to find that it was only a dream. However, the dream has made such an impression on him that he turns over a new leaf; he permits his daughter to marry the man she loves and allows the tenants plenty of time to pay their rent.

## BISON.

**THE GAMBLER'S OATH** (2 parts—Jan. 3).—Dave Harding, having left a gambling house where he has won a sum of money from a treacherous Mexican, stands talking to his sweetheart. She sees with horror that the Mexican is at the window with drawn revolver. She steps before Dave and the shot meant for him ends her life. Dave swears to his dying sweetheart that he will never gamble again.

Ten years later Dave is a successful man. When the rancher dies, Dave promises to care for his daughter Nell. Later she marries a gambler. Her life is spent in poverty and uncertainty. She waits and watches for Jim, while he drinks, gambles, and finally loses all his money.

As a last chance Jim mortgages the ranch house, takes the money and goes once more to the gambling house. Dave remembers his promise to his dying sweetheart, but to give Nell a chance for happiness he breaks his oath and offers to play with Jim. He wins all the money. Jim is desperate. Dave says, "You've nothing left but your worthless life—stake that."

The crowd is aghast. Jim accepts, and when he loses and Dave holds out a gun to him the dazed man takes it and puts the barrel to his head. Dave takes the gun away from him, says "Go! Make amends to her; and if you ever gamble again I'll collect my debt." Jim swears that he will reform.

The last scene shows Dave in his cabin after the mortgage has been paid, and Jim and Nell are happy once more.

## VICTOR.

**THE FIELD FOREMAN** (Dec. 29).—Kerrigan is the foreman of an oil field, brutal to the men under him, to animals, to his own sister and to his sweetheart. He is the rough boss of a rough set of men. The owner of the oil field dies and leaves the property to his daughter. She comes to look over the field and is thrown in close contact with the brute. She reads deep into his nature and shows a disdain for him, although deep down in her heart she admires the primitive, forceful elements of his character.

On the other hand the foreman learns to feel deeply for the girl, and is cut to the quick by her disdain. The story does with the smoothing out of the foreman's character until he is tamed and outbullied by something greater than physical strength. The story ends with the suggestion of love to come.

**THE CORYPHEE** (2 parts—Jan. 2).—After her show goes broke, Flo goes to stay with her cousin and his wife. John's wife, Jane, is anxious to enter society, but as his every moment is given to his work, he finds no time for social life. Seeing that Jane is made unhappy by his forced neglect, he entrusts her to his friend, Standing. Standing takes advantage of this to pay attention to Jane in order to learn John's secret. He has been offered for this a large bribe by a manufacturing concern. As soon as Flo joins the little family, she notices Standing's attentions. Suspicious of him, she makes herself a menace to his schemes by constantly forcing herself into his society.

Later Flo places herself between the wife and husband—she protects the wife from a compromising position and is ordered from the house by John. Space does not permit of telling in detail of the gripping action that leads up to the situation. Flo returns to her hallroom in the big city. She finds a letter awaiting her, telling her to join a troupe. She is happy for the sacrifice she has made to save Jane's good name.

## NESTOR.

**A HOPI LEGEND** (Dec. 31).—An old arrowmaker's daughter, while at the stream, meets a brave from another tribe. They become enamored of each other in the sudden positive way of the savage, and agree to meet at sunset. The chief of the tribe to which the girl belongs, covets and demands her of her father. The father consents, but the girl rebels. At sunset, she meets her lover and tells him what her fate is to be. He tells her that when the moon shines, he will come for her and take her away. Their clandestine conversation is overheard by an unfriendly Indian and carried to the covetous chief. The lover is taken prisoner and taunted by the chief. Finally the chief raises a weapon to strike the prisoner dead. The girl jumps between and receives the blow, which wounds her mortally. The lover breaks his bonds and demands trial by conquest. This is granted. He fights with and kills the chief, and is himself elected chief of the tribe. But his heart is with the girl. He takes his own life, and the spirits of the two are seen to reunite in the Happy Hunting Ground.

**AND THE VILLAIN STILL PURSUED HER** (Jan. 2).—Eddie, the brave fire laddie, loves Nellie, the pet of the firemen, and the captain's little daughter. Lee, a cowardly villain, has evil designs on the girl. With the help of two bearded cutthroats, the villain abducts the guileless maiden and takes her to his den of crime. Eddie wades through blood and fire and fights his way into the villain's lair. He is overpowered by the cutthroats while the villain snarls: "Tie the cur up, boys, while I go and marry the girl." The cutthroats drag the girl downstairs; Eddie bursts his bonds, and from the window he throws a rope to the sidewalk and lassoes the villain's revolver; the hero shoots six blocks down the street, and each of his five bullets strikes the gong in the fire department and sounds the alarm. In the meantime, the justice of the peace at the point of a revolver is marrying the villain and the innocent girl. The hero escapes from the den and joins the fire department, which is speeding toward the justice's office. The girl is rescued in the nick of time. However, the wicked villain outwits the hero. He jumps into a cab and blows himself up with a dynamite bomb.

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## POWERS.

**THREE CHILDREN** (Dec. 29).—The story opens in the home of a poor family, composed of a father, mother, small boy, and old grandfather. The boy and the grandfather are pals. The boy would rather play with the old man than go out with other boys. An increase of family is expected. The parents, frightened at prospects of additional expense, send the grandfather to an old folks' home. This breaks the boy's heart he cannot understand, but the grandfather explains to him "I'm old, have no teeth, no hair, can't walk much, and your pa and ma can't afford to keep me."

The new baby arrives. It is red and fuzzy. It hasn't any teeth or hair, and it can't walk or talk. The boy is disgusted to think his parents would send grandfather away to make room for this new, useless arrival. He concluded, "It ain't any good and I'll trade it for grandpa." He takes the baby to the old folks' home, and tries to exchange it for his grandfather. The grandfather takes the boy and the baby home, and the parents are so deeply touched, that they refuse to allow the grandfather to return to the institution.

**AN EVIL OF THE SLUMS** (Jan. 2).—A dope fiend, so deep in drugs that he is beyond redemption, finds a boy in a poolroom. He tells the boy to leave the place while there is yet time, but the youth laughs and, like the moth, continues to flitter close to the flame. The boy goes home and robs his own mother; then returns to the dive to gamble. The dope fiend sees in the boy's face what he has done and he again remonstrates and tells him to take the money back. The boy promises to do this and the fiend leaves him. A number of youthful crooks, fresh from a robbery, trailed by the police, enter the room and fearing to carry their loot around with them, unload it on the boy. Before leaving him they give him a revolver.

In the next room a gambler has an altercation with a victim. The victim runs into the room where the boy is seated. The gambler shoots through the door and kills his man. In his nervousness the boy discharges the revolver in his hand. The police enter and arrest the boy for the murder. The dope fiend enters and notices the bullet hole in the door. He enters the next room and finds the gambler's revolver. Realizing that his own life is worthless, he takes the blame for the murder to save the boy. However, the discovery of the gambler hiding in a closet reveals the real murderer and both dope fiend and boy are released. The boy and the fiend left alone, the boy promises that he will forever forsake such dives.

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## UNIVERSAL.

**ANIMATED WEEKLY, NO. 93** (Dec. 17).—**Off to the Border.**—The Tenth Cavalry Colored Troops embark on United States Transport "Kilpatrick" to await Uncle Sam's orders.

**Cornerstone Laying.**—With silver trowel, Mayor Kline, of New York, lays cornerstone of Eighth Coast Artillery Armory, to be the largest in the world.

**Anti-Saloon League Besieges Capitol.**—More than two thousand men and women from every state and territory of the Union gather in Washington to present their petition.

**Record Breaking Blizzard.**—All street car and train service blocked and snow covers abandoned automobiles during terrific storm in Denver, Colo.

**Racing at Juarez.**—Mexicans retire from battlefield to attend the Juarez Handicap.

**Fashions.**—Simple tailored dresses are popular for afternoon wear. (By courtesy of The Ladies' Home Journal.)

**Peculiar Marine Disaster.**—Huge steel shaft slipping from hoisting crane, tears away from top deck of liner "Zuba" to bottom of sea—East River, New York.

**English Harriers.**—The Essex Beagles win the cross-country championship Chelmsford, England.

**Fall Coursing Meet.**—After weeks of training many dogs compete in novel hare chase—Red Oak, Iowa.

**Corn Club Boys of Georgia.**—Interesting parade held in honor of boys who raised over one hundred bushels of corn to the acre.

**$1,000 Reward.**—Worldwide search being made for Jessie McCann, who disappeared mysteriously from her home in Brooklyn, N. Y.

**Cartoons by the World-Famous Caricaturist, Hy. Mayer.**

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| "ON THE TRAIL OF THE SPIDER GANG" | 3 " |
| "FOR HIGH TREASON" | 4 " |
| "THE POWER OF INNOCENCE" | 3 " |
| "ON THE STEPS OF THE THRONE" | 4 " |
| "SALOME" | 3 " |
| "A BROKEN HOME" | 3 " |

A number of other subjects to select from. Write for complete list

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## MUTUAL FILM CORPORATION.

### RELIANCE.

**THE FLY LEAF OF FATE** (December 22).—Ralph Cummings is engaged to Hilda Hawthorne until George Blake, a wealthy banker, comes along and she marries him. Cummings, who is a writer and poor, takes it much to heart, and vows always to remain true to his ideal, although she has disappointed him sorely.

He is in the habit of browsing over books at an old book store where he meets Mary Sharp, the daughter of the proprietor. She falls in love with Cummings, who does not realize it. He finds an old school book of Hilda's among the books on sale and buys it as it has her name in it. He hears later that she is a widow. He calls, but she laughs at him and sneers at his poverty. He goes away and once more goes back to the book store to find the real girl.

**THE ALTERNATIVE** (Dec. 24).—Jack Bolt, a convict, receives a letter from his wife telling him their daughter, Ida, is seriously ill. Bolt is frantic to escape and fortune favors him, for that day he is enabled to make a get-away hidden in the supply wagon as it is leaving the jail. The guards pursue the wagon, but are checked by an approaching freight train. Bolt is enabled to get to the other side of the track before the train passes, and jumping from the wagon he boards the freight train and so escapes.

Parson Brown and wife leave their little son, Bob, in care of the maid while they go to a lecture, but the maid neglects the little boy and goes off spooning with the new cop. Bob reads himself to sleep, Bolt arrives on the freight train, and sneaks along the rear of the houses, trying to find some place where he can steal clothes to replace his convict suit. Parson Brown's house looks easy and Bolt enters through a window without trouble. He enters Bob's room, then enters to interior. As he closes the door the draft from the open window and the door causes the gas to blow out. Bolt finds a suit of the parson's and is about to make his escape when he smells gas. He investigates and finds Bob unconscious. He is confronted with the alternative of leaving the boy to die, or having his own escape cut off. His better nature prevails, and he works over the boy so intently that he does not notice the parson's entrance. The parson realizes Bolt's sacrifice and prays for guidance in what he should do, let him go or inform the police. While the parson is praying Bolt settles the question by escaping through an open window. He arrives at his own home to find his little daughter on the road to recovery, so he resolves to be worthy of the clothes that he stole.

**GIOVANNI'S GRATITUDE** (2 parts—Dec. 27).—George Rankin is superintendent of a large factory. He is out walking with his wife when they see a crowd of boys attacking a young Italian newsboy. They rescue him, take him to a restaurant, and give him some money.

A year later, the boy's grandmother dies. Being left alone, he remembers Rankin, and going to his factory, receives employment. He gains the enmity of two Italian workmen and later discovers them in a plot to blow up Rankin's home. Rankin discharges them. The two Italians return to their homes.

That evening they see the boy talking to a young girl. They attack him, and he, in self-defense, draws his knife. An old peace-loving Italian jumps between them and receives a stab from one of the Italians. By lying they fasten the crime upon the boy, who, half believing that he really struck the old man, takes to the hills. A crowd of Italians, together with the sheriff and his posse, search for him. While in hiding in the woods the boy again overhears the two Italians plotting to blow up Rankin's home that night. The boy is torn between conflicting emotions whether to save himself, or his friend, Rankin. Looking down from a hill, which overlooks the back of Rankin's home, he sees the two Italians throw a lighted bomb through the cellar window of Rankin's home. Running madly down he enters the cellar through the window, gets the bomb and throws it out of the window, just as the two blackhands, who saw him enter the cellar, rush up to restrain him. They are just in time to receive the full force of the bomb. This ends their lives and their plan of revenge. The explosion brings Rankin and his wife from the house. At this point the boy's sweetheart comes upon the scene. She was an unseen witness of the old Italian's death. Explanations follow and the boy is cleared and received into Rankin's home.

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## MUTUAL WEEKLY.

**MUTUAL WEEKLY NO. 51** (Dec. 17). **A Lunch 'Neath the Arches.**—Panama-Pacific Exposition officials dine in new Machinery Hall.

**A Steeplechase in Germany.**—An interesting race through the water at Karlshorst.

**Suffragists Call On the President.**—Large number of "Votes for Women" advocates visit the White House.

**Polish Wreck Costs Many Lives.**—Two trains collide on Warsaw Railroad at Kovno.

**Christmas the World Over.**—Strange and interesting Yuletide scenes covered by Mutual Weekly cameramen from all parts of the earth.

**S S "Zulia" Sinks In New York Harbor.**—South American boat goes down while on way to dry dock.

**Some High But Cold Dives.**—A mid-winter aquatic carnival at Bath, England.

**Portland, the Progressive.**—Several exciting happenings in Northwestern city.

**Texas Floods.**—Western part of Lone Star State swept by deluge

## BRONCHO.

**A MILITARY JUDAS** (3 parts—Jan. 7).—Jim Warren, a lieutenant in the Confederate Army, is given to drinking and gambling with other officers and losing all his money, gives another officer, William Ford, notes to cover the amount. Robert Tole, in the secret service of the Union, who has made his headquarters at the hotel where most of the gambling is done, watches Jim closely, asks him to his room, tells him that if he will give him certain information regarding the movements of the Confederate Army, he will give him money enough to pay up the notes. At first Jim is indignant, but realizing that he will be disgraced if he does not pay the notes, accepts Tole's proposition. As a result of his treachery, the South meets a disastrous defeat. The Confederate general in command, knowing that the defeat is due to some one giving out information, orders a thorough investigation and all strangers arrested. Robert Tole is among those arrested, and in trying to make his escape, is mortally wounded. He confesses that Jim Warren is the man who had given him the information. In the meantime, Jack Warren, the older brother of Jim, and who has been a guardian of Jim all his life, has been arrested for the crime. A note has been found on Tole, which bears the same water mark as the note paper found in Jack's room. Jim goes to the general and confesses that he is the man who is the traitor, but the general will not believe, having a written confession from Jack. Jim, filled with remorse, commits suicide and Jack tells his mother and father that Jim died fighting for his country. Ethel Wade, who is loved by both the boys, received a letter from Jim confessing the crime, and she realizes the wonderful sacrifice Jack has made.

## DOMINO.

**EILEEN OF ERIN** (2 parts—Dec. 26).—The story takes place in a little Irish settlement on the coast of Ireland. Dennis Morrissey is chosen leader of the Patriots and his mother, who is rather superstitious, has an old woman tell her fortune from a tea cup. The old woman tells her that Denny has been captured by the English and put into prison, and as she sees him (in a vision) about to be hanged, she breaks the tea cup and tells no more. Father Maloney, who has entered just in time to hear part of the fortune, tries to comfort the widow, as does Eileen, Dennis' sweetheart.

Later we find Ireland in rebellion. In a fight which takes place near Dennis' home, he takes refuge in his cottage, using the furniture as a barricade, trying to protect Eileen and his mother. He is captured by the English after a desperate fight, placed in prison and sentenced to death. Father Maloney visits the prison and hears the colonel order the arrest of Eileen and the widow for assisting in the outbreak. The priest hurries to help the women escape. In the meantime, Dennis is being taken to the scaffold, when a brother Irishman manages to cut the rope that binds his hands. In an instant everything is confusion and Dennis escapes. He is pursued by the soldiers and as a last desperate chance jumps into the sea and swims to the ship on which the priest, the widow and Eileen have taken refuge

## AMERICAN.

**IN THE FIRELIGHT** (2 parts—Dec. 29).—When old Abner settled back in his big armchair before the firelight, he pondered over the added joys that had thrilled his jovial soul within the past fortnight. He soon sank in a deep reverie, which carried him back over a period of twenty years. He was alone in the home, those near and dear had been called away to the far beyond, and he hungered for the companionship of someone to share the bright glare of the open hearth, the comforts of a well appointed home, for Abner had been a prosperous farmer.

It is not surprising, therefore, when Ned, a little waif of 12, applied for shelter, that he received a warm welcome. Ned proved a deserving little chap and soon had nestled close to the affections of Abner. Later fate brought in Nell, a little orphan, whom Abner took to his home when the mound over her mother's grave had been completed. The three playmates grew to be very warm friends in a short time, ever solicitous for each other's welfare under the wise guidance of old Abner.

One night as the setting sun was casting its glow over the horizon a stranger rode up on horseback and his winsome look won the unsophisticated Nell at first sight. Ned observed for a time and ventured well meant caution, expressed his fears to his guardian, old Abner, but all in vain. Nell was captivated and Abner thought he had his charge well in hand. The stranger called often and Nell was wont to meet him clandestinely and sit long in the moonlight. When invited to desert her home of cheerfulness, Nell rebelled; she would have her lover see Abner and ask his consent to their marriage. She was sincere and the stranger complied, but met with refusal. Then he succeeded in persuading Nell to go against her protector's wishes. One night the stranger called and Nell silently stole from the fireside that meant so much to her and met her lover and together they drove away to the city in a big auto.

Old Abner waited for word, but none came. Wearied of waiting, Ned was sent to the city that he might find Nell. He met the stranger, wanted to fight, but was quieted into the belief that he would find Nell happy and delighted in her new home. They would first have a little refreshment and he could then go with him to Nell. Instead Ned was induced to have a social drink; one followed another, and the stranger left him at the fashionable restaurant in an inebriated condition. Poor Ned had never tasted liquor and did not know its effect. Through the kind intercession of another patron he was spared the humiliation of being ejected.

In the meantime the stranger had returned to his home and already tired of his fancy he concluded to desert Nell. Heartbroken, she pleaded, begged and cried, but all for naught. She would follow him—she did, only to be openly rebuked and repulsed. Slowly her steps led her to the water's edge. The thought chilled her. No, not that. She turned back to the cold, gray lights of the city. Whither she went she knew not, but God would lead her. And He did, right back to Ned, whom she found still seeking the man who had taken his Nell from him. Ned pictured to her the bright firelight, the cheerful guardian and only father they knew, and he won her back.

Old Abner sat up late and watched and waited and prayed that the light of the fireside would bring back to him the boy and girl he had reared, and whom he had learned to love as his own. Each night he had left a big lamp in the window, that its rays might lead back to him his children. He went to sleep in the chair so that he might be there to greet them. They came, silently they entered. Ned touched him gently. "My boy, thank God, and did you find Nell?" For answer he looked toward the door. Yes, there she stood, sad and dejected. Slowly he raised his arms. Nell saw, and with one deep sigh of relief she nestled to the old man's bosom. God had answered his prayer.

**THE MISER'S POLICY** (Jan. 3).—At the death of her father, little Katy became an orphan. By the terms of the will her uncle was to receive the fortune providing he took care of the girl. This the man agreed to do, but he was influenced more by the reward than by his love for his niece.

For the first years Katy was perhaps a little care, but she soon made herself indispensable by her services, and as she grew older her uncle found her presence a decided advantage. When, in time, her charming presence made her the recipient of the attentions of young men, her guardian found a pretense of some kind under which he could turn away the suitor. Ambitious young Benny, however, struck out boldly to make a success of himself, and his energy soon conquered. He wrote back to Katy that he would soon return to claim her as his wife. This letter the old man intercepted and retained—his avaricious nature was his master. A troubled conscience saw a vision of his fortune flitting away from him and he brought out his riches to gloat over it. In this attitude he was found by Katy and Benny, who had returned and demanded an explanation. They were not inclined to accept his flimsy explanations, but the pitiable old miser pleaded so earnestly for a pardon that the happiness of the young couple would feign allow them to resist his supplications

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## PRINCESS.

**CUPID'S LIEUTENANT** (Dec. 26).—Billy Drew, just home from college, meets Muriel, the village school teacher. Attraction ripens into love for both until Muriel's scholars make it plain to her that she has been neglecting them in favor of Billy. Muriel, awakened to her duty to her scholars, returns Billy's ring, and begins to forget, but the children notice her usual joyfulness has turned to gloom, and are unhappy. Tommy, the love god's lieutenant, the cause of the estrangement, now decides to bring Muriel and Billy together. He becomes so unruly that he is compelled to remain after school, and then despatches a messenger to bring Billy back to cure the teacher's blues.

## MAJESTIC.

**THE PRISONER OF THE MOUNTAINS** (Dec. 21).—Richard Stevens was president of a large mining company. While not controlling a majority of the stock, he possessed the confidence of the directors and stockholders, and in spite of efforts to depose him, he was the absolute ruler of the corporation. A new director was elected, William Gurley, a wealthy, unscrupulous man. He planned and schemed to gain control of the company, but his efforts proved hopeless. But finally his opportunity came. Stevens, while hunting, fired at and wounded a bird. He rushed out to seize it and was struck by a passing automobile. The driver, fearing that he killed the unconscious man, drove off at full speed, and there Gurley, passing in his automobile a short time afterwards, found him. He realized his opportunity and decided to profit by it. Stevens was lifted into the automobile and taken to a lonely hut in the mountains, where he was held a prisoner by two men in Gurley's pay.

The disappearance of the millionaire created much attention. His daughter was grief-stricken, but all efforts to find her father proved hopeless. The annual election of officers of the mining company drew near, and Gurley felt certain of becoming the new president. But the keen mind which had made Stevens a leader in his profession did not desert him, even though he was a prisoner in the hands of desperate men. He learned from his guards that the lake which he could see from the mountain would flow into the aqueduct when the floodgates were opened at the acqueduct celebration. Watching his opportunity, he wrote an appeal for help and enclosed the missive in a bottle, which he flung far into the lake. The bottle was found by a young civil engineer, the fiancé of Stevens' daughter. He read the appeal for help and hurried to the millionaire's assistance. Stevens was freed and arrived at the offices of the mining company in time for the election. Gurley was defeated and the disclosure of his treachery resulted in his expulsion from the company.

**MRS. BROWN'S BURGLAR** (Dec. 23).—Brown was a married man who liked to go on sprees and stay out late. Mrs. Brown was well aware of his propensity, and did her best to curb it. Willie Brown, their ten-year-old son, had an exceeding fondness for jam and frequently raided the pantry, but when detected, invariably felt the weight of his parents' displeasure.

Willie's likeness for jam was the first of a combination of circumstances which created "Mrs. Brown's Burglar." He was caught enjoying his favorite dainty and soundly spanked by his father, whereupon Brown departed for a night of gayety. Willie's resentment towards his parents grew stronger. He knew his mother feared burglars, so he made a dummy with a suit of his father's clothes. He placed it under the bed in his parents' room and then summoned his mother. She promptly decided that the form under the bed was a burglar, and fled to a nearby drug store, where she telephoned the police. In the meantime, a passing tramp, noticing that the door of the Brown home was open, entered and went to sleep on the open bed. The policemen, summoned to the drug store, listened to Mrs. Brown's story and then hurried to the house. The tramp was a husky individual and he was more than a match for the three officers. While they were struggling in the bedroom, the husband, much the worse for wear, entered his home. He heard the commotion upstairs, concluded, in his half-drunken condition, that burglars were in the house, and made his preparations. The officers, badly worsted in their fight with the hobo, fled helter-skelter down the stairs and were greeted by a volley of water from the garden hose. Finally they got the hose away from Brown and marched him off to the station. He was thrown into a cell, and had ample time to sober up and reflect upon his wrongs. Mrs. Brown, summoned to her husband's aid, proved that he was not a burglar, and Brown was released.

Unfortunately for Willie, his parents discovered that he was the author of the burglar scare, and the trouncing he got was one that he long remembered, and he never, never touched jam again, not even when it was offered to him.

**THE PRIDE OF THE FORCE** (Dec. 27).—Nora was a splendid cook, and an acquisition to any household, but she had one drawback, she had athletic aspirations. Day after day she engaged in boxing bouts with Bridget, her friend. Finally her employers discharged her, and Nora, cast out into the dreary world, decided to become a policeman.

The force welcomed her with open arms, and the life of an officer of the law appealed to her mightily. As she passed the side door of a saloon, glasses of beer were handed to her, while her heart filled with joy as she arrested women who wore hobble skirts and chased small boys shooting craps.

An adventurous lunatic, however, proved her Waterloo. He was a harmless fellow, who prowled around the asylum grounds, carrying the hose for the gardener. He continually asked people for a few more feet of hose and seemed grieved that few people around the asylum supplied him with the necessary commodity.

Nora was enjoying a comfortable sleep upon a doorstep when the lunatic appeared. He gently tickled her nose with a feather until she awoke. The large knife which he carried terrified her, and she ran off at full speed, followed by her pursuer. The knife was a potent argument, for every policeman in the station ran behind desks and chairs.

"Can't you let me have a few feet of hose?" the lunatic inquired. The bewildered policemen complied with his request and he happily departed from the station house to the asylum. But Nora was thoroughly disgusted and disheartened and went back to the cook stove.

## THANHOUSER.

**AN ORPHAN'S ROMANCE** (Dec. 23).—When the girl's mother died she believed that her last friend had gone, for the step-father, who was under obligations to care for her, was a cruel countryman, who treated her like a slave. Then hope came in the shape of a letter from her aunt, a wealthy society woman, who lived just outside of New York. She offered to care for the orphan, and the girl gladly left her country life behind her. In her new environment, she attracted the attention of a young millionaire, who fell deeply in love with her. It happened that the girl's cousin loved the same man and was wild with rage at being cut out.

The millionaire was called away to Europe by business, and after his departure the orphan was convinced by her aunt and cousin that the millionaire and the cousin were engaged. Not suspecting that she had been tricked, she secretly left her relatives, and secured a position in a New York City hospital, intending to become a trained nurse. When the young man returned from abroad, he was unable to find any trace of the girl, but contrary to what the other women had hoped, his love did not turn to the cousin, instead he devoted all of his time to the apparently vain object of finding the girl he loved.

While crossing a New York City street one day, the young man was knocked down and seriously injured by an automobile. He was taken to the nearest hospital, and as it happened, this was the institution where the orphan was a nurse, and at the time the young man was brought there the orphan was in charge of the accident ward, to which he was assigned. The orphan recognized the millionaire and sent for her cousin, believing she was entitled to nurse and care for him. The cousin was not entirely bad, and shocked and saddened by the accident, she freely confessed her fault, cleared away the misunderstandings that had existed and made the orphan's romance have a happier ending after all.

**HIS FATHER'S WIFE** (Dec. 26).—The elderly broker had plenty of money, but it never struck him for a moment that a woman could marry him for his wealth alone. He really believed he was quite fascinating and his demure little stenographer played upon this belief, so that in the course of time he was convinced that she really loved him. Matters were brought to a crisis by the broker's only son, who learned of the "romance" and told his father that the woman who aspired to be the son's step-mother was only an adventuress. The broker was indignant, and yielding to a sudden impulse, he urged the girl to marry him that very day. She consented, and thus the son's interference only hastened the catastrophe. The woman never forgave him; she did all she could to cause trouble between father and son, and succeeded so well that within a short time the young man was practically an outcast in the home where he was born. The woman then cajoled her husband and finally induced him to make a new will, leaving all of his fortune to her. She had the precious document, but, unluckily for her, talked indiscreetly with her brother, not knowing that her husband was within earshot. In a very few moments the broker learned that the son's opinion was justified and that the wife was merely a designing woman, who had married for wealth alone.

In an effort to right the wrong, the broker made a new will, leaving all to his son. He placed this in a tin box, and was on his way home with it in his auto, when he was suddenly stricken, and as he dropped over helpless, the box fell into the street unnoticed. A little girl picked it up, and being unable to open it, decided it would make a lovely couch for her doll, and there the document, which was sought by the son, remained for several days. The broker was taken home unconscious, and died without being able to explain that his son was his only heir. The widow promptly told the son that there was nothing for him and ordered him from the home of his childhood.

The right triumphed in the end, however, for the will was found in a most peculiar way, but only after the little girl's house had been destroyed by fire and the son had proven by his bravery that he was the kind that are justly classed as heroes.

## KAY-BEE.

**THE HARVEST OF SIN** (Dec. 26).—Jim Neal, proprietor of the Halfway Saloon, between Tuscon and Gold Creek, is discovered selling liquor to the Indians by the minister. When Jim is asked to desist, he tells the minister that he is running the place and he will please mind his own business. The minister pleads with him, telling him that the place is not a fit home for his little daughter. Mrs. Neal, realizing that which the minister says is true, takes the little girl and starts to visit her sister in a distant settlement. She is attacked by the Indians, crazed with firewater. Hiding the little girl in the bushes, she drives on alone, but is captured by the Indians and tied to a tree.

In the meantime Jim has gotten into a fight at the saloon and is driven out. The minister finds the little girl and is returning to the settlement with her, when he is seen by Jim who, feeling that he is the cause of his trouble and feeling that he is kidnapping his child, fires at the minister, killing his horse. He is much surprised when he hears the story of the child. He asks the minister to take the child safely to the settlement while he goes to the rescue of his wife. Jim sees troops approaching, and realizing that they are about to be caught in a trap by the Indians, warns them. The soldiers turn the tables on the Indians, capture them and rescue Mrs. Neal. That night they find Jim, dead, with a note to his wife in his hand, telling her that the minister was right.

## EXCLUSIVE SUPPLY CORPORATION

### GAUMONT.

**SIMPLE SIMON HAS A FRIGHT** (Dec. 30).—Simple Simon was smitten with a charming young lady and followed her home and indoors. He wrote her a note in which he said he was ready to consecrate his whole life to her. The note fell into the hands of the lady's husband, a celebrated surgeon, who determined to give Simon a fright. He had a patient who desired a good pair of legs and as Simple Simon had exhibited considerable agility, Dr. Corbett saw a way of supplying the unusual order. Simon was seized and placed on the operating table where his legs were amputated. It must have been a painless operation and Simple Simon declined to believe that his legs had been cut off until he saw the ten toes trying to dance a farango. Then he believed his eyes. Philosopher throughout, he bought another pair of legs for eighteen pence, but subsequently resolved that he would not walk again. He left the house propelling himself on a low truck—a scream.

**TINY TIM FRIGHTENS HIS MOTHER** (Jan. 1).—Tiny Tim was imprisoned by his mother in the attic for helping himself to jam out of the cupboard. He wrote a note saying that if he was not released, he would jump out of the window. He lowered the note to the window of the room where his mother sat. Then he pitched a large doll out of the window. Seeing the fall of the doll, his mother concluded that he had carried out his threat. When the boy's father came into the room, he heard what had happened, and Tiny Tim's appearance enraged him. Then the father did a rash thing, he seized Tiny Tim and flung him out of the window. The fall would have killed the boy but for the fact that the cook was entering the house with her apron full of vegetables. Tim came hurtling through the air and fell plumb into the widespread apron, and his life was saved. A film that will cause merriment.

**THE SUFFRAGETTES' REVENGE** (Jan. 1).—Helen refused to marry Charles St. Lolo until he had done something to distinguish himself. He wrote an article for the papers ridiculing the methods and manners of the suffragettes, loudly proclaiming that the spectacle of the suffragettes who could neither mend socks, cook nor dress even a tiny child, would make him laugh if it did not make him cry. The fat was in the fire! The ladies held a committee meeting. Such an attack upon the "cause" called for condign punishment. How would it do to beard the lion in his den and show him and his friends that they were capable of dealing with such as he? Late at night the committee raided the house, roused Charles from sleep, and dressed him in swaddling clothes. They they sent for Helen, whose ideas of distinguished conduct differed from those of the would-be lover. Poor Charles was derided and Helen joined the "cause."

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## *Kay-Bee Features*

DECEMBER 19
**The Pitfall**
(2 Reels)

DECEMBER 26
**Harvest of Sin**
(1 Reel)

JANUARY 2
**Prince**
(1 Reel)

JANUARY 9
**Narcotic Spectre**
(2 Reels)

JANUARY 16
**Circle of Fate**
(2 Reels)

## *Domino Winners*

DECEMBER 18
**The Curse**
(2 Reels)

DECEMBER 25
**Eileen of Erin**
(2 Reels)

JANUARY 1
**True Irish Hearts**
(3 Reels)
JANUARY 8
**Harp of Tara**
(2 Reels)
JANUARY 15
**The Primitive Call**
(3 Reels)

## *Keystone Comedies*

DECEMBER 15
**The Gusher**

DECEMBER 18
**Fatty's Flirtation—Protecting San Francisco From Fire**

DECEMBER 20
**His Sister's Kids**
DECEMBER 22
**A Bad Game**

DECEMBER 25
**Some Nerve**
DECEMBER 27
**The Champion**
DECEMBER 29
**He Would A Hunting Go**
JANUARY 1
**A Misplaced Foot — Glimpse of Los Angeles**
JANUARY 3
**Love and Dynamite**

## *Broncho Headliners*

DECEMBER 17
**The Open Door**
(2 Reels)
DECEMBER 24
**Her Father's Story**
(2 Reels)
DECEMBER 31
**The Woman**
(2 Reels)
JANUARY 7
**A Military Judas**
(3 Reels)
JANUARY 14
**The Cure**
(1 Reel)
JANUARY 21
**Conscience**
(2 Reels)
JANUARY 28
**The Yellow Flame**
(2 Reels)

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# FEATURE FILM STORIES

## FAMOUS PLAYERS.

**A DAUGHTER OF THE HILLS** (Three parts—Dec. 20).—Sergius, one of Nero's most powerful gladiators, prior to an impending contest in the arena, goes into the country, where, in his travels, he encounters Floria, a shepherdess, with whom he falls in love. Floria makes Sergius her idol, worshipping his enormous strength. But the vast divergent trait in their characters is disclosed, when one of Floria's lambs is wounded, causing her genuine misery, which completely mystifies Sergius, who ridicules her anxiety for the suffering animal. A little later, Sergius marries Floria, and takes her to Rome, where he introduces her to the wealth and luxuries of the city. All is new and wonderful to the simple shepherdess, but one day, prompted by curiosity, she follows Sergius to the arena. Through an opening in the wall, she sees her husband, stripped for battle, awaiting his opponent. Soon the contesting gladiator appears, unwilling to fight, and driven out by lashes. With a sickening heart she watches the cruel contest. Her husband gains the mastery, and at a signal from Nero, with cheers from the applauding multitude, runs his sword through his opponent's body. The slaves enter, throw a robe over the corpse, and drag it off. The grim sight fills the gentle girl with complete revulsion, and at that moment all her love dies. In fear and trembling, she runs home and crouches in a corner, afraid of the strength which, until now, she had so admired. When Sergius returns he tries to make her understand, but she cannot forgive him, and in the dead of night she escapes from the house and wanders away. Sergius sends his slaves to seek her, but their quest fails, and Sergius decides to search for her himself. Floria takes refuge at the house of Paul, the Apostle, who, at that time, while considered a prisoner, possessed the liberty of his home and the right to continue his preaching, though always chained to a Roman. He listens to her story sympathetically, but before the interview is terminated, Sergius, in a towering rage, arrives on the spot, and brutally insults and threatens Paul. Paul attempts to overcome the savage instincts of the other, and after some thought, advises Floria to return with her husband. Against her will, Floria obeys. Sergius brings Floria home, and is about to beat her, when he sees a vision of the girl with the wounded lamb. On the instant, he seems to understand Floria's tender sympathies, his better nature awakens, and that night he steals back to Paul's house, where he finds the disciple preaching to the rabble, accenting his speech with the rattle of his chains. The gladiator, impressed by Paul's gentle words, is regenerated. He returns home and receives an edict from Nero ordering him to prepare for a gladiatorial fight. He realizes that if he disobeys the mandate he will be deprived of his power and wealth, against which is balanced only Floria's love. He undergoes a terrific struggle with himself, and the next moment he breaks the sword across his knee, tosses the pieces away, renouncing all material possessions for the love of his wife. The two, deprived of all but their faith and love, go back to the hills and peace.

**A LADY OF QUALITY** (Five Reels—Jan. 1).—News is received by Sir Jeoffrey, a dissolute roue, whose contempt for the other sex extends even to his own daughters, of the arrival of another female child in the family. The mother dies shortly after, and the child Clorinda is brought up among the servants without a guiding hand. True to his vow to ignore his offspring Sir Jeoffrey does not come in contact with Clo. until her sixth year, when he finds her playing with his powder horn in the great hall of his castle, Wildair, and sternly upbraids her. The child, who has inherited her father's courage and strength of will, shows no fear, and grasping a riding crop beats Sir Jeoffrey with all the fury of her tiny wrath. Her spirit and daring attract Sir Jeoffrey's attention, and he is delighted to find the child his own. From that moment, he keeps her in his own company, dressed in boy's clothing to obscure her sex, a member of his wanton circle. She grows up in this atmosphere of debauchery, and learns to swear, smoke and drink. Years later, at a hunting party, she meets the Duke of Osmonde and other great gentlemen, who are shocked at her male attire and rough manners. In a spirit of pious benevolence, Lord Twemlow sends his Chaplain to Wildair Hall to censure Sir Jeoffrey for permitting his daughter to grow up in this wild style. Clo. overhears the Chaplain's remonstrances and realizes the true significance of her reckless habits. Meantime, her notoriety has reached London, and Sir John Oxon, the beau ideal of the town, lays a wager that he will win the heart of Clo., not as a hoyden, but as a woman. He arrives at Wildair Hall on Clo.'s birthday-night, and banters her on her claims to masculine prowess. Stung by his derision to prove she has all the attributes of a man, she challenges him to a duel in which Sir John Oxon is badly worsted. However, his sarcasm has had definite effect and at the striking of the midnight hour she gives the toast to the assembled noblemen: "Behold me for the last time clad in trousers!" Later she appears in the Hall dressed in all the finery of a lady of quality, and from that moment bends every effort to attain that title legitimately. Sir John Oxon plies all his wiles to win her untutored heart, and she finally falls a victim to his flattery. Secretly she meets him in the rose garden, but publicly she slights him in the great halls. Nevertheless, Oxon wins her confidence, and she bestows her first kiss upon his lips: but not without a price, for at that moment he steals one of her raven curls, the proof of his wager. He hastens back to London to boast of his conquest, but in an intoxicated moment he hides the curl for safe keeping, forgetting where. Clo waits for his return and is shocked when she receives news from London that he is to wed a wealthy lady of title. At this critical moment in her life the old Earl of Dunstanwolde asks her hand in marriage, and piqued at having thrown her affections so idly away, she accepts. A half hour later, she meets the Duke of Osmonde, and recognizes in him the man she loves. Faithful to her promise, she marries the Earl of Dunstanwolde, and becomes his devoted wife until he dies two years later. Sir John Oxon, having failed to make his match, and aware that Clo. now possesses wealth, influence and position, tries to win back the heart he had so ruthlessly cast aside. But Osmonde has triumphed over her affections, causing jealousy and hatred to creep into the heart of Oxon. Chance places again in his hand the lost curl, which he holds over her head as a silken sword. Stunned by the fear that she will lose the love of Osmonde through the accusing evidence of the curl, in an intensely dramatic scene in which Oxon attempts to force his embraces upon her, she strikes him across the temple with her riding crop. He falls to the floor: she lashes him: the pale, still body lies there—dead. At that moment guests arrive, she conceals the body under the couch, and in the dead of night she drags it down into the deep cellar. For years afterwards, she atones for her sin by paying Oxon's debts, consoling the women he had wronged, and in other ways undoing the evil he had wrought.

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## WARNER'S FEATURES.

**A LEAF IN THE STORM** (Three parts).—The story opens in a New York tenement where Miss Leonard is living in hopes of finding the means to support herself and little baby. A month before, her husband had been killed in a mine accident and Miss Leonard sought the city, leaving her child in the care of a neighbor. She is aroused by a knock on the door. A youth of the underworld, struck with her beauty, has followed her home. He tells her where she can secure work. When he offers her money to pay for a new dress, she understands, and drives him from the room. Another knock. It is her landlord. She must pay her rent in the morning.

Her eye falls on the card left by the "cadet." That night she appears at the dance hall. Once within her soul revolts. A "cadet" endeavors to restrain her, but the proprietor ejects him. At this moment a woman in evening dress arrives on a slumming tour. There is a pistol duel between two gangsters and the woman is injured, but not seriously. She confides in Miss Leonard that she is married to a young Englishman, heir to his father's fortune, and is on her way abroad. She engages Miss Leonard as nurse companion. On board ship the woman proves to be a drunkard.

A storm arises. The life-boats are wrecked. The two women are washed ashore on a desert island and are sheltered by a sailor, himself a victim of a previous shipwreck. The sailor and the Englishman's wife begin a drunken carouse on rum that has washed ashore. Miss Leonard fails to arouse them from their stupor when a sailing vessel comes to take them off. Swiftly she gathers the woman's proofs together, exchanges wedding rings and a month later lands in England and is accepted as the son's wife. After a time the true wife appears but is turned away. In the moment of her triumph she realizes the futility of it all, and leaving a note of confession disappears. A nephew, who has fallen in love with her, follows her to America. Just as she is about to leave with her baby from the city, he finds her and there is a joyful reunion.

**THE VAGABOND'S CONSPIRACY** (Three parts).—At the Spada Palace the seventh birthday of the twin daughters Rose and Alice is celebrated. Their resemblance being so close, a birthmark on Alice is the only means of identification in distinguishing one from the other. While their young guests are playing in the garden, Alice is attracted to the gate by the passing of a gypsy, Myrka, with her young son, Momo. To avenge the death of her daughter caused by the runaway of the princess' horses, Myrka persuades her son to lure Alice to the entrance and kidnaps her. Broken-hearted, the princess loses her reason. Fifteen years have elapsed.

Nardot, the chief of a notorious band of thieves, is in love with Alice, whom they call Zula. Momo, grown up with her from childhood, is also fondly in love with her and disapproves of Nardot's attentions.

Nardot arranges a meeting with Myrka at the rendezvous of the underworld to ask for Zula's hand in marriage, and by getting Myrka in an intoxicated state, learns of Zula's real origin. Momo, by chance overhears the conversation and is determined to spoil a plot to use Zula as an accomplice to the looting of the Spada Palace. Taking Zula with him, Nardot gains entrance to the palace, with the thought that if captured, he will be set free, because of her presence.

Left to wander by herself, Zula fails to recognize her surroundings. Confronted with the likeness of her lost child, the princess recognizes Zula as her daughter, Alice, and there is a happy reunion. In attempting to escape, Nardot is shot by one of the palace guards. The princess readily consents to the marriage of Alice and Momo.

**OLGA TRESKOFF** (Three parts).—Olga Treskoff, the daughter of a prosperous Russian merchant, is loved by Paul, a poor wood chopper. Baron Barovitch, a retired army general, is involved in a political conspiracy. On the way to meet a Japanese agent to deliver a map of Russia's fortifications, the baron slips and injures his knee. Paul and Olga's father appear and they help the wounded man to Treskoff's home. The baron meets Olga and is fascinated by her. Realizing that he cannot deliver the secret plans because of his injuries, the baron dispatches Paul with the papers, getting his oath that he will under no conditions disclose the identity of the sender. Just as Paul delivers the envelope containing the plans, he is captured by secret service men and arrested for a crime that he is guiltless of and on the strength of the circumstantial evidence and his refusal to speak is sentenced to Siberia. Olga Treskoff becomes the wife of Baron Barovitch. In the meantime it is discovered that he is the real culprit. Olga fatally stabs the chief of police of Russia, who had insulted her, and accompanies her husband to Siberia. There the baron meets Paul. A quarrel ensues near a precipice and in the struggle they lose their foothold and are dashed to pieces on the crags below. Grief stricken, Olga's only hope is that death will soon take her.

**THE WHIRLPOOL OF DESPAIR** (Three parts).—Louise, a seamstress, is driven from her home by her stepfather, an inveterate drunkard. She finds shelter with Suzanne, who is employed in the same sweatshop. The two live in a small, sparsely furnished room. The next day the factory where they are employed temporarily shuts down. Alone they have to struggle for their daily existence. They soon obtain employment, but their joy is short-lived, since they are laid off for an indefinite period. Caught in the whirlpool of despair, friendless and without funds, the two girls battle against temptation. Landis, a young medical student, offers assistance, but Louise refuses. Sorrowful, indeed, is their plight. Their savings have been used up and they are evicted from their tenement room. Worn out and weak from want of food, Suzanne is taken to the hospital. Louise now alone, puts up at a hotel and pays for her lodging with her last bit of money. Louise visits Suzanne at the hospital, finds her friend bestowed with every kindness and gaining in strength. As a visitor Louise is given a light lunch, which she eats greedily. One night the hotel proprietor finds Louise stretched out on the balcony almost completely covered with snow. She had deliberately exposed herself in order to go to the hospital. Louise is attended by the young physician who had previously offered assistance. Before leaving the hospital Dr Landis introduces Louise to his aunt, who obtains employment for her. Dr. Landis frequently visits the little patient and his persistent attentions wins her heart. His aunt admires her plucky fight against odds and favors his marriage to Louise. Wedded happily to the young doctor, Louise sends for her mother and writes to her father. The parents then live with the young couple.

**THE MYSTERY OF SYDNEY STREET** (Three parts).—Dorval, a wealthy stock broker, is found murdered in his library by his wife, who has just returned from an out-of-town visit. Detective Humbert finds on his desk the card of one Duruy, who owed Dorval a considerable sum of money. He trails Duruy, who proves an alibi, which satisfies the police, but does not convince Humbert. In his close association with Dorval's widow, Humbert falls madly in love with her, and she, thinking only of revenging her husband's violent death, unconsciously encourages him. Duruy meets Humbert and Dorval's widow at a mask ball and is attracted to Mme. Dorval without knowing who she is. Another man is arrested for Dorval's murder. At his trial evidence is introduced to show that the accused man had struck Dorval for speaking to his sweetheart and had left him for dead. But Dorval did not die at this man's hands. He was murdered in his library—killed by a knife thrust. Duruy is seized with an attack of epilepsy and confesses the crime. Pursued by Humbert, he jumps into the lake and is drowned. Thus does justice triumph beyond the pale of the law.

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## GAUMONT.

**TWO CHRISTMAS MORNS** (3 parts—Dec. 13).—One morning Fouche, Commissioner of Police under Napoleon I, was in a bad humor. A gang of miscreants, known by the name of "The Red Hand," had not been captured. The irate monarch naturally turned to the chief of his police and required an explanation from him. In turn Fouche transmitted the ill-humor of his august master to those unhappy members of his staff who chanced to be

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within calling. Apparently none of them could give him satisfaction, therefore he sent for Captain Lange, a special investigator whom he charged with the duty of arresting all who were assisting the Red Hand Gang. Lange was a widower and every Sunday he went to the convent school to spend a little time with his daughter Marie, a child of eight years. It was the eve of Christmas and he took Marie home to spend Christmas Eve with him. Before going home they attended Midnight Mass, and when in his rooms together he on his violin played and the little girl sang. Midway through they were interrupted by the arrival of a police officer who handed Lange an order from Fouche to meet him at once before a hotel door at the junction of two streets some distance away.

He was not at all pleased at the idea of leaving his daughter in the empty house, but realizing that his chief had been spurred to supreme efforts by the Emperor, he obeyed the order. At the street corner a surprise awaited him. Neither Fouche nor any other officer was there, and after perambulating the neighborhood for some time he returned home anxious to see his little girl. But she has disappeared, and a note was on the table stating that The Red Hand had kidnapped her, and she would be held as a hostage. In his extremity he went to the Commissioner of Police. He suggested that Lange should publish the report of his own death, so as to save his daughter from danger, and in order to assist him gave him a passport which authorized him to search for her in any part of the Empire. He adopted the suggestion of his chief and, going to the quayside, went down the steps, took off his hat and coat, and left them there with a note stating that in order to guard his daughter from injury from The Red Hand he had decided to do away with himself.

Marie, when kidnapped, was taken into a forest and there held until the chief of the gang communicated with his comrades. The stratagem succeeded. It was believed that Lange had committed suicide, and the leader wrote: "Captain Lange has committed suicide. Release the child at the edge of the forest."

It was Christmas time and the intruder, having usurped the place of Marie's father, was spending a thoroughly happy time. Coming from the midnight service the villagers congratulated the girl on having found her father, and it was a merry party that sat down at the gendarmerie to partake of the traditional supper in the early hours of Christmas morning.

While one wanderer had the seat of honor, another of his calling was knocking at the gates of the gendarmerie begging a night's lodging. He was accommodated in one of the cells of the prison, and while he was reflecting on the kindness of heart shown him by the gendarmerie, Marie in the next room was endeavoring to recall to her old father "the last carol they had sung together fifteen years before." But the old man had forgotten the carol which Marie remembered so well, and although she sang it to him it did not recall old memories to him, and it seemed strange to her that a recollection, which was so vivid to her, could have fled from him.

In the adjoining cell the old wanderer heard the singing and, taking his violin from the bag in which he had carefully treasured it for so many years, began to play the same tune. The sweet strains were heard in the next room, and the company demanded that the musician should be brought in to play to them. Marie had already recognized that carol which was being played, and when the old man was seated at the table opposite her supposed father, she asked him to repeat the air which meant so much to her. But before the old man could begin, he noticed that sitting on the other side of the table was the man who had stolen his passport. With the cry, "It was you who stole my passport," he sprang up and demanded to know why the other man had adopted the name of Lange. Marie learned that the newcomer was really her father, and her lover coming forward, the intruder was roughly thrust to the back of the room, and while he sat there bemoaning the fate which had overtaken him on Christmas morn, Lange played the carol while Marie sang.

**THE BROKEN HEART** (2 parts—Dec. 20).—The daily absence of young Grange led his father to institute inquiries and it was reported to him that his son met Lucy Balfour, a dressmaker, every evening. Harry Grange, the only son of William Grange, was Lucy's first love, and she was happy in the company of the young fellow who represented himself as being a clerk. His father saw the situation in a different light and after reminding his son that it would be fatal for him to compromise a young girl whom his station in society prevented him from marrying, forbade him to again meet her.

Although he was growing fond of the girl, Harry dared not disobey his father and wrote Lucy asking for forgiveness. He promised his father never to see her again, but he hoped that she at least would let him remain a devoted friend who would be of some service to her if ever there was need.

While the young man consoled himself with a young girl of his own station, Lucy suffered from the pain which no physician could cure and became very ill. So weak did she grow that her mother feared she was dying and in her extremity appealed to William Grange to allow his son to visit her dying daughter. Harry visited the girl and encouraged her to believe that he really loved her. So successful was the white lie he told that, looking forward to a rosy future, she rapidly recovered and was able to return to work. Believing that the girl was better and on the road to complete recovery, the young man had to break with her in order to keep faith with his father. He, therefore, wrote to Lucy's mother asking her to explain that he had been hurriedly called away on a long journey and did not know when he would be back. He dared not call to tell her of his departure, leaving to the mother the task of breaking the news.

This was a severe shock to the girl, but she was able to continue business. Life held no brightness for her now. She had recovered only to be pushed back again, and although she resolved to fight her weakness she knew that the struggle would not be a long one unless Harry came back into her life.

One day in the workroom a wedding dress was put in hand. It was of such a beautiful design that Lucy inquired the name of the bride, and from a newspaper learned that Harry Grange was to marry Miss Ruby Stewart at the beginning of the following month. Then she realized that all he had done for her during her illness was a deception carried out so that her health might return. That, however, was over; nothing that was done now could repair the injury. The end was fast approaching and she was fated to assist in the making of the wedding dress for the girl who had supplanted her.

Her employer saw that Lucy was deeply interested in the wedding dress and allowed her to take it home to finish. When her mother saw her at work on it she marveled. She did not know that it was in the girl's mind to don the dress when finished and live for a few minutes in an attire fate had decreed should not be hers. At last the dress was finished and the temptation to put it on being irresistible, Lucy stood before the mirror clad in the shimmering silk of the bridal gown. But it was too much for her and a little later her mother found her dead in her chair.

**TO ERR IS HUMAN** (3 parts—Dec. 27).—Mrs. Meral, the wife of a composer, was jealous of her husband's attachment to Lulu Komsky, a Russian dancer, who had inspired him in his greatest compositions. She insisted on her husband leaving the city, but the separation from Lulu Komsky so played on his mind that he found himself unable to complete his new ballet, "Beautiful Morn." Mattefs were reaching a climax when his wife remembered that a review was setting its readers the solution of a problem: What is your conception of the role a woman should hold near her husband if she marries a man of genius? Her reply was to compare the wife to a vestal, whose precise duty it was to keep up the flame of genius in order that it might never be extinguished. Having reached that conclusion, she wrote to Lulu Komsky saying her husband would be happy to know if she would agree to take the lead in "Beautiful Morn." This sacrifice gave Meral a revelation of nobleness greater than his genius—his wife's heart.

## MIDGAR FEATURES.

**THE MYSTERY OF RICHMOND CASTLE** (4 parts).—Peter Wilkes, tired of his connection with a disreputable secret order, requests its officers to release him from membership. He is released from further allegiance to the association upon the condition that he surrender to it any legacy that he might inherit. Shortly after this Wilkes learns that a firm of lawyers are advertising for him. In an interview with the lawyers, Wilkes is told that he is the next kin to a deceased nobleman and has inherited a sealed casket and a packet of papers. Wilkes finds the casket to contain valuable jewels and directions for locating additional treasure at Richmond Castle. Wilkes is now worried by the terms of his agreement with the order and decides to keep his wealth secret and ignore his promise. The attorney, although satisfied with the proofs which Wilkes produced, is none the less uneasy, and engages Grace Carter, a woman detective, to shadow Wilkes. Wilkes gains admission to Richmond Castle by posing as an artist interested in the interior, and while he is being conducted through the Castle, Grace Carter arrives unobserved. She disguises herself in an old court costume and assumes the pose of a wax figure which stands in the hall of the Castle. Thinking himself alone, Wilkes presses a secret spring, which causes the fireplace to roll aside, revealing a flight of steps to the vaults below. Followed by the detective, Wilkes proceeds to the vaults and discovers his treasure. After exciting experiences, Wilkes returns home, where Grace Carter calls upon him, and asks why he acts in such a suspicious and secretive manner if he is the legitimate heir. Wilkes gives the detective details of his previous connection with the order, and she promises to bring its members to account.

A messenger is ushered into Wilkes' study and reveals his identity as a member of the order. Wilkes escapes and fearing that the society will again attempt to harm him, decides to live in a hotel. Grace Carter pays him a visit next morning and together they plan to capture the conspirators. Fom the window Miss Carter sees two members of the society approaching the hotel. She dresses in one of Wilkes' tourist suits, while Wilkes secretes himself. The detective climbs through a window to an adjoining roof and the members of the order, thinking she is Wilkes, give chase. Racing across roofs, climbing chimneys and stacks, making hazardous jumps from roof to roof, sliding down a crane, jumping from a high bridge onto a passing motor boat, the detective finally escapes in an automobile. Late that night a boat is seen making its way swiftly down the river to the back of an old wharf. Those aboard the boat climb through an opening and cautiously make their way to an underground room, where the members of the order are gathered. A short sharp fight ensues, but all the members of the order are captured, handcuffed and led away to suffer the penalty of their crimes. A few weeks later Peter Wilkes is married to Grace Carter in the ivy-covered church attached to Richmond Castle. The happy pair assemble with their guests in the hall of the Castle, where glasses are raised and toasts are drunk to the future happiness of the bride and groom.

## ED. H. WAGNER.

**CHILDREN OF THE STAGE** (Three parts).—Walther and his young wife, Leonie, are both great favorites of the stage. In spite of the great difference in their ages they are very happy together. During a gala performance in which Leonie plays "May," and Walther "Faust," a young actor in the company, Charles Lacour, who is seated in the actors' box, falls in love with Leonie. His passion leads him to enthusiastic applause. His ardour is noticed by Dora, the actress to whom he has been very attentive. After a reception that is given the players behind the scenes, the manager invites them all to a picnic. In the midst of the gayety, Walther falls and breaks his leg. The doctor is hopeful of a complete recovery, but to the actor it means that his career is over. Walther's despair increases as the months pass. He is deeply disturbed by Lacour's attention to Leonie and believes that she has encouraged him. Many disagreeable scenes are enacted between the couple. Leonie realizes all that Walther suffers and excuses him, but it is difficult for her to refuse the attentions of Lacour.

At the theater, Leonie and Lacour are to act together. A revolver, which is to be used in the play, is placed on Lacour's dressing table. The jealous Dora sees this and also Lacour, when he gives Leonie a bouquet. Dora goes to Lacour to remind him of their past relations, but he spurns her. She resolves to be revenged. Walther is in his wife's dressing room when Leonie enters with Lecour's flowers. There is a scene when the husband picks up a note which drops from the bouquet and reads, ". . . . Better for us both to make an end of it than to live on in this way . . ." He seizes a revolver and rushes to Lacour's room, where he finds Dora. While waiting the manager enters. During the interruption Dora changes the two revolvers. Lacour soon after comes in, takes the loaded revolver and hurries to the stage. Dora sees that her revenge is at hand. The accident occurs on the stage. Lacour shoots Leonie. The theater is thrown into confusion. The manager rushes for Walther, who in his excitement leaves the compromising note in the dressing room. Dora finds the note and gives it to a detective, who arrests Lacour.

Leonie, though seriously wounded, recovers. During her convalescence, Dora visits her and tells her of Lacour's arrest. Walther and Leonie have a stormy scene. "I have never deceived you," Leonie cries, "it is your duty to save Lacour from suffering punishment for a crime he has not committed. The husband promises to do all that is in his power. Dora, overcome by remorse, goes to the judge and confesses. Lacour is released. He meets Leonie for a last farewell. Walther is present and perceives where his duty lies. He writes a note to Leonie telling her that he and not Lacour must say "Farewell." His note ends, ". . . . I have no right to be in your way. I set you free."

**A MOTHER'S LOVE** (Four parts).—Lucille Brown, an actress, accepts the attentions and professed love of Lord Morton. Her happiness in their association is soon dissipated, when he bruskly leaves her at the birth of their child. The unfortunate girl finds that she is unable to give the baby proper care, and at the same time continue her work at the theater. She places the boy in the care of a Mrs. Smith. Lucille then decides to go to America.

In New York she has the good fortune to apply for work at a theater where the leading lady has just been taken ill. After a short rehearsal, in which Lucille convinces the manager of her ability, she is permitted to appear as "Camille." Her first performance is a huge success, and she is engaged permanently to play the part.

Meanwhile, at Mrs. Smith's, Lucille's son dies; but it is decided not to inform her of this, but to substitute Mrs. Smith's son in his stead. By doing this Mrs. Smith and her mother continue to receive money from Lucille for her child's care. As the years pass Lucille's desire to see her son becomes so strong that she resolves to go to England to see him. On the trip she renews an acquaintance with a Mr. Morrison, a rich Englishman.

Arriving at Mrs. Smith's, Lucille finds that "Willy," her supposed son, has grown to be a very ill-mannered and insolent boy, and that the Smiths are unable to control him. Sad and depressed she leaves for London.

In London Mr. Morrison gives a brilliant flower fete in her honor, and asks her to be his wife. Lucille, not knowing what to do, consents to marry him, but she remains silent on the subject of her affair with Lord Morton.

Time passes, and their daughter, a child of about nine years, binds them closely together. During this time "Willy," the son, has become very vicious, and his companions are of the lowest sort. He manages to find out that Lucille has been sending money to Mrs. Smith for his support. Being

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## ITALA FILM CO. OF AMERICA

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Canadian Representatives, International Feature Film Corporation, Ltd., Montreal, Canada [illegible] with the police, he determines to put this knowledge to his advantage. Lucille receives a letter from him demanding money. She goes to a [illegible] resort which he has named as a meeting place. Here he taunts her with the fact that [illegible] mother. She begs and implores him to give up his [illegible] and to lead a different life. He takes her jewels and money but will not consent to reform. Time and time again she is forced to meet him and to give him money. Her husband becomes suspicious and employs a detective to follow her. In despair Lucille visits Mrs. Smith's seeking advice and help. Arriving there, she finds that the police are again in search of "Willy." As she leaves, the detective, who overheard her conversation with Mrs. Smith, appears and compels Mrs. Smith to confess that "Willy" is not Lucille's, but her own son. Hounded by the police, "Willy" goes to Lucille in search of refuge. He breaks into the room where she sits at the bedside of her little daughter. During the argument between Lucille and "Willy," the girl runs to her father and tells him of the horrid man who is with her mother. Morrison seizes a revolver and rushes into Lucille's room. He and "Willy" fight and "Willy" is mortally wounded.

The husband, believing he has killed his wife's lover, is dumbfounded when the excited woman exclaims: "It was my son." At this moment the detective brings in Mrs. Smith, who breaks away from him, throws herself at "Willy's" side, crying: "No, it was my son."

## AMMEX.

**THE LUCKY NUGGET** (Three parts).—Successful in the West, Bob Hardy, a young miner, sends for his young wife and infant son to join him. Before starting West with Hardy's old friend, Pierre Renard, as guide, she rivets a small nugget, given to her by Bob on their betrothal, to a chain, which she places around the baby's neck for luck. Renard and Mrs. Hardy lose their way in the desert. Giving to her baby the food and drink which she herself needs, she falls ill and dies, leaving the infant in care of Pierre. Later he is attacked by Indians. He escapes, but the baby is captured and is adopted by the Indian chief's wife. Hardy, impatient, begins search for the missing. Seeing a locket belonging to Mrs. Hardy, he traces Renard and learns the fate of his family.

Years pass and Hardy's son, now known as White Elk, has become the leader of the young braves of the tribe. Long taught to believe that the white man is his natural enemy, he counsels war against him. Although the old chief urges peace, White Elk, with his braves, rides out upon the warpath. Jessie, daughter of the owner of the C. D. ranch, just returned from boarding school, escorted by two cowboys, on their way to the round-up, is attacked by the Indians. The two cowboys are killed and Jessie taken prisoner. Jessie is tied to the stake, but White Elk, struck by her beauty, orders her kept alive, as he wants her for his squaw. That night his white blood predominates and he releases her.

Bob Hardy is at the general store when a horse, riderless and bearing the C. D. ranch brand, gallops in. An arrow stuck to the saddle tells the story. Riding quickly to the anxious father, they muster the cowboys and dash forth for vengeance. They meet Jessie on the way, who explains how White Elk had released her, and she begs for mercy for him. Seeing that battle is inevitable, the old chief tells White Elk of his white parentage.

In the fighting White Elk is wounded and is about to shoot Jessie's father when Bob Hardy grapples with him. Hardy clutches him by the throat. His hand comes in contact with the nugget placed there years before by his wife. Realizing that White Elk is his son, he picks him up and carries him to a place of safety. Hardy watches over his son's convalescence and tells him that he is his father. Jessie acts as his nurse and later White Elk succeeds in persuading her to make it a life job.

## ITALA FILM CO.

**VICTORY OR DEATH** (Four parts).—Bernard, under the assumed name of Count DaMora, is a spy who wins the love of Blanche, the daughter of General Alberti. The general is entrusted with the keeping of a new bomb and the plans for making it, and Bernard is endeavoring to steal them. He calls on Blanche, presses a bouquet of flowers saturated with chloroform to her nostrils, enters the general's room and accomplishes his purpose. Blanche revives and goes in pursuit. Bernard sails on a steamer. Blanche misses the boat, but overtakes it in an aeroplane, dropping into the water from the airship and being pulled abroad by the sailors. A thrilling encounter takes place when she confronts Bernard in his stateroom with a revolver in her hand, but a fire breaks out, diverting her attention for a moment and he leaps upon her and overpowers her. He binds her and rushes to the deck, where the frantic and panic-stricken passengers are trying to make their escape from the burning craft. An awe-inspiring scene of a blazing vessel is shown, a number of explosions take place, and the huge craft dives to the bottom of the sea. Blanche is saved by working herself free of the bonds and leaping into the water, where she clings to wreckage. She is picked up by Wilkinson, a wealthy man cruising in his yacht. He offers his aid, and the two go to Bernard's country. Blanche disguises herself sufficiently to carry out a plan she has formulated, and meets Bernard. He calls the police to arrest her as a spy, but she disclaims his acquaintance, and when Wilkinson insists that she is his wife, Bernard is forced to the conclusion that the resemblance is only a strange coincidence. Blanche makes Bernard fall in love with her and makes an appointment in his home. Wilkinson accompanies her as her chauffeur and waits outside. Blanche drugs the wine of Bernard and as he is lapsing into unconsciousness she makes known her identity. She recovers the bombs and plans, and, leaping from the window into the automobile, whirls away. The police pursue in another automobile and a running pistol fight takes place. Wilkinson and Blanche reach a waiting aeroplane and fly away just out of reach of the bullets of their pursuers. They restore the articles to the general, whose honor is thus saved, and who willingly gives his consent when Wilkinson asks for the hand of Blanche.

**DEATH'S DOOR** (Two parts).—The Marquis of Sangallo leaves to try a new four-in-hand. Luisa, a pretty milliner, is engrossed in a book, and is knocked down. When Luisa is convalescent the Marquis becomes a constant visitor, and we see that they are deeply attached. Amerigo determines that nothing shall prevent his marrying Luisa. The Marchioness orders the family solicitor to notify Amerigo that he will be disinherited. The Marquis and Luisa are married, and soon find themselves in straightened circumstances. Amerigo goes in search for work. During his absence, the Marchioness calls, and makes Luisa an offer of money. Luisa refuses, her love being too strong. Amerigo is unsuccessful in his search, and is taken seriously ill. He grows worse, and Luisa writes to the Marchioness saying that if she will help them she will give up her husband. The Marchioness hastens to her son's bedside. There is an exceptionally dramatic scene as Luisa leaves her child and husband. Three years elapse, and the Marquis is to accompany his mother on a voyage. Reaching their destination the Marchioness and her son put up at a hotel. By a coincidence Luisa has procured a situation at this hotel, and determines that she will not make herself known to him. One night a ball is in progress, and the Marquis' little son has gone to the bedroom window. Luisa becomes fired with a desire to take her child again in her arms. Climbing on to the window ledge, she performs a hazardous journey to the room where her child is. She embraces the child, and then commences to return. While she is on the parapet she is seen by one of the guests. The Marquis and guests hasten into the grounds, and see Luisa finishing her perilous journey. Luisa hears the voices, loses her balance and crashes from the parapet into the grounds. She is carried into the hotel, where for some time she lies in a critical condition. By the time she has recovered the Marchioness has become reconciled to her, and a scene in which husband and wife are embraced by the Marchioness forms a fitting conclusion.

## AMBROSIO.

**A TRAGIC EXPERIMENT** (2 parts—Dec. 13).—It is evening. The day's work over, the mechanics are leaving the factory homeward bound. John, upon Peter's invitation, accompanies him to his garret, where the inventor shows him some new plans for an aeroplane. In a humble coffee-house the following day the shopgirls of a neighboring dressmaking establishment are merrily lunching together with the workmen and are tempted by a lottery ticket agent to try their luck. The announcement day finally arrives. John, busy at work, learns through a newspaper that his is the winning number and joyfully rushes out to claim his fortune. Both John and Peter are in love with Thesi. Refusing the proposal of the newly made rich young man to enjoy with him his wealth, she keeps her appointment with Peter. That day they announce their betrothal, and in a short time are happily married.

A year elapses. Peter's friends are constructing the apparatus for his new aeroplane. Although Peter's supply of money is already exhausted he refuses John's patronizing proposal to forward the necessary capital to build the machine. Greatly disheartened the inventor returns to his home, almost determined to destroy his many months' hard labor, but Thesi encourages him to persevere and sells her few precious jewels as a last resource.

Peter's young apprentice, Philip, is aware of his employer's embarrassed financial circumstances. He imparts his knowledge to his fellow-workmen and together they contribute enough money to complete the work. With two other delegates, Philip goes to the inventor's home, where they are met by Thesi. Wishing to keep their generosity secret, they hit upon a plan to help them. While Thesi is busily engaged in conversation, Philip manages to leave the room unobserved. He enters the nursery, and sending away the maid on a pretext, quickly puts the money into the tiny hands of the infant, whose cries arouse Thesi. She then realizes what the true workmen have done for her husband. One day Peter receives a letter from the War Department, announcing that his aeroplane would be inspected at the Aviation Field by their Chief Inspector, and John, who has returned to the factory for a job having completely squandered his fortune in riotus living, learns the glad tidings. While Thesi is sitting in the park some time later, John sees her. His infatuation for her is still strong, and when he attempts to embrace her, she strikes him with a whip. Infuriated at the insult, he determines to seek vengeance.

The day for the trial of the aeroplane arrives. In the excitement John enters the factory unnoticed and succeeds in ruining part of the apparatus. The young apprentice, Philip, anxious that all be in perfect condition, makes a final inspection of the machine and discovers John at his treacherous deed. John hears him inform Peter and the Inspector of what he has learned. With no means of escape and fearing arrest, he decides to attempt the flight himself. Up, up the aeroplane goes; higher and higher she lightly mounts. She is now but a mere speck on the clear horizon, when suddenly there is a turn, and down she comes, crashing to the ground. John is removed from beneath the ruins. With his last efforts he confesses his base act, and begging forgiveness from Thesi and Peter, passes away to eternal rest.

**THE LAW OF COMPENSATION** (2 parts—Dec. 20).—Count Stephen Altieri loses in gambling his entire fortune, and is prevented from committing suicide by Mrs. Sarah Cleber, an adventuress, who loves him. Together they leave for the Riviera. Sarah's true character was unknown to Count Stephen. In the dead of night she steals along the corridor of the hotel and entering the apartment of the Marchioness Bernstein, robs her of her jewels. The next day the theft is discovered, but no suspicion whatsoever falls on Sarah or her companion. Count Altieri is reading an account of the robbery in the newspapers, when a sudden suspicion dawns upon him. In his search through Sarah's room, he discovers the stolen jewels, when she enters. He determines to reveal the truth, but she implores him to desist, and they leave the hotel unsuspected.

Count Altieri receives a letter from his lawyer, and learns he has been made heir to millions. Grasping the opportunity of finally ridding himself of Sarah, he encloses in a letter a check for a considerable sum of money, requesting her to forget him. Sarah destroys the check, determined to get satisfaction. The Count is now traveling, and one day meets Mary French, to whom he immediately becomes attracted. Upon closer view he is surprised to find that she is blind. His interest in her is awakened and he learns from the gardener that she was playing here when suddenly the balustrade broke down and her mother was hurled below and killed. The child from fright lost her sight.

They meet again at a musical given at her home, where he professes his love for her, and in a short time they are engaged. On arriving home late one evening, the Count instinctively feels the presence of Sarah, which makes him expectant. His door is cautiously opened—Sarah and Stephen meet again. The adventuress has not given up her old habits, and after a violent scene, she leaves him.

The next day Sarah follows him to Mary's home. Taking advantage of the moment Mary is alone, she hands the blind girl a note, and Stephen returns just as it is being read to her. The jealous and infuriated woman had denounced him as a common thief. The two lovers were standing at the fatal spot where the terrible misfortune had occurred, and Stephen, fearing to be condemned by Mary, hurls himself below into the deep ravine. Fortunately, he is saved. Mary, who was taken to the house in a hysterical condition, regains her power of sight from the terrible shock she has received.

It is twilight. The Count is moodily gazing into the fire when Mary cautiously enters the room and throwing the malicious note into the flames, finds happiness in her lover's arms.

## PILOT.

**HOODMAN BLIND** (Five Parts).—A runaway accident separates Lennon from his wife and children, and deprives him of his memory. He boards an outgoing ship to Canada, where he assumes a new name and becomes a farmer. Little Jess, with her father at the time of the runaway, wanders off and falls in with a band of kind-hearted gypsies. Mrs. Lennon, knowing nothing of the runaway and its sad ending, believes herself deserted. Moving into a cheap room she takes in sewing, and for a short time is able to earn a bare livelihood for herself and Nance, twin sister of Jess. The continual montonous grind on the sewing machine soon plays havoc on her delicate constitution and she becomes ill. Unable to pay her rent, she is dispossessed. After miles of weary tramping they reach the house of Lezzard, a former suitor, where the mother falls exhausted. Lezzard brings her and Nance into the house. He does everything possible for his old love, but realizes she is very near the end. With her last breath she asks him to care for Nance, which he promises to do, although against the wishes of his wife.

Twenty years later we find Jess a favorite among the gypsies, and Nance a happy member of the Lezzard family: each ignorant of the other's existence. Bill, the gypsy king, and another gypsy, Tom, fight over Jess. Tom wins the fight and also the girl. In a jealous rage Bill orders them to leave the tribe. With their tambourine and fiddle they wander off, playing in the streets for a living. They finally reach Tremont Alley, where Jess incurs Tom's anger by assisting Tom Titt, a crippled waif.

Lezzard, now old and weak, wishes his son Mark to marry his adopted daughter, Nance. Mark's anger is aroused when Nance refuses his offer of marriage. Unknown to Lezzard and his son, Nance and Jack Yeulett are lovers. Lezzard dies of heart failure, and his body is discovered by Mark, who

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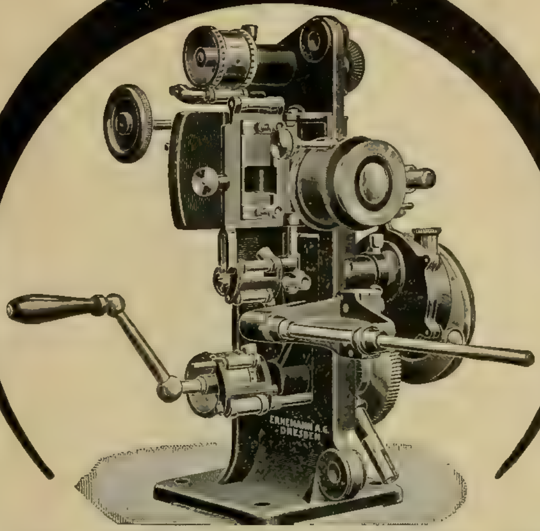

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finds his father's last wish, saying that all his earthly possessions be shared equally by his son and adopted daughter. Filled with a jealous hatred, knowing Nance will not marry him, he destroys the paper.

Dame Fortune goes against Jack, and he meets with reverses at every step. He is unable to pay off the mortgage on his farm. Utterly discouraged he resorts to drink. He writes Nance a farewell letter, saying he intended asking her to become his wife, but that now it is too late, as he is very near to ruin. Nance immediately goes to him. Exacting his promise to give up drink she proves her love by marrying him, and together they start to save to pay off the mortgage. They become indebted to a grocer. Nance gives Jack some money she has saved to pay the bill; but Jack, noticing her admiring glances at a new cloak worn by a neighbor, uses the money to get a "little surprise" for Nance. The mortgage has been reduced by small payments, but the birth of little Kit prevents them from making even small payments, and foreclosure proceedings are threatened. Mark insults Nance by offering to pay off the mortgage for a kiss, for which he receives a slap in the face. He swears revenge. By a clever scheme he induces Jess and Tom to enact a love scene, and then persuades Jack to witness what Jack believes is a love scene between his wife and a gypsy. Jack returns home and accuses Nance of infidelity. He will listen to no explanation, and they separate. Taking little Kit with her Nance goes to the city.

An explosion restores Lennon's memory and he returns to England in search of his family, leaving with his steward the numbers of his banknotes. Finding no trace of his wife and children he seeks his old friend Lezzard. He learns from Mark of Lezzard's death. Lennon becomes seriously ill and Mark promises to find his family and give them Lennon's money and will. Mark appropriates the money to his own use. His embezzlement is discovered by Kridge, who blackmails him.

Tom becomes infatuated with a dancing girl and discards Jess. Jack goes to the city. There he sees and befriends Tom Titt. Tom Titt sees him looking at a picture of Nance and thinks it is Jess, and takes him out to find her. Jess, heartbroken, is about to end it all, but is rescued by Jack. Jess tells Jack the truth about Mark's scheme to deceive Jack into believing his wife false. In the meantime Polly and Ben, two of Nance's old friends on a jaunt to the city, find Nance and persuade her to return home and brave the gossips. Jack goes back and claims his wife and the twin sisters who kenw nothing of each other's existence are reunited. Tom Titt finds a home and has little Kit for a playmate. Tom quarrels with the dancing girl, who in a mad frenzy fatally injures him. Retribution is meted out to Mark and Kridge, whose crime is traced by the police through the numbers on the banknotes.

## SUPREME FEATURE FILM CO.

**THE HERO OF A NATION—BAR-KOCHBA** (Six Parts).—The story is laid in Palestine, sixty years after the destruction of the last temple by Titus. The lot of the Jews was not a happy one during the succeeding reigns, but they were a fairly contented people until Hadrian ascended the throne.

It is at this point that the opening scene of the picture begins, and leads the spectator back to the magnificent scenery of the Holy Land. It pictures Hadrian who decrees that Jerusalem be rebuilt as a Roman city. The temple is turned into an arena, where lions are roaring over the prey that is cast them, and bloody gladiatorial contests are presented. The oppression now becomes so terrible that the people can bear it no longer, and the vigorous younger party, under the leadership of Bar-Kochba, the noblest of the Jews, begins to sow the seeds of rebellion throughout the land. Now a flowery garden is presented to the sight, and the Oriental tribes that collect there to crown Bar-Kochba in secret are to offer their lives for the sake of a common cause.

But it is through Paphos, a Phoenician cripple, disappointed in his mad passion for Dinah, Bar-Kochba's beloved, that destruction descends upon every one With his insidious plots, he works upon Rufus to such an extent that he casts Dinah into a cell after accusing her father, Eleazar, the leader of the Council of Elders, of inciting the rebellion. Not content with all this mischief, Paphos informs Bar-Kochba of Dinah's imprisonment. Bar-Kochba hastens to the rescue and is seen just after the first chariot race entering the great arena, where a multitude of Romans are celebrating the downfall of Jerusalem. He defies Rufus and demands that Dinah be set free. Rufus commands Horatius to slay him. Defenseless as he is, Bar-Kochba sweeps him aside with one thrust of his mighty arm, but spares his life. Rufus now orders him cast to the lions. Bar-Kochba advances upon the raging beasts, quells them with his glance, and drives them into the crowded seats. Terrified, the Romans fly from the arena.

Bar-Kochba has been successful all along the line, and has driven the Romans into Magdala. Within the fortress Paphos makes a final effort to win Dinah, is repulsed again, and determines to cause her death. He watches Rufus staggering drunkenly into a cell. Dinah lures him, and is about to dispatch him when his wife, summoned by Paphos, saves him. A messenger excitedly announces that the Jews are attacking the town. On the advice of Paphos, Dinah is exposed on the battlements and threatened with death unless Bar-Kochba withdraws his army. Bar-Kochba is before the walls of Magdala. Dinah appears on the tower, but rather than hinder her people, dashes herself to pieces on the rocks below.

Infuriated by the death of Dinah, the Jews storm the town and set it on fire. The enemy perish in the ruins.

Three years of bloody warfare have swept the Romans from the land. Bar-Kochba, king of Judea, welcomes all the people to his realm, irrespective of race, creed or color. He would have kept the Romans at bay, in spite of the fact that Hadrian sent his best generals and the pick of his legionaries against him, were it not for the despicable treachery of Paphos, the Phoenician. Bar-Kochba trusts him blindly, and believes his accusation that Eleazar had surrendered Dinah to the Romans. Maddened by the terrible misfortunes that had befallen him, Bar-Kochba calls Eleazar traitor before the Elders and plunges a dagger into his breast. Just then news comes that the war has recommenced, and Bar-Kochba hastens to defend the frontier. But Bar-Kochba is beaten everywhere and driven into Bethar. Hope flickers for a moment, but Paphos commits his most stupendous piece of treachery. He leads the Romans by a secret passageway into the fortress, and the Jewish cause is lost. Bar-Kochba fights his way through the enemies' lines and tries to lead his reserves to the attack. But seeing all his efforts useless, he falls on his sword as Eleazar's spirit towers above him.

## APEX.

**THROUGH THE CLOUDS** (Four Parts).—London, the hiding-place of criminals and political offenders, has become the headquarters of a band of international rogues, with Rudolf Berkman at their head. Sybil Marston is a member of the gang and Berkman uses her as a decoy in a bogus accident and thus they gain access into the house of Lord Denison, where they steal the famous Higby diamonds. Lord Denison, on discovering his loss, at once communicates with his friend Halifax Hilliard, a well known detective, who with his daughter Thelma, lives out Finchley way. Hilliard tracks the thieves to their lair, but is captured and incarcerated in a cellar. In a unique manner he gains his freedom. A passerby throws his finished cigar; it falls down the grating and burns his bonds. Meanwhile, Thelma, anxious at her father's non-appearance, proceeds to the house he had told her he was going to and, gains access through the window. She hesitates on entering the room and hearing footsteps hides in an ottoman just as her father staggers into the room, having escaped from the cellar. However, his freedom is short lived, for he is pounced upon by Berkman and the remainder of the gang, bound and gagged and placed on the ottoman.

Thelma in her hiding-place hears with horror the decision of Berkman to take Hilliard up in a balloon and cast him into the sea. As they take her father out, she escapes and dashing off, meets some aviators, to whom she tells her story. Gaining their sympathy, the well-known aviator, Verrier, agrees to take her up in his aeroplane and a chase through the clouds ensues. One of the gangsters meets his deserts from a well aimed shot by Thelma and as the aeroplane passes below the balloon containing her father, the plucky girl leaps and catching a guide rope climbs up and up, finally reaching the basket, where she releases her father. Tugging at the valve they descend at Leatherhead, where instructions are wired to the police and the house of the international thieves is surrounded. On the arrival of Hilliard, the place is raided and the thieves attempt to hide in an old well, but a water-pipe bursts and they nearly lose their lives, only being saved by their arrest by Hilliard. The jewels are recovered and Thelma receives a magnificent reward for her perilous journey.

## GLORIA AMERICAN CO.

**THE GHOST CLUB** (Six Parts).—Rudolph Morton, a civil engineer, is constructing a railway in India for James Dexter, an English millionaire. Rudolph incurs the hatred of Rajah Nadir, who is ruler of the province in which he is working, and to injure him, the Rajah orders his servant, Ali, to steal Rudolph's plans. Ali carries out his orders and delivers the plans to his master, who upon examining them, discovers a photograph of Elsie Dexter, who is Rudolph's fiancee; also a cable from Elsie, asking Rudolph to try to purchase for her Rajah Nadir's splendid collection of antique rugs. The Rajah at once falls in love with Elsie through her photograph, and he immediately leaves for Europe, taking his rugs with him, and is determined to win her. On his arrival, he sends the rugs as a present to Elsie, and to further his plans, he is made president of a European branch of a desperate society called the Ghost Club.

Rudolph, while attending a reception given at James Dexter's mansion, witnesses the receipt of an anonymous note to Mr. Dexter, containing a warning that his daughter Elsie's life is in danger, being threatened by the Ghost Club. Mr. Dexter and Rudolph thereupon decide to keep an all night watch. However, notwithstanding their vigilance, two messengers of the Ghost Club mysteriously enter the house, and leave behind them a threatening letter. A few days elapse, and while Elsie is returning home from a charity visit, she is waylaid and attacked by the Ghost Club's assassins. Rajah Nadir, knowing of the plans of the Ghost Club, in the disguise of a workman, rescues her from the band, and hastens away without disclosing his identity. Later, however, he communicates with Elsie and informs her that he will attend her father's masquerade ball, providing she will send two invitations to the Black Dragon Inn. This Elsie does, and the Rajah presents himself at the ball with his native servant, Ali. Meeting Elsie, he immediately declares his love for her, and succeeds in winning her heart.

Rudolph, mad with jealousy, readily falls into the trap set by Ali, which is a pretense to plot with him against the Rajah. His first step is to persuade Rudolph to join the Ghost Club, one of the rules of which is that the world must believe him dead. In order to obey this rule, Ali gives him a stupefying drug; later he is found unconscious; the general belief is that he has committed suicide. This belief is strengthened by the fact that Ali at the right moment discharges a pistol, which he places beside Rudolph. Rajah Nadir, in the guise of a friend, then takes Rudolph to his own home, and when he recovers from the effects of the drug, he is made a member of the Ghost Club. During the ceremony he recognizes in the president, Nadir, his rival in love; and incensed with anger, he demands revenge, which is denied him; so he follows Nadir to his home, but there again his plans are frustrated, as he is no match for the Rajah, and is soon overpowered. He is then forced to write a letter to Elsie, declaring that he wishes to be revenged against her. Nadir sends this note to Elsie, with a request that she meet him by the lake. He steals the funds of the Ghost Club, and meeting Elsie at the appointed hour, he elopes with her, Rudolph and the other members of the Ghost Club pursuing them. He boards the same train taken by Elsie and Nadir, while the other members hasten off to attempt to undermine a bridge over which the train passes. In attempting to escape from Rudolph, Elsie and Nadir leap from the fast moving train and both are killed, the result of unfaithfulness.

## CALIFORNIA MOTION PICTURE CORPORATION.

**GOLDEN GATE WEEKLY, NO. 52** (Dec. 6).—**A Remarkable Picture.**—Bringing in of an oil gusher at Lost Hills.

**Pilgrimage to Grave at Carmel-by-the-Sea of Fra Junipero Serra.**—Pioneer priest of California.

**Great Breakers Demolish Pier South of Cliff House.**

**Canine 400** give luncheon on St. Francis Hotel roof. James Woods Donacloney, host.

**Toyland Grown Up.**—First fair concession to be dedicated at grounds of Panama-Pacific Exposition.

**Annual Cross-Country Championship of the P. A. A.**

**GOLDEN GATE WEEKLY, NO. 53** (Dec. 13).—**Samuel Gompers Visits San Francisco.**—Noted labor leader discusses Western problems with Supervisor Andrew J. Gallagher.

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A Subject the Wise Theatre Manager Will Demand

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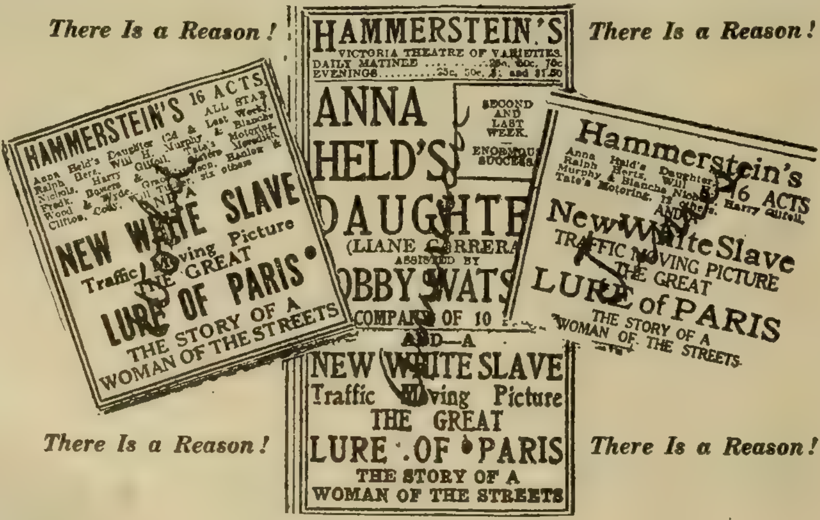
THE GREAT LURE OF PARIS

*There Is a Reason!*    *There Is a Reason!*



HAMMERSTEIN'S 16 ACTS ALL STAR
Anna Held's Daughter (2d & Last Week), Ralph Herz, Will H. Murphy & Blanche Nichols, Harry Gilfoil, Tate's Motoring, Fredk. Bowers & [illegible] Grace [illegible]son, Meredith, Wood & Wyde, Will Tucker, Hanlon & Clifton, Cook, six others
AND A
NEW WHITE SLAVE Traffic Moving Picture
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DAILY MATINEE ........ 25c, 50c, 75c
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Traffic Moving Picture
THE GREAT
LURE OF PARIS
THE STORY OF A
WOMAN OF THE STREETS

Hammerstein's 16 ACTS
Anna Held's Daughter, Ralph Herz, Will H. Murphy & Blanche Nichols, Harry Gilfoil, Tate's Motoring, 12 others.
AND A
New White Slave TRAFFIC MOVING PICTURE
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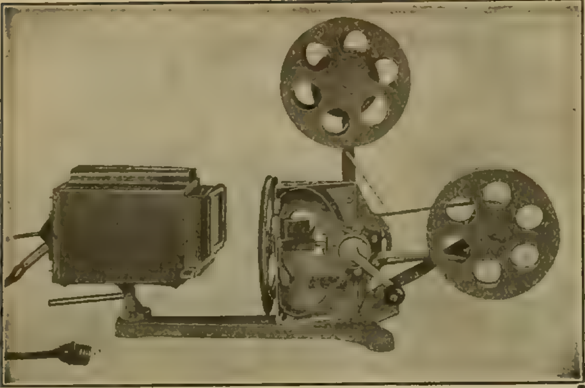

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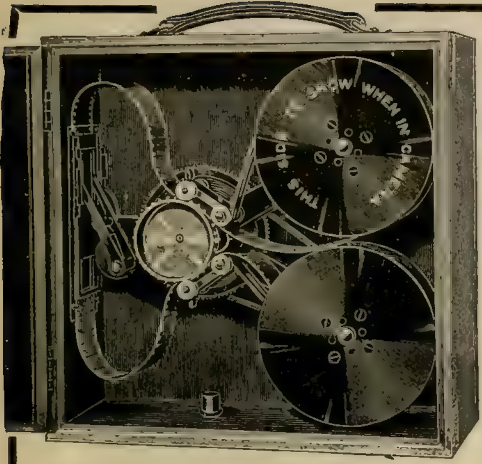

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Uproarious, Lightning-Fast, Howling Burlesques.

## To the Undecided Exhibitor: Book the following Eclair Comedies:

| | |
|---|---|
| "LOADED" and "SUNSET IN MANY LANDS." | Sunday, Dec. 21st, 1913 |
| "APPLY TO JANITOR" and "NUTTY IS DEAD—LONG LIVE NUTTY." | Sunday, Dec. 28th, 1913 |
| "CUE AND MIS-CUE" and "NUTTY HAS BIG IDEAS." | Sunday, Jan. 4th, 1914 |

Are You Wearing the Happy Grin of the Eclair Exhibitor?

**225 W. 42nd ST., NEW YORK CITY.**

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Height Under Balcony ............................
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## INDEPENDENT RELEASE DATES

### AMERICAN.

Dec 20—Fate's Round-Up (Drama)......... 1000
Dec. 22—The Shriner's Daughter (2 parts—Dr.)
Dec. 25—(No Release This Date).
Dec. 27—The Rose of San Juan (Drama)
Dec. 29—In the Firelight (2 parts—Drama)..2000
Jan. 1—(No release this date).
Jan. 3—The Miser's Policy (Drama)........1000

### AMBROSIO.

Nov. 22—Griffard's Claw (2 parts—Drama) .
Nov. 29—Goose a la "Colbert" (2 parts—Comedy-Drama) ........................
Dec 13—A Tragic Experiment (2 parts—Dr.)..
Dec. 20—The Law of Compensation (2 parts—Drama) ..........................
Dec. 27—Satan's Castle (2 parts—Drama)....

### APOLLO.

Dec. 30—Her Husband and My Wife (Com.)..
Dec. 7—Fred Goes In For Horses (Com.)..
Dec. 14—The Portola Festival................
Dec. 14—Los Angeles Police Parade (Topical)
Dec. 21—Fred's I. O. U. (Comedy)...........

### BISON.

Dec. 6—The White Squaw (2 parts—Drama).
Dec. 13—The Werewolf (2 parts—Drama).....
Dec 20—The God of Girzah (2 parts—Drama).
Dec. 27—The Water War (2 parts—Drama)..

### BRONCHO.

Dec. 17—The Open Door (2 parts—Drama)....
Dec. 24—Her Father's Story (2 parts—Drama).
Dec 31—The Woman (2 parts—Drama)
Jan. 7—A Military Judas (3 parts—Drama)..
Jan. 14—Conscience (Drama)..................

### CRYSTAL.

Dec. 21—The Heart of an Artist (Drama)....
Dec. 23—My Brudder Sylvest (Comedy)......
Dec. 23—The Baby Question (Comedy)........
Dec. 28—The Lure of the Stage (Drama)....
Dec. 30—The Kitchen Mechanic (Comedy)....
Dec. 30—Hubby's Night Out (Comedy)........
Jan. 4—The Lifted Veil (Drama)............

### DOMINO.

Dec. 11—Devotion (2 parts—Drama)............
Dec. 18—The Curse (2 parts—Drama).........
Dec. 25—Eileen of Erin (2 parts—Drama).....
Jan. 1—True Irish Hearts (3 parts—Drama).
Jan. 8—Harp of Tara (2 parts—Drama).....

### ECLAIR

Dec. 17—The Serpent in Eden (2 parts—Drama)
Dec. 21—Loaded (Comedy)....................
Dec. 21—Sunset in Many Lands (Scenic)......
Dec. 24—The Highwayman's Shoes (2 parts—Drama) ..........................
Dec. 28—Apply to Janitor (Comedy)..........
Dec. 28—Nutty Is Dead, Long Live Nutty (Comedy) ..........................
Dec. 31—The Governor's Veto (2 parts—Dr.).
Jan. 4—Cue and Miss Cue (Comedy)........
Jan. 4—Nutty Has Big Ideas (Comedy)......

### FRONTIER.

Dec. 18—Slim and the Petticoats (Comedy)....
Dec. 20—His Better Self (Drama)............
Dec. 25—Slim and the Bandit (Comedy)......
Dec. 27—His Father (Drama)..................
Jan. 1—Slim's Last Trick (Comedy)..........
Jan. 3—The Winning Stroke (Drama).........

### GAUMONT.

Dec. 4—Oscar, the Hermit (Comedy)..........
Dec. 9—Dolly Saves Her Grandfather (Drama)
Dec. 11—Poupette's Mean Revenge (Comedy).
Dec. 16—A Terrible Dream (Drama)..........
Dec. 18—Oscar in Search of a Wife (Comedy)
Dec. 23—Dollar Bills at a Cent Apiece (Drama)
Dec. 25—Leonce and His Guardian (Comedy)..
Dec. 30—Simple Simon Has a Fright (Comedy)
Jan. 1—Tiny Tim Frightens His Mother (Com.)
Jan. 1—The Suffragette's Revenge (Comedy)..

### GOLD SEAL.

Dec. 2—Under the Black Flag (3 parts—Dr.)
Dec. 9—"Red Margaret," Moonshiner (2 parts—Drama) ..........................
Dec. 16—From Railsplitter to President (2 parts—Drama) ....................
Dec. 23—Bloodhounds of the North (2 parts—Drama) ..........................
Dec. 30—The Buccaneers (3 parts—Drama)....

### GREAT NORTHERN.

Nov 1—A Dilemma (Comedy). .. ...
Nov 1—An Isle in the Baltic Sea (Scenic)..
Nov 8—A Bogus Hero (Comedy).............

### IMP.

Dec. 8—The Return of Tony (Drama).......
Dec. 11—Time is Money (2 parts—Drama)....
Dec. 15—The Story of David Greig (2 parts—Drama)..........................
Dec. 18—Mr. & Mrs. Innocence Abroad (Com.)
Dec. 22—The Actor's Christmas (Drama)....
Dec. 25—Love or a Throne (2 parts—Drama)
Dec. 29—King the Detective in the Jarvis Case (2 parts—Drama) ...........
Jan. 1—The Trials of Alexander (Comedy)..

### JOKER.

Dec. 17—Mike and Jake as Heroes (Comedy)..
Dec. 20—For Art and Love (Comedy).........
Dec. 20—Impressions of Corsica (Comedy).....
Dec. 24—Mike and Jake as Pugilists (Com.)..
Dec. 27—She Should Worry (Comedy)........
Dec. 27—St. Milo to Dinan (Scenic)...........
Dec. 31—Mike and Jake In Society (Comedy).
Jan. 3—Their Little Ones (Comedy)........
Jan. 3—The Gorges of the Bourne, France (Scenic) ..........................

### KAY-BEE.

Dec. 5—The Long Portage (Drama).........
Dec. 9—Her Legacy (Drama)..................
Dec. 12—Soul of the South (Drama)..........
Dec. 19—The Pitfall (Drama)................
Dec. 26—Harvest of Sin (Drama)..............
Dec. 30—Prince (Drama)......................

### KEYSTONE.

Dec. 18—Protecting San Francisco from Fire..
Dec. 20—His Sister's Kids (Comedy)..........
Dec. 22—A Bad Game (Comedy)...............
Dec. 25—Some Nerve (Comedy)................
Dec. 25—The Champion (Comedy).............
Dec. 29—He Would a Hunting Go (Comedy)..

### KOMIC.

Dec. 4—How He Won (Comedy).............
Dec. 4—The Actor Book Agent (Comedy)......
Dec. 11—How It Worked (Comedy)...........
Dec. 11—The Wild Indian (Comedy)..........

### LUX.

Nov. 28—Bill and the Missus (Comedy)...... 460
Nov. 28—How Bob Got Married (Comedy).... 500
Dec. 5—Bill On the Telephone (Comedy).... 510
Dec. 5—A Day in the Country (Comedy)..... 385
Dec. 12—When Auntie Made Her Will (Com.). 570
Dec. 12—Ostrich Farming Near Nice (Indus.). 410
Dec. 19—Detective Larkin (Drama)........... 585
Dec. 19—Travels in Hungary (Scenic)........ 350
Dec. 26—Only a Little Drop of Water (Com.). 355
Dec. 26—A Quiet Flat (Comedy)............. 555

### MAJESTIC.

Dec. 6—The Helping Hand (Drama)..........
Dec. 7—Rick's Redemption (Drama)..........
Dec. 9—Romance and Duty (2 parts—Dr.)....
Dec. 13—(No Release this date.)..............
Dec. 14—The Rival Pitchers (Comedy).........
Dec. 16—The God of Tomorrow (Drama)......
Dec. 20—A Man's Awakening (Drama)........
Dec. 21—The Prisoner of the Mountain (Dr.)..
Dec. 23—Mrs. Brown's Burglar (Comedy).....
Dec. 27—The Pride of the Force (Comedy)...

### NESTOR.

Dec 12—Her Friend the Butler (Comedy)....
Dec. 17—A Woman's Way (Drama)...........
Dec 19—Teaching Dad a Lesson (Comedy). .
Dec. 24—The Lightning Bolt (Drama).........
Dec. 26—A Tale of the West (Drama).. .
Dec. 31—A Hopi Legend (Drama).............
Jan. 2—And the Villain Still Pursued Her (Comedy) .........................

### POWERS.

Dec. 15—Freckles' Fight for His Bride (Com.)
Dec. 19—A Cracksman Santa Claus (Drama
Dec. 22.—What Happened To Freckles (Com.)
Dec. 26—The Unhappy Pair (Comedy) .......
Dec. 29—Three Children (Comedy-Drama)......
Jan. 2—An Evil of the Slums (Drama)......

### PRINCESS.

Nov. 28—Her Right to Happiness (Dr.)...
Dec. 5—The Little Church Around The Corner (Comedy-Drama) ................
Dec. 12—His Imaginary Family (Com.-Dr.)
Dec. 19—The Law of Humanity (Drama).
Dec. 26—Cupid's Lieutenant (Comedy-Drama).

### RELIANCE.

Dec. 8—Two Girls of the Hills (Drama)......
Dec. 10—Four $100 Bills (Drama)..............
Dec. 13—A Man's a Man (Drama).............
Dec. 15—The Mighty Atom (Drama)..........
Dec. 17—The Pseudo Prodigal (Drama)..... .
Dec. 22—The Fly Leaf of Fate (Drama).....
Dec. 24—The Alternative (Drama)............
Dec. 27—Giovanni's Gratitude (2 parts—Dr.).

### RAMO.

Nov. 5—Wives (3 parts—Drama).............
Nov. 26—The Fangs of Hate (3 parts—Dr.)..
Dec. 10—The Devil Within (3 parts—Drama)..

### REX.

Dec. 14—The Mask (Drama)...................
Dec. 18—The Jew's Christmas (3 parts—Drama)
Dec. 21—A Wife's Deceit (Comedy-Drama)....
Dec. 25—The Dream (Drama) ..............
Dec. 28—His Faithful Servant (Drama).......
Jan. 1—The Female of the Species (2 parts—Drama) ..........................
Jan. 4—A Fool and His Money (Comedy)....

### THANHOUSER.

Dec. 7—The Milkman's Revenge (Comedy)...
Dec. 9—A Beauty Parlor Graduate (Drama)..
Dec. 12—Uncle's Namesakes (Comedy-Drama)..
Dec. 14—Lawyer, Dog and Baby (Com.-Dr.)..
Dec. 16—Peggy's Invitation (Drama)........
Dec. 19—Jack and the Bean Stalk (2 parts—Fairy Tale)..........................
Dec. 21—(No Release This Date).
Dec. 21—(No release this date).
Dec. 23—An Orphan's Romance (Drama)......
Dec. 26—His Father's Wife (Drama)..........

### VICTOR.

Dec. 12—Hydraulic Mining (Industrial)........
Dec. 15—Incognito (Drama)..................
Dec. 19—A Girl and Her Money (Drama).....
Dec. 22—Rory of the Bogs (3 parts—Drama)..
Dec. 26—Miracle Mary (2 parts—Drama)....
Dec. 29—The Field Foreman (Drama).........
Jan. 2—The Coryphee (2 parts—Drama)......

### FEATURES.
(A. Blinkhorn)

Nov. 10—Kissing Cup (Hepworth—4 parts—Dr.)
Dec. 1—David Copperfield (Hepworth—7 parts)
Dec. 20—After Many Years (Gen. Film Ag.—3 parts—Drama) ....................
Dec. 22—The Harper Mystery (Turner, Ltd.—3 parts—Drama) ....................
Dec. 29—The Vicar of Wakefield (Hepworth—3 parts—Drama) ....................

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*author*

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# LICENSED RELEASE DATES

## RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph.

Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph.

## BIOGRAPH.

Dec. 11—A Foul and Fearful Plot (Comedy).
Dec. 11—The Troublesome Mole (Comedy)....
Dec. 13—The House of Discord (2 parts—Dr.)
Dec. 15—Oh, Sammy! (Comedy) ............
Dec. 15—Riley's Decoys (Comedy)..........
Dec. 18—Beyond All Law (Drama)...........
Dec. 20—The Conscience of Hassan Bey (Dr.)
Dec. 22—For Her Government (Drama).......
Dec. 25—Her Wedding Bell (Drama).........
Dec. 27—The Club Cure (Comedy)...........
Dec. 27—The Suicide Pact (Comedy)..........
Dec. 29—The Wedding Gown (2 parts—Drama
Jan 1—Skelley's Skeleton (Comedy)........
Jan. 1—A Motorcycle Elopement (Comedy)...
Jan 3—The Abandoned Well (Drama)..

## EDISON.

Dec. 10—The Joining of the Oceans, the Panama Canal, October, 1913 (Topical)..... 500
Dec. 10—Greedy George (Comedy).............. 500
Dec 12—Peg O'the Movies (Special—2 parts—Drama)..............................2000
Dec. 13—The First Christmas (Drama).........1000
Dec. 15—A Pious Undertaking (Comedy).......1000
Dec. 16—The Actress (Drama)................1000
Dec. 17—Falling in Love with Inez (Comedy)..1000
Dec. 19—Within the Enemy's Lines (Special—parts—Drama) .....................2000
Dec. 20—The Haunted Bedroom (Drama).......1000
Dec. 22—Products of the Palm—The Banana and Cocoanut Industries, Jamaica, West Indies (Industrial).......... 350
Dec. 22—Teaching His Wife a Lesson (Com.). 675
Dec. 23—The Upward Way (Drama)..........1000
Dec. 24—Mary's New Hat (Comedy).......... 585
Dec. 24—The Janitor's Quiet Life (Com.).... 415
Dec. 26—A Tudor Princess (Spec.—2 parts—Drama) ............................2000
Dec. 27—A Proposal From Mary (Sixth Story of Who Will Marry Mary?)..........1000
Dec. 29—Her Face Was Her Fortune (Comedy).1000 (Comedy) .........................1000
Dec. 30—The Mystery of the Dover Express (Drama) ...........................1000
Dec. 31—Andy Gets a Job (Comedy) ...... ..1000
Jan. 2—The Antique Brooch (Special -2 parts —Drama) ...........................2000
Jan 3—Stanton's Last Fling (Drama) ..1000

## ESSANAY.

Dec. 12—The Three Gamblers (Special—2 parts —Drama)...........................2000
Dec. 13—Sophie's New Foreman (Comedy)......1000
Dec. 16—Life's Weaving (Drama)............1000
Dec. 17—Hello Trouble (Comedy).............1000
Dec. 18—The Trail of the Snake Band (Drama).1000
Dec. 19—The Stigma (Special—2 parts—Dr)...2000
Dec. 20—Broncho Billy's Christmas Deed (Dr.).1000
Dec. 23—A Vagabond Cupid (Drama).........1000
Dec. 24—At the Old Maid's Call (Comedy)....
Dec. 24—Glimpses of Rio de Janeiro (Scenic)
Dec. 25—That Pair from Thespia (Comedy)..1000
Dec. 26—The Great Game (Special—2 parts—Drama) ............................2000
Dec. 27—A Snakeville Courtship (Comedy)....1000
Dec. 30—The Ghost of Self (Drama)........1000
Dec. 31—When Love Is Young (Comedy)... ..
Dec. 31—Ascending Sugar Loaf Mountain (Scenic) .. . ...... ..........
Jan. 1—Through Trackless Sands (Drama)...1000
Jan 2—The Awakening at Snakeville (Special —2 parts —Comedy) ... ... ...2000
Jan 3—The Redemption of Broncho Billy (Drama) ..... ..... ..... . ..1000

## KALEM.

Dec. 8—The Strike (Drama)...................1000
Dec. 10—The Chinese Death Thorn (Special—2 parts—Drama)........................2000
Dec. 12—General Bunko's Victory (Comedy)....
Dec. 12—Piano Manufacturing (Industrial).....
Dec. 13—The Invisible Foe (Drama)............1000
Dec. 15—The Hunchback (Spe.—2 parts—Dr.)..2000
Dec. 17—Uncle Tom's Cabin (Special—2 parts—Drama) ...........................2000
Dec. 19—Frayed Fagin's Adventures (Comedy).
Dec. 19—Ulster Day in Belfast (Topical)......
Dec. 20—The Electrician's Hazard (Drama)....1000
Dec. 22—Gilt Edge Stocks (Drama)...........1000
Dec. 24—The Big Horn Massacre (Special—2 parts—Drama) .....................2000
Dec. 26—Emancipated Women (Comedy)........
Dec. 26—Talcum Powder (Industrial).........
Dec. 27—Her Indian Brother (Drama)........1000
Dec 29—A Modern Jekyll and Hyde (Special—2 parts Drama) ..................2000
Dec. 31—An Unseen Terror (Special—2 parts—Drama) . . .. ..........2000
Jan. 2—Bill's Board Bill (Comedy)..........
Jan. 2—Cambridgeshire Race Meet (Sports)..
Jan 3 A Dream of the Wild (Drama) 1000

## G. KLEINE

Nov. 18—For the Love of a Toreador (Cines—Special—2 parts—Drama) ..........
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (Eclipse—2 parts—Special—Drama) .................
Dec. 2—Venomous Tongues (Celio Special—2 parts—Drama).....................
Dec. 9—The Stolen Legacy (Cines Special—2 parts—Drama) .................
Dec. 16—The Sunken Treasure (Cines—special—2 parts—Drama)....................
Dec. 23—At Cross Purposes (Cines Special—2 parts—Drama) ......................2000
Dec. 30—When a Woman Wills (Cines—2 parts —Drama—Special) ..................
Jan 8 The Smuggler's Son (Cines—2 parts—Special Drama)

## LUBIN.

Dec. 13—The Real Impostor (Drama)...... .. 400
Dec. 13—A Pill Box Cupid (Comedy)......... 600
Dec 15—When the Well Went Dry (Comedy).. 400
Dec. 15—A Masked Mix-up (Comedy)......... 600
Dec. 16—When He Sees (Drama)..............1000
Dec. 18—A Son of His Father (Special—2 parts —Drama) ...........................2000
Dec. 19—Growing and Gathering Cocoa Beans (Industrial)........................ 400
Dec. 19—Banty Tim (Drama)................... 600
Dec. 20—A Love of '64 (Drama)..............1000
Dec. 22—Through Flaming Paths (Drama)....1000
Dec. 23—Between Dances (Comedy).......... 400
Dec. 23—A College Cupid (Comedy).......... 600
Dec. 25—The Parasite (Spec.—3 parts—Dr.)..3000
Dec. 26—The Death Trap (Drama)............1000
Dec. 27—The Doctor's Romance (Drama).....1000
Dec. 29—Her Boy (Drama)....................1000
Dec. 30—Before the Last Leaves Fall (Drama).1000
Jan. 1—Manufacturing Pearl Buttons (Indus.). 300
Jan 1— The Inspector's Story (Special—2 parts —Drama)...........................1700
Jan. 2 A Corner in Popularity (Comedy).... 300
Jan. 2 The Missing Diamond (Comedy) ... 600
Jan 3 The Circle's End (Drama).. . . .1000

## MELIES.

Oct. 30—A Japanese Wedding (Manners and Customs)...........................
Oct. 30—A Japanese Shoemaker at Work (Typical)...........................
Nov. 6—Sidney and Its Harbor (Travel).....1000
Nov. 20—Shooting the Famous Hozu Rapids of Japan (Sports)................
Nov. 20—A Lemon Plantation (Industrial).....
Nov. 27—Japanese "Judo," Commonly Known as Jiu Jitsu (Sports)..............1000
Dec. 4—A Woman's Mission (Drama)..........
Dec. 4—A Trip to the Famous Picnic Grounds at Arashyama, Japan (Scenic).....
Dec. 11—At Phnom Penh, Cambodia (Scenic)..
Dec. 11—Beautiful Angkor-Wat. Cambodia (Sc.)
Jan 1—Temples of Japan (Architecture) 1000

## PATHEPLAY.

Dec. 3—A Break For Freedom (Drama).....
Dec. 4—Baseball's Peerless Leader (Special—2 parts—Comedy) .................
Dec. 4—Pathe's Weekly, No. 73 (News)......
Dec. 5—A Bear Escape (Comedy)... ......
Dec. 6—Col. Heeza Liar in Africa (Novelty)
Dec. 6—Glimpses of Pond Life (Zoology)..
Dec. 8—Pathe's Weekly, No. 74 (News)......
Dec. 9—The Stolen Inheritance (Drama).....
Dec. 10—You've Got to Pay (Drama)........
Dec. 11—A Modern Portia (Special—2 parts—Drama)..........................
Dec. 11—Pathe's Weekly, No. 75 (News)....
Dec. 12—Birds of the Inland Marsh (Bird Life
Dec. 12—A Journey to the Environs of Naples (Scenic)..........................
Dec. 13—Uncle John to the Rescue ..........
Dec. 15—Pathe's Weekly, No. 76 (News).....
Dec. 16—The Couple Next Door (Comedy).....
Dec. 17—Insects that Sing (Zoology) ........
Dec. 17—Nice and Its Environs (Fr.) (Scenic)
Dec. 18—Pathe's Weekly, No. 77 (News).....
Dec. 18—The Finger of Hate (Special—2 parts —Drama).........................
Dec. 19—A Scandanavian Scandal (Comedy)...
Dec. 20—The Fire Bride (Drama)...........
Dec. 22—Pathe's Weekly, No. 78 (News)....
Dec. 23—An Indian Don Juan (Drama)....
Dec. 24—Two Up a Tree (Comedy)..........
Dec. 25—Pathe's Weekly, No. 79 (News)...
Dec. 26—The Moth and the Flame (Special—2 parts—Drama) ................
Dec. 27—Corfu, An Isle of the Ionian Sea (Tr.)
Dec. 27—Lady Madcap's Way (Spec.—2 parts —Comedy) ........................
Dec. 29—Pathe's Weekly, No. 80 (News).....
Dec. 30—The Sneak Thief (Comedy)........
Dec. 31—By the Two Oak Trees (Drama)...
Jan. 1- When Strong Wills Clash (Special—2 parts—Drama) ................
Jan. 1—Pathe's Weekly, No. 81 (News)...
Jan 3 The Resurrection (Special—2 parts—Drama) ..... . ..

## SELIG.

Dec. 5—Northern Hearts (Drama)............1000
Dec. 8—The Master of the Garden (Special—2 parts—Drama)........................2000
Dec. 9—An Equal Chance (Drama)............1000
Dec. 10—Hilda of Heron Cove (Drama)........1000
Dec. 11—Physical Culture on the Quarter Circle V Bar (Comedy)....................1000
Dec. 12—The Mysterious Way (Drama).........1000
Dec. 15—The Wolf of the City (Special—2 parts—Drama) .......................2000
Dec. 16—With Eyes So Blue and Tender (Dr.).1000
Dec. 17—Buster's Little Game (Comedy)......1000
Dec. 18—Until the Sea — (Drama)...........1000
Dec. 19—The Lure of the Road (Drama).......1000
Dec. 22—The Open Door (Special—2 parts —Drama) ........................2000
Dec. 23—Mother Love vs. Gold (Drama)......1000
Dec. 24—A Dip In the Briney (Comedy)......1000
Dec. 25—Doc Yak's Christmas (Comedy)......1000
Dec. 26—His Sister (Drama)..................1000
Dec 29—The Adventures of Kathlyn—No. 1—The Unwelcome Throne (Special—3 parts—Drama) .................3000
Dec 30—The Stolen Heart (Comedy).........1000
Dec 31 -Father's Day (Drama)...............1000
Jan. 1—Good Resolutions (Drama)...........1000
Jan. 2—At Cross Purposes (Comedy-Drama)..
Jan 2 Buster and Sunshine (Comedy).... .

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Dec. 8—'Mid Kentucky Hills (Drama).. ......1000
Dec. 9—Deception (Comedy)...................1000
Dec. 10—That Suit at Ten (Comedy).......... 700
Dec. 10—Performing Lions (Zoological)......... 300
Dec. 11—Sacrifice (Drama)......................1000
Dec. 12—The Life Saver (Comedy).............1000
Dec. 13—Love's Sunset (Special—2 parts—Dr.).2000
Dec. 15—The Uprising of Ann (drama)........1000
Dec. 16—Up in a Balloon (Comedy)..........
Dec. 16—Elephants At Work (Educational)...
Dec. 17—Any Port In a Storm (Comedy)......1000
Dec. 18—The Face of Fear (Drama)...........1000
Dec. 19—The Girl at the Lunchcounter (Com.).1000
Dec. 20—The Ancient Order of Goodfellows) (Special—2 parts—Drama) .........2000
Dec. 22—A Christmas Story (Drama)........1000
Dec. 23—Her Faith In the Flag (Drama)....1000
Dec. 24—The Honorable Algernon (Drama)....1000
Dec. 25—The Spirit of Christmas (Drama)....1000
Dec. 26—The Golf Game and the Bonnet (Com.).1800
Dec. 27—Heartease (Special—2 parts—Dr.)....2000
Dec. 29—Her Husband's Friend (Drama).....1000
Dec. 30—His Second Wife (Comedy-Drama)....
Dec. 30—The Baby Show (Educational)......
Dec. 31—The Education of Aunt Georgiana (Drama) ..........................1000
Jan. 1—Secret of the Bulb (Drama).........1000
Jan 2—Misadventures of a Mighty Monarch (Comedy) ..........................1000
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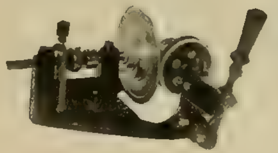

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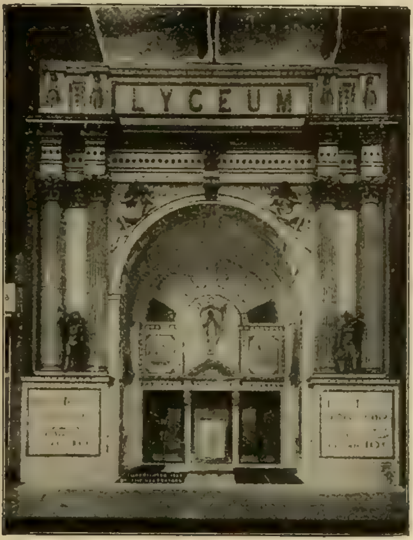

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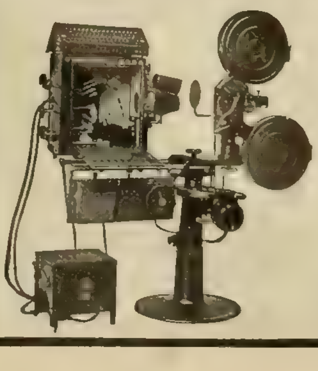

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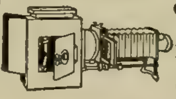

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E

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Gallows of the Gods, The (3 parts)—Oct. 31 (F. R. A.) ...............................
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J

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K

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L

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N

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1913 California Rodeo (3 parts)—Oct. (Duhem & Harter M. P. Co.)...........................

O

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P

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T

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Wrestler's Tragedy, The (2 parts)—Nov. (True Features) ...............................

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